

Preservation Study of the Second Balcony at

# THE GRAND OPERA HOUSE

MACON, BIBB COUNTY, GEORGIA



NEW SOUTH ASSOCIATES







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# THE GRAND OPERA HOUSE

MACON, BIBB COUNTY, GEORGIA



**Report submitted to:**

Grand Opera House  
651 Mulberry Street  
Macon, Georgia 31201

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May 24, 2018 • **Final Report**  
New South Associates Technical Report 2845



GEO. E. WINTZ  
PRESENTS

# THE WORLD'S RECORD-BR MUSICAL COMEDY

BY MILLER & LYSLE

SISSELE & BLAKE



## SHUFFLE ALONG

QUARTETTES  
BLUES SINGERS  
DANCERS  
COMEDIANS  
GIRLS

THE  
SHUFFLE  
ALONG  
JAZZ  
ORCHESTRA

WORLD'S RECORD  
MUSICAL COMEDY RUN  
2 YRS. IN NEW YORK

SEASON'S  
GREATEST  
MUSICAL  
COMEDY

Company of 60 People. Including the Whirlwind. Happy  
Singing and Dancing "DIXIE CHORUS," World's Fa

---

ALSO THE NOTED "SHUFFLE ALONG" JASS OR

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SEATS ON SALE AT THE GRAND THEA

Make Your Reservations Early!



EAKING



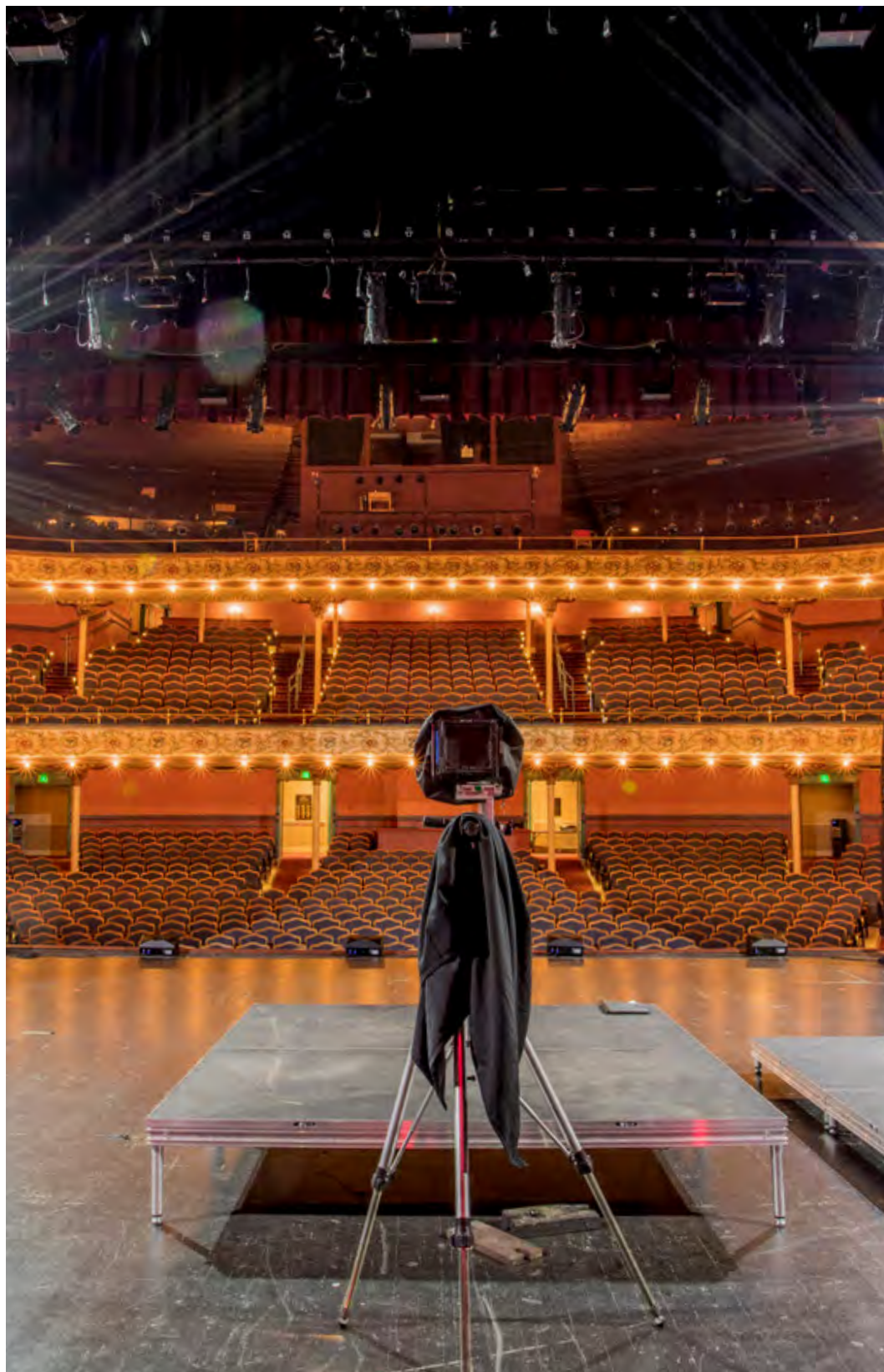
by Honeysuckle  
stest Dancers!

ORCHESTRA!

TER.

## Acknowledgments







New South Associates would like to thank the many individuals who made this preservation plan of the Grand Opera House in Macon, Georgia, possible. Firstly, the Fox Theater Institute for funding the project and providing grants and guidance to historic theaters across the state. Secondly, we would like to thank Gram Slaton, Executive Director, and Bob Mavity, Senior Technical Director at the Grand Opera House, for sharing their knowledge about the theater and coordinating with our team for site visits on several occasions. Additionally, we would like to thank Muriel Jackson at the Middle Georgia Archives, located at the Washington Memorial Library, who shared her knowledge of the archive's relevant holdings, which included historic images and documents that proved valuable to the project. Finally, we would like to thank Mr. Javers Lucas, who provided the only first-hand account of sitting in the second balcony of the Grand during Jim Crow era.





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# Grand Theater



"A Macon Institution"

Presents As Its Opening Attraction

## Charlie Chaplin

In

### CITY

Beginning Monday

Continuing Thruout The Week

Once again the dog-eared shoes, bamboo cane, baggy pants, derby and pear to make millions happy with the inspired comedy of the genius of Charlie Chaplin. Months of time were spent to perfect this Chaplinesque beacon of joy . . . months of hearing to capture the merriment and wistfulness that have won for Charlie the world.

A comedy romance in pantomime that is greater even than the "Circus" First brought to Macon by the new Grand Theater as the premiere of months to follow. By all means see Charlie Chaplin in his most marvelous production.

Showing Continuously From 12 Noon Till 10 P. M.

ADMISSION

12 M. Till 6 P. M.

35¢

CHILDREN

AT ALL  
TIMES

15¢

6 P. M.

Colored Balcony—Mat, 20c—Night 25c

Note Below: Reductions in Admission Charges After Opening

Added Attractions **RIPLEY** in a comic presentation and a **League of Nations**





## Chapter I

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# INTRODUCTION





Figure 1. Location of the Grand Opera House. (Source: Bing Hybrid Maps).

New South Associates is pleased to present this preservation study of the National Register of Historic Places (NRHP)-listed Grand Opera House's second balcony, which was used historically as a segregated seating section for the theater's African-American patrons. This endeavor was made possible by a grant from the Fox Theater Institute. The goals of the study were to provide the Grand Opera House with documentation through large format photography and laser scanning, to conduct research in order to provide a context for segregated theater space during Jim Crow, to provide a comprehensive history of the Grand Opera House itself, to compare it to other segregated theater space in Georgia and the southern region, and to identify preservation options for the historic space.

The Grand Opera House is located on Mulberry Street in downtown Macon, Georgia (Figure 1). The theater, owned by Macon-Bibb County and currently leased to Mercer University, was constructed in 1904 on the site of the 1884 Academy of Music. The building consists of a seven-story office tower at front with the theater in the back (Figure 2). The theater space has three tiers of seating, the floor, first balcony, and second balcony, which is the focus of this study (Figures 3 and 4). When built, the theater had a capacity of 2,084 people, 800 of which were crowded into the second balcony and seated on narrow high-back pews that are still in place, due largely to the fact that the second balcony was closed permanently to patrons in the early 1940s. The Grand Opera House was listed on the NRHP in 1970 under Criteria A and C, for history and architecture.

Primary and secondary research for this project was conducted with a focus on searching the *Macon Telegraph* archives and other regional newspapers for any mention of the theater. This exercise turned up many references and articles that shed light on several aspects of the Grand's history, including the construction of the theater, its ownership and management throughout the years, and the type of entertainments that were presented. Clippings of these articles are presented in Appendix A to this report. Additional research was conducted in the subject files at the Middle Georgia Archives. Several historic images of the building were located and are used as illustration throughout the document. They can also be found within Appendix B. Sanborn Fire Insurance Maps of Macon, which provided structural details of the building, and Macon City Directories were also examined. Because the second balcony was closed to African-Americans in the late 1930s and permanently around 1940, oral history informants were difficult to locate, but New South was able to find one person that did experience sitting



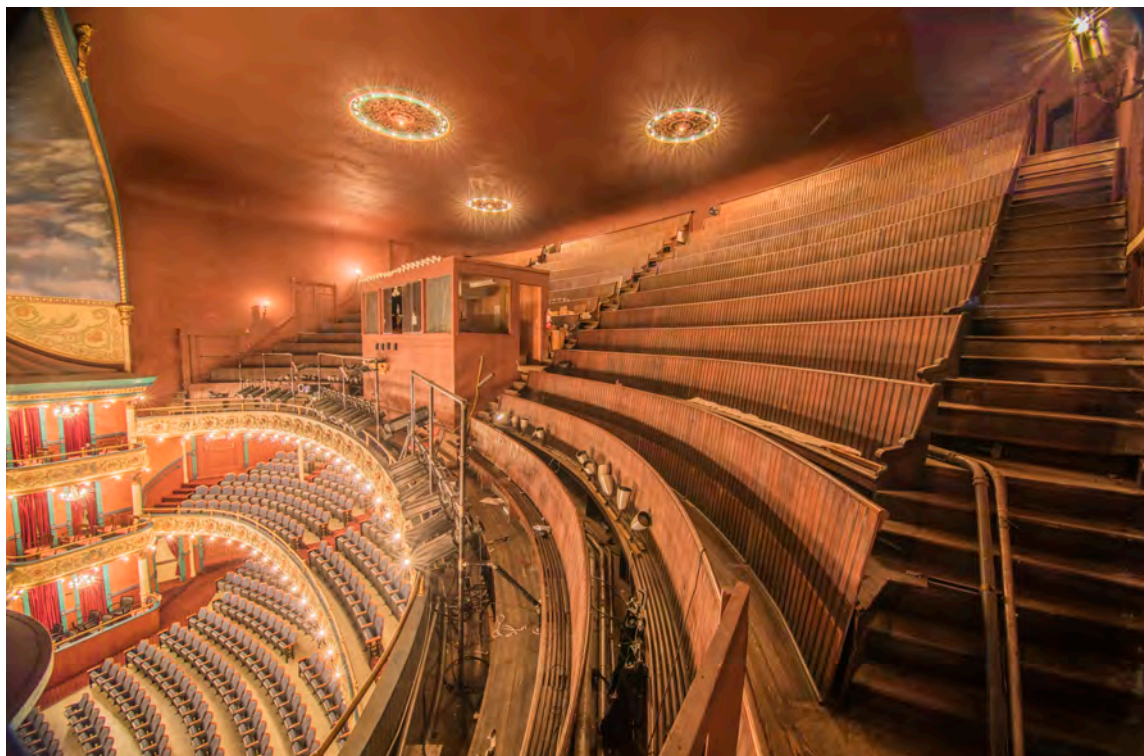


*Figure 2. Facade of the Grand Opera House, as seen from Mulberry Street, 2018*





*Figure 3. View of the Second Balcony, from an Upper Proscenium Box, 2018*



*Figure 4. View Across the Second Balcony, 2018*

in the segregated balcony first hand, Mr. Javers Lucas, who was able to provide some information about his theater experience in the second balcony.

The documentation aspect of this project involved photographing the second balcony and its access points with both large-format film and high-resolution digital photography. In addition, the second balcony was captured with three-dimensional laser scanning, resulting in a precise architectural record of the space that is many times more accurate than manual measurements. The information gathered through laser scanning can be used to create detailed architectural renderings and blueprints of the second balcony.

After this Introduction and Methods section, Chapter II presents an architectural description of the theater and second balcony. Chapter III contains a historical context for segregated theater space in the Jim Crow era, tying that into the history of the Grand's second balcony, and a comparison to other theaters. Chapter IV offers preservation options for the second balcony. Several appendices are included at the back of the document. Appendix A is a chronological catalogue of newspaper articles located during the research phase of this project. Appendix B includes several historic photographs and post cards. Appendix C contains images of the large format photographs that were taken of the theater and second balcony. In Appendix D are several architectural drawings that were created using the laser scans of the second balcony, provided by ReproGraphics, Inc. Finally, current conditions images taken with high-resolution digital photography are located in Appendix E.





HIS FIRST FULL LENGTH FEATURE PRODUCTION

Walt DISNEY'S

# Snow White and the Seven Dwarfs

Hear the songs now sweeping the airways, tunes like:  
 "Whistle While You Work"—"With a Smile and a Song"  
 —Marching songs and many others.

THE AUTHENTIC WALT DISNEY

## Snow White DOLL



JUST LIKE THE DARLING  
 OF SCREEN AND FABLE

**\$1.98**  
 and  
**\$2.98**

MADE BY THE MAKERS  
 OF THE FAMOUS  
 SHIRLEY TEMPLE AND  
 BETSY-WEETSY DOLLS

### THE SEVEN DWARFS

SLEEPY, GRUMPY,  
 BASHFUL, HAPPY, DOPEY,  
 SNEEZY, DOC

**\$1.49** EACH



DOPEY

Get your picture of Snow  
 White and the Dwarfs!  
 Come to The Union for  
 your "Dopey" Card. One  
 given with every purchase.



GRUMPY

Seven  
 Dwarf  
 Bag

To make you "Happy"  
 even on "Grumpy" Days!  
 A lovely bag done in authentic rayon print.

**1.00**

Seven Dwarf  
 Charm Bracelet

With All the Dwarfs

**1.00**

Starts Monday Grand The



WALT IS A FARM BOY  
 WHO TOOK UP ART IN  
 KANSAS CITY, WHERE  
 ONE DAY A  
 PERT LITTLE  
 MOUSE GAVE  
 HIM AN IDEA



HIS FIRST  
 SYNCHRO-  
 NIZED OPUS,  
 "STEAMBOAT  
 WILLIE", WAS  
 A HIT, STAR-  
 RING MICKEY

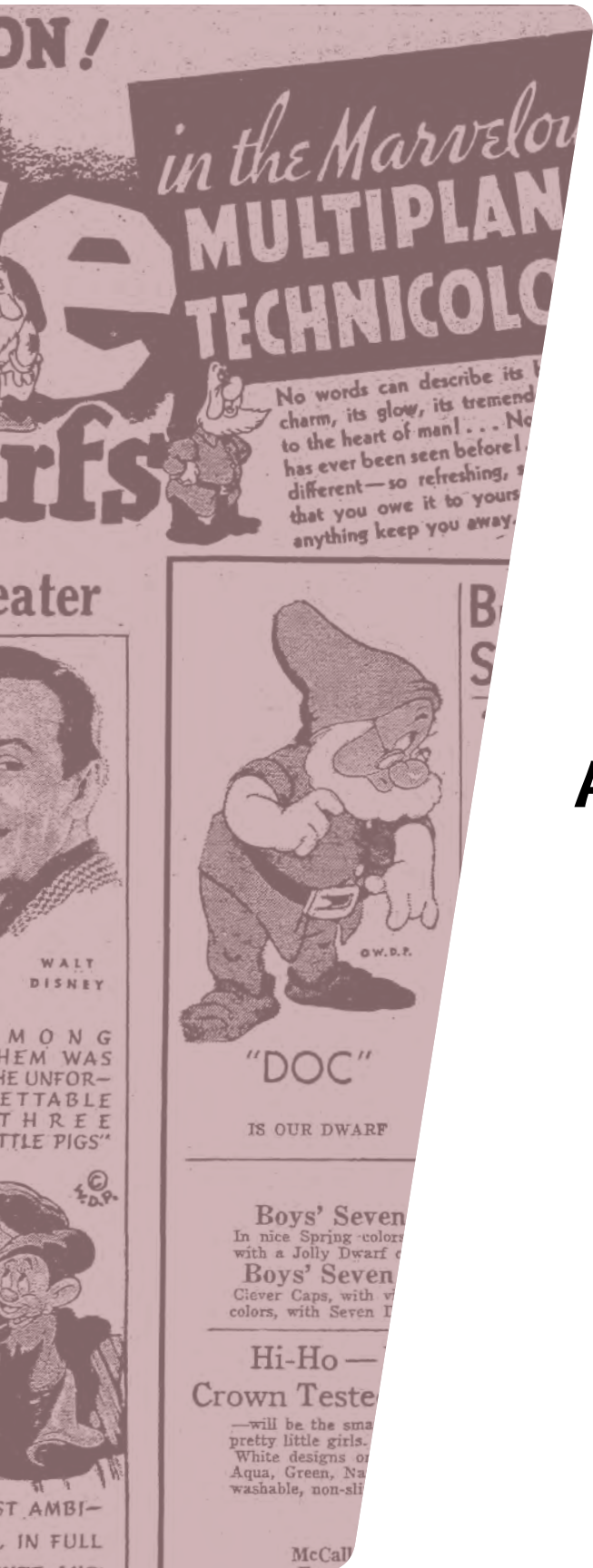
ONLY AFTER WALT PIO-  
 NEERED LONG IN FILM  
 ANIMATION  
 DID MICKEY  
 MOUSE  
 REACH THE  
 SCREEN



LATER, IN COLOR, CAME  
 HIS **SILLY SYMPHONIES**



ON HIS MOS  
 TIOUS FILM



## Chapter II

# ARCHITECTURAL DESCRIPTION





*Figure 5. Façade, Looking Northeast across Mulberry Street, 2018*



Downtown Macon's Grand Opera House was constructed in 1904-1905 to replace the 1884 Academy of Music that had been located on the same site. Although previous historical narratives stated that the Academy of Music was enlarged and renamed, newspaper accounts found during research for this report revealed that the Academy of Music was demolished prior to the construction of the Grand Opera House.

The Grand consists of two discrete sections, a seven-story office tower and a theater. The five-bay office tower's façade faces Mulberry Street (Figure 5). Built in the Classical Revival architectural style, the building is symmetrical with a centered entrance and bricked-in store fronts to either side. The entrance consists of an arched opening with two pairs of glass-paned doors. A large illuminated marquee sign is suspended over the front entrance. Framing the entrance and at the corners of the façade are brick pilasters with Corinthian capitals that support the dentiled frieze between the first and second stories. "THE GRAND OPERA HOUSE" is carved into the frieze over the entrance, as is visible in a photograph that was taken for the theater's 1970 NRHP nomination, but today is obscured by the marquee (Figure 6).



*Figure 6. Entrance Detail from 1970 NRHP Nomination*

The second through sixth floors feature five pairs of one-over-one windows, one pair in each bay of the building. The second floor is more architecturally detailed with terra cotta window surrounds that are punctuated by large keystones. There are also five rows of brick banding that protrude from the building's surface. The side bays on floors three through six protrude slightly and the three center bays are separated by Ionic pilasters. The windows on these floors are topped with a lintel and keystone. The uppermost, or seventh story, features sets of three arched windows in the center bays. A large cornice projects from the walls just below the roof line and wraps around the side of the building.

Looking at the side walls, the office tower is four rooms deep with a pair of windows in each room (Figure 7). The theater portion of the building is five stories with a gable roof.



*Figure 7. Oblique View of the Grand Opera House, Showing the Façade and Northwest Wall, 2018*

The roof of the rear section of the theater, referred to as the fly loft, located over the stage, rises at least one story above the rest of the theater's roof. The northwest wall of the theater has several arched window openings, as well as door openings that are accessed by fire escapes. The majority of the window openings on the theater's northwest wall have been filled in either with brick or plywood. A Bibb County Courthouse annex building was built adjacent to the northeast wall and it is no longer visible, but is virtually identical according to historic photographs.

The theater entrance, which mimics the design of the building's entrance, is at the end of a wide arcade, with the box office on the right and an elevator to the upper office-tower floors on the left (Figure 8). Through the theater's doors is a lobby and entrance



*Figure 8. Arcade and Theater Entrance, 2018*





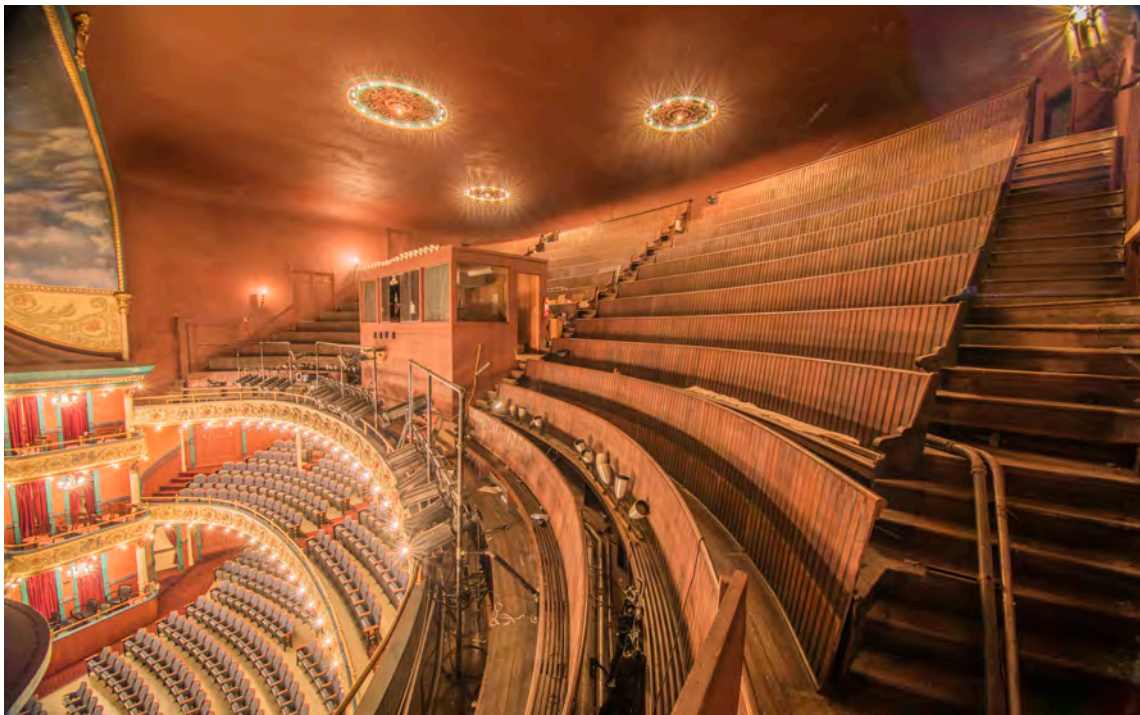
*Figure 9. Lobby and Staircase to First Balcony, 2018*



*Figure 10. Lower Staircase to Second Balcony, 2018*



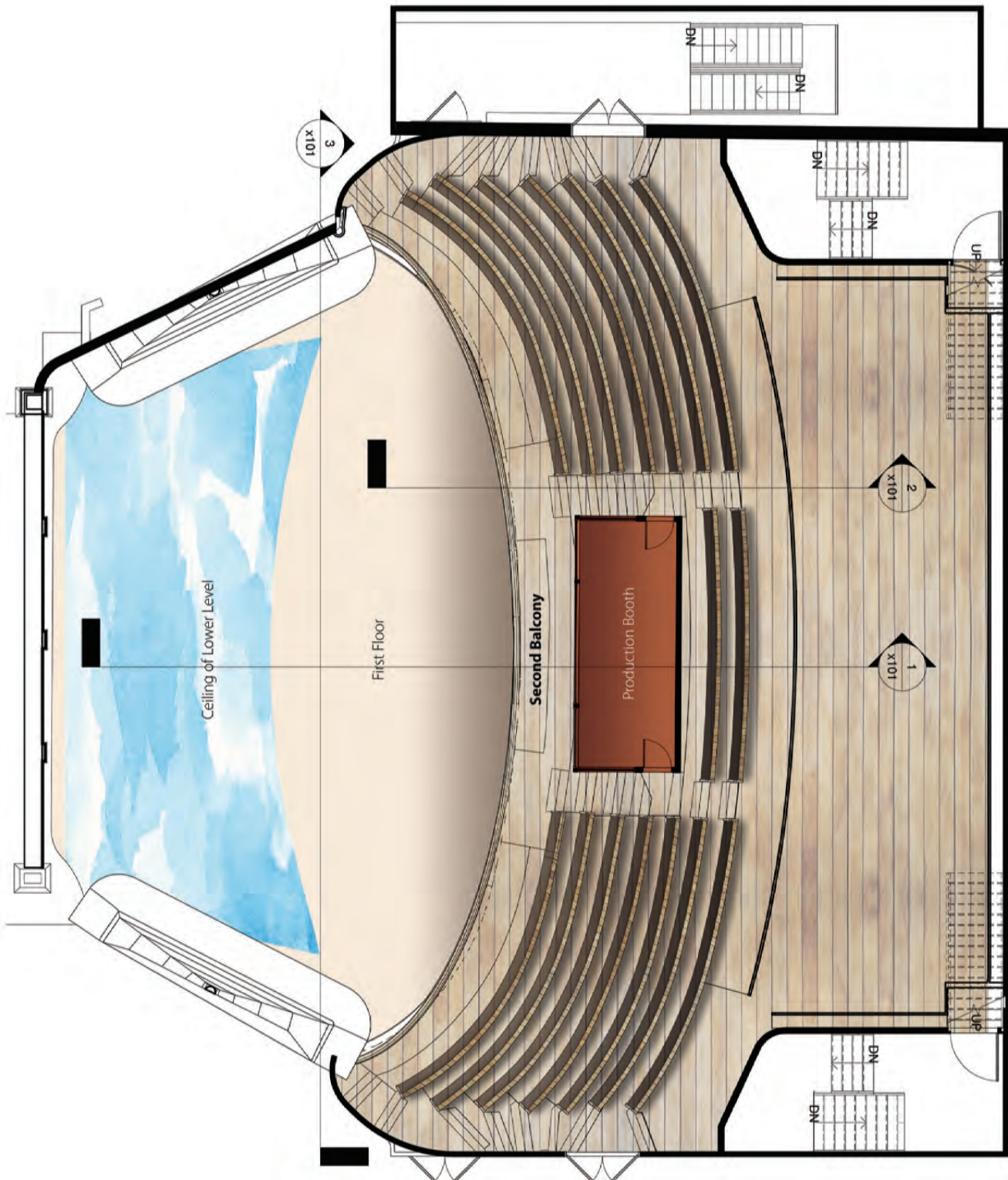
*Figure 11. Upper Staircase to Second Balcony, 2018*



*Figure 12. Second Balcony, Looking Southeast, 2018*



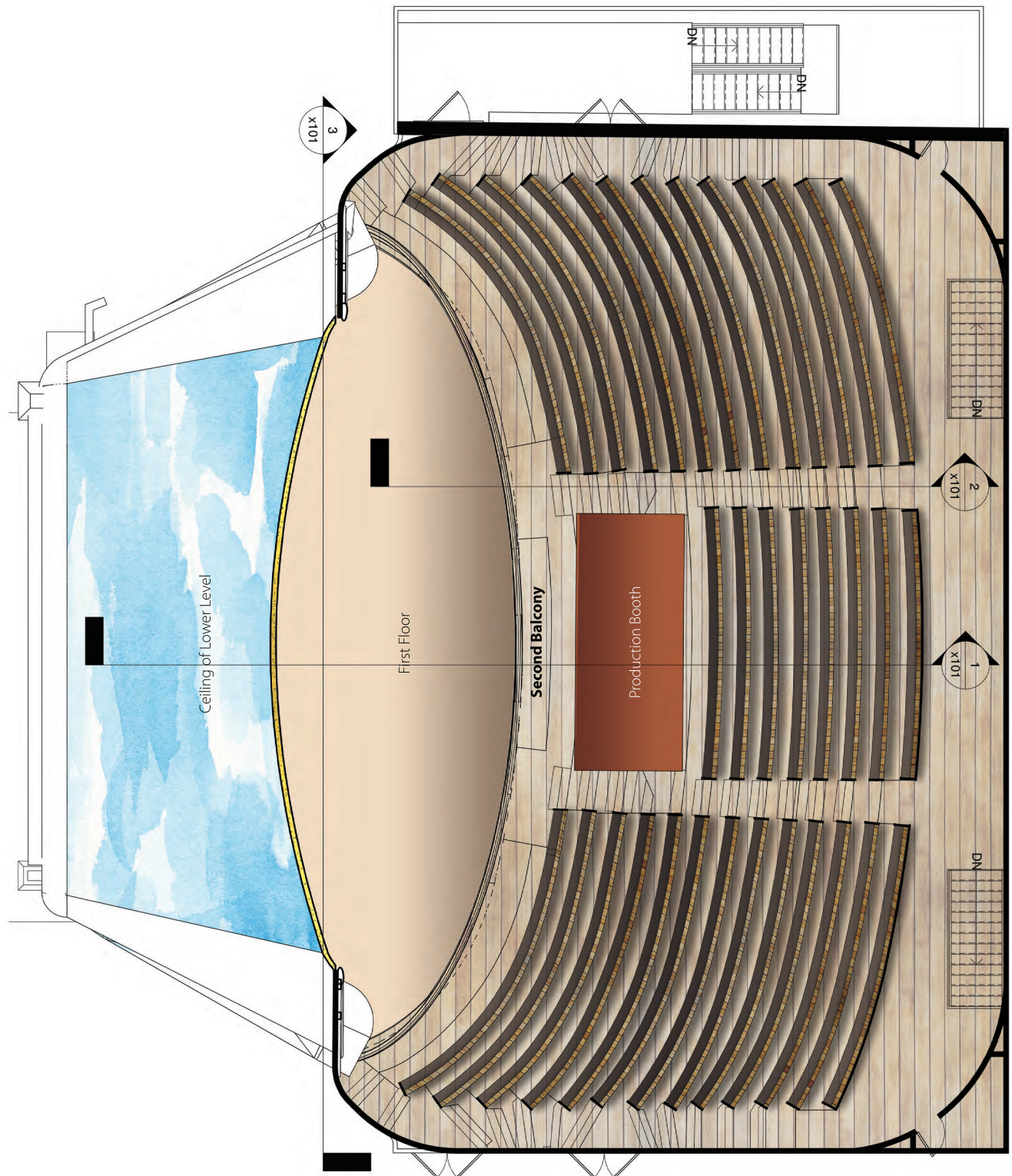
Figure 13. A Plan of the Second Balcony, as Scanned from the Lower Level of the Balcony



This plan shows a slice of the second balcony from the counter level of the production booth and below. No details above the ceiling of the production booth are shown. At this level, the lower set of stairs leading to the second balcony and the top of the proscenium boxes are also visible.



Figure 14. A Plan of the Second Balcony, as Scanned from the Upper Level of the Balcony

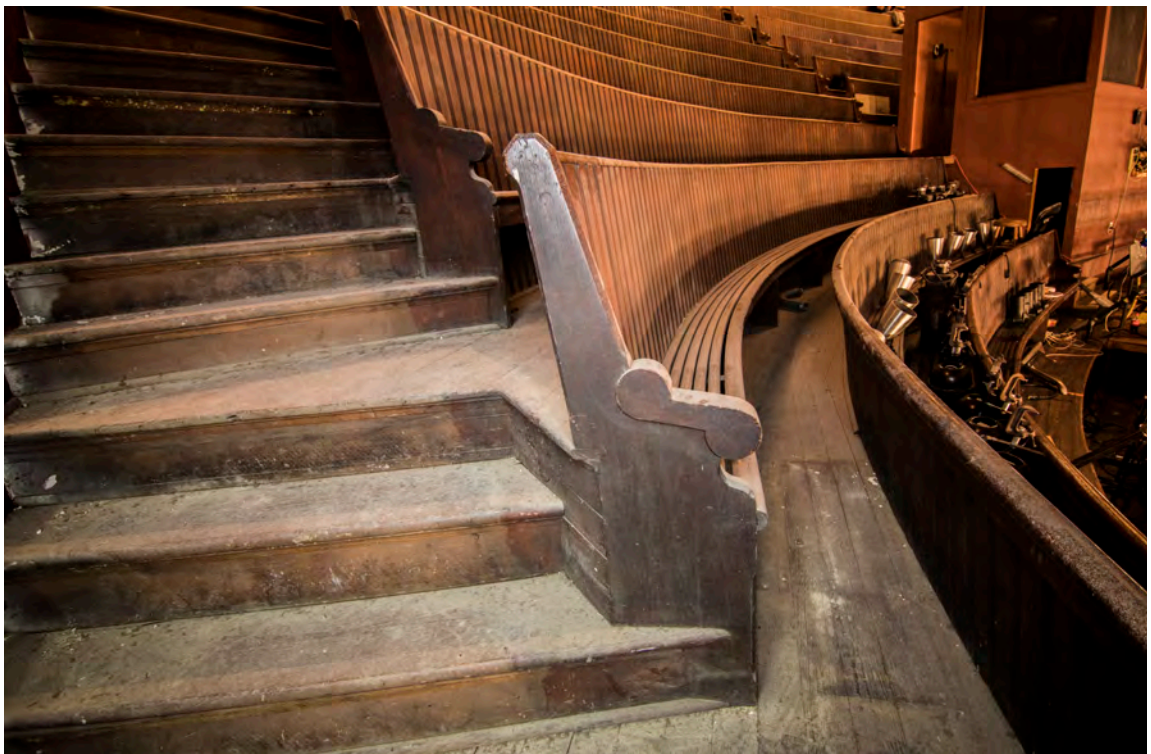


This plan shows a slice of the second balcony from the level of the production booth's roof. At this level, the restroom spaces at the back of the second balcony and all 13 extant rows of seating are visible.





*Figure 15. Second Balcony, Looking West, 2018*



*Figure 16. Bench Detail, 2018*

to the main floor of seating. At the sides of the lobby are staircases that access the first balcony (Figure 9). To the sides of the first balcony, behind closed doors, additional staircases wind up to the top of the second balcony, which is the focus of this study (Figures 10 and 11).

The second balcony was constructed to serve the African-American population of Macon and had a seating capacity of 800 to 1000 persons. According to Mr. Javers Lucas, who experienced sitting in the balcony as a young man, African-American patrons purchased tickets from an outside ticket booth and entered the theater from an exterior staircase that led to the second floor of the theater (Lucas 2018). The second balcony remains largely intact with the original wooden pew-like seating (Figures 12-14). This is due to the fact that while the theater itself has remained open for the majority of its life, with only short periods of dormancy, the second balcony was closed permanently as a seating option during the 1940s.

The slope of the second balcony is quite steep and historically contained 14 rows of wooden bench seating, most of which is still in place. The benches conform to the curve of the front wall of the balcony (Figure 15). The seat portion of the benches is approximately 11 inches deep, while the straight back is almost two-feet tall (Figure 16). Comfort clearly was not of major concern in this section of the theater. In contrast, patrons on the floor and first balcony were each seated in an upholstered chair. The benches are accessed by aisles on each side of the balcony, as well as two aisles near the center, splitting the balcony into three sections (Figure 17). The stair risers and treads, particularly at the second balcony's sides, differ in height and angle from step to step and are difficult to navigate safely (Figure 18). The stair layout is similar to that of the first balcony, but due to the pitch of the second balcony, is much worse. At the top of the second balcony in the back corners were two single stall restroom facilities.

Alterations to the second balcony include the introduction of a production booth, lighting equipment, and the removal of some of the seating, as follows (Figure 19). The first row of benches, closest to the stage, was removed across all three sections so that lighting equipment could be installed. The production booth was installed in the middle section of the balcony, resulting in the removal of several rows of pews from that section. On the left, or north, side, the seat portion of the bench on the fourth row was removed to facilitate movement from the production booth to the room above the stage.





*Figure 17. View Across the Second Balcony, Showing Aisles, 2018*

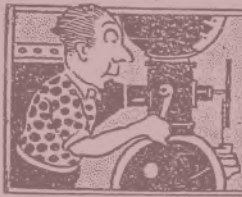


*Figure 18. Looking Toward Stage, Showing Slope and Staircase, 2018*



*Figure 19. View from Proscenium Box, Showing Non-Historic Production Booth and Lighting Equipment*





# NEWS OF THE SCREEN



## AMUSEMENTS

### "The Green Hat"

Norman Hackett, featured co-star with Miss Charlotte Walker in "The Green Hat" which moves to the Grand Monday and Tuesday, with matinee Tuesday, was recently the recipient of an unusual honor for his college fraternity at the annual convention of the society in Philadelphia. If undying enthusiasm for a college fraternity may be called a hobby, that hobby is Hackett's. During his notable career as an actor, he has given most of his spare time to the Theta Delta Chi Fraternity, which he joined when a freshman at the University of Michigan. Six times he has been elected Graduate Secretary of the Fraternity, thereby breaking the record for tenure of that office, and is president of the Theta Delta Chi Club in New York City, which he founded eight years ago. His fellow fraternalists wishing to express their appreciation for his loyalty presented him with a handsome hand illustrated bound book containing some 200 letters from prominent fraternity men in all parts of the country, all beautiful tributes to Hackett, the man, and what he has done for his fraternity. At the same time a large bronze plaque suitably inscribed and surmounted by a head of the actor in his relief, was unveiled and will be placed in the Theta Delta Chi Club, New York. About 400 fraternity men attended the banquet and witnessed the presentation to Mr. Hackett, who had been kept in complete ignorance of the tribute.

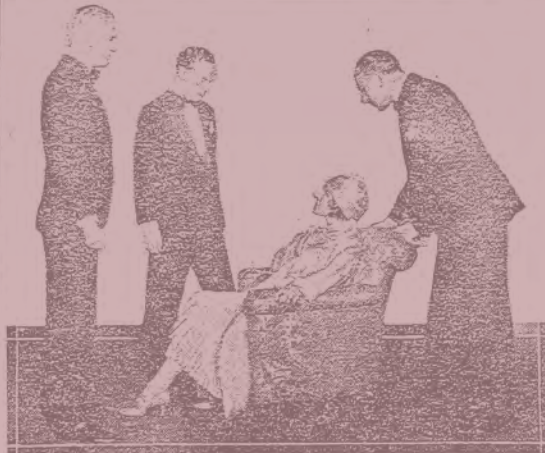
### "The Arabian"

Walker Whiteside will be a visitor to this city on Wednesday night Dec. 1, at which time he will appear at the Grand Theater in his new and amazing success, "The Arabian." This famous actor has long enjoyed a splendid reputation throughout America for virtue of his superb rendition of oriental characters. Our theatergoers will readily recall Mr. Whiteside's masterful delineations of such stellar characters as Prince Tamar in "The Hindu," Wu Li Chuan in "Mr. Wu," Tokirama, the Japanese diplomat in "The Typhoon," and Prince Hazane in that poetic drama of Nippon, "Sakura." To this array of historic masterpieces Walker Whiteside has added the unique character of Abd el Rey, an Arabian of highest caste; educated at Oxford in England, and later on a powerful bandit of the remote Egyptian Desert. "The Arabian" is more modern than anything Walker Whiteside has presented in some years, for it deals with world celebrities of the moment, who have been in the public eye by reason of their extraordinary exploits. Abd el Rey is the central figure of "The Arabian," patterned after the bandit Rasuli whose posture of defiance so enraged the powers that armed expeditions were sent into the desert with orders to effect his capture, dead or alive.

### At The Rialto

The strange tale of an unknown hero who saved the life of Corinne Griffith was revealed recently during

"THE GREEN HAT" AT THE GRAND THEATER MONDAY AND TUESDAY, NOVEMBER 29TH AND 30TH



Scene from "THE GREEN HAT"

crossing when a runaway horse came careering madly toward them.

The woman and her child were stricken motionless with terror and would have surely been crushed to death had not a young man rushed to their side and dragged them to the safety of the pavement.

While Corinne and her mother were still recovering their presence the young man walked calmly away without giving them a chance to say a word of thanks for his heroism.

Then came the famous "Liberty" article, in which the gorgeous Corinne, now a renowned picture star, was declared to be the most beautiful woman in the world.

### At The Capitol

"Stubby" Gale is the proudest athlete on the Pacific Coast these days. "Stubby" is a crack football player on the Pomona college team and several of the players from his eleven were in the lineup of George Wilson's eleven when All-American half back led the opposition eleven against Red Grange "The Galloping Ghost" in the most bitterly contested game ever fought on the Pomona gridiron, while thirty cameras recorded the play.

MONDAY AND TUESDAY



it was the big sequence in "One Minute to Play" Grange's first starring production for Greater F. B. O. which comes to the Capitol Theater Monday.

There was no rehearsing of the football game for Wilson had told his game that Red was going to do his stuff on the level and it was up to them to repel the attack.

### At The Grand

Gene Winchester and Sammy Ross, headline feature artists of the Grand Theater's Keith vaudeville bill, for Thursday, Friday and Saturday, of this week, offer an act called "Wild and Otherwise," which is a conglomeration of fun designed to please highbrows and lowbrows and all in between those two classifications.

John Barton and Company, in a comedy skit called "It Won't Be Long Now," occupy second place on the bill. Their entertainment is full of rich gags and snappy music and has been one of the most popular acts wherever it has been seen this season.

The Four English Madcaps, Rose, Elsie, Wally and the incomparable Zella, offer "A Variety of Entertainment."

CABINET WORK—STORE  
FIXTURES—FURNITURE

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& SONS CO.

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## AMUSEMENTS

RIALTO—Mon. Tues. Wed.—  
"Sympathetic Sue"  
CAPITOL—Mon. and Tues.—  
"One Minute to Play"  
GRAND—Mon. and Tues.—  
"The Green Hat"—Wednesday—  
"The Arabian"  
CRITERION—Monday only—  
"A Hero of the Big Snow"

ment"—singing and dancing, priced pally. The three girls are attractive as well as clever and the male Madeap is a dancing marvel.

Euse Rubini and Terese Rosa, in "Tunes and Trimmings," have exercised good taste as well as talent in arranging their program. Miss Rubini plays the piano-acordeon and Miss Rosa the violin. Both are artists of unusual attainments.

Violet and Turner are from Australia. Miss Violet is billed as the Australian Nightingale, and while she freely admits that there may be better singers, she holds something in reserve by way of a surprise which puts her act in a distinctive class.

Kinegrams and a Pathe comedy complete the bill.

### The Student Prince

Music lovers of this city and vicinity will be pleased to learn that the return engagement of Messrs. Schubert's spectacular operetta, "The Student Prince" will take place at the Grand Theater next Monday night Dec. 6th.

A beautiful story, adapted by Dorothy Donnelly from "Old Meidelberg," in which Richard Mansfield starred some twenty years ago surrounded by the most glorious melodies imaginable from the facile pen of that nifty young composer, Sigmund Romberg, who will be remembered for his excellent music in "Maytime" and "Blossom Time," has completely surpassed these two in writing the music for the "Student Prince."

The stupendous production, embodying six acts, the sensational male student chorus of 50 trained voices, singing the 23 beautiful melodies that follow each other in kaleidoscopic array, the 20 female choristers, the 25 talented principals, all known to local theatergoers, the gorgeous costumes, all tend to make this a master piece of stage craft.

### Coming to Rialto

Raymond Hutton recently denied all rumors that he was training to swim

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Residence Phone 1792-J

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and Re-Charging  
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and Wood Frames  
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Flooring Co.  
C. T. HARDY

518 Pine Street Phone 2166

WALKER WHITESIDE IN "THE ARABIAN" COMING TO THE GRAND THEATER WEDNESDAY, DE



the English channel. When the news passed around Paramount's studio that Hutton had been spending most of his hours in a bathing suit, it was immediately concluded that he was preparing for the much discussed swim.

Mr. Hutton emphatically refuted the report but admitted having soaked up lots of salt water. Ray explained it by saying that his part in "We're in the Navy Now," Paramount's current comedy which arrives at the Rialto Theater Thursday, demanded a lot of floundering around.

Coming—  
DAN FITCH'S  
MINSTRELS

—GRAND

"Do You Remember  
"Behind the Fro  
Then See—

"WE'RE IN THE  
NAVY NOW

With the Same S

WALLACE BEE

and

RAYMOND HAT

It's Coming

Thursday, Frida

Saturday

RIALTO

### ROMANCE IN HIGH C!

There's a high note of drama—a deep note of pathos—a harmony of humor—and a symphony of action in "Sympathetic Sue."







## At The Criterion

While work in on Paramount's "Tin Gods," which comes to the Criterion on Tuesday, Director Allan Dwan inaugurated an extraordinary method of shooting. Canvas fences, six feet in height, were erected around the studio lot. Visitors, on approaching were politely informed that no one was allowed to see Thomas Meighan, the star, or Renee L. Jones and Allen Pringle, the two featured players.

Why? Well, one of the "Tin Gods" sequences takes place in a Latin-American cafe. When starting the scene, Dwan found his players appearing a bit too "New Yorkish" in their strange costumes. They hadn't found the spirit of the story. He wanted Dwan was at a loss. He wanted

absolute realism and wasn't getting it. Then came the idea of the walls, presto—he had a solution! All studio's usual noise, bustle and confusion were automatically shut out. Players lived in an atmosphere had themselves created.

## Coming to Grand

Dan Fitch's Minstrels, blackface entertainers, are coming to the Grand soon as a Keith Va attraction. This company is bringing this season a quartet said to rank with the best state today. In addition regular act, the Fitch company stages a minstrel party concert in the theater lobby.

GRAND—MONDAY and TUESDAY  
NOV. 29-30—MATINEE TUESDAY

J.M.WELCH  
presents

MICHAEL ARLEN'S  
SENSATIONAL ROMANCE



with

CHARLOTTE WELCH  
NORMAN MACDONALD

AND A MOST EXCELLENT  
SUPPORTING CAST  
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GRAND THEATRE

—ONE NIGHT

## Chapter III

# THE GRAND'S SECOND BALCONY

In the years following the Civil War, laws that established different rules for blacks and whites, known as Jim Crow laws, were put in place to maintain the system of racial segregation. Named after an insulting term for African Americans, “Jim Crow,” these rules were based on the theory of white supremacy and were a direct reaction to Reconstruction and white fear. They became laws due to the fact that black men were denied the right to vote by a number of devices, including limiting voting rights to property owners, literate persons, to those whose grandfathers had been able to vote, to those who could afford the poll tax, etc. Jim Crow operated primarily, though not exclusively, in the southern and border states between 1877 and 1960 (USC Gould School of Law 2018).

Jim Crow was an inescapable reality in the South where it influenced every aspect of the African American experience. Many industries refused to hire blacks and those that did often required them to work in separate rooms, use separate entrances, even look out of separate windows. Marrying someone of a different race was illegal, as was living on a street or in a neighborhood of a different race. Curfews for blacks only were enacted. Signs reading “Colored” or “White Only” were hung over doors, ticket booths, water fountains. Even parks, hospitals, prisons, and orphanages were segregated, as were schools. In Atlanta courts, two separate bibles were used, one for blacks and one for whites (Constitutional Rights Foundation 2018). In theaters, African Americans bought tickets at separate box offices, used separate entrances, and were seated in separate spaces, most often in the balcony.

Although challenged from the start, these laws and unwritten rules persisted throughout the first half of the twentieth century. In 1950, the National Association for the Advancement of Colored People (NAACP), established in 1909, challenged the concept of “separate but equal” and eventually won in the Supreme Court decision for *Brown v. Board of Education*, which ruled that racial segregation of public schools violated the 14<sup>th</sup> amendment and was harmful to minority children. The next decade was spent challenging racial barriers, culminating in the passage of the Civil Rights act of 1964, which abolished Jim Crow laws and discrimination in any type of public accommodation (USC Gould School of Law 2018).

# THE ARCHITECTURE OF RACIAL SEGREGATION

The Grand Opera House was a product of the Jim Crow era and segregation was built into its design. In Robert Weyeneth's 2005 article, "The Architecture of Racial Segregation: The Challenges of Preserving a Problematical Past," he discusses the spatial strategies and architectural forms that emerged in an effort to enforce racial segregation in the Jim Crow era (Weyeneth 2005). Racial segregation was achieved architecturally by two means, isolation and partitioning. Isolation tactics resulted in separate facilities, while partitioning segregated the races within the same facility. Throughout Jim Crow, both of these strategies were employed liberally in order to enforce segregation in all aspects of community life, including entertainment.

Isolation is the most familiar form of segregation and was accomplished either by exclusion or duplication. Sometimes signage was employed and at other times it was common knowledge what facilities were off limits to blacks. Exclusionary tactics made many places strictly off-limits to people of color, while duplication created separate facilities for white and black people. Another method of isolation was temporal separation, in which time was the method used for segregation. For example, institutions would open to black people for limited times or days during the week. Additionally, blacks sitting in the balcony of a theater were expected to wait for the white people to exit before leaving their seats. Doctors may have separate office hours. Curfews for African Americans were also employed.

Partitioning, where the races shared the same facility, but occupied separate spaces within it, was managed through architectural compartmentalization. This was a commonly employed strategy that delineated a clear boundary between black and white space and often took the form of separate entrances leading to separate interior spaces. This was the segregation method most often used in facilities such as hospitals and train stations, with separate waiting rooms and ticket offices, as well as theaters. Balconies, where African Americans were most often seated, offered the least desirable seating, furthest from the stage or screen and were often referred to as the negro/colored balcony, crow's nest, or the peanut gallery (Weyeneth 2005). Partitioning is the method that was used and can still be seen at the Grand Opera House.



The Grand Opera House was typical of the era in its arrangement of African American accommodations through partitioning. Black people that wished to attend the theater bought tickets at a box office located on the side of the building and used the fire escape stairs to enter the second floor of the theater, where a second set of interior stairs led up to the second balcony (Lucas 2018). African Americans were not permitted to use the front entrance of the theater and the only restrooms available to black patrons were two single-stall restrooms, no bigger than closets that were located in the back corners of the second balcony, which at capacity would have held approximately 800 persons. The second balcony of the Grand is a stark visual reminder of the separate and inferior conditions that African Americans were forced to endure in public accommodations prior to the passage of the Civil Rights Act.

## EARLY THEATER IN MACON

To fully understand the importance of the Grand Opera House's second balcony, it is helpful to examine the history of theater in Macon, which began much earlier in 1832, only nine years after the town was chartered. Macon's first theater opened when Sol Smith purchased a lot on Second Street and built a small wooden structure, measuring 35-feet by 75-feet, that he named "The Macon Theater." The theater operated for many years although it was intended to be a temporary building. There is a brief mention of a coffee house and theater, apparently Macon's second, in the 1837 newspaper, with a Mr. Hart as manager and Mr. A. Adams as actor. A third theater caused an uproar in 1838 when it opened in an old Baptist Church building that had been moved from the corner of Sixth and Cherry streets to a new location on Third Street, between Walnut and Mulberry. Despite the opposition, to both theatricals in general and the reuse of the church building, the inaugural performance brought in \$500 from a house with a seating capacity of 600. Concert Hall, at the corner of Second and Mulberry streets, was constructed in 1850 primarily as a meeting house, but many theater companies and musical groups performed there (Trawick 1959).

Ralston Hall, which could accommodate an audience of 1,200, dominated the theater scene in Macon for many years. It is unknown whether Ralston Hall was for whites only or was segregated, but newspaper advertisements listed prices for orchestra and balcony seating. It was built in 1857 by James A. Ralston at the corner of Third and Cherry. It was a popular venue for 30 years, even flourishing during the Civil War. Macon was on the tour

route of most stage shows of the time, which ran the gamut from Shakespeare to “leg shows” to minstrel shows and musicals. The Ralston was destroyed by fire in the winter of 1886 (Trawick 1959). Three years earlier, ground had been broken on the Academy of Music, which opened on September 22, 1884 (*Macon Telegraph* 1883; The Macon Arts Council, Inc. 1969). “By the 1880s, actors, artists, musicians, singers, and lecturers were coming and going with every train that pulled into town” (Trawick 1959).



**Figure 20. Academy of Music Circa 1890**

The Academy of Music was built on the present site of the Grand Opera House at a cost of \$60,000 (Figure 20). The idea for an opera house originated with Mr. Henry Horne, a young and well-connected insurance and real estate agent in Macon. The building was owned by a stock company formed by a large group of Maconites, including Major J. F. Hanson, S. R. Jaques, L.A. Jordan, J. S. Baxter, and many of Macon’s prominent citizens (Figure 21). The theater’s architect was Alexander Blair, also from Macon (Cochran 1992). The Academy of Music could accommodate a crowd of approximately 1,500 people on



# Application for Charter.

GEORGIA, BIBB COUNTY. To the Superior Court of said County: The petition of James A. Johnson, T. O. Hendrix, W. E. Flanders, Mrs. O. A. Flanders, Flanders Bros., Bernard Bros., T. Overmyer, S. Varnell, Wm. H. Ross, Wm. S. Holt, J. P. Hancock, S. T. Coleman, J. O. Ross, J. M. JOHNSTON, H. Horne, A. O. Isaac, J. H. Campbell, Geo. T. Rogers' Sons, Wolf & Bro., Carhart & David, W. Lee Ellis, O. H. Rogers, Wm. B. Johnston, Asher Ayers, E. S. Johnson's Sons, Tinley Brook Co., Barr Brown, Felix Corpuz, E. Winship, O. Burke & Son, J. S. Stewart, Geo. B. Olcott, Johnson & Harris, R. C. Wilder Sons, J. E. Ellis, M. G. Schwed, John S. Baxter, T. B. Blackshear, J. B. Williams, W. M. Gump, R. W. Patterson, D. Clark Smith, J. Damsberg, Lamar, Franklin & James, T. J. Corning, E. Wilkowsky, T. B. Graham, R. F. Lawton, H. C. Pike, English & Hecox, M. Nassbaum, W. H. Mansfield, J. W. Elco, T. L. Manaberg, Mrs. W. Deane, J. Ripley, J. P. & W. L. Holmes, John H. Benson, C. L. Bartlett, W. T. Johnson, Mrs. W. J. Hill, Geo. W. Burr, E. D. Irvine, Charles Wachtel & Bro., Ullman & Pretz, W. R. Cor, Virgil Powers, Chas. A. Sindall, Mrs. C. A. Sindall, H. M. Powell, Mrs. M. A. Freeman, A. R. Freeman, J. T. Boileau, L. W. Collier, P. J. Farris, J. A. Edwards, E. A. Nisbeld, Jr., H. C. Vail, C. E. Armstrong, I. K. Jeter, R. H. Haselhurst, L. M. Jones, P. Reichert, Charles Herbert, P. Fiechke, G. H. Bolomin, S. H. Jenson, J. G. Powell, W. W. Henderson, John O. Walker, N. E. Harris, Roy & Bros., J. A. Mann, J. A. Hardeman, A. L. Wood, R. B. Holt, Cyrus & Wingham, W. B. Sparks, E. Isaac, R. H. Barfield, J. O. Rutherford, Thos. Willingham, Cronmells & Co., J. W. Doughty, Chas. Hefford, John Roemer, D. W. Shaffer, H. B. Benson, L. P. Hillier, W. P. Baldwin, Newman & Thorne, Chas. Dryfuss, G. W. Stratton, Geo. F. Wing, N. B. Corbin, J. L. Lawrence, J. C. Conner, H. J. Peter, A. B. Row, Mrs. D. H. Wright, J. W. Hout, John R. Haskin, Geo. T. Wells, Isaac & Sons, W. P. Goodall, A. P. Whittle, Mrs. S. Altmyer, Jacob Hensch, C. H. Freeman, Jr., O. W. Thompson, Julius May, Dave Wadsworth, S. Popper, T. S. Hensley, C. C. Sims, Jr., J. L. Harris, J. P. Farris, Mrs. S. E. Fittau, F. A. Scheneman, Miss Annie Daly, Miss Alice Daly, Miss Mary Daly, A. Froudit, W. B. Davis, A. L. E. Isaacs, J. Pitar, John C. VanSycle, C. I. Stubbbs, J. W. McIlroy, Louis Merkell, H. C. Tindall, C. C. Simmons, John P. Fort, T. G. Holt, A. F. Wamske, J. L. Henry, H. A. Ritt, A. D. Carrer, A. Smith, Geo. C. Price, Asher Eagle, W. A. Dwyer, O. H. Hall, L. N. Whittle, A. Mir, R. W. Cobbe, Jr., H. P. Loh, J. M. Dunwoody, D. Nelligan, J. A. Spain, F. W. Loh, Jacob Seisel, C. O. Battie, E. B. Harris, Geo. Isaac, John P. Douthett, R. E. Park, A. M. Rodgers, P. O. Holt, T. Hardean, Jr., W. H. Patton, Jr., A. A. Smith, D. D. Witkowski, J. L. Shea, and others, who are at present, or who may hereafter become stockholders in the organization hereinafter described, respectfully sheweth that they desire themselves, their successors and assigns incorporated, according to the laws of the State of Georgia and of the United States, as a corporation under the name and style of *The Academy of Music*, with the following privileges and purposes, to-wit:

1. To do business in the city of Macon in said State, the particular object of said corporation being the erection of a building to be used as an academy of music or opera house in said city and for such other purposes as may be desired by said corporation.
2. To have and use a common seal and change it at their pleasure, to contract and be contracted with, and to sue and be sued.
3. To receive, purchase, and hold all property both real and personal that it shall deem necessary for its purposes, to lease or rent such property from and to others, and to sell also and convey at will all property owned by it.
4. To make or adopt such constitution and by-laws as they may desire, consistent with the laws of said State and of the United States, and to alter and amend the same in such manner as may be herein prescribed, and to act under the by-laws already adopted by the stockholders of the corporation until changed by them.
5. The capital stock of said corporation shall be fifty thousand dollars, to be divided into two thousand shares of a par value of twenty-five dollars each. Your petitioners respectfully show that ten per cent of the entire amount of said capital stock has been already paid in, and the remainder is to be paid in such manner as it may be called in by said corporation through its officers.
6. That said corporation shall have the power to issue bonds, secured by mortgage on the real and personal property of said corporation, or so much thereof as it may deem necessary, in such denominations and payable at such dates as it may desire, to the extent of two-thirds of the amount of capital stock paid in at the time such bonds are issued.
7. Said corporation shall issue to its stockholders certificates of stock, and shall keep a stock book, a scrip book, and a transfer book, and all transfers of stock shall be duly recorded in said books; and said corporation shall also keep proper and regular books of accounts.
8. The stockholders of said corporation shall only be liable for the debts thereof to the extent of their stock in the same, and no stockholder shall ever be made to pay either to the creditors of said corporation, or to the corporation itself, as both more than the amount of the stock subscribed for or held by such stockholder.
9. Said corporation shall have all other powers conferred by law upon private corporations.

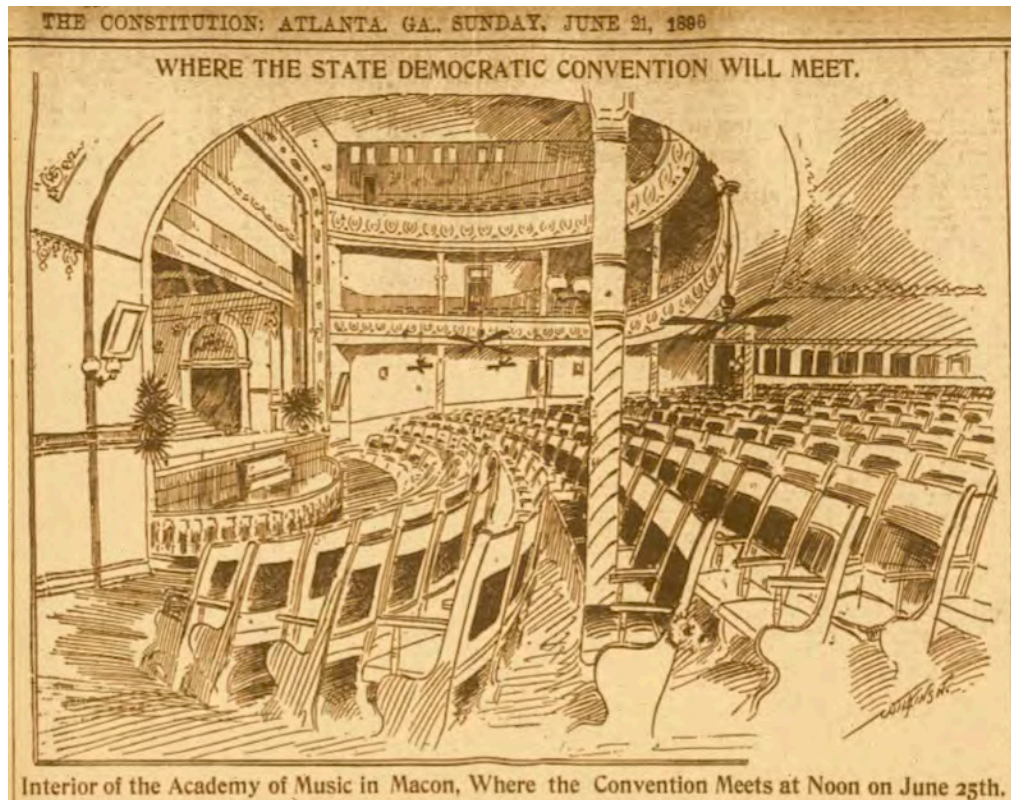
Your petitioners pray that said corporation may be incorporated for and during the full term of twenty years with the privilege of renewal, and that they may be allowed to commence business at once. And your petitioners will ever pray, etc.

Attorney for Petitioners.  
A true extract from the minutes of Bibb Superior Court.  
A. B. Ross, Clerk.

three levels (Figure 22). In a circular that was mailed out to every theatrical manager in the United States, it was stated that “the upper gallery or balcony, is reached by two separate entrances and stairway, so that visitors to this part do not come in contact with those entering at the main entrance and both of these stairways, as well as those to the family circle, run as direct as possible, without obstruction or any opening on to them from starting to landing” (*Macon Telegraph* 1884). Though not explicitly stated, it is obvious that the gallery level was designated seating for African-Americans and that promoters of the Academy of Music wanted to make clear that there was virtually no chance of accidentally coming face-to-face with a person from another race during a visit to the theater. This article is the first mention of segregated theater accommodations in Macon that was found during research. Newspaper advertisements that listed ticket prices for Ralston Hall, the main stage in Macon until the early 1880s, made no mention of seat prices for black patrons; however, that is not verification that the theater was not segregated. The Academy of Music advertised their ticket prices in the following manner, “Orchestra \$1, Balcony 75 cents, Gallery 25 cents,” making no obvious statement that the gallery was for African Americans.

(Left) Figure 21. Charter for the Academy of Music.

(Below) Figure 22. Interior Sketch of the Academy of Music





L. DeGive and Sons, of Atlanta, purchased the Academy of Music in 1893 (*Macon Telegraph* 1904e). DeGive also owned both the and Bijou Theater and Loew's Grand, originally DeGive's Opera House, in Atlanta and the Columbia Theater in Macon (*Macon Telegraph* 1904c). The Academy of Music successfully operated for close to 20 years before rumblings of enlarging the space were heard.

## THE GRAND OPERA HOUSE

The first mention of remodeling the Academy of Music appeared in the *Macon Telegraph* on April, 27, 1902. The article stated that such a plan had been under consideration for some time and that the stockholders would be meeting with an unnamed architect to go over proposed plans. The idea being considered at that time was to tear off the facade of the Academy of Music and build a modern office building adjacent to the street and place the theater in the rear. Additionally, stockholders were interested in updating the interior of the theater and providing convention space in Macon. "It is proposed to add another balcony, so that there can be a better division of classes, and increase the seating capacity from 800 to 1,000 making a total seating capacity of 2,200, and in an emergency, a maximum capacity of 3,000" (*Macon Telegraph* 1902a). This statement is interesting in that the Academy already had three levels and it is unclear how a fourth balcony would better divide the classes. Another article in June 1902 reaffirmed the new theater would be more spacious with the addition of 600 seats, that the stage would be placed further back, and that the entire front entrance will be changed. It was thought that the work would be completed before the next theatrical season; however, construction would not begin for close to two more years (*Macon Telegraph* 1902b).

During the 1903-1904 season, the theater was under new management by Mr. Henry Horne, who had been involved in the theater from its inception. It was reported that the theater's owner, Mr. De Give, had agreed to spend \$30,000 on theater improvements, to convert the front for office space and provide 40 rooms for a "lawyer's range" (*Macon Telegraph* 1903a). Improvements were postponed to the close of the season so as not to interfere with the season's bookings. A couple of months later, *Macon Telegraph* readers were informed that the spending would be increased to \$40,000 in order to make more extensive improvements with the intention of being able to book the same attractions that played at the Grand in Atlanta, also owned by Mr. DeGive (*Macon Telegraph* 1903b:000).

In early 1904, it was announced that rather than remodel the Academy of Music, it would be torn down at season's end in April and a thoroughly modern theater would be constructed in its place. Julius L. DeGive, manager of the Grand in Atlanta and part owner of the Macon theater, E. M. Horine, son-in-law of Laurent DeGive and treasurer at the Grand, and W. R. Gunn, theatrical architect, met with a *Telegraph* reporter in the office of the local theater manager, Henry Horne to talk about the changes that were coming. Firstly, the name "Academy of Music" would no longer be used (*Macon Telegraph* 1904b). The new theater would be known as "The Grand Opera House" (*Macon Telegraph* 1904c). The term "opera house" was commonly used at the time as a term of prestige for any large performing arts center and would host plays, speakers, vaudeville acts, musical concerts, and occasionally an operatic performance. The new building, proposed to be three stories high, would be 20-feet wider (at 82.6-feet) than the Academy of Music and would be constructed with marble, gray brick, and terra cotta. The main entrance to the theater would be through four sets of double doors at the back of a 15-foot wide arcade. To each side of the arcade would be stores with modern fronts. The article continues, describing in detail the physical aspects of the theater, but the only mention of the gallery, or second balcony, was that its seating capacity would be 800 (*Macon Telegraph* 1904b).

The main lobby will be fourteen by fifty-seven feet, two five-foot stairways leading to the first balcony right and left, with a ladies' parlor on the right, fifteen by eighteen. There will be a gentlemen's retiring room in the basement underneath the lobby, fourteen by eighteen feet, fitted up with all modern conveniences. On the left of the lobby will be the manager's private office, also the box office, and the manager's day office.

The main auditorium will be entered through three doors, each six feet wide, leading into a foyer, five feet by eighty. There will be four aisles, four feet wide, leading down to the stage. There will be three tiers of four proscenium boxes, each accommodating six persons. The seating capacity of the first floor will be 734, outside of the boxes; that of the balcony, 550; that of the gallery, 800 – 2,084 in all – but with a standing room space for 500 more. Each seat will have a perfect line of sight.

The stage will be fifty by ninety-six feet in the clear, with fifteen dressing rooms on the left of the stage and six in the proscenium back of the boxes, all fitted up with all modern conveniences known to the profession. The distance from stage floor to the gridiron will be seventy feet, and seventy feet between the girders or pinarets.

Gunn came back to Macon in April 1904 to work on the theater. The only portion of the old Academy of Music building that was to be reused was the courthouse side wall (*Macon Telegraph* 1904c) (Figure 23). Work began formally at 10:30 a.m. on April 6, 1904 with Mayor Smith digging the first shovel of dirt (*Macon Telegraph* 1904d). This must have occurred in an area to the side or back of the Academy, as that building would remain open for performances for two more weeks. A detailed description of the building, as it was planned at the time, appeared in the *Telegraph* revealing that the building would be “three stories high, with four stores finished in all modern ways for drug stores and confectioners’ room, while the second floor will be devoted to office buildings. Bachelor apartment rooms will be fitted up for the third floor, each having a separate bath and toilet attached. There will be thirty-two rooms on the two upper floors, of a general

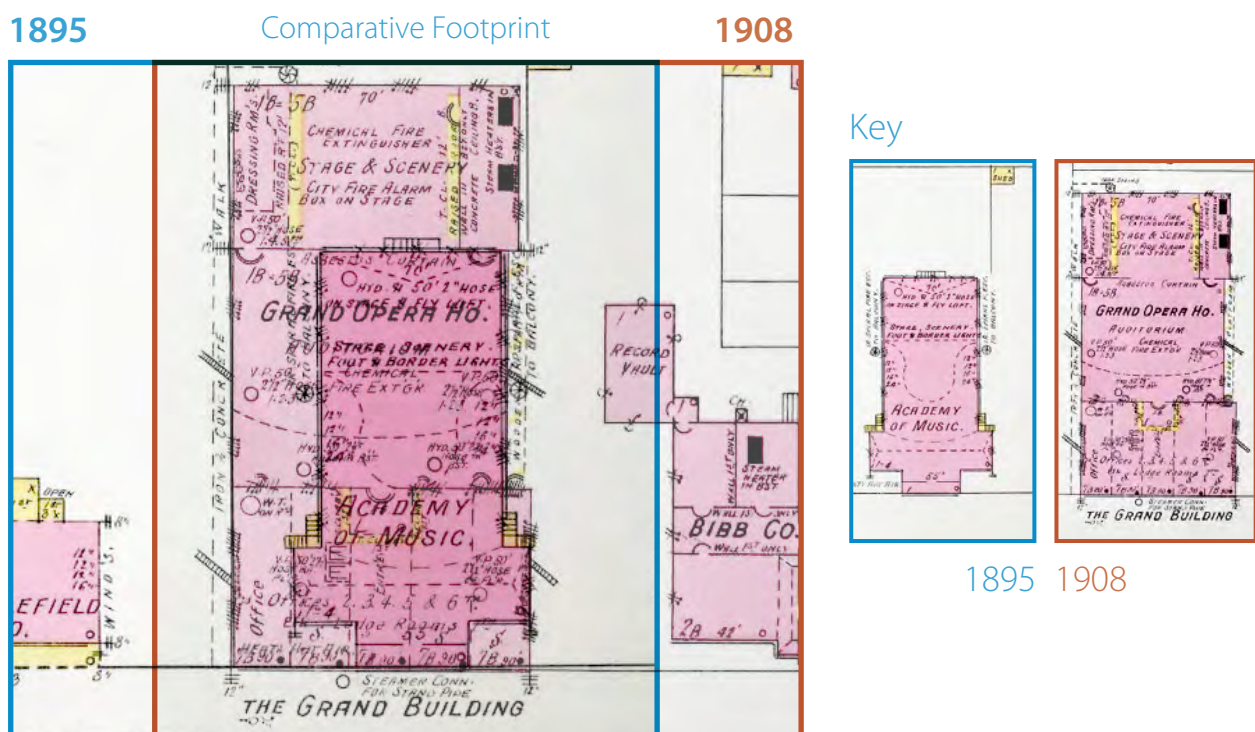


Figure 23. Sanborn Fire Insurance Map Comparison



size of 15 by 15 feet.” The lobby would be 16 by 50 feet with rooms to either side for lounging. On the right under the stairway leading to the balcony would be the ladies’ parlors and, on the left, would be the manager’s office and check room. A stairway from that room would lead to a gentlemen’s smoking room, 12 by 55 feet. The number of proscenium boxes had increased to 24 by the time of this latest plan, each seating six with separate entrances, exits, and fire escapes. Curtains could be closed so that the box would be entirely shut from view. The seating capacity was 144 in the boxes, 734 on the floor, 564 in the balcony, and 800 in the gallery, for a total capacity of 2242 (*Macon Telegraph* 1904d).

Fire safety was a major concern. Just days before the groundbreaking for the new building, the chief of the fire department had required that buildings three or more stories in height have fire escapes and called for changes in the Academy of Music, but as that building would soon be demolished, any action was postponed (*Macon Telegraph* 1904a). The new building would have 30 feet of exits, aside from regular entrances in the downstairs, balcony, and gallery. An earlier article was even more detailed concerning fire safety measures. “There will be six stand pipes – four in the auditorium and two on the stage equipped with a standard hose. There will be exits twelve feet wide on each side of every floor leading to the steel fire escapes. The opening in the middle of the stage at the rear will be eight by sixteen feet, which can be used as an escape from the stage, in addition to doors on either side leading to the balcony. The stage will be cut off from the public by an asbestos curtain, which will be down when the audience enters and drawn up before the artistic curtain to demonstrate that it is in working order at every performance. The roof will be fitted with ventilators over the stage and auditorium to relieve building of all foul air and gases of combustion that may arise. Pressure against any door will open it. The walls dividing the stage from the auditorium will go to the roof. There will be no chance for the people to get penned up at any point (*Macon Telegraph* 1904b).

The last night at the old Academy of Music was April 16, 1904 with the Knowles Company performing (*Macon Telegraph* 1904e). Three days later, in an article titled “Sky-scraper To Be Built,” it was announced that the new building would be six stories high, rather than three stories, as first contemplated making it the tallest building in Macon. The new combination office building and theater would include at least 80 rooms for offices, studios, bachelor apartments, and club rooms. Many aspects of the original plan would remain in place, including the choice to reuse the courthouse side wall, as well as the arrangement of a centered arcade with two stores to each side, for a fronting of 90 feet,

and the office and bachelor rooms on the second and third floors. The main change was to add three additional floors for more offices. The new building was expected to be ready for occupancy the latter part of October (*Macon Telegraph* 1904f).

On April 24, it was reported that demolition had begun and a large force of hands was at work tearing down the Academy of Music (*Macon Telegraph* 1904g). On September 13, tragedy struck when three African-American workmen were killed and many more injured when a section of scaffolding collapsed (*Augusta Chronicle* 1904). Unfortunately, issues of the *Macon Telegraph* from July through October are missing from the archives and no further details about the accident were located.

The projected October completion date turned out to be too ambitious and 1904 passed without word of the new projected opening date. In November, however, it was announced that the building would reach an unprecedented seven stories. It was reported that L. DeGive, E. D. Horine, Architect Gunn were in conference with Macon architect Alexander Blair and City Engineer Wilcox and the final decisions had been made concerning the architecture and finishes for the additional floor, which would be fully occupied by the Elks Lodge of Macon. According to the article, the building was to be topped with “an elk’s head, the emblem of the order, in an imposing form and reaching twelve to fourteen feet above the tallest portions of the building,” (*Macon Telegraph* 1904i) however, this embellishment is not visible in any historic photos. Two modern elevators would also be installed. It was reported that the Elks would be in their “splendid quarters” by July and that they would hold a musical and social session once a month (*Macon Telegraph* 1905c). As an interesting aside, the upholstered chairs from the Academy were purchased to use at the newly renovated theater at Crump’s Park, a local amusement park that opened about the same time as the Grand and also hosted orchestras, plays, and operas (*Macon Telegraph* 1904h).

In January 1905, several announcements about the theater were published in the *Telegraph*. Firstly, architect Gunn declared that the theater would open sometime in February, in time for much of the present season (*Macon Telegraph* 1905b). Additionally, H. L. Phillips, formerly of the Bijou Theatrical Company of Atlanta, another DeGive theater, would be the manager of the new theater (*Macon Telegraph* 1905a). Lastly, the Federal Courts would likely occupy the fifth and sixth floors of the building, the courts on one floor and offices on the other. This was to be a temporary arrangement while the new federal building was being constructed (*Macon Telegraph* 1905d).

Opening night for the Grand Opera House was February 1, 1905 with a performance of "Glittering Gloria," a three-act play. In an article that ran in the newspaper the day of, patrons were given a primer on some of the functional aspects of the new theater that "will at first seem strange to local amusement seekers" (*Macon Telegraph* 1905e). Tickets would be sold two days in advance of all attractions and any unclaimed ticket would not be kept longer than one hour before the curtain rose. For matinées, all seats would be reserved. Additionally, every lady in the theater was requested to remove her hat during the performance, a custom that had been adopted in all other cities of the United States. These changes were made "so as to maintain a thoroughly up-to-date and metropolitan playhouse." Further, patrons of the gallery would find that portion of the house open to them for every performance, matinées included. "This has not been the custom in the past, but it will be the rule with the opening of the new house" (*Macon Telegraph* 1905e). This statement implies that the gallery in the Academy of Music was only open to African Americans during certain performances and that segregation was enforced both through temporal separation and partitioning.



**Figure 24. 1905 Interior**



Interestingly, on March 14, a full month and a half after the playhouse opened to the public, work began on the front part of the building, the seven-story office tower. It appears that the theater section and the office tower portions of the building were treated separately, much as they are today. It was determined that the foundations, which had been laid suitable for a shorter building, would have to be removed and rebuilt and there was some question whether the building would be ready for the federal courts by June 1st. "Architect Denny of Atlanta" was said to be in charge of the plans for the seven-story tower (although an earlier article said that Gunn was drawing up the plans for the additional floors) with the work being completed by "Contractor Broxton also of Atlanta" (*Macon Telegraph* 1905g, 1905g). It is most likely that the article is referring to Willis



**Figure 25. 1907 Exterior**

Franklin Denny II, an architect of renown in the state, responsible for many buildings, most notably Rhodes Hall in Atlanta. Denny had offices in both Atlanta and Macon and a young Neel Reid even trained under him for a time. This is the only mention of Denny in association with the Grand Building that was uncovered in the archival research that was completed for this project. Denny accomplished much at a very young age and died when he was just 31 in August of 1905, the same year that the Grand was completed (Georgia Trust for Historic Preservation 1986; *Macon Telegraph* 1905j).

In May 1905, Mr. Horine predicted the Grand's office building would be ready for occupancy sometime in the fall (*Macon Telegraph* 1905h). The lower floors of the building were nearing completion in July 1905, though the plate glass for the storefronts had yet to be installed (*Macon Telegraph* 1905i). In August, the *Telegraph* reported that it was a race to see which building would be completed first, the office building part of the Grand Opera House or the new stories of the American National Bank Building (*Macon Telegraph* 1905k). The Grand building was definitely finished by October 1905, as the Elks had their last meeting in their old lodge rooms and announced that they would hold their next weekly session in their new rooms in the Grand Opera House building (*Macon Telegraph* 1905l). The Elks would eventually abandon their suite at the Grand for a new lodge they constructed on Cotton Avenue in 1912, but the Red Cross would take over the space (*Macon Telegraph* 1912a).

For the next two decades, the Grand Opera House was successful, running advertisements in the paper daily for a variety of performances. In the 1920s, the Grand began to have some trouble filling the theater due to competition from several other theaters that had opened, as well as what were seen as high ticket prices. A 1925 article complained that shows that used to pack the house now played to a sparsely settled first floor and top-heavy gallery because of the ticket price, saying that a larger number would attend if the ticket price was within reach. Floor tickets were selling for \$1.65 (Smith 1925).

In 1930, the Grand was equipped with sound picture projection equipment (*Macon Telegraph* 1930). The next year, in March 1931, the Grand closed for remodeling so that it could be transformed into a "deluxe motion picture theater" (*Macon Telegraph* 1931a). Work included the installation of new Western Electric sound equipment, new motion picture equipment, and a booth on the mezzanine floor, additional lighting and stage draperies, and lobby improvements. The first movie was Charlie Chaplin's *City Lights* (*Macon Telegraph* 1931a) (Figure 26). The theater must have closed soon after because



# Grand Theatre

"A Macon Institution"

Presents As Its Opening Attraction

## Charlie Chaplin

In

### CITY LIGHTS

Beginning Monday and  
Continuing Thruout The Whole Week

Once again the dog-eared shoes, bamboo cane, baggy pants, derby and Lilliputian mustache appear to make millions happy with the inspired comedy of the genius of laughter. Many months were spent to perfect this Chaplinesque beacon of joy . . . months of careful planning and rehearsing to capture the merriment and wistfulness that have won for Chaplin the hearts of the world.

A comedy romance in pantomime that is greater, even than the "Circus" or "The Gold Rush" . . . First brought to Macon by the new Grand Theater as the premiere of many screen masterpieces to follow. By all means see Charlie Chaplin in his most marvelous production, "City Lights."

Showing Continuously From 12 Noon Till 11 P. M.

#### ADMISSION

12 M. TH 6 P. M.

35¢

CHILDREN

AT ALL  
TIMES

15¢

6 P. M. TH 11 P. M.

50¢

Colored Balcony—Mat, 20¢—Night 25¢

Note Below: Reductions in Admission Charges After Opening Week

Added Attractions RIPLEY in a comic presentation of "Believe It Or Not" and a Looney Tune Cartoon



The  
King of Comedy  
In the Supreme  
Laugh Sensation of  
the Century!



#### Program for Next Week

MONDAY—TUESDAY

JOE E. BROWN—WINNIE LIGHTNER

in

"SIT TIGHT"

A WARNER BROS. VITAPHONE HIT

FATHE SOUND NEWS

Wednesday—Thursday

Inimitable! Irresistible!

Marilyn Miller

Outshines the Brilliance of "Sally" in

"SUNNY"

An unblinking bride with a husband too many and sweethearts too few.

Looney Tune Cartoon

Also a Comic Presentation of

"Believe It or Not"

FRIDAY—SATURDAY

Warner Bros. Presents

John Barrymore

"MOBY DICK"

With JOAN HENNETT

FATHE SOUND NEWS

#### BARGAIN MATINEES

12 Noon Until 6 P. M., 25¢

After 6 P. M., 40¢

Children Under 12, 10¢

#### Statement From the Management

It will always be the policy of this theater to give Macon entertainment of the very highest calibre at popular prices. For instructive criticisms and suggestions we will be deeply grateful.

Sincerely yours,

E. A. BOOTH, Mgr.

Figure 26. Advertisement for Charlie Chaplin's City Lights, Which Played at the Grand for a Week in 1931.



according to the *Telegraph*, the Grand, closed for two years and reopened August 1933 under the management of Lucas and Jenkins Theaters, which also managed the Capitol, Rialto, and Ritz theaters in Macon (*Macon Telegraph* 1933). More reports of the theater closing and reopening were also found in the *Telegraph* archives. On November 13, 1935 a Kiwanis benefit was hosted at the Grand and “lights were winking in the Grand theater marquee last night for the first time in many months” (*Macon Telegraph* 1935).

Another article states that the theater was reopening, yet again, in 1936 (*Macon Telegraph* 1936b). This time the Grand was remodeled for the reopening to include a complete change to the front. The architect’s, W. Elliott Dunwoody, Jr., plans called for the interior foyer to be redone in a modern regency style, to include classic pilasters and wrought iron stairway railings. “The stairways will be re-arranged and the lighting modernized. In addition to the decorative effects that have been planned, there will be colored mirrors and concealed neon lights. The carpets in the foyer will be in regency with gold figures on a black field” (*Macon Telegraph* 1936a). A September article further elaborated on the changes being made to the Grand. Griffin and Son were awarded the general contract for the work, which was to be completed by January 1. According to the article, the floor and seats had been removed and a new seating arrangement had been planned to eliminate any visual obstruction from structural poles. It was said that

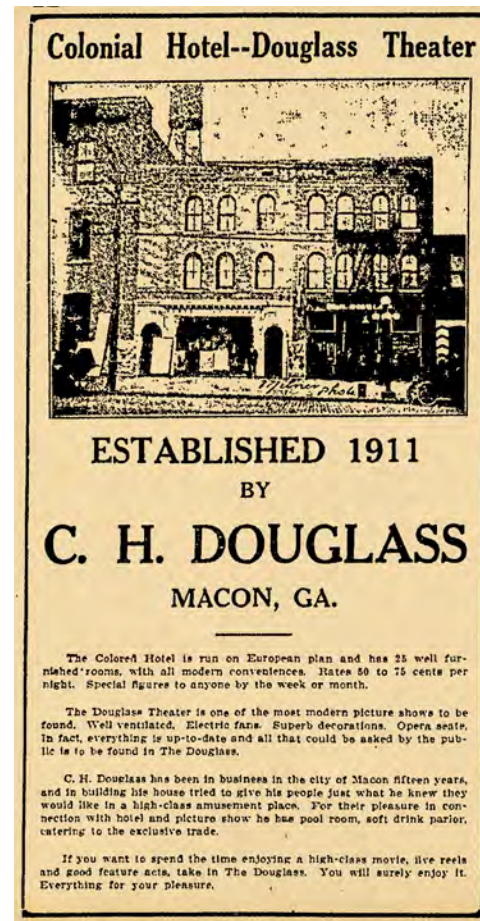


Figure 27. Circa 1937 Photograph

considerable attention was being devoted to new air conditioning and heating systems (*Macon Telegraph* 1936c). Another article noted that the Haywood-Wakefield Company would be planning the seating arrangement (*Macon Telegraph* 1936b). During the remodel, part of the border of the marquee was being removed and fell, breaking a store window in the space occupied by the Remington-Rand Typewriter Company (*Macon Telegraph* 1936d). The theater reopened with little fanfare on Christmas Day 1936, with a showing of *Smartest Girl in Town* at 1pm that same day (*Macon Telegraph* 1936f, 1936e). It is important to note that it does not appear that the second balcony was affected by the remodeling activities that took place in the previous decades. During the 1936 remodel, it was reported that the total capacity of the house would be 1,200, which appears to indicate that the second balcony would no longer be used (*Macon Telegraph* 1936c). Indeed, the Grand did close to black patrons completely at some point in 1930s, which seems to have coincided with the change in management to Lucas and Jenkins.

At that point, there were only two other theater options for African-Americans, the municipal auditorium and the Douglass Theater. In 1915, C. H. Douglass opened his theater exclusively for African-Americans. As an advertisement in the *Telegraph* stated, "The Douglass Theater is one of the most modern picture shows to be found. Well ventilated. Electric fans. Superb decorations. Opera seats. In fact, everything is up-to-date and all that could be asked by the public is to be found in The Douglass" (*Macon Telegraph* 1915b) (Figure 28). Douglass was a successful businessman that opened his theater after experiencing the inhospitable conditions for blacks at the Grand, according to local lore. His first theater was located in the building next door to the current Douglass Theater and shared the space with the hotel that Douglass also ran. When fire gutted the building next door to the old Douglass Theater and Hotel on January 01, 1920 (*Macon Telegraph* 1920a), Douglass erected a three-story theater at 355-359 Broadway (*Macon Telegraph* 1920b).

Two other African-American theaters would also open in Macon (Smith 2003). The Pic Theater was open from about



1915 Advertisement for the Douglass Theater

1939 until 1942. Additionally, the Dixie Theater on Hardman Street opened in the early-1940s. It was operated by the Bijou Amusement Company. The 355-seat theater catered to an African-American clientele and remained open until approximately 1955 (Cinema Treasures, LLC).

## MENTIONS OF SEATING IN THE SECOND BALCONY

While interesting and relevant to the history of the Grand Opera House as a whole, the majority of articles and other documents found during research regarding the made no direct mention of the second balcony itself. There were, however, countless advertisements in the *Telegraph* that ran specific to the performances at the Grand, many of which listed ticket prices for the floor, balcony, and “colored gallery.” These ads provided the most consistent source of published information about the second balcony. Only a very few articles in the newspaper were located that mention the gallery after the theater opened and they are presented in the following paragraphs.

The first mention of the second balcony was in 1908 when a theater goer wrote into the *Telegraph* that the noise from the peanut gallery was “inexcusable and intolerable, and interfered greatly with the audience downstairs.” The letter mentioned that there were two officers stationed downstairs, “where there is little need,” and that they ought to be stationed in the galleries (*Macon Telegraph* 1908a). Chief Westcott replied that the police were doing what they could, but that it was difficult when 1000 seats were sold for the gallery, which only seats 800. He said that he was going to have a conference with Manager Phillips to see that in the future no more tickets than the seating capacity would be sold (*Macon Telegraph* 1908b). Apparently, the police were a constant presence in the theater, both on and off duty, to the point where they were thought to be abusing their privileges. The downstairs doorman refused admittance to one officer, Detective Amerson, and was arrested after the theater management had issued orders that no policeman be admitted for free unless he was in uniform and on duty. These orders were put in place after an alleged stampede of policemen came to see the Dockstader minstrels. Sometimes as many as 15 officers flashed their badges for admittance. The matter even went before the police court where Manager Phillips and Chief Connor were able to agree on a number of policemen to be admitted per show (*Macon Telegraph* 1905e, 1905f).



A 1912 article said that “colored nurses with white children have proven a boon to the mothers who do not always find time from their house work even to visit the popular Grand (everybody doing it) and daily large numbers of the colored nurses with white children are seen in the balcony” (*Macon Telegraph* 1912c). This may be a reference to the first, rather than the second balcony. Rules may have differed in certain circumstances. It would seem that in the case of a black nurse charged with caring for a white child, that they would be seated together.

Another article laid out the pricing structure during matinee and night performances,

Matinee prices will be 20 cents for first twelve rows and 10 cents for balance of lower floor and balcony and gallery (gallery for colored people only) the night prices will be 10 cents admission, balcony and gallery, and 20 cents admission lower floor. The first twelve rows and all boxes will sell for 30 cents up to 8:20 each night – after that hour, all seats on the lower floor are 20 cents, that is, all unoccupied reserve seats. The reserved seat tickets are sold in advance, in fact, a week in advance, but the holder of the reserved seat must be in his or her seat before 8:20 each night, else forfeit all claim to the seat. A big clock will be installed in the lobby of the Grand calling attention to this rule, as well as advertising all over the city, and in the local newspapers (*Macon Telegraph* 1912b).

From a community concert in 1921, “The swell of 2,500 voice in a vast community chorus – shrill voices of the children in front, the melodious tones of negro chorus in the gallery, the trained tone of the song leader’s class on the stage, and roar from the main floor and balcony – all blended in to one harmonious swell and ebb yesterday at the Grand Theater, when Macon expressed itself in music.” “The singing of the gallery was beyond all question melodious and beautiful, the audience bursting into a roar of applause when they completed the chorus of My Old Kentucky Home” (*Macon Telegraph* 1921).

In December 1926, a group of newspaper delivery boys for the *Telegraph* were treated to a vaudeville show. “The white boys were provided with seats in the balcony and the colored boys were given seats in the ‘peanut gallery’” (*Macon Telegraph* 1926b).

It appears that the Grand would sometimes modify seating to suit the performance as needed, as was the case for two nights when the musical comedy “Shuffle Along” with an all African-American cast played at the Grand in February 1924, with the “balcony and gallery being reserved for colored people, main floor reserved for whites only” (*Macon Telegraph* 1924a).

There are also instances in which white patrons were seated in the gallery, when soldiers from Camp Wheeler were treated to a concert of the Royal Scotch Highlander’s Band “every seat being occupied from top to the bottom, and so was every available space for standing. For once society people and soldiers had to go to the peanut gallery to find seats” (*Macon Telegraph* 1917). When Montgomery McGovern, “distinguished traveler and lecturer,” spoke at the Grand, the gallery was reserved for college students, who would have been white (*Macon Telegraph* 1924b). Mercer did not admit their first black student, Sam Oni, until 1963 (Castillo 2011). For the Fall Follies of 31, college and high school students were accommodated in the second balcony (*Macon Telegraph* 1931b).

Dean Bakewell, who lived for a time in the Arcadia Hotel next door to the Grand beginning in 1905 when he was a young boy, said he “saw everything that came to the Grand” and performed in several local productions as well. He recalled sitting in the second balcony, or “the peanut.” He said that women were not allowed there in his youth and also said, “The white boys were on one side and colored boys on the other and old man Tom Avant, a policeman, watched the boys. He had a piece of lead on a string at the end, and when any fighting started that lead would come down on a boy’s head” (McKay 1978). He spoke of seeing “*Ben Hur*,” “*Polly of the Circus*” and many other plays from the top balcony for a quarter admission fee. He also remembered attending many other shows with his mother, where they would sit in the first row of the lower balcony. The last road show he remembered seeing was *Chu Chin Chow*, a musical comedy that toured in the 1920s. He also saw both “*Birth of a Nation*” (1915) and *Gone With the Wind* (1940) at the Grand (McKay 1978).

Although the theater had closed to black audiences in the mid 1930s, there was at least one instance where African-American patrons were permitted back in the Grand. *Gone With the Wind* premiered on December 15, 1939 at the Loew’s Grand Theater in Atlanta, also owned by DeGive, and in Macon on January 24, 1940. The movie was shown exclusively at the Grand twice daily for nine days and all tickets were reserved and available at the Grand’s box office. (*Macon Telegraph* 1940a). There was no mention

of the tickets available to African-Americans; however, a letter appeared in a March issue of the *Telegraph* that was written to the *Southern Frontier*, an African-American periodical, and published with their permission. The letter sent in by Florence J. Hunt was published under the title, "Some Day the Veil Will Be Lifted." Her letter addressed her opinion that "even as African-Americans were feeling that the South is really undergoing a change in its feeling racially – that the spirit of justice and fair play are on the upward trend – something arises to take the joy out of life." Hunt was referring to the fact that the black audience in Macon was "asked to go to the second balcony by way of the open fire escape if they wish to see *Gone With the Wind*," even as Hattie McDaniel, an African-American cast member, was cited as "nearly stealing the show from Clark Gable and Vivian Leigh" (Hunt 1940). McDaniel would go on to win a Best Supporting Actress Oscar, the first for an African-American actor, for her performance the very next month.

Although it is presumed that African-American patrons of the Grand were expected to use the exterior fire escapes to access the second balcony, this is the only written evidence that was found to attest to that information. It speaks volumes that this information came from an African-American publication – obviously complaints by African-Americans wouldn't be directed to the *Telegraph* and likewise, directions to African-Americans about what entrance to use wouldn't have been published, but would rather be common knowledge. Mr. Javers Lucas, who experienced sitting in the balcony as a young man, confirmed this information. He stated that African-American patrons purchased tickets from an outside ticket booth and entered the theater from an exterior staircase that led to the second floor of the theater, where they could then access the second balcony.

## ANALYSIS

The second balcony of the NRHP-listed Grand Opera House is an excellent example of a Jim Crow era seating section and retains an usually high degree of integrity. Integrity is defined as the ability of a historic resource to convey its significance. When assessing integrity of historic resources, there are seven aspects of integrity that are generally evaluated: location, setting, design, materials, workmanship, feeling, and association, and the second balcony possesses integrity in all of these areas. The second balcony obviously remains in its as-built location. Though the theater has undergone renovations in previous years, these changes mainly affected the upholstery of the lower



level seating, the paint colors, and systems upgrades. The view of and from the second balcony remains just as it has been since its construction in 1905. The second balcony also retains its original design and the majority of its original material. Alterations to the second balcony have been executed in order to install lighting and sound equipment. These changes include the removal of the first row of benches at the front of the balcony and several rows from the center section, which were taken out to make room for the addition of a modern production booth. Additionally, some of the historic exterior doors leading to the fire escapes have been replaced with modern doors and although the bathroom spaces remain, the fixtures have been removed. While some material changes have occurred, these alterations have had a minimal impact on the balcony's ability to convey its historic feeling as a Jim Crow era segregated seating section. The sense of the place is overwhelming upon entering the second balcony. The height, distance from the stage, steep slope, treacherous staircases, cramped, rigid benches and their lack of legroom, all contribute to what can euphemistically be called an "uncomfortable" experience. The further realization, when standing in the second balcony, that 800 to 1,000 people would often be crammed in that space, at the very top of the theater, sometimes in the summer, and that this was an indisputable reality for a segment of the population in their effort to seek a night's entertainment, is transformative.

The majority of theaters constructed in the South during Jim Crow were built with segregated sections for African-American patrons; however, there are very few that retain the high degree of integrity that is seen at the Grand Opera House. Countless theaters have been demolished and those that remain have most often been remodeled. Though the actual structure of the balconies or sections may remain, the features that would have made it recognizable as a segregated section have been removed. For example, most people that have attended the Fox Theater in Atlanta do not realize that the uppermost section of the balcony, known as the gallery, was historically reserved for African-Americans. This is because the short wall that separated that section from the rest of the balcony was modified to allow access between the two sections and the seats now match the seats in the rest of the theater. Another feature of the Grand's second balcony is the sheer size of the space, which was built to seat 800 to 1000 people. The segregated gallery at the Fox held less than 500 people, even though it was the largest historic theater in the state with a total capacity of 4,665. Another resource, the Hawkinsville Theater, was actually built by the same architect as the Grand Opera House, W. R. Gunn. The theater, which is still in use, also has three tiers of seating, but is much more modest with only 576 seats total. When the theater was listed on the NRHP in

1973, it still had its historic seating; however, the entire theater was renovated in 2000 and all the seats in the theater were replaced. The Albany Theater, constructed in 1927, with 2,000 seats rivaled the Grand in terms of seating capacity. In this theater, African Americans were seated in a section called the “crow’s nest” at the right side of the upper balcony. There was an effort to rehabilitate the dilapidated theater in 2001 and it was listed on the NRHP in 2006, but current plans would convert it into condominiums.

The Springer Opera House in Columbus, Georgia is the most similar theater to the Grand Opera House in terms of its design and preserved condition. The Springer also has three tiers of seating with the top tier being the section of the theater where African Americans were historically seated. Like the Grand, it retains much of the original seating in its second balcony, which is no longer used to seat patrons. The total capacity of the theater is approximately 700, not including the gallery, which would have likely had between two and three hundred seats, a space far smaller than the second balcony at the Grand.

Compared to similar resources, the Grand Opera House and its second balcony stand out from their counterparts as unrivaled in the state in terms of its magnitude and well-preserved condition, uncommon for a Jim Crow era theater resource. It is historically significant under the themes of entertainment, commerce, and architecture, as well as social history and African American heritage for its association with segregation in the Jim Crow era.

# ON THE AIR ON THE STAGE

## EL BRENDDEL STAR IN RITZ PICTURE

Fifi Dorsay Also Appears in Mr. Lemon of Orange

### REGINALD DENNY COMING

El Brendel and Fifi Dorsay, stars in many hits, will have the leading roles in Fox Pictures' newest comedy, Mr. Lemon of Orange at the Ritz on Monday and Tuesday. Others in the cast are Joan Castle and Donald Dillaway.

The story of a beautiful prima donna is Oh, For a Man coming to the Ritz on Wednesday and Thursday, and featuring Jeanette MacDonald, Reginald Denny and Marjorie White.

The Ritz picture for Friday and Saturday will be Bob Steele in The Ridin' Fool.

### RITZ

#### Monday And Tuesday

Joan Castle, who has an important role in the cast of Mr. Lemon of Orange, the Fox comedy, which stars El Brendel and Fifi Dorsay and which opens Monday at the Ritz theater, came to Hollywood without any professional experience.

She attended an audition at the Palace theater in New York City, which was held under the auspices of Gus Edwards, and made such an impression on the producer that he signed her to a contract and then recommended her to Fox Films.

Miss Castle was born in Manhattan but at an early age moved with her parents to Brooklyn, where she received her education.

In addition to the stars and Miss Castle, William Collier, Sr., Donald Dillaway and Ruth Warren appear in Mr. Lemon of Orange. John Blystone directed from the story of Jack Hayes.

#### Wednesday And Thursday

Many comedy moments will be supplied in Oh, For a Man! the Fox novelties production coming to the Ritz theater, by the formidable duo, Warren Hymer and Marjorie White.

In the screen story Hymer plays the role of "Fug Morini," known to boxing fame as "The Walloping Wop," who marries "Tolay Franklin," a vaudeville singer and hooper played by Marjorie White. "Fug" decides to honeymoon in Italy, the home of his parents, and there he meets Reginald Denny, the burglar who married a prima donna, and complications certainly ensue.

During the action Miss White logically introduces a song and dance number, I'm Just Nuts About You, written especially for her by William Kernell.

Jeanette MacDonald is co-featured with Denny in the picture with an all-star supporting cast.

Hamilton MacFadden directed the picture, and it is agreed to be the smartest piece of direction of the year.

Oh, For a Man! with its unusual theme is about the smartest, most sophisticated and genuinely sparkling comedy that has come this way in many a year.—Advertisement.

## Scenes From Pictures Coming to Capitol



Upper left, Bachelor Father, Capitol, Wednesday and Thursday; lower left, East Lynne, Capitol, Monday and Tuesday and upper and lower right, Unfaithful, Capitol, Friday and Saturday.

## EAST LYNNE HERE FOR CAPITOL RUN

Ann Harding and Conrad Nagel Have Leading Roles

### MARION DAVIES COMING

East Lynne, the famous melodrama that has survived more than half a century, will be presented at the Capitol theater on Monday and Tuesday, in what is considered to be the most elaborate Fox film production of the current season. A distinguished cast will be seen, including Ann Harding, Conrad Nagel, Clive Brook, Cecilia Loftus and Percy Mercer.

On Wednesday and Thursday the Capitol will offer The Bachelor Father, the film adaptation of a famous stage success. Marion Davies has the leading role. The featured attraction on Friday and Saturday will be Unfaithful, starring Ruth Chatterton.

In addition to the picture attractions Manager Howard S. Amos has booked Madam Zara, psychologist and analyst, who will be in her booth on the mezzanine floor both afternoon and evening during the entire week and will give readings to any of the Capitol patrons who wish an interview.

#### Monday and Tuesday

Ann Harding, one of the screen's most lovable personalities, is perfectly cast in the Fox special production, East Lynne, and is surrounded by many other stars of first magnitude. East Lynne has been hailed by leading critics as a great film.

Fox Film consumed more than six months in research work, preparation and actual production, but it was time well spent. For East Lynne is the screen's mightiest romantic drama.

Tom Barry and Bradley King, Broadway playwrights, adapted the story which concerns the love affair of an outcast wife and her husband's best friend. It is a heart-rending insight into the souls of real men and women. Joseph Urban, who designed the settings for Broadway's greatest productions, is responsible for the scenic grandeur of East Lynne, for which the direction is by Frank Lloyd, who directed Weary River, Divine Lady and many other notable successes.

#### Wednesday and Thursday

Marion Davies returns to the Capitol screen after many months' absence in The Bachelor Father. This M-G-M production is based on the stage play of the same name and is rated as one of the significant comedy dramas of the year. Miss Davies is paired with Ralph Forbes and is supported by a notable cast.

#### Thursday and Friday

Unfaithful, an absorbing drama of the disillusioned wife of a public hero, is Ruth Chatterton's latest dramatic sensation. Paul Lukas, seen with Miss Chatterton in her recent pictures, Anybody's Woman and The Right to Love, has the chief supporting role, with Paul Cavanagh and Juliette Compton, both well-known stage favorites heading the cast.—Advertisement.

## BOOTH REMAINS AS GRAND MANAGER

Manager of House Has Experience in Many Cities

E. A. Booth, who managed the Grand theater during the Peruchi Players' recent stock engagement, will remain in Macon as resident manager.



E. A. BOOTH

Booth has had wide experience in all lines of theater work, been associated with the Amusement company in Chicago some 15 years ago when he was assistant general manager of holdings, operating some 15 theaters in the same company's expansion into Knoxville, Tenn. He was transferred to Macon, where he was in charge of the houses in this location.

His experience consists of managing theaters, presenting novelties, dramatic stock, comedies, Keith vaudeville, and all lines of amusement. He also has been in charge of the Southern Enterprises for the past several years, and Paramount-Publix, and later, he was president of Enterprises, which operated theaters in east Tennessee and also associated with the Gaters, Inc., in Bristol, Tenn.

During the year 1929 he was associated with the Publishers in managerial capacity in Texas. He returned to Macon last summer and was associated with the Peruchi Players, operating the Bijou theater city. This company later their activities to Macon, a series of dramatic stock.

In cities in which Mr. Booth formerly been located he has much time to civic matters, held membership in many clubs and fraternal orders, membership in the Rotary seven years without meeting. He is also an officer of the Citizens' forum and the Shrine Luncheon club in Macon, Tenn., member of the

## Interior of Re-Modelled Grand



## ANALYST COMING TO CAPITOL SOON

A special booth on the mezzanine floor of the Capitol has been prepared for Madam Zara, psychologist and analyst, who will appear at the theater throughout the week, both matinee and evening. In this booth Madam Zara will grant interviews to all patrons of the Capitol who desire to consult her for character

## ON THE AIR

(Time is Eastern Standard Throughout)  
NEW YORK, April 4 (AP).—Special programs in observance of Easter, including service on both coasts, services at Arlington cemetery, Washington, and a sermon from overseas, will come to listeners tomorrow. Practically every feature of the day is to be devoted to sacred music. Special sermons will be delivered during the weekly religious periods. Included in the programs will be the closing concert of this season's





# IN THE SCREEN

## INS HEAD

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mon lodge, No. 2, K. of P., the old-  
est Pythian lodge in the state of  
Tennessee, member of the Elks and  
many other organizations.

Mr. Booth expresses himself as be-  
ing delighted with Macon and its  
citizens and promises to give Macon  
the very best in entertainment, pre-  
sented the very latest sound pic-  
tures and stage presentations at the  
Grand theater.

To be the poet of the return to  
Nature is something, but I would  
rather be the poet of the return to  
God.—Francis Thompson.

## CHURCH CHANGES NAME

SAVANNAH, Ga.,—April 4. The new Swedenborgian church Savannah has changed its name to the chapel of Divine Providence. A permanent pastor has been chosen, Dr. Frank A. Gustafson, who reached Savannah.

## CENTRAL CLERKS TO MEET

SAVANNAH, Ga., April 4. The annual meeting of the Georgia clerks organization will be held here Monday and Tuesday, April 20 and 21, when the election of officers will take place. H. Lord, Savannah, is president.

MONDAY  
TUESDAY

*It Could  
Happen  
To Any  
Woman!*

Tempted by a man more  
charming than sincere.  
Offered escape from the  
dull duties of an unromantic marriage. Promised the carefree gayety of Paris and Vienna, instead of the dreary drabness she could not endure. Who could condemn her if she yielded?

ANN  
HARDY  
EAST  
LYNN

In Frank Lloyd's Fox Movietone

with CLIVE BROWN  
CONRAD NAEGEL

Beryl Mercer—O. P. M.

EXTRA!

ON THE MEZZA  
MATINEE AND NIGHT

MADAM T  
Psychologist and

## Chapter IV

# PRESERVATION AND INTERPRETATION OPPORTUNITIES

Mercer University, as custodian of the Grand Opera House, has a unique opportunity to thoughtfully steward this important historic resource and share it with the public. The second balcony of the Grand could provide an incomparable way for the public to come in contact with a formerly segregated space that still has the ability to convey a historic sense of the Jim Crow era. Actually standing in such a space is a much more visceral experience than simply reading about it or visiting an exhibit and presents a unique cultural and educational opportunity. That said, an accompanying interpretative exhibit would only enrich the experience. This section identifies preservation options for the historic space, to be expanded upon in a feasibility study, and includes opportunities for both the preservation and interpretative of this unique resource, as well as adaptive reuse.

## PRESERVATION

- The first option is to preserve the second balcony in-place and establish a materially-appropriate cleaning/light-maintenance schedule for the space. The National Park Service has published a series of *Preservation Briefs* and *Preservation Tech Notes* that provide in-depth guidance on the appropriate treatment of a variety of historic materials. These publications should be consulted in the creation of any cleaning/maintenance plan for the second balcony.
- Another option would be to consider having the NRHP nomination rewritten. The nomination form on file for the Grand Opera House was written in 1970 and much of the information is incorrect, including the statement that the Grand and the Academy of Music are the same building. Further, the current nomination does not include an adequate architectural description of the building or statement of significance and makes no mention of the building's association with African American history. NRHP nominations today are much more comprehensive in the amount of documentation presented.
- Mercer University could consider partnering with other state and regional institutions that steward other extant segregated resources, with the possibility of tours, both physical and virtual, and abundant educational opportunities.

## INTERPRETATION

Interpretation of the second balcony is another option that could be accomplished in several ways. Ideally, the public would be able to physically inhabit the space;

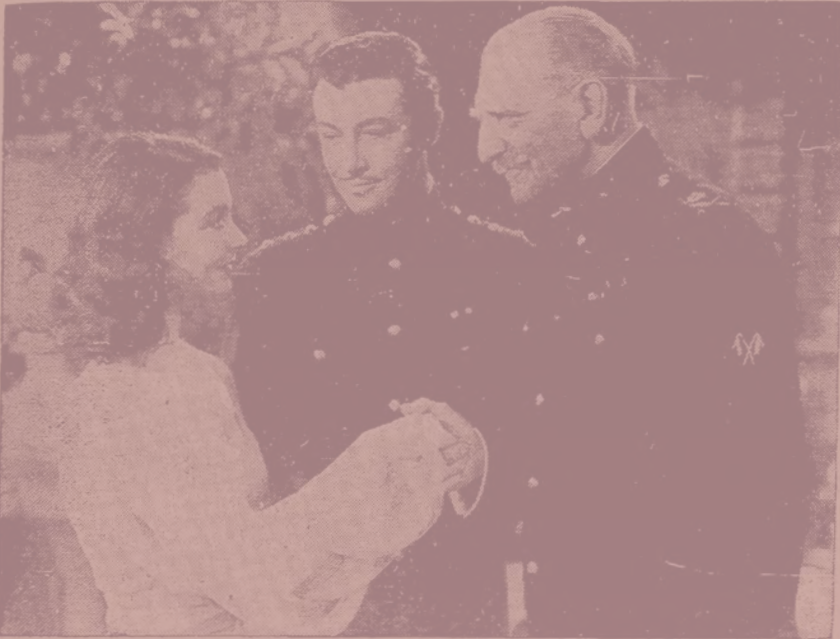
however, the current configuration of the second balcony presents safety challenges in accommodating the public and allowing them the opportunity to experience the balcony first hand.

- The first would be to create an exhibit interpreting segregation and the African-American theater experience in the Jim Crow era. The placement of the exhibit could either be placed on the back wall of the second balcony or in an alternate space.
- The second interpretive opportunity would be through limited-access tours which would allow the public access to the balcony, in the area at the top of the stairs behind the wooden pews, which could be cordoned off and may not require as many safety upgrades.
- An opportunity may also exist in which the public could experience sitting in the pews as part of a tour, but this would require a much more thorough and thoughtful examination of how to renovate the second balcony to allow access, while considering the preservation of the historic space a priority.

## **ADAPTIVE RE-USE**

- To renovate a portion of the second balcony, so that it could be used to seat patrons during shows using the existing wooden bench current seating. Although not up to modern standards, sitting in these seats could be part of the experience of visiting the theater. Visitors to the Ryman Auditorium in Nashville still sit in the wooden pews dating from the late 1800s. Renovation of the historic space should prioritize the preservation of historic integrity as much as possible.
- Another option would expand the current seating capacity of the Grand Opera House and employ some of the space in the second balcony for upgraded patron seating. This could be accomplished by removing some of the wooden bench seats in the balcony and replacing them with individual upholstered seats. Ideally, these would be installed in the bottom rows of the second balcony, where the first row of benches has already been removed and several other rows in the center portion were removed for the installation of the production booth. It is recommended that at least half of the historic wooden bench seating remain in place. In the event that benches are removed from the second balcony, an effort should be made to place them in a suitable repository.

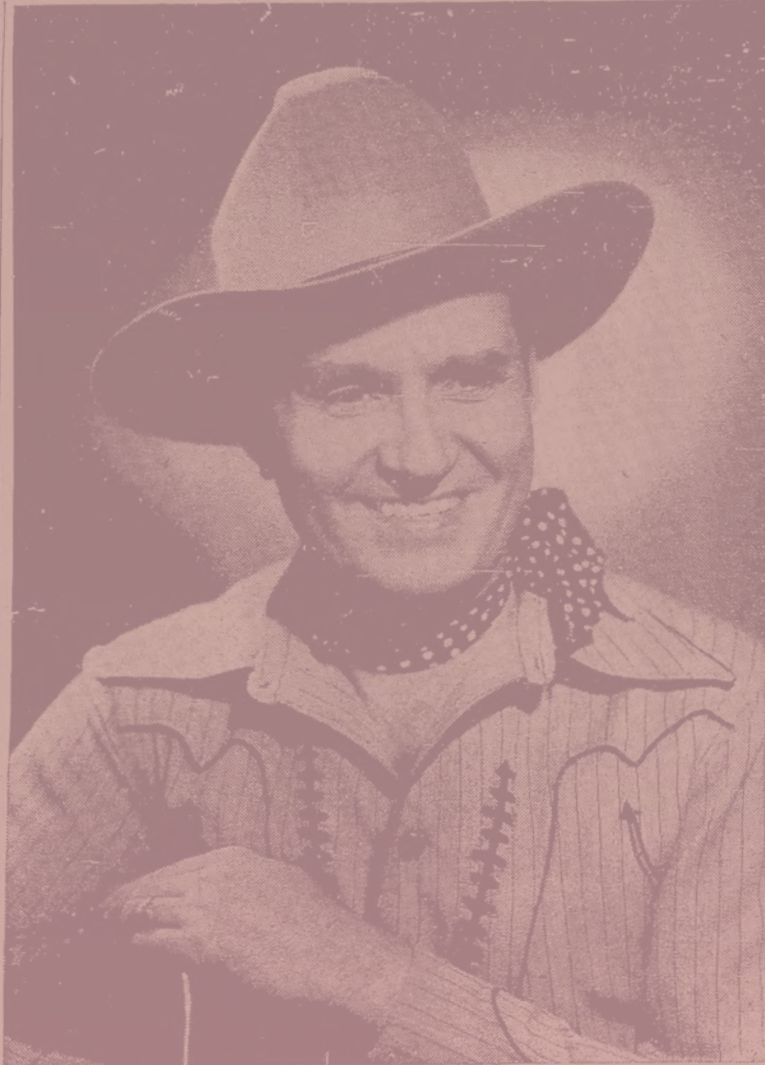




**AN OLD FAVORITE** brought back by popular demand is *Waterloo Bridge*, starring Vivien Leigh and Robert Taylor shown here in a scene with Sir Aubrey Smith. The picture, which was made before Miss Leigh returned to England, and Taylor entered the U. S. Naval Air Corps will play the Grand theater Friday and Saturday.



**FROM THE LAND OF MAKE-BELIEVE** comes the story of Snow White and the Seven Dwarfs, which Walt Disney has transformed into a great Technicolor production. The full length feature will play the Rialto Theater, Friday and Saturday.



**STILL RIDING HIGH**, Gene Autry, now a flight officer in the Army Air Corps pilots planes instead of ponies, but his pictures continue their pre-war popularity. *Oh, Susanna*, one of Gene's best Westerns will be shown at the Ritz theater Saturday.



## At the L. & J. Theaters

### GRAND THEATER

Sunday-Monday: Abroad With Two Yanks—William Bendix, Dennis O'Keefe.

Tuesday-Thursday: Can't Help Singing—Deanna Durbin, Robert Paige [in Technicolor].

Friday - Saturday: Waterloo Bridge — Robert Taylor, Vivian Leigh.

### CAPITOL THEATER

Sunday—Dark Mountain, Ellen Drew, Robert Lowery.

Monday - Wednesday: Barbary Coast Gent—Wallace Beery, Binnie Barnes.

Thursday-Saturday: And Now Tomorrow—Loretta Young, Alan Ladd.

### RIALTO THEATER

Sunday-Tuesday: Woman of The Town — Albert Dekker, Claire Trevor.

Wednesday - Thursday: Make Your Own Bed—Jack Carson, Jane Wyman.

Friday-Saturday: Snow White and the Seven Dwarfs [in technicolor].

### RITZ THEATER

Sunday-Monday: Irish Eyes Are Smiling — Dick Haynes, Monty Woolley, Jane Haver [in technicolor].

Tuesday — Empty Holsters — Dick Foran.

Wednesday - Thursday: Conspirators—Hedy Lamarr, Paul Henreid.

Friday—Mark of the Whistler—Richard Dix.

Saturday: Oh, Susana — Gene Autry, also advertisement of Flying Cadets.

### EAST MACON THEATER

Sunday-Monday: Here Come The WAVES—Bing Crosby, Betty Hutton, Sonny Tufts.

Tuesday-Thursday: Abroad With Two Yanks — William Bendix, Dennis O'Keefe.

Friday-Saturday: Can't Help Singing—Deanna Durbin, Robert Paige [in technicolor].

## Monologist, Author To Appear at GSCW

MILLEDGEVILLE, Jan. 27.—Helen Howe, monologist and author of The Whole Heart, will appear at the Russell auditorium of the Georgia State College for Women Friday night, Feb. 2. Miss Howe's appearance will be one in the series presented by the Community Concert Association.

Miss Howe has appeared in programs at the White House and before British royalty in London. She is a native of Boston.

Miss Howe will be honored with a party given for her after her performance by the Jesters, a campus dramatic fraternity, headed by Miss Bea McCormick of Albany. Miss Lois Corry and Miss Jackie Burton will be in charge of arrangements for the affair.

## UDC Officials Visit Albany

ALBANY, Jan. 27.—Mrs. Mont Dennis, of Covington, UDC president; Mrs. J. C. J. of Thomaston, third vice president and state director of Children of the Confederacy; J. Lawrence McCord, of Albany, past state president, and Marvin Callaway of Albany, recording secretary, were present at the meeting of the county chapter of the Children of the Confederacy held here Thursday afternoon.

A special feature of the meeting was the presentation of a charter to the newly organized group of the Children of the Confederacy, with Mrs. Jones as the presentation. The group consists of Frances Lucy Hillsman, Hilda Annie Laurie Ticknor, Ticknor Durden, Eva Adams, David Adams, Sey, and Burney Rows.

## Fitzgerald Began New Campaign To Destroy

FITZGERALD, Jan. 27.—The city of Fitzgerald, Ala., began a campaign to destroy rat poison by checking any possible typhus fever which might become a serious many parts of the

A representative board of health to assist in the distribution of poison and he for several days

J. E. Bailey, chairman of the city ground meat association, and a committee of the Women's Club

R. M. Ware, distribution section. Mrs. president of also is taking the project.

Firemen, of the street ers will aid in meat in a throughout the city.

"The project termination said Mr. E. certified effort to place the tion of the cedure with the same March."

Silence want to Ads to to gold.

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THEY'RE SALT-WATER DAFFY  
of mirth... hilarity... rhythm...





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# ON THE AIR ON THE STAGE

## EL BRENDDEL STAR IN RITZ PICTURE

Fifi Dorsay Also Appears in Mr. Lemon of Orange

### REGINALD DENNY COMING

El Brendel and Fifi Dorsay, stars in many hits, will have the leading roles in Fox Pictures' newest comedy, Mr. Lemon of Orange at the Ritz on Monday and Tuesday. Others in the cast are Joan Castle and Donald Dillaway.

The story of a beautiful prima donna is Oh, For a Man coming to the Ritz on Wednesday and Thursday, and featuring Jeanette MacDonald, Reginald Denny and Marjorie White.

The Ritz picture for Friday and Saturday will be Bob Steele in The Kidnapper's Fool.

#### RITZ

##### Monday And Tuesday

Joan Castle, who has an important role in the cast of Mr. Lemon of Orange, the Fox comedy, which stars El Brendel and Fifi Dorsay and which opens Monday at the Ritz theater, came to Hollywood without any professional experience.

She attended an audition at the Palace theater in New York City, which was held under the auspices of Gus Edwards, and made such an impression on the producer that he signed her to a contract and then recommended her to Fox Films.

Miss Castle was born in Manhattan but at an early age moved with her parents to Brooklyn, where she received her education.

In addition to the stars and Miss Castle, William Collier, Sr., Donald Dillaway and Ruth Warren appear in Mr. Lemon of Orange. John Blystone directed from the story of Jack Hayes.

##### Wednesday And Thursday

Many comedy moments will be supplied in Oh, For a Man! the Fox novelties production coming to the Ritz theater, by the inimitable duo, Warren Hymer and Marjorie White.

In the screen story Hymer plays the role of "Fug Morini," known to boxing fame as "The Walloping Wop," who marries "Tolay Franklin," a vaudeville singer and hooper played by Marjorie White. "Fug" decides to honeymoon in Italy, the home of his parents, and there he meets Reginald Denny, the burglar who married a prima donna, and complications certainly ensue.

During the action Miss White logically introduces a song and dance number, I'm Just Nuts About You, written especially for her by William Kernell.

Jeanette MacDonald is co-featured with Denny in the picture with an all-star supporting cast.

Hamilton MacFadden directed the picture, and it is agreed to be the smartest piece of direction of the year.

Oh, For a Man! with its unusual theme, is about the smartest, most sophisticated and genuinely sparkling comedy that has come this way in many a year.—Advertisement.

## Scenes From Pictures Coming to Capitol



Upper left, Bachelor Father, Capitol, Wednesday and Thursday; lower left, East Lynne, Capitol, Monday and Tuesday and upper and lower right, Unfaithful, Capitol, Friday and Saturday.

## Interior of Re-Modelled Grand



## EAST LYNNE HERE FOR CAPITOL RUN

Ann Harding and Conrad Nagel Have Leading Roles

### MARION DAVIES COMING

East Lynne, the famous melodrama that has survived more than half a century, will be presented at the Capitol theater on Monday and Tuesday, in what is considered to be the most elaborate Fox film production of the current season. A distinguished cast will be seen, including Ann Harding, Conrad Nagel, Clive Brook, Cecilia Loftus and Percy Mercer.

On Wednesday and Thursday the Capitol will offer The Bachelor Father, the film adaptation of a famous stage success. Marion Davies has the leading role. The featured attraction on Friday and Saturday will be Unfaithful, starring Ruth Chatterton.

In addition to the picture attractions Manager Howard S. Amos has booked Madam Zara, psychologist and analyst, who will be in her booth on the mezzanine floor both afternoon and evening during the entire week and will give readings to any of the Capitol patrons who wish an interview.

#### Monday and Tuesday

Ann Harding, one of the screen's most lovable personalities, is perfectly cast in the Fox special production, East Lynne, and is surrounded by many other stars of first magnitude. East Lynne has been hailed by leading critics as a great film.

Fox Film consumed more than six months in research work, preparation and actual production, but it was time well spent. For East Lynne is the screen's mightiest romantic drama.

Tom Barry and Bradley King, Broadway playwrights, adapted the story which concerns the love affair of an outcast wife and her husband's best friend. It is a heart-rending insight into the souls of real men and women. Joseph Urban, who designed the settings for Broadway's greatest productions, is responsible for the scenic grandeur of East Lynne, for which the direction is by Frank Lloyd, who directed Weary River, Divine Lady and many other notable successes.

#### Wednesday and Thursday

Marion Davies returns to the Capitol screen after many months' absence in The Bachelor Father. This M-G-M production is based on the stage play of the same name and is rated as one of the significant comedy dramas of the year. Miss Davies is paired with Ralph Forbes and is supported by a notable cast.

#### Thursday and Friday

Unfaithful, an absorbing drama of the disillusioned wife of a public hero, is Ruth Chatterton's latest dramatic sensation. Paul Lukas, seen with Miss Chatterton in her recent pictures, Anybody's Woman and The Right to Love, has the chief supporting role, with Paul Cavanagh and Juliette Compton, both well-known stage favorites heading the cast.—Advertisement.

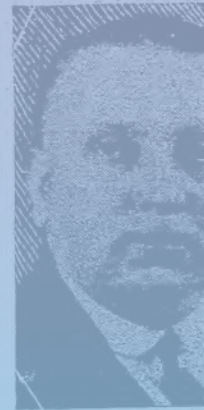
## ANALYST COMING TO CAPITOL SOON

A special booth on the mezzanine floor of the Capitol has been prepared for Madam Zara, psychologist and analyst, who will appear at the theater throughout the week, both matinee and evening. In this booth Madam Zara will grant interviews to all patrons of the Capitol who desire to consult her for character

## BOOTH REMAINS AS GRAND

Manager of House Has Experience in Many

E. A. Booth, who managed the Grand theater during the Peruchi-Players' recent stock engagement, will remain at the Capitol as resident manager.



E. A. BOOTH

Booth has had wide experience in all lines of theater work. He has been associated with the Amusement company in Chicago some 15 years ago when he was assistant general manager of holdings, operating some 15 theaters in the United States. This same company expanded its holdings to include Marysville and Knoxville, Tenn. He was transferred to these houses in this location.

His experience consists of managing theaters, presenting novelties, dramatic stock, vaudeville, Keith vaudeville, and other lines of amusement. He also managed for the Southern Enterprises, Tennessee Enterprises for years, and Paramount-Pub. Later, he was president of Enterprises, which operated theaters in east Tennessee, also associated with the Gaters, Inc., in Bristol, Tenn.

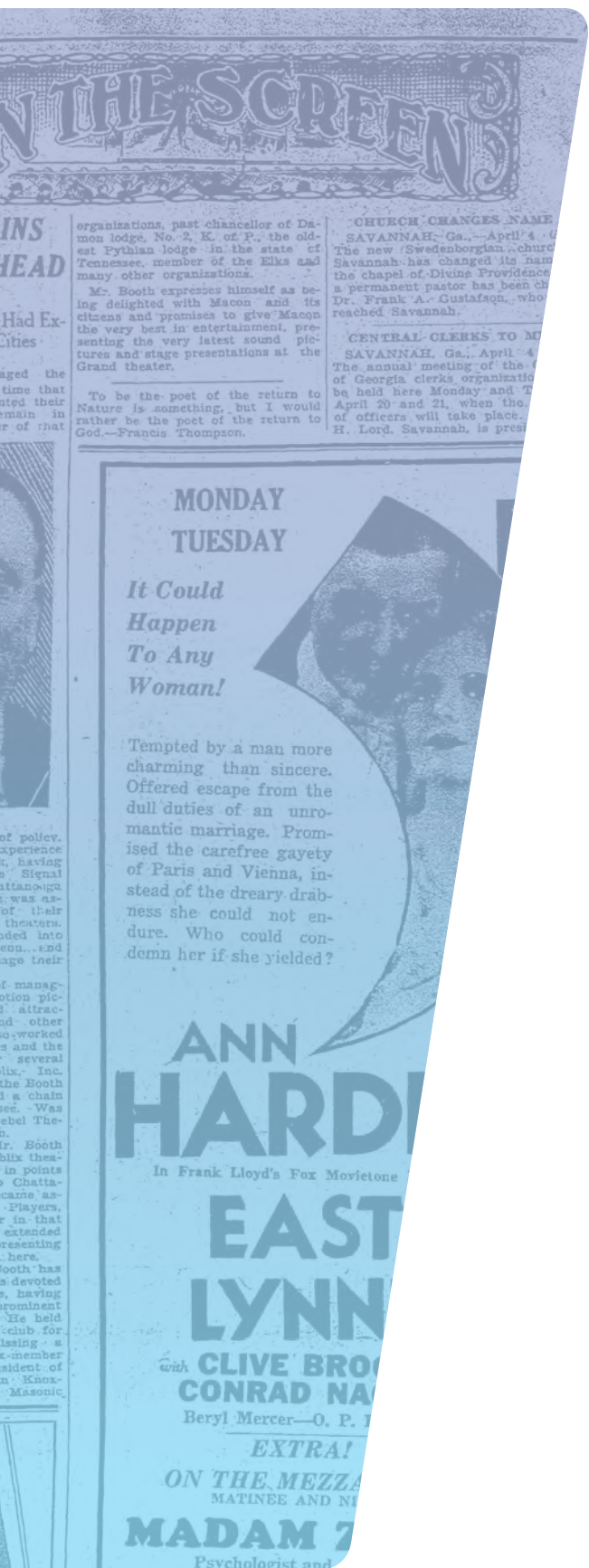
During the year 1929 he was associated with the Putnam in managerial capacity in Texas. He returned to Macon last summer and became much time to civic matters, operating the Bijou theater city. This company later their activities to Macon, a series of dramatic stock in cities in which Mr. Booth formerly been located he has much time to civic matters, held membership in many clubs and fraternal orders, membership in the Rotary seven years without meeting. He is also an officer of the Civitan, former president of the Shrine Luncheon club in Macon, Tenn., member of the

## ON THE AIR

(Time is Eastern Standard Throughout)  
NEW YORK, April 4 (AP).—Special programs in observance of Easter, including sunrise services on both coasts, services at Arlington cemetery, Washington, and a sermon from overseas, will come to listeners tomorrow. Practically every feature of the day is to be devoted to sacred music. Special sermons will be delivered during the weekly religious periods. Included in the programs will be the closing concert of this season's







## APPENDICES





# **APPENDIX A**

## HISTORIC NEWSPAPER ARTICLES





# THE ATLANTA CONSTITUTION

May 21, 1903

## To Enlarge Academy of Music.

Macon, Ga., May 20.—(Special.)—The Academy of Music is to be enlarged, remodeled and in every way improved, so far as the expenditure of \$35,000 will accomplish that work. L. DeGive, of Atlanta, owner of the Grand and Columbia theaters in that city, was in Macon this morning, and with Henry Horne and Frank Turpin viewed the present building and grounds with a view to discussing the contemplated improvements.

The front and rear walls of the building are to be torn away and the length of the structure increased. A magnificent front is to take the place of the one now standing, while stores are to be erected on the vacant lots on either side of the building as it now stands. These are to form a part of the new front, and when completed no building in the south will make a prettier front than the Academy of Music here.

The auditorium is to remain on the ground floor, as it is now, but the changes contemplated will give Macon a handsome and commodious play house. The interior is to be entirely overhauled and in every way renovated. The plans have already been drawn, but so far have not been given out. In every detail the new theater will be equal to the best in the south.

Just when the work will begin Mr. DeGive could not say, as the plans under consideration up to the present will have to be modified in some respects. The improvements may be completed by the opening of the coming theatrical season, but it is hardly probable the building will then be a finished quantity.

August 11, 1903

## To Be Enlarged.

Macon, Ga., August 10.—(Special.)—The Academy of Music, Macon's playhouse, will be under a new management the coming season and the indications are that the theatergoers here will be given an opportunity to see the best attractions on the road moving through the south.

For some time past the Academy of Music has been under the management of Mr. Newcomb, of the Hotel Lanier, and has been conducted in a manner quite satisfactory to the patrons. The building is owned practically by L. DeGive, of Atlanta, and Henry Horne, of Macon. Recently these gentlemen have been looking over the situation and have concluded to run the playhouse themselves. Mr. Horne taking active charge of the conduct of it.

Some months ago Mr. DeGive came to Macon and, with Mr. Horne, went over the place fully. Mr. Horne claimed that Macon patrons were entitled to a larger and a better equipped house and Mr. DeGive concurred with him. It was then that the owners determined to remodel and enlarge the building, which, when it was thrown open, was one of the most commodious and attractive in the south. But since that time Macon has outgrown the capacity of the Academy of Music and, in order to show their appreciation of the patronage given the house, the owners then decided to enlarge it. A new front, constructed in an attractive style, will be given the building, while the lots on either side will be used in making the structure wider. A larger stage will be given the house and when the \$30,000 set aside for the improvements have been expended Macon will have as handsome a playhouse as any city in the south. It is hardly probable, however, that the work will be completed before the season of 1904 opens.





# THE MACON TELEGRAPH

FAIR SATURDAY, COLDER IN NORTH AND WEST PORTIONS. SUNDAY FAIR, COLDER IN SOUTHEAST PORTION; FRESH WINDS TO NORTHWESTERLY WINDS.

April 27, 1902

## MACON THEATRE TO BE CHANGED

Stockholders Will Meet to  
Discuss the Matter.

### TO REMODEL EDIFICE

Office Building to Be Made of the  
Front Portion of the House and  
the Theatre Is to Occupy the Rear  
Portion—Architect Will Meet With  
the Stockholders and Lay Plans  
Before Them.

The stockholders of the Academy of Music will meet next Wednesday to consider a plan for an important change and improvement of the Academy building. The plan which will be considered is to tear out the front of the Academy of Music and build a modern office building in front and place the theatre in the rear.

It is proposed to add another balcony, so that there can be a better division of classes, and increase the seating capacity from 800 to 1,000, making a total seating capacity of 2,200, and in an emergency, a maximum capacity of 3,000.

An architect, commissioned to draft plans covering the proposed changes, will meet with the stockholders. A change of the sort proposed has been under consideration for a long time, and is now practically agreed upon. With the increase in the seating capacity of the theatre, Macon will have an ample auditorium for convention purposes—something that is very much needed. It is proposed to make the theatre up to date in every respect, so that Macon will have one of the most attractive play houses of the country.

June 2, 1902

## IMPROVEMENTS IN ACADEMY OF MUSIC

Plans Being Drawn, and Work Will  
Probably Be Completed in Time  
for Next Season.

The plans for improving the Academy of Music, in accordance with the idea explained in the Telegraph some time ago are now being made, and it is thought the work will be completed before the next theatrical season begins in Macon.

The improvements will make the Academy of Music a more spacious auditorium, adding room for at least 500 people more than can now be accommodated. The stage will be placed further back, and the entire front entrance will be changed.



# THE MACON TELEGRAPH

FAIR SATURDAY, COLDER IN NORTH AND WEST PORTIONS. SUNDAY FAIR, COLDER IN SOUTHEAST PORTION; FRESH WESTERLY TO NORTHWESTERLY WINDS.

August 1, 1903

## ACADEMY OF MUSIC SEASON OF 1903-4

Will Be Under New Management.  
Seventy Attractions Already on  
the Books Promise a Most Brill-  
iant Season—Next Year \$30,000 Is  
to Be Expended in Improvements.

Mr. Newcomb's lease of the Academy of Music having expired, the coming season will witness Macon's playhouse under new management. Mr. Horne, who is interested in the ownership of the academy, states that two propositions to lease the theatre are now being considered by him, and he will decide shortly about either accepting one of the propositions or to conduct the management himself. Over seventy leading attractions have already been booked, and the season promises to be the most brilliant since the academy was built.

Mr. De Giv'e has entered into an agreement with Mr. Horne to spend \$30,000 on improvements of the theatre, and it is proposed to utilize the front for office purposes. Forty rooms will be arranged for a lawyers' range.

This improvement would have been made this year, but owing to the impossibility of getting ready in time, so as not to interfere with the season's bookings, the work had to be deferred until the close of the coming season, which will be earlier than usual, in order to have ample time to complete the work before the opening of another season.

October 10, 1903

## \$40,000 TO BE SPENT ON THE ACADEMY

Will Be Enlarged and Made an up-to-  
Date Play House, in Keeping With  
the Progressive Conditions of Ma-  
con.

Architects will be in Macon next week to make new plans for the enlargement and improvement of the Academy of Music. The improvement of this play house has been under consideration for some time. It was finally decided to expend \$30,000, but the work was postponed till next season in order to have plenty of time to do the work proposed.

It has now been decided to expend \$40,000, and make more extensive improvements. The owners have been led to this conclusion because they are satisfied that Macon is entitled to a better play house and that such an investment will pay. They recognize that Macon is growing, and that theatre-goers are increasing.

It is the intention, when the Academy is enlarged, to book the same attractions for it that are played at the Grand in Atlanta.



# THE MACON TELEGRAPH

PAID SATURDAY, COLDER IN NORTH AND WEST PORTIONS. SUNDAY PAID, COLDER IN SOUTHEAST PORTIONS; FRESH WINDS TO NORTHWESTERLY WINDS.

January 1, 1904

## FIRE ESCAPES WILL BE REQUIRED BY LAW

ON ALL BUILDINGS IN MACON, THREE OR MORE STORIES IN HEIGHT.  
COUNCIL POSTPONED ACTION RELATIVE TO THE ACADEMY.  
ALDERMAN SLOAN CALLED ATTENTION TO THE ALLEGED FRIC-  
TION BETWEEN THE CITY AND COUNTY CHAINGANGS—UNUSU-  
ALLY SHORT WAS THE MEETING OF THE CITY FATHERS.

The ordinance committee was instructed by council last night to see immediately to the drawing of an ordinance requiring that fire-escapes be placed upon all buildings in the city three stories or more in height.

Upon the request of Alderman Hagg there was read before council that portion of the report of the chief of the fire department dealing with the question of fire escapes and relative to the situation at the Academy of Music. Chief Jones is of the opinion that fire escapes should be placed on all structures three or more stories high and he also advised certain changes at the Academy of Music.

It was proposed to have a big shaft erected over the stage of the opera house so that in case of fire on the stage the flames would find an outlet through the ceiling and would not be forced to leap into the main auditorium, thereby endangering the lives of the people in the audience. It was further suggested that a hose be placed upon the stage in case of emergency and also that a fire plug be placed in the rear of the building.

Alderman Hagg, chairman of the fire committee, stated that he had conferred with Manager Horne in regard to the proposed changes and the latter improvements would soon be made in the building and asked that more time be given in the matter. Mr. Horne suggested that he write to Mr. DeGlyve of Atlanta, the owner. Mr. Hagg stated that he had complied with the suggestion but had not received a reply.

It was finally decided to postpone action in regard to the Academy until the next meeting.

### Friction in the Forces

"Without casting any reflection upon any one," said Alderman Sloan last night, "I desire to call attention to some differences that now exist between the city and county forces that are now working upon the streets of the city. It appears to me that it would be to the interests of the city if all friction could be done away with. It seems that there is much opposition to the way they are grading down the streets and leaving the houses on high embankments without any approach. I understand that there is talk of a litigation resulting from alleged damage to property on Boundary."

In the absence of Alderman Jones, chairman of the street committee, Mayor Smith called the attention of the other members to the matter.

According to agreement, the city has the use of the county gang for a certain time each year, and the members of the county force are now being worked upon the streets together with the city force.

Alderman Sloan intimated that the trouble resulted from differences between the respective managements. He would not commit himself further upon the subject. The alderman began his remarks by asking how many men and the number of mules that the street committee now control.

### Other Matters Considered.

Upon the reading of the minutes Alderman Massee moved to reconsider that portion dealing with the reduction of the trading stamp license which was made at the last meeting. The motion was lost.

A petition from M. B. Gerry was read asking that a water plug be located at the corner of Third avenue and Ward street, on the ground that the adjacent property was not sufficiently protected by proposed distribution of the plugs. The matter was referred to the committee on water.

The report of the clerk of the market showed the receipts for the past week to have been \$190.80.

The report of the finance committee, recommending that the intersection of Jones street and Georgia avenue with College street be paved, was adopted.

Upon the motion of Alderman Hagg it was decided to have bricks laid beside the street car rails in the pavement of College street. It was further agreed that the city should pay one-fourth of the cost of placing a layer of concrete between the rails. The street car company will bear one-fourth of the expense, while the contractor agreed to meet the remainder of the cost. The action was taken in order to allow the contractors to proceed with the work immediately.

Alderman Massee, as chairman of the public property and printing committee, was granted permission to advertise for bids to do the printing for the city during the coming year.

In the matter of purchasing apparatus with which to proceed with the preliminary survey of the recently annexed territory, Alderman McKenna was instructed to wait until the bonds are validated by the courts so as to insure their sale.



# THE MACON TELEGRAPH

PAID SATURDAY, COLDER IN NORTH AND WEST PORTIONS. SUNDAY PAID, COLDER IN SOUTHEAST PORTION; FRESH WESTERLY TO NORTHWESTERLY WINDS.

January 16, 1904

## ACADEMY OF MUSIC WILL BE TORN DOWN

AND IN ITS PLACE WILL RISE A MODERN THEATER WHICH WILL REPRESENT AN INVESTMENT OF \$40,000 BY MR. JULIUS DeGIVE AND HIS ASSOCIATES—WILL HAVE AN ACTUAL SEATING CAPACITY OF OVER 2,000—HOW THE AUDIENCE WILL BE PROTECTED—STAGE AND PROSCENIUM BOXES—STORES ON EACH SIDE.

Macon is to have a new theatre.

It is a certainty this time.

It will cost about \$40,000.

It will be erected upon the site of the present Academy of Music, which will be torn down on or before April 1.

The name of Academy of Music will be abandoned.

Such were the statements made to a Telegraph reporter by Mr. Julius L. DeGive, who, besides being manager of the Grand opera house in Atlanta, is also one of the owners of the Macon Academy.

Mr. DeGive was accompanied by Mr. W. R. Gann, the theatrical architect, and Mr. E. M. Horne, the treasurer of the Grand. They were met by the reporter in the office of Mr. Henry Horne, the local manager, and the drawings were submitted for inspection.

The building will be constructed of marble, gray brick and terra cotta. It will be twenty feet wider than the present structure. The width will be 82.6 feet. There will be an eight-foot hall on the east side for an actors' entrance to the stage. In the balcony there will be a six-foot hall on either side for exits. The main entrance will be a large vestibule arcade. It will be twelve feet deep by twenty-one feet wide at the opening, with four sets of double doors opening outward, with five feet to the opening. There will be a fifteen-foot main arcade leading back to the lobby of the auditorium, with a six-foot wide stairway leading to the second and third stories. There will be two storerooms—one on either side of the arcade, twenty-three by fifty-six feet, with modern fronts and with large open vestibules to each floor. The main lobby will be fourteen by fifty-seven feet, two five-foot stairways leading to the first balcony right and left, with a ladies' parlor on the right, fifteen by eighteen feet. There will be a gentlemen's retiring room in the basement underneath the lobby, fourteen by eighteen feet, fitted up with all modern conveniences. On the left of the lobby will be the manager's pri-

vate office, also the box office, and the manager's day office.

The main auditorium will be entered through three doors, each six feet wide, leading into a foyer five feet by eighty. There will be four aisles, four feet wide, leading down to the stage. There will be three tiers of four proscenium boxes, each accommodating six persons. The seating capacity of the first floor will be 734, outside of the boxes; that of the balcony, 850; that of the gallery, 800—2,034 in all—but with a standing room space for 500 more. Each seat will have a perfect line of sight.

The stage will be fifty by ninety-six feet in the clear, with fifteen dressing rooms on the left of the stage and six in the proscenium back of the boxes, all fitted up with all modern conveniences known to the profession. The distance from stage floor to the gridiron will be seventy feet, and seventy feet between the girders or pinarets.

There will be six stand pipes—four in the auditorium and two on the stage, equipped with standard hose. There will be exits twelve feet wide on each side of every floor leading to the steel fire escapes. The opening in the middle of the stage at the rear will be eight by sixteen feet, which can be used as an escape from the stage, in addition to doors on either side leading to the balcony. The stage will be cut off from the public by an asbestos curtain, which will be down when the audience enters and drawn up before the artistic curtain to demonstrate that it is in working order at every performance. The roof will be fitted with ventilators over stage and auditorium to relieve building of all foul air and gases of combustion that may arise. Pressure against any door will open it. The walls dividing the stage from the auditorium will go to the roof. There will be no chance for the people to get penned up at any point.

Such will be the splendid character of the new theatre, and the people of Macon will rejoice to learn the good news.

Mr. DeGive and party had a conference with the city authorities during the day, at which it was arranged that every compliance will be made with the fire ordinances in the existing theatre.

# THE MACON TELEGRAPH

FAIR SATURDAY; COLDER IN NORTH AND WEST PORTIONS. SUNDAY FAIR, COLDER IN SOUTHEAST PORTION; FRESH WINDS TO NORTHWESTERLY WINDS.

April 3, 1904

## "THE GRAND" IS NAME OF NEW PLAY-HOUSE

ARCHITECT GUNN OF ATLANTA COMES MONDAY TO START PRELIMINARY WORK OF CHANGING ACADEMY OF MUSIC TO SPLENDID THEATRE—ONLY THE COURT HOUSE WALL OF OLD BUILDING TO BE USED—STAGE WILL BE ENLARGED, THE DIMENSIONS TO BE 90 FEET FRONT AND 60 FEET WIDE.

Architect Gunn arrives in Macon Monday to start preliminary work on the new opera house to replace the old Academy of Music, the changes being made by Mr. Henry Horne, present manager, and Mr. Henry DeGivie, of Atlanta, owner of the Grand and Bijou theatres of that city.

The alterations will completely change the appearance of the old building. The stage will be enlarged to 90 feet frontage, with a depth of 60 feet and there will be eight proscenium boxes. The front part of the build-

ing is to be used for office purposes. The changes are such that almost an entirely new structure will have to be erected, the court house wall being the only one available.

The news that Macon is to have a play house of a size and beauty representative of her position as a metropolis of the South will be happily received by theatre-goers in general.

The new opera house will be called "The Grand," and will have all modern appliances used in the best playhouses of the country and will have a seating capacity of 2,500. The size of the stage allows room to present the most elaborate productions.



# THE MACON TELEGRAPH

PAID SATURDAY, COLDER IN NORTH AND WEST PORTIONS. SUNDAY PAID, COLDER IN SOUTHEAST PORTION; FRESH WESTERLY TO NORTHWESTERLY WINDS.

April 5, 1904

## WORK HAS STARTED ON NEW PLAY HOUSE

WILL BE THE LARGEST AND MOST MODERNLY EQUIPPED THEATRE IN THE SOUTH—STAGE FRONTAGE OF 90 FEET, WITH A DEPTH OF 60 FEET—MAYOR SMITH WILL DIG THE FIRST SHOVEL FULL OF EARTH TOMORROW MORNING AT 10:30 O'CLOCK, AND IMMEDIATELY AFTERWARDS A CORPS OF MEN WILL START EXCAVATIONS—DETAILS OF THE THEATRE.

Work on the Grand, the new theatre to be built to replace the old Academy of Music, formally commences tomorrow at 10:30 o'clock, although the lines have already been run for the rear wall. Mayor Smith will manage the spade for the first shovel full of earth, and immediately afterwards a corps of men will begin making the excavations. Joseph Jefferson who was expected to formally commence the work could not attend. The theatre is to be one of the finest in the South, and will have a larger stage area than any play house south of the Ohio river.

The building will be constructed of marble, terra cotta and gray brick, will be three stories high, with four stores finished in all modern ways for drug stores and confectioners' rooms, while the second floor will be devoted to office buildings. Bachelor apartment rooms will be fitted up for the third floor, each having a separate bath and toilet attached. There will be thirty-two rooms on the two upper floors, of a general size of 15 by 15 feet.

The main entrance from Mulberry street will be 21 feet and the arcade 15 by 44 feet, running along between the office building and store apartments to a lobby which is to be 16 by 50 feet. At either side of the lobby will be rooms for lounging and other purposes. To the right side and underneath the stairway leading to the balcony will be the ladies' parlors, and underneath the left hand stairway to the balcony will be the theatre manager's office and checking room, with a stairway entrance leading to a gentlemen's smoking and lounging room, 12 by 55 feet.

The arcade and lobbies will be finished in marble, with beautiful fresco relief work above the marble panelling. All the plate glass windows along the lobby, as well as in all parts of the theatre, will be faced with silver and metal mountings of the most modern type.

The interior of the theatre will be elaborately finished, the mountings of the railings along the parquet and boxes being of silver. There will be 24 boxes, each having a seating of six chairs, and they will be furnished with damask portiers of beautiful artisanship. Each of the tiers of boxes will have a separate entrance and exit, with a fire escape separate. The hangings will be so arranged that the box may be entirely shut from view if so desired.

Protection in case of fire has been carefully looked out for, and there will be thirty feet of exits, aside from the regular entrances in both the downstairs, balcony and gallery.

The seating capacity of the theatre will be, in the boxes 144, the parquet 734, balcony 564 and gallery 800.

The ceiling will be of a flatted dome shape with triple incandescent chandeliers attached from the center, and the niches and corners, together with the outer railing around the balcony and boxes, will be adorned with small incandescent lights.

The L. DeGlive and Sons Company which is building the theatre will spare no expense in making Macon's play house one of the finest in the country. When it is finished it will have two more boxes than the Grand in Atlanta, with a much larger stage width and depth. The stage dressing rooms will have elevators attached for luggage and every modern appliance known to the craft will be installed.

Contracts for the curtain and furnishings have not yet been let, but Mr. Florine, who is in the city superintending the work, stated that they would be elaborate in every detail, the curtain to be especially sought for. He also said that some of the finest studios in the country were at work on designs, and that the best work possible would be secured in the way of fresco and decorative details.

Mr. N. R. Gunn, the architect, has been in the North for some time working on the details, and the plans show a play house of extreme beauty and convenience combined with practical methods.



# THE MACON TELEGRAPH

FAIR SATURDAY; COLDER IN NORTH AND WEST PORTIONS. SUNDAY FAIR, COLDER IN SOUTHEAST PORTION; FRESH WESTERLY TO NORTHWESTERLY WINDS.

April 13, 1904

## EXCAVATIONS ARE NEARLY FINISHED

Resting Place of the Foundations of  
the Grand Opera House Being Rapidly  
Made—Ditches Are About Six Feet  
Deep.

Excavations on the site of the Academy of Music, where the Grand Opera House is soon to take its place, are nearly finished and there will soon be a resting place for the foundation of the magnificent new structure. The ditches are about six feet deep, and extend from the side of the Academy next to the court house, to the alley back of the building, then across to the fence adjoining the Arcadia to the front of the present structure. The work is progressing rapidly and the actual work on the new structure promises to soon take definite shape.

April 17, 1904

## OLD PLAY HOUSE IS THING OF THE PAST

The Curtain Fell for the Last Time at  
the Academy of Music Last Night—  
Many Famous Actors Have Played  
on the Old Boards.

Last night shortly after 10 o'clock the curtain dropped for the last time in the old Academy of Music, and the memories of long forgotten scenes were brought to mind during the informal supper prepared for the closing of the old theatre. The remembrance of actors long past and gone was vividly, and sadly, too brought to mind as the old curtain came down.

The old walls commanded reverence, and seemed to breath of old days.

After the performance of the Knowles Company last night an informal supper was provided by the owners, only themselves, the members of the orchestra, a few newspaper men and Mr. and Mrs. Knowles being present to enjoy the repast.

During the course of the evening Mr. G. C. Mathews made a short impromptu speech in the course of which he paid a particular compliment to Mr. Henry Horne, the manager, and to Mr. Frank Powers, the stage manager, the two surviving members of the original executive staff.

The Academy of Music was built twenty-one years ago at a cost of \$60,000, the building committee being composed of Major J. P. Hanson, S. R. Jaques and J. S. Baxter. The first president of the company was Mr. Virgil Powers and the company was originated by Mr. Henry Horne.

The present owners, L. DeGlive and Sons, of Atlanta, purchased the property in 1893 from Col. L. R. Jordan.

A remarkable coincident in connection with the old theatre is that W. R. Gunn, the contractor and architect for the new theatre made an effort to secure the contract for the original structure, and after a nearly a quarter of a century he has been selected as the architect of the building about to arise.

In the corner stone of the building are copies of the Macon Telegraph, the Evening News and the Atlanta Constitution, the list of the names of the stockholders and coins of various nations.

Another feature which is of interest is the fact that excepting the accident which happened to Miss Fisher, of the Fay Davis Company, a few nights ago, no one has ever been injured in connection with the old play house.



# THE MACON TELEGRAPH

FAIR SATURDAY; COLDER IN NORTH AND WEST PORTIONS. SUNDAY FAIR, COLDER IN SOUTHEAST PORTION; FRESH WESTERLY TO NORTHWESTERLY WINDS.

April 19, 1904

## SKY-SCRAPER TO BE BUILT

Combination Office Building  
and Theatre

WILL BE SIX STORIES

L. DeGivé & Sons, of Atlanta, and Henry Horne, of This City, in Making the Changes in the Old Academy of Music Have Decided to Make the New Structure the Largest Building in Macon.

"The Grand" will be a six story building.

Instead of the three story building first contemplated by the L. DeGivé & Sons Company, of Atlanta, and Mr. Henry Horne, of Macon, in their decision to remodel the old Academy of Music, they have planned to make it six stories high, with at least eighty rooms for offices, studios, bachelor apartments and club rooms, and when completed the structure will be the tallest and most magnificent in the city. The architect is already at work on the revised plan, and will in the near future have all the details ready for inspection.

It was first decided to use the old court house side wall of the Academy, and extend the opposite wall several feet, the building, when completed, to have a fronting of 90 feet, the main entrance to the theatre being made by a wide passage 15 feet wide, running between store apartments on either side, with a grand entrance from the street of 21 feet. It is understood that this part of the present plan will not be materially changed, and that the part of the building to be used for theatrical purposes will remain the same as was intended in the original idea.

The original plan calls for 32 rooms for office and other apartments, 16 rooms being on each floor. Of this number, one-half were to be constructed with a bath and toilet attachment for bachelor apartments. It is thought very probable that the number of rooms for his purpose in the new plan will be the same as that of the original, the chief increase being made for offices and studios.

The building will be constructed of gray brick and terra cotta, and will be by far the prettiest building of the kind in Macon, and the men promoting the work are a guarantee that Macon will have one of the most up-to-date theatres and office buildings in the country when the structure is finished.

The work will be pushed forward as rapidly as possible, and it is hoped by the owners that the building will be ready for occupancy by the latter part of October at the very outside. A corps of workmen have been at work on the excavations for some days past, preparing for the foundations. Mr. W. R. Gunn is actively in charge of the work.

April 24, 1904

## WORK ON THE GRAND PROGRESSING WELL

Large Force of Hands Are at Work Tearing Down the Old Academy of Music—Mr. Horine, of the L. DeGivé & Sons Company, is in Town—Will Finish Work by About First of October.

The work of tearing down the old Academy of Music preparatory to placing a six-story office and apartment building and a new theatre on the old site is progressing rapidly, a large force of men being steadily at work.

The new building will probably be finished by the first part of October, so stated one of the men interested in the work a few days ago, and the Macon people will then have an opportunity of seeing the best shows on the road in one of the finest theatres in the country. The elaborate plans for the new play house are of the most approved style, and everything which can add to its beauty and convenience will be used in the work.

When completed the building will contain more than 80 rooms for studios, apartments, office and business purposes.



# THE MACON TELEGRAPH

PAID SATURDAY, COLDER IN NORTH AND WEST PORTIONS. SUNDAY PAID, COLDER IN SOUTHWEST PORTION, FRESH WESTERLY TO NORTHWESTERLY WINDS.

November 5, 1904

## SEVEN STORY OPERA BUILDING IS ASSURED

L. DeGIVE, E. D. HORINE AND ARCHITECT GUNN MADE ARRANGEMENTS YESTERDAY FOR GRAND OPERA HOUSE AND OFFICE BUILDING—ELKS WILL BE QUARTERED ON THE SEVENTH FLOOR IN HANDSOMELY FURNISHED ROOMS—ALL PARTIES CONCERNED HAVE BEEN SATISFIED IN AGREEMENTS AND THE WORK IS TO BE PUSHED FORWARD RAPIDLY.

Messrs. L. De Give, E. D. Horine and Architect Gunn were in conference with Architect Alexander Blair and City Engineer Wilcox yesterday and final agreements were made for the finish and architecture of the seventh floor of the Grand opera building now in course of erection. The last act has been performed and final arrangements have been made for completing the Grand opera house with seven stories.

That portion of the building which will be reared to the seventh floor will be devoted to offices. The structure will be of steel and brick above the third floor and the seventh floor is to be finished especially for occupancy by the Elks' Lodge.

The conference of yesterday was for the purpose of arranging details relative to the architecture of the seventh floor. This was done satisfactorily and there is nothing remaining for L. De Give & Son but to rear the Grand opera house according to contracts already made.

No definite announcement of this fact has heretofore been made. Yesterday the last act was performed and the builders announced that Macon would soon have a seven-story office building as well as one of the largest and best fitted opera house in the South.

Two modern electric elevators will be

operated in the building. Fire escapes will be connected with all floors, and all of the latest inventions in architecture, lighting and heating will be provided before the building is complete.

The seventh floor has a special finish for the Elks. Upon the top of the building will be the elk's head, the emblem of the order, in an imposing form and reaching twelve to fourteen feet above the tallest portions of the building.

This floor will be handsomely furnished with new lodge furniture, and there will be reception rooms for the different social functions of the Elks. Provision will be made in the building for larger social features than had been arranged in the old quarters of the Elks. The growing membership of this order in Macon will be amply provided for in the new quarters.

The work of drawing new plans for the additional four stories is in the hands of Architect Gunn and he will dispose of this duty as speedily as possible.

It will be some time before the work is completed, but additional labor is being daily employed and rapid strides are being made toward the completion of the structure.

The announcement of the determination to send the Grand opera building up seven stories high has been looked for some time by many interested in the growth of the city, and this news will be of an especially gratifying nature. All parties concerned are satisfied and the architect is now planning the seven-story Grand opera house and office building.



# THE MACON TELEGRAPH

PAID SATURDAY, COLDER IN NORTH AND WEST PORTIONS. SUNDAY PAID, COLDER IN SOUTHWEST PORTION; FRESH WESTERLY TO NORTHWESTERLY WINDS.

November 11, 1904

## RACE BETWEEN NEW BUILDINGS

Opera House and Auditorium Being Rushed.

### CITY BUILDING IN LEAD

Laborers Are at Work Upon the Roofs of Both New Structures—Tin Has Been Placed Upon the Auditorium and Same Will Be Done at the Theatre This Week—Contractors Are Pleased With the Progress Made.

Which building will be first ready for occupancy, the city auditorium or the Grand opera house? From the looks of things at present it seems that the race will be nip and tuck notwithstanding a slight lead now gained by the city structure over DeGiv's building.

The few days of rain that fell over Macon last week did not prove a serious setback to the progress at either building. True the work upon the roofs of the two structures was stopped for a short time but as soon as the weather was again clear the contractors redoubled energies.

A glance at the auditorium at the corner of Poplar and First streets will show the result of rapid work. Over that portion of the roof nearest the headquarters the roofers have already spread and placed into position large sheets of glistening tin. That part of the roof that has not received its bright covering is ready for it and in all probability it will be in place before time comes for the close of the week's work tomorrow afternoon.

Not only has the progress upon the top of the auditorium been marked, but also that in the interior, especially in the basement. The ground floor of the auditorium will be used as police headquarters and the cement flooring has been partially laid. The floor beams for the upper stories has been partially laid. The floor beams for the upper stories of the building have been placed and are now in condition to receive the floor proper.

At the Grand opera house the progress has been every bit as marked, as that at the city building. Here the task of placing the roof beams was much more difficult and required a longer time than at the auditorium. However they are now all in place and a large section of the roof is in readiness to receive the required sheeting of tin. By Tuesday next it is expected that the roof will have been completed and then work upon the stage and interior of the theatre will go on in earnest. Architect Gunn has had the larger part of the last few weeks expended in finishing the roof, knowing that as soon as that was placed progress on the interior would prove easy.

Many feet below the roof workers are the stage men. They are now engaged in placing in position the stage scenario.

November 18, 1904

## GRAND OPERA HOUSE TO OPEN WITH NEW YEAR

PLANS NOW BEING FOLLOWED BY CONTRACTORS ARE FOR COMPLETION OF THE SPIAN TEMPLE BY CHRISTMAS—BUILDERS ARE RACING WITH THEATRE SEASON AND PROMISE MACON TWO OF THE BEST MONTHS IN THE YEAR—A BEAUTIFUL THEATRE.

The statement was given out yesterday to a Telegraph reporter that the Grand Opera house in Macon will be ready for at least two of the best months of the opera season of 1905—January and February. Every effort is being made to have the theatre ready for attractions by Christmas and it has also been said that without unusual hindrances the builders will succeed in their purposes. The owner believes that they will be able to furnish attractions in the building before January.

For several weeks the entire force employed on the building has been directing all energy to the completion of the theatre. The result has been rapid progress which has added very materially to the appearance of that section of the large building which will be devoted to the opera house. The roof is on this portion of the house and the brick work has been completed for several days.

The furniture for the theatre has been purchased, and is practically ready to be placed at any moment. The orders were long since placed for the finishing material of the theatre on the inside and this will make it one of the most beautiful in the South. The seats were also purchased some time ago and are ready for the building.

The order for the drop curtains and the artistic material for the Macon theatre was placed as soon as L. DeGiv & Son decided to erect the opera house and there will be no delay in

anything other than the completion of the general structure.

Some of the present foundation stones are more than twenty feet in the ground. The work will all be directed to the completion of the opera house in the near future. The section to be devoted to the four additional stories for offices will be erected immediately after the theatre has been finished. The success with which the contractors have met in the past few days promises the Macon public an opportunity to see some of the best attractions coming South during the present season.

It seems assured that the Grand opera house will be thrown open before January 15th, and this will afford opportunity to the public in Macon to attend some of the best attractions in the country.

There is no play going now that could not be presented on the stage in Macon when the building is completed. This theatre is as large as any in the South and has the latest and all modern equipments. It is to be one of the most beautiful in the South as well as one of the largest.

The workmen have been forced to install electric lights on the inside of the theatre for the purpose of putting on the finishing touches. The contractors have been contemplating putting on a night force to do the inside work in order to have the building ready at the earliest possible date. If this is done within the course of three weeks the work of placing the seats and the furniture will begin and it will then be easy for the builders to have the opera house ready for the attractions of the period.



# THE MACON TELEGRAPH

FAIR SATURDAY; COLDER IN NORTH AND WEST PORTIONS. SUNDAY FAIR, COLDER IN SOUTHEAST PORTION; FRESH WINDS TO NORTHWESTERLY WINDS.

January 2, 1905

## PHILLIPS TO MANAGE GRAND OPERA HOUSE

Well Known Atlanta Show Man Will  
be Sent to Macon by the De Gives  
to Look After Affairs of the New  
Playhouse.

H. L. Phillips, present treasurer of the Bijou Theatrical Company of Atlanta, and one of the best known managers in the South, will be the manager of the new Grand opera house that is in course of construction in Macon. The announcement of the name of Mr. Phillips as manager was made a few days ago and Mr. Phillips will probably be in the city on the 1st of February to take charge.

Before the Bijou theatre was erected in Atlanta Mr. Phillips held the position of treasurer for the old Columbia which has been remodeled.

January 17, 1905

## CONTRACT FOR THE ELKS HOME

Signed Mr. De Gives and  
the Elks

## IN GRAND OPERA HOUSE

The Owners of the Property and the Officers of the Elks' Lodge of Macon Reach an Agreement and the Seven-Story Building for Macon is Now Assured—Elks Will Enter Their New Home About July.

The new Elks' home is assured.

The officers of the Elks' Lodge of Macon, represented by William E. Martin, Jr., exalted ruler; C. R. Wright, Jr., secretary, and C. R. Massenberg, I. L. Dunwoody, and Morris Harris, trustees, and on the part of the Academy of Music company by the Messrs. De Give and Harinc, signed yesterday the contract whereby the Elks will be given splendid quarters in the Grand Opera House by next July.

Not only will this be accomplished by the agreement, but it will result in the construction of a seven-story building.

The Elks will furnish their quarters handsomely. They will follow the "ladies day" custom in other lodges of the country. A luncheon will be provided for them. There will be a musical and social session once a month.



# THE MACON TELEGRAPH

FAIR SATURDAY; COLDER IN NORTH AND WEST PORTIONS. SUNDAY FAIR, COLDER IN SOUTHEAST PORTION; FRESH WESTERLY TO NORTHWESTERLY WINDS.

January 20, 1905

## FEDERAL COURT AND ITS NEW LOCATION

JUDGE EMORY SPEER LAST NIGHT EXPRESSED HIS APPROVAL OF PLANS AT THE GRAND OPERA HOUSE AND FEDERAL COURTS WILL PROBABLY OCCUPY FIFTH AND SIXTH FLOORS—BUILDING WILL BE COMPLETED NOT LATER THAN JUNE 1—WORK WILL THEN BEGIN ON NEW FEDERAL BUILDING.

Judge Emory Speer of the United States court approves the proposition of L. DeGlive & Son for the temporary quarters of the federal courts on the fifth and sixth floors of the new Grand Opera house. He made this statement last night and upon his acceptance of the plans rests the action which will be taken in the matter of placing the courts for the period of time which must intervene in the erection of the new federal building in this city.

For several days past Mr. E. D. Horine for L. DeGlive & Son has been engaged in getting his plans made and yesterday he returned from Washington where he had been in conference with the treasury department relative to furnishing quarters for the federal courts. He states that the choice of quarters for the courts will be determined in Washington largely upon the recommendations of the custodian, Mr. H. S. Edwards. Postmaster Edwards has been in conference with Judge Speer upon the suitability of several buildings where plans were being made.

The plans of L. DeGlive & Son have been in the hands of the federal court officials and Mr. Edwards for some time. They are thoroughly acquainted with them and perfectly satisfied with the offers made in the two floors of the theatre.

In speaking of the offer to move the courts to the theatre building, Judge Speer said last night that he was pleased and hoped satisfactory arrangements would be made for the courts. He enumerated several advantages in occupying the two floors of the building. "We are to have one floor for the court room and the other for the offices," said he. "The court room and the offices will be easily accessible from two electric elevators and we will be sufficiently above the street to escape the noise."

When it was learned that quarters for the courts could not be provided at the new auditorium and city hall efforts were at once made by L. DeGlive & Son to interest the officials in quarters that might be provided in the new theatre. The plans were favored from the outset on account of numerous advantages and with but little changes they have met the approval of Judge Speer.

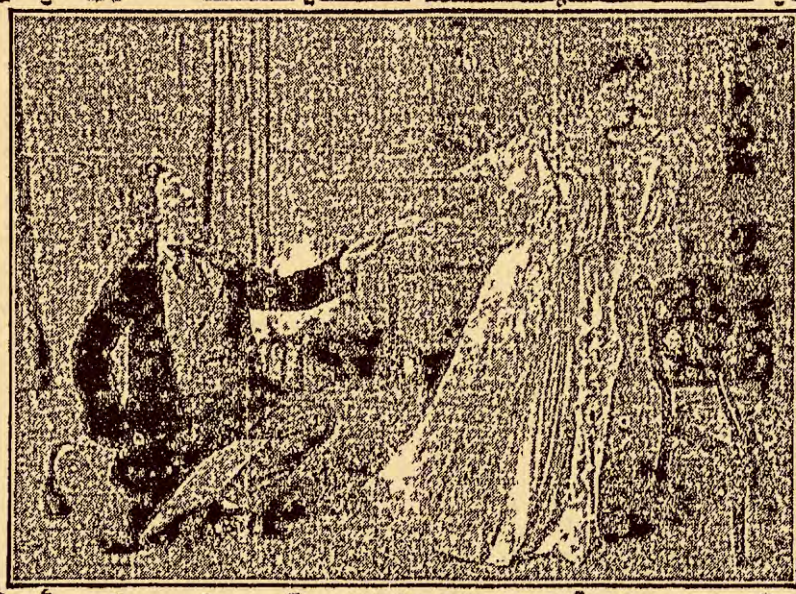
Mr. Horine stated yesterday that if he succeeded in closing the trade with the government the building would be ready for occupancy not later than June 1st. All other arrangements will have been made for the other departments and when the courts go to the new quarters the work will begin at once. As stated in The Telegraph, the only question which has been unsettled to this time was the choice of quarters for the courts. Now that this has been done, all the changes will await the completion of the fifth and sixth floors of the new theatre.



# THE MACON TELEGRAPH

RAIN SATURDAY, COLDER IN NORTH AND WEST PORTIONS. SUNDAY FAIR, COLDER IN SOUTHEAST PORTION, FRESH WESTERLY TO NORTHWESTERLY WINDS.

February 1, 1905



A PRETTY SCENE IN THE SECOND ACT OF GLITTERING GLORIA, TO BE SEEN AT GRAND TONIGHT

## OPENING PERFORMANCE.

Of the Grand Opera House Tonight With "Glittering Gloria."

The piece has been scoring phenomenal success in all cities thus far visited. Besides having a brilliant cast, Fisher and Ryley spent twenty thousand dollars to make the production realistic.

The play is in three acts. The first shows a jeweler's show in Bond street, London, with much expensive silverware, diamonds and other articles which go to stock a first-class place of this kind. The second act is the interior of "Gloria's" apartments, with expensive draperies, velvet carpets, mahogany furniture, etc. The next scene is the interior of the Euston railroad station, the largest depot in the world. The great train shed is seen at the rear, also a duplicate of an English railroad coach, showing the mode of travel.

There is a diamond necklace that plays an important part in the story of the piece, and this, by the way, is not an imitation, but real, being the personal property of Dorothy Morton and valued at several thousand dollars.

The cast is a strong one, headed by Dorothy Morton, and includes such

and the girl he has loved from childhood are reunited after many years of separation. Davy recognizes the inequality of their stations in life and tries to smother the affection that is gnawing at his heart. The girl, too, knowing that Davy is still hers, reads from Sir Walter Scott's "Young Lochinvar." The verses appeal to the sturdy frontiersman. He absorbs their meaning and determines then and there to become his lady's knight. His trials are many and heavy but the burden rests on shoulders broadened with splendid manhood and in the end Davy wins out, discomfiting the villain and takes to his heart the girl he loves. Scenically the play is very beautiful. The first act shows a rude settlement in the mountains, the massive trees heavily laden with golden foliage, wild flowers on every side, and the rude log cabin makes an artistic setting. The scene where Davy Crockett bars the cabin door with his strong right arm and successfully holds it against a pack of hungry wolves, thereby saving the life of the woman he adores is a strong setting. The wild dash on the powerful black horse, by which Davy manages to escape with his bride-to-be, is another situation that will appeal to the sensation loving spectators. With Yank Kenny as his sparring partner, Jeffries will give a three-round boxing exhibition just after the last act. Will begin selling seats Thursday at 9 a. m.

Timely Suggestions Respecting Our New Theatre. Now that the new Grand Opera House is about to open, a few hints to

portion of the house open to them at every performance, matinees included. This has not been the custom in the past, but it will be the rule with the opening of the new house.

Now that Macon can boast of one of the finest theatres in this country, much changes will have to be made in operating the house so as to maintain a thoroughly up-to-date and metropolitan playhouse. It is to be hoped that patrons will observe all rules, especially the one which requests every lady in the theatre to remove her hat during the performance. This custom is one that has been adopted in all cities of the United States and there is no reason why Macon should be behind in this respect.

## The Opening Of The Grand

Will be an occasion when all Macon should be proud. May everybody be present and participate on this Golden Occasion—let your attire be such as will reflect good taste and judgment in the selection.

Full Dress Requisites—

White Waistcoats

Shirts

Gloves

Studs, Links

Cravats, Collars

Handkerchiefs

*Jac. C. Coads & Co.*

One Price to Everybody.

**Deep Seated Coughs.** Cured by  
**ALLEN'S LUNG BALSAM**



# THE MACON TELEGRAPH

RAIN SATURDAY; COLDER IN NORTH AND WEST PORTIONS. SUNDAY FAIR, COLDER IN SOUTHEAST PORTION; FRESH WESTERLY TO NORTHWESTERLY WINDS.

February 5, 1905 (Page One)

## BRILLIANT EVENTS OF WEEK AT GRAND

LEW DOCKSTADER, FOLLOWED BY THE "TWO ORPHANS," "SANTO," "DAVID GARRICK'S LOVE"—"BILLIONAIRE." SOON—SERIES OF ATTRACTIONS APPEALING TO THE THEATRE GOERS OF MACON—RED LETTER WEEK OF MANY SEASONS.

**Lew Dockstader,**  
To show the progressiveness of the modern minstrel, one has only to look at the program of the Lew Dockstader Minstrel Company and they will see there three of the latest methods of rapid transit shown by members of the company. It is true that these are all satires on modern methods of travel, but at the same time they are so true to life that people wonder if the minstrels have not solved the very difficulties they claim to be enduring. First is the skit showing the new subway cars used in New York. In this car, which is shown in all its entirety on the stage, Neil O'Brien gives some of the funniest imitations of travel that have ever been introduced. He is assisted by a score of clever people, and any one that cannot enjoy seeing it is a fit subject for a sanitarium. Lew Dockstader's wonderful automo-

bile is too well known for extended description. It is the most wonderful machine that was ever built, and when guided by the inimitable Lew, makes some of the funniest gyrations imaginable. The talk he indulges in when his machine is in a runaway will convince every one. His latest conceit, however, caps the climax. An airship with wireless telegraph attachment will so interest people that they will forget it is a burlesque until he commences joking about it, and they will be so amused that they will heartily enjoy the joke to which they have been an innocent party. No other minstrel company can show such novelties as these, as they were originated by Lew Dockstader and are shown only during the performances of the Lew Dockstader Great Minstrel Company, which comes to the Grand for two performances Monday, February 6, matinee and night.

has thoroughly familiarized himself with the life of Garrick and gives a life-like and colorful characterization of the great player. The company supporting the star has been engaged with a view to having each of the

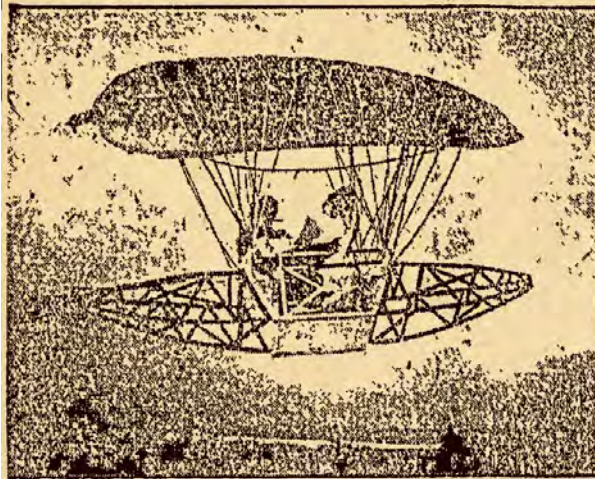


WALKER WHITESIDE.

quaint characters in the play carefully enacted. The engagement in this city is for one performance only, Thursday night, Feb. 9, at the Grand.

### "The Billionaire."

"The Billionaire" with Thomas Q. Seabrooke in the title part will shortly be seen in this city. As "John Doe" he has a capital burlesque on the American plutocrat, and is said to have the assistance of a comic opera company of unusual strength. This musical farce is produced under the management of Messrs. Klaw & Erlanger. The book of "The Billionaire" is by Harry B. Smith and the music is by Gustave Kerker. The same company and production as seen in New York will be brought to this city.



LEW DOCKSTADERS AND HIS AIRSHIP "TOMMY ROT."

### "Two Orphans."

It is an imposing list of stars who will appear together in the revival of "The Two Orphans" at the Grand opera house Tuesday night, February 7. Included are James O'Neill, Louis James, J. E. Dodson, Jameson Lee Pinney, Isabel Irving, Clara Morris, Mrs. Le Moyne, Elita Proctor Otis, Sarah Truax and Bijou Fernandez. Liebler & Co., moreover, have selected for the minor roles actors and actresses of experienced talent. It is the purpose to reproduce the play as it was given at the Union Square theatre, New York city, thirty years ago. The scenery is

the work of Richard Marston, who painted the original production. The stage equipment will be more elaborate and the costumes will be exactly the same as the old ones.

Chevalier de Vaudrey.....	James O'Neill
Pierre Frochard.....	J. E. Dodson
Jacques Frochard.....	Louis James
Count de Linteres.....	Wm. Beach
Picard.....	Jameson Lee Pinney
Marquis de Prillo.....	Thomas Meighan
Louise.....	Isabel Irving
Henriette.....	Sarah Truax
Sister Genevieve.....	Clara Morris
Countess.....	Mrs. Le Moyne
La Frochard.....	Elita Proctor Otis
Marianna.....	Bijou Fernandez



# THE MACON TELEGRAPH

RAIN SATURDAY; COLDER IN NORTH AND WEST PORTIONS. SUNDAY FAIR, COLDER IN SOUTHEAST PORTION; FRESH WINDS TO NORTHWESTERLY WINDS.

February 5, 1905 (Page Two)



(Scene from "The Two Orphans.")  
ELITA PROCTOR OTIS as FROCHARD; J. E. DODSON as PIENE; ISA BEL IRVING as LOUISE.

## "San Toy."

When "San Toy," the Chinese-English musical comedy was presented in San Francisco this season it proved a source of much wonder to the educated Chinese where Mr. John C. Fisher ever secured the minuteness of detail with which he has mounted the play. Large parties of wealthy Chinese, arrayed in their finest silks, were no unusual sight at the theatre, and one day Mr. Fisher was waited on by a delegation headed by Sing Lee, one of the directors of the famous "Six Companies," and asked where he got the ideas of China which are embellished in such gorgeous fashion in the amusing and jocular play of Oriental life.

The surprise of the Celestial when told that artists had been sent to China to make sketches for the pictorial equipment of the play, and that others who are expert in the study of the manners and characteristics of people of foreign nations, had spent months in Peking and other cities in gathering ideas for American illustration of the Flower Kingdom was plainly evident, which he confessed afterwards when he informed Mr. Fisher he had no idea that any American manager would go to such expense, but complimented the owner of "San Toy" in the most cordial manner for the fidelity with which he has produced the play.

Mr. Fisher is very pronounced in his views of the necessity of proper atmosphere in all of his productions, and it is for this reason that every costume used in "San Toy" was imported

from China and every piece of scenery prop, armor, etc., are typically Chinese in character. The theatre where "San Toy" appears are asked to furnish nothing in the way of stage setting but the drop curtain, and the closest student of Chinese history will find nothing that has not the genuine Oriental characteristics. Mr. Fisher's company, with James T. Powers in the role of "Li," which he is playing on the road for the first time, is booked for this city Wednesday, Feb. 8, matinee and night, at the Grand Opera House.

## David Garrick's Love.

Mr. Whiteside's new play this season is "David Garrick's Love." It is an entirely new version of a German dramatization of a play founded upon an episode in David Garrick's life. David Garrick, the most famous actor of his day in England, is a most fascinating character for any actor of exceptional artistic and dramatic ability to assume. The elder Sothorn for many years produced a comedy called David Garrick and in his enactment of the title role won much of his fame. While in London, during the past summer, Mr. Whiteside, while searching for new dramatic material to use this season was offered the present version of the play which he has called "David Garrick's Love;" he accepted it at once, and, immediately returning to this country, set about preparing for its presentation. Before its production Mr. Whiteside spent over three months in constant study of the role of David Garrick; he



# THE MACON TELEGRAPH

RAIN SATURDAY; COLDER IN NORTH AND WEST PORTIONS. SUNDAY FAIR, COLDER IN SOUTHEAST PORTION; FRESH WESTERLY TO NORTHWESTERLY WINDS.

March 9, 1905

## THEATRE WILL FIGHT ENTRANCE QUESTION

Case Made Against Shine Fleetwood  
by the Police Department Will be  
Tried Tuesday—What Fleetwood  
Says About the Matter.

Mr. Shine Fleetwood, who has charge of the door down stairs at the Grand Opera House, was summoned before the recorder yesterday morning to answer to a charge of interfering with an officer. The case was made during the last show at the theatre, and was made at the instigation of Chief Conner. It happened that Detective Amerson presented himself at the door down stairs, and asked to be allowed to pass in. Fleetwood declined to pass Amerson. The detective showed his official badge, but it was "no go," as the theatrical management had issued orders to allow no person entrance on the police force unless he be in uniform, and on duty.

These orders were issued as a result of an alleged "stampede" of policemen to the opera house during the performance of the Dockstader minstrels. At that time certain officers were refused admission. The matter was reported to Chief Conner, and he replied by issuing orders to the police already in the house, to leave. They left, and the remainder of the play went on with no police protection at all on the inside.

During the show, that have intervened between Dockstader minstrels and the one put on Tuesday night there has been no friction between the police and the management of the playhouse. A number of officers have seen each show.

While the last performance was in progress the matter again broke out by Amerson's appearance at the door for admission. When he was informed by Fleetwood that he could not enter, he left, and going to the chief of police laid the facts before him. The result was that a copy of a summons was served upon the door-keeper, requesting his presence before the recorder on the following morning.

A few minutes later the detective again reported at the door for admission, and again he was refused entrance on the strength of the badge. This time, it is alleged, that Fleetwood grabbed the detective by the arm. Acting upon the orders of the chief, the detective placed Mr. Fleetwood under arrest, and with him, went to police barracks. Arriving at the barracks they were met by the chief, and a talk between Conner, and the man under arrest, was held.

According to statements made yesterday the chief told Fleetwood that, in case he repeated his action of refusing entrance to Amerson, he would lock him up without the privilege of putting up bail money. However, he was allowed to go back to the theatre, but when Fleetwood left the barracks he stated that in case the detective called again he would be greeted with the same refusal.

Yesterday morning when the matter came before the attention of the recorder it was continued, owing to the illness of the plaintiff's attorney, Roland Ellis.

Last night Mr. Fleetwood stated that the owners of the theatre intended to see the matter through to a finish.

March 15, 1905

## CHANGES BEING MADE ON GRAND OPERA

Work began yesterday on the Grand opera house which means the removal of all the front part of the building. It is stated that the plans were made for a five story structure and the foundations were laid accordingly.

Now that the seven story building must be erected, it has been found that the removal of the present work on the office part of the structure will be necessary.

Architect Denny of Atlanta, has charge of the plans for the new seven-story office structure and the work is in the hands of Contractor Broxton also of Atlanta.

The new plans will require an immense amount of work and it is stated that the building may not be ready for the federal courts on June 1st.

The foundations of the structure will be made stronger and the builder will proceed with the view of seven stories instead of five.



# THE MACON TELEGRAPH

FAIR SATURDAY; COLDER IN NORTH AND WEST PORTIONS. SUNDAY FAIR, COLDER IN SOUTHEAST PORTION; FRESH WINDS TO NORTHWESTERLY WINDS.

March 18, 1905

## OPERA HOUSE CASE ENDS IN AGREEMENT

**Trial Occurred in Police Court Yesterday Morning—Roland Ellis Spoke on the Part of the Play-house and Presented Strong Arguments.**

Yesterday morning at police court the question of police admission to the Grand Opera House in Macon was settled so far as that court is concerned. The decision of Recorder Nottingham was that whenever Chief Conner sends policemen to the play-house they shall be admitted. In the case made by the police against Mr. Shine Fleetwood, the door keeper, a fine of \$25 was imposed, but was suspended.

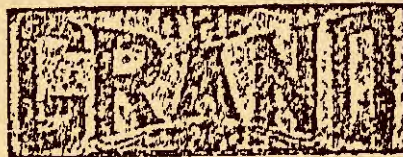
Attorney Roland Ellis, who represented the theatre's side, of the question presented argument as to why the number of policemen at the theatre should be limited. He stated that the managers of the play-house should be the persons to say how many officers of the city should enter free of cost, and he backed up this argument by stating the seats of the theatre were as much to the owners as the goods on sale at a grocery store.

Before making his decision Recorder Nottingham stated that he believed that the chief of police was the proper one to say what policemen should enter the theatre. He said that police protection was of course to be desired, and that the chief should have the power to station in the play-house such officers as he deemed proper.

"But how about the number?" was asked. "On one occasion about fifteen officers presented themselves for admission and obtained it after flashing badges pinned to their coats," said the attorney.

There was a more peaceable disposition made in the matter yesterday afternoon as the chief, and Manager Phillips, agreed upon the number of policemen and detectives to pass through without depositing entrance money at the box office.

April 1, 1905



Matinee and Night.

TUESDAY, April 4th.

## Florence Gale

and company in the comedy of

## AS YOU LIKE IT

25—People—25

Airs and English Glee By  
THE WOODLAND QUARTETTE.  
SUMPTUOUS SCENIC PRODUCTION.

PRICES—Matinee, \$1. 75c, 50c, 25c;  
Night \$1.50, \$1.00, 75c, 50c, 25c.



# THE MACON TELEGRAPH

RAIN SATURDAY; COLDER IN NORTH AND WEST PORTIONS. SUNDAY FAIR, COLDER IN SOUTHEAST PORTION; FRESH WINDS TO NORTHWESTLY WINDS.

May 21, 1905

## TREASURER HORINE AND NEXT SEASON

Progress of the Office Building—Cur-  
tain will be Rung up the Latter Part  
of August.

"The offices in the Grand Opera  
house building will be ready for occu-  
pancy early in the fall," is the opinion  
of Mr. Horine, who is now in Macon.  
"We are making every possible effort  
to have the building completed by that  
time; the exact date can not, as yet,

be ascertained on account of the dif-  
ficulty in getting building material.

"I feel that now, as in the past,  
there are enough business men in Ma-  
con who will take offices in a build-  
ing so well adapted to their needs, as  
to make it a paying proposition," con-  
tinued Treasurer Horine to the Tele-  
graph reporter who was interviewing  
him. "The building when completed  
will be like none in Macon at the pres-  
ent time; it will be thoroughly up-to-  
date, fitted with every modern im-  
provement that an office building can  
possess, and finished with the most  
elaborate decorations and beautiful  
wood work.

"All the floors will be of maple, the  
other wood-work being in mahogany.

The offices, beside being made attrac-  
tive, will have those conveniences  
which will make the place of work  
also a place of comfort."

In speaking of the theatrical season,  
Mr. Horine said that it would open the  
latter part of August and that Macon  
would have the chance to witness the  
best series of performances ever given  
here. The New York agents who are  
now booking plays for the coming sea-  
son have sent in a list of those plays  
they have succeeded in getting so far,  
but this list Mr. Horine did not have  
with him; the entire schedule will not  
be completed before the last of July.

"With the modern appliances of our  
stage, which is one of the largest in

the country, there will be no trouble in  
bringing to Macon the best shows on  
the road and this is what we intend to  
do."

August 8, 1905

## THREE SHOTS FIRED FROM ARCADIA HOTEL

MR. H. B. SMITH SHOTS TOWARD GRAND BUILDING LAST NIGHT  
—HE HAD BEEN ANNOYED RECENTLY BY FURTIVE INSPEC-  
TION OF HIS APARTMENTS.

Mr. H. B. Smith, a telegraph opera-  
tor employed at the H. K. Stanford &  
Co. brokerage house, who resides with  
his family at the Arcadia hotel, has re-  
cently been annoyed, according to re-  
ports he has made to the police, by  
some person furtively inspecting his  
apartments from the building across  
the alleyway.

Last night about 11 o'clock Mr. Smith  
fired a pistol three times from his win-  
dow toward the Grand theatre and  
office building. The shooting created  
considerable commotion in the hotel  
and summoned three policemen, who  
instituted an investigation in the neigh-  
borhood. There was no evidence of  
any one being shot.

No arrests were made but further  
details will probably develop at the re-  
corder's court this morning.

Mr. Edward M. Horine, manager for  
L. DeGivie, who, according to Lieut.  
Holloman of the police force, was not  
in the building when the shooting oc-  
curred last night, later went to Chief  
Conner of the Macon police and stated  
that he desired protection from possible  
shooting in the future.

Mr. Horine has an office on the west  
side of the building, facing the Arca-  
dia, and states that it is frequently nec-  
essary for him and his employees to  
work there at night as the construction  
of the building is proceeding. He stated  
that he wanted protection for himself  
and his employees, some of whom occa-  
sionally work at night, from any pro-  
miscuous shooting that may possibly  
occur in the future.



# THE MACON TELEGRAPH

PAID SATURDAY, COLDER IN NORTH AND WEST PORTIONS. SUNDAY PAID, COLDER IN SOUTHEAST PORTION, FRESH WESTERLY TO NORTHWESTERLY WINDS.

August 9, 1905

## QUIET TUESDAY IN POLICE COURT

In the police court yesterday there was a rather slim docket. The case of Mitchell Chapman promised to be an interesting one but was nipped in the bud, but on account of the non-appearance of the defendant. When last seen, he was trotting down the road towards Forsyth, armed to the teeth with pistols and razors.

### Fined for Promiscuous Shooting.

Mr. H. B. Smith, who fired three shots Monday night from the Arcadia Hotel into the Grand Opera House, was summoned to court yesterday. No witnesses except the officers who investigated the shooting appeared against Mr. Smith, who readily acknowledged that he was responsible for the shots. He was fined \$10 and advised by the judge that whenever he had any trouble, he should report it to the officers and not attempt to take the law into his own hands.

### The Man on the Water Wagon.

Charles Howard, who drives a truck ran afoul of one of the city street sprinklers the other day, and is now advising his truck-driving friends to avoid the "water wagon," no matter what the popular song, sung by repentant ex-topers has to say about its desirability. Charley had his big truck anchored athwart the road, when the sprinkler came along with a heavy load of H2-O. Charley was asked to drive on, but without turning around he said that he wasn't in the way and would take his time.

"I did n't know that it was that water wagon, judge, or I shorely would have got out o' the way. When I seen what it was, I whipped up my mules and cleared out, but this gentlerman give me a summons. I ain't never goin' to git in the way agin."

### Bound Over for Theft of Skirt.

The detectives of the central office were recently informed that a negro woman, named Georgia Lockhart, had stolen a handsome skirt from the people with whom she had been working. The woman was in court yesterday and the incriminating article of clothing was identified. Georgia put up the regular tale that the skirt had been presented with the compliments of her employer, as some slight token in return for her arduous and meritorious service as house maid. She will be allowed to repeat her explanation before the city court, and will be given time in which to devise a better one, if possible.

August 19, 1905

## MR. WILLIS F. DENNY DIES IN COLORADO

ARCHITECT, WELL KNOWN IN  
MACON, PASSED AWAY YES-  
TERDAY.

The many friends in this city of Mr. Willis F. Denny will be grieved to hear of his death, which occurred yesterday in Colorado where he had gone for the sake of his health. Although Mr. Denny has been for some years a resident of Atlanta, he is well known in this city where he numbered his friends by scores.

Mr. Denny at the time of his death was about 28 years old. He was reared in Louisville, Ga., and was educated at Mercer University where he was a member of the Kappa Alpha fraternity. He supplemented his course at Mercer by a course in his chosen branch, architecture, at Cornell. On his return from college, he located in Atlanta, where he has been living for fifteen years. His excellence in his profession won for him speedy recognition, and his rise was phenomenal. His name is well known as an architect throughout the whole South and he designed some of the principal buildings in Atlanta and other cities of the South. He has been associated in business for years with Mr. Curran R. Ellis, of this city. Of recent years he also formed a partnership with Mr. Clem Phillips, formerly of this city, under the name of the Phillips-Denny Company, haberdashers.

Last spring Mr. Denny underwent a serious illness of several weeks and when he was partly recovered his physician recommended Colorado as a climate in which to recuperate his energies for the resumption of his work. Accordingly, Mr. Denny and his family went to Colorado where they have been ever since. Yesterday the end came and the sad news was transmitted to his relatives and many friends in the state.

The deceased is a son of Mrs. J. G. Polhill, of Louisville, Ga., and also leaves a wife and two small children. He was a man of most lovable disposition and was held in high esteem by all who came in contact with him.



# THE MACON TELEGRAPH

RAIN SATURDAY, COLDER IN NORTH AND WEST PORTIONS. SUNDAY FAIR, COLDER IN SOUTHEAST PORTION, FRESH WESTERLY TO NORTHWESTERLY WINDS.

August 19, 1905

## At The Grand

The Opening Attraction of the Season At the Grand.

When the curtain rose some weeks ago, at the Columbia theatre in Washington, D. C., upon the entertainment given by Adelalde Herrmann and her company there, confronted the noted entertainers a most fashionable audience, one that collects only upon rare occasions in the nation's capitol. The boxes were occupied by members of the diplomatic corps, prominent among whom were the Korean minister, family and suite. Magic appeals strongly to the people of the Orient, and the engagements of the Herrmann company in Washington is always attended by officialdom from that portion of the globe, the far east, where the elder Herrmann had visited and played before royalty upon several occasions, years before. The magic of Madame Herrmann is appreciated probably more by them than even by the great American public, although magic can be said to be one of the institutions of the Orient. As heretofore stated, the Korean minister and suite were interested spectators of the Herrmann engagement at the Columbia theatre, and the delight with which they witnessed Adelalde Herrmann's appearance in the act which is entitled "A night in Japan," dressed in a magnificent Japanese gown, and performed several mysterious feats, such as the growing rose bushes wherein the roses are materialized from a few seeds placed in flower pots and distributed to the audience, they were all attention. It was when Madame Herrmann took three large glasses and filling two with water and one with some light preparation, turned the water in one glass to coffee, in the other milk, and the third glass containing the powdered substance into loaf sugar, that their delight was unbounded. Madame Herrmann then poured the milk into a pitcher, the coffee into small cups and the sugar into the sugar bowl, and placing them on a tray, passed them into the box for Korean inspection. The lady of the party (probably the minister's wife) accepted the cup and, tasting it, passed it to the minister, accompanying the action with animated gestures and conversation. The minister also tasted it, and smilingly returned the cup to the tray. The audience received the incident with a round of applause. The Japanese minister and Chinese minister also witnessed the performance.

Madame Herrmann and her company will appear at the Grand opera house for one performance only on Friday evening, August 25.

Among those assisting Madame Herrmann are Miss Abi Stange in an illustrated rendition of the Chariot Race of the late Gen. Lew Wallace's famous book, "Ben-Hur," and the Four American Trumpeters, America's representative military musical act and xylophone artists.

The advance sale of reserved seats will be held at King & Oliphant's pharmacy, opposite the Grand opera house, beginning at 9 o'clock Wednesday morning. Prices, 25 cents to \$1.

August 23, 1905

## ..About the Town..

College street, between Washington and Forsyth don't seem like the same old street since the work of pulling down the Georgia Academy for the Blind. Although the academy buildings were set many feet back from the street and surrounded by a terrace topped by a lofty iron fence the loss has impaired the building line quite a little. At present the work of the laborers is engaged in taking down the building that stood nearest to College street. It was this building that had the pretty bowed-out windows and the fancy fire escapes. Carefully each big piece of timber is lowered from the top and the bricks are not jumbled together in a large pile. Much of the material used in the old buildings will again see service.

Around on Orange street the residents and passers-by note the change as readily as do those who live on College street. From Chickamauga park the academy grounds present a bare appearance made all the more noticeable through the fact that they once were covered with buildings that were always kept clean and with Wesleyan College on the other corner, made that part of the city look real metropolitan like.

Still the new apartment houses will come and then it will be better than ever before.

In less than five weeks the public schools will have opened and school life again taken up by the thousands of Macon boys and girls who are lucky enough not to have to work in the factories. Mercer and Wesleyan will open their doors at the same time and by the close of September the routine work will have gone into effect.

Vacations can not last always and there are some who would rather not see them at all but with the majority the remaining days will be spent in the hunt for enjoyment.

The unlucky ones who had the misfortune to fail to make their rise in the final exams last June are now in for it. It is safe to say that many a pupil has hunted up the text books and are now making ready to stand the ante-opening exams. Should those who failed to pass last June make a creditable showing at the examinations just before the opening they will be allowed to go ahead with their classmates of a year ago. But its hard work poring over bothersome books these sultry days and the moral is a good one.

It's a race to see which will be ready for occupancy first, the office building part of the Grand Opera house building or the new stories of the American National Bank building. A glance at the two buildings today will show that the contractors are speedily rushing along the work and even in spite of the scaffoldings that hide from view the upper stories of both buildings a fairly good idea of how they will look when completed is presented.

That Mulberry and Cherry streets will be graced by two new structures is assumed. The upper stories will be rounded out and to the very copings a high class of workmanship will be displayed. So far neither contractor is able to say when the buildings will be ready for occupancy. It is quite probable that the new offices in the bank building will be ready first. The Macon Elks will occupy the seventh floor of the Grand building and the lower floors will be used for offices.

Did you know that it's a misdemeanor to appear these days with a jag on in a public place? Well, it is. A few days ago the law makers of Georgia passed such a bill and now its results will be watched. Questions will arise as to what it takes to make a public place and it is pretty sure knotty problems will confront police court magistrates when drunks come before their attention. Up to date no one in Macon has been charged with a misdemeanor for landing a jag.

Sultry afternoons and baseball have kept within the city limits many of the more enthusiastic of Macon dove hunters but now that a most acceptable change in temperature has come and the ball team is fighting away on the circuit more time is being spent in the field where the bird with the lively iris wents to roam in search of seed bearing grasses. Many of Macon's most skillful Nimrods have tripped it off to nearby towns where the doves are said to be found in numbers. The success of the hunters have been changeful. Some have returned with well filled bags and others with but little more than cockleburs and nettles.



# THE MACON TELEGRAPH

RAIN AFTERNOON; COLDER IN NORTH AND WEST PORTIONS. SUNDAY FAIR, COLDER IN SOUTHEAST PORTIONS; FRESH WESTERLY TO NORTHWESTERLY WINDS.

October 17, 1905

## At The Grand

### MATINEE TODAY AND TONIGHT

**"A BUNCH OF KEYS."**  
In spite of the conclusion arrived at some time ago by the management who for so many seasons have explicated with no small pecuniary gain Hoyt's "A Bunch of Keys" to at least temporarily rest this wonderfully successful musical farce owing to its long continued service, and for the purpose of launching another offering of equal merit so urgent have been the requests for its retention that a sort of farewell to the fun and music patrons are to be treated to another visit of this greatest of Hoyt's triumphs at the Grand tonight on which occasion the purpose will be to show to what an extent an old and tried amusement friend can be rejuvenated through the process of a new interpretation and in brand new attire.

To this end nothing has been neglected from a scenic point of view and extra care has been exercised in the selection of such a cast as would insure the best possible meaning of the author's humorous motives. So as to more fully understand the parody on hotel life the scene showing the interior of the fanciful hostelry has been given a few additional touches of unique exaggeration, requiring a very decided enlargement on the former stage setting, nevertheless nothing was needed to accentuate the fun derived from the famous trick staircase, which remains as potent a laugh feature as ever.

### COUNTY CHAIRMAN.

The next attraction at the Grand for tomorrow night will be George Ade's pictorial comedy drama, "The County Chairman," one of the most important productions Henry W. Savage has made. "The County Chairman" was among the most notable successes of the theatrical season in New York where it ran for over three hundred performances. Before that "The County Chairman" was played to large audiences in Chicago for one hundred and ten times and the press of the western city hailed it as the great American play of the period. The Chicago Daily News called it "A complete triumph in every particular" and the New York World said: "The County Chairman is the laughing hit of the year."

### "BUSTER BROWN."

There is probably not a theatergoer in this wide land, who is not familiar with the fame of "Buster Brown" and his attendant misfortunes, laughed at his mischievous pranks, as drawn by that humorous artist, Richard F. Outcault, and published in the colored pages of the New York Herald. By special arrangement with that paper and with Mr. Outcault, one of the most successful playwrights, has constructed a farcical comedy which embodies many of "Buster Brown's" most amusing adventures. It will be presented at the Grand on Thursday night only with the same elaborate detail that characterized its run at the Mayest's Theater, New York City, of one hundred nights.

### THE KU KLUX KLAN.

Such was the inception of the Klan. "Within a few months," says Mr. Dixon, "this empire has overspread a territory larger than modern Europe and brought order out of chaos. The triumph which they achieved was one of incredible grandeur. They snatched power out of conquerors."

All of this was done largely by the power of fear. Their sheet-like costumes, their use of tricks to work upon the superstition of the negro, and the suddenness and unexpectedness of their striking when punishment was necessary soon served their purpose. "Within a few months after the appearance of the white brotherhood, the disorders of anarchy were succeeded by a strange peace, positively weird in its completeness. In the first campaign that overturned the negro governments of six Southern states, and the others, one by one, were redeemed under the inspiration of this success."

When this had been accomplished General Nathan Bedford Forrest, the Grand Wizard, knew that the time for disbandment had come, and he at once issued his orders to that effect. These orders were promptly obeyed and the organization ceased to exist.

Such was the end of the most remarkable organization that this country has ever seen, and one which deserves the lasting gratitude of countless generations yet unborn. "The Chainsman" will be seen at the Grand Saturday, October 21, for a matinee and night performance.

### "HUMAN HEARTS."

An event of no small importance is the re-appearance of W. E. Nankeville's well-known and highly appreciated melodramatic offering "Human Hearts," which will be shown here for the amusement of our theatergoers on Tuesday, matinee and night, October 24.

October 26, 1905

## ELKS' LAST SESSION IN OLD LODGE ROOMS

The Macon Lodge of Elks last night held its final meeting in its old quarters and the weekly lodge session will take place next Wednesday night in the new rooms in the Grand opera house building. A large attendance was present at the session last night, at which Mr. James M. Chambers was initiated.

The principal business before the lodge was the discussion of communications looking to the presence of the grand exalted ruler of the order at the formal dedication of the new lodge rooms. So far no assurances have been received as to when the grand exalted ruler can be present, but the dedication will be suited to his convenience.

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September 3, 1908

## WANT BETTER ORDER .. IN PEANUT GALLERY

PATRON OF THE THEATER EXPRESSES HIS VIEWS.

"I wish you would call the attention of somebody to the manner in which the crowd in the peanut gallery at the Grand has started out this season," said a patron of the theater yesterday.

"Please try and impress upon the police the importance of suppressing this disorder. At the performance the other night the noise in the gallery was inexcusable and intolerable, and interfered greatly with the enjoyment by the audience downstairs, one of whom I was. It may be that this being the first performance after so long a lull, some latitude was allowed the upstairs people, but I do hope that it will not be allowed to continue."

"The police know their business better than I do, but I am entitled to an opinion, and my judgment is that there is but little need of two officers downstairs to sit through the performance, because there is less likelihood of any disorder to occur down there. The disorderly disturbances are in the galleries, and there is where the officers ought to be stationed."

"But, as I said, the police know their business better than I do, and I am not criticizing them. I am just expressing what I think should be done. All I want is better order in the galleries than was displayed on the opening night of the season."



# THE MACON TELEGRAPH

FAIR SATURDAY; COLDER IN NORTH AND WEST PORTIONS. SUNDAY FAIR, COLDER IN SOUTHWEST PORTION; FRESH WESTERLY TO NORTHWESTERLY WINDS.

September 22, 1908

## Short Stories

**Mass Meeting Saturday.**  
The citizens of the county are reminded by Dr. Heard, chairman of the county executive committee, of the meeting to be held on Saturday at noon, for the purpose of electing a new executive committee for the county.

**Special Train of Surgeons.**  
A special train with Dr. Floyd McRae and assistants of Atlanta, passed through Macon yesterday morning on its way to Fort Gaines to save the life, if possible, of Sheriff Beard, of Clay County, who was shot five times by a negro desperado on Sunday.

**The Near-Beer Ordinance.**  
A communication will probably be addressed to the Mayor and Council tonight asking for a modification of the near-beer ordinance passed at the last meeting. The main modification asked for is the hour at which the ordinance requires that the beverage must cease to be served.

**Fair Privileges.**  
The committee on concessions and privileges held a meeting at Fair Headquarters yesterday afternoon, but only accepted a few bids, the soft drinks, confetti and popcorn being among the number. There were numerous other bids opened, but the committee decided that they would wait a few days before awarding them.

**For the Rally.**  
The committee of arrangements, of which Dr. O. C. Gibson is the chairman, held a meeting yesterday for the purpose of making the necessary arrangements for the Bryan and Brown rally to be held at the City Auditorium tomorrow night. The committee have cut out a lot of work that will be attended today.

**The Peanut Gallery.**  
Chief Westcott is doing what he can to suppress the disorder usual in the peanut gallery at the Grand. He said yesterday that this is a most difficult matter when one thousand tickets are sold for this gallery which only seats eight hundred. He will have a conference with Manager Phillips, and it is possible that in future no more tickets than the seating capacity will be allowed to be sold.

**Work at the Park.**  
There will probably be a report from the committee on public property at the meeting of Council tonight as to the progress of the work of putting the grounds and buildings at the park in order for the fair. It is also probable that

June 4, 1912

## CLASS DAY YESTERDAY FOR MERCER SENIORS

Exercises In Chapel Because  
of Rainy Weather.

### AN ORATORICAL CONTEST

Winner of Hardeman Medal to Be  
Announced Wednesday—Many of the  
Friends and Relatives of Graduates  
Attend Commencement.

The first of the seventy-fourth annual commencement exercises of Mercer University by the students was held yesterday morning at the university chapel. Students representing the literary societies contested for the Hardeman medal. T. H. Davis, of Braselton and a Ciceronian, spoke on "Ethics of Socialism;" W. C. Edwards, of Sylvester, and a Phi Delta, took as his topic, "The Index Pointing Toward Universal Peace." The winner will be announced tomorrow morning. The judges were: Dr. W. L. Pickard, Savannah; Rev. C. W. Durden, Tifton and Dr. B. B. Bailey, Macon. N. L. Stapleton, of Colquitt, presided.

On account of the threatening weather, the senior class exercises of the university commencement, which were to have been held on Magnolia terrace yesterday afternoon, were held in the university chapel instead. It was a typical college affair, the young men who are to receive their sheepskins tomorrow giving a program in keeping with the personnel of the class. Although it was threatening rain the attendance was large. It was made up of young lady friends and parents of the seniors.

**Characteristic Exercises.**  
Each student who had part in the program did it right well, bringing out many peculiarities of the youngsters who piled off the Long Belt street car some four years ago to begin work in the university.

R. M. Donohoe, in his report as secretary of the class, read of the marvelous and immense undertakings of his class.

In V. T. Jackson's report as treasurer, it was discovered that a number of the seniors were greatly in debt. But it happens that these accounts were made for such things as damages done on a trip to Beagle Tift college, seats in the peanut gallery at the Grand opera house, number of hours lost in standing on College street gazing at Wesleyan girls and for numerous other things.

The class history by E. B. Owenby was an account of the ups and downs as well as the successes of the class during its four years' career. He closed with an admonition to those who are to follow the loyal sons of Mercer, to defend her colors, and to reach for her ideal as the seniors had humbly done.

E. C. Staton pulled down the curtain of time and gave a picture of what his classmates will be doing in twenty years hence. His prophecy was a treat, as it contained some remarkable things that members of this class will do.

The class poem, which was written by H. L. Grice, was delivered in a masterly way by the vicer.

J. B. Sullivan made the class oration and H. Stapleton concluded the exercises with the last will and testament of the class. The Mercer Glee Club augmented the afternoon's entertainment by rendering a number of selections, among which was "Alma Mater," the Mercer song which was recently adopted by the students. H. D. Warnock pronounced the benediction.

**Phi Delta Wins Debate.**  
In a heated contest of logic and oratory at Mercer University last night the Phi Delta won the decision of the

judges in the annual debate between the Phi Delta and Ciceronians. The question was, "Resolved, That a national graduate income tax is desirable for the United States." The winning side was represented by A. T. Cline, of Waleska, and H. L. Grice, of Atlanta, of the affirmative, and the Ciceronians, who championed the cause of the negative, were represented by H. D. Johnson, of Macon, and C. G. Clement, of Montrose, Ga.

Those who attended the debate last night state that it was the best that has ever been given by Mercer students. The meeting was presided over by Dr. J. J. Bennett, of Atlanta, an alumnus of the university and one of the oldtime orators and debaters of the school.

The judges in the debate were H. B. Tuzler, H. S. Deaver and R. L. Wimberly.

Delightful music for the evening was furnished by the Mercer Glee Club and Mercer orchestra.

Just at the close of the program, the rain fell in torrents, delaying the departure of the visitors to the university until after midnight.

**Visitors at Commencement.**

Among the many friends and relatives of the members of the graduating classes who are attending the commencement exercises are: Mr. and Mrs. J. B. Sazkin, Milltown; Mrs. O. T. Kenyon and J. S. Kenyon, Dawson; Zack Barron, Jenkinsburg; Miss Mamie Conner, Mount Vernon; C. W. Durden, Tifton; N. L. Stapleton, Colquitt; Miss Ethel Harrison, Birmingham, Ala.; Mr. and Mrs. A. G. Grice, Edwardsville, Ala.; Miss Costilla Grice and Kelley Grice, Atlanta; Miss Bernice Jenkins, LaGrange; C. E. Clement, LaGrange; Mrs. F. C. Giddings and children, Americus; Miss Ernie Wheeler, Pride; Mr. and Mrs. J. W. Hanic, Rising Fawn; Rev. G. W. Garner, wife and children, Eatonton; W. A. Murray, Ashburn; Mr. and Mrs. F. S. Batchelor, Eatonton; Prof. G. W. Gaines, Rome; Mrs. T. J. Willis, and Miss Emmie Lane, Washington; J. H. Whatley, Hinesville; Mr. and Mrs. S. D. Smith, Byron; Miss Hilda Jackson, Sanderaville; A. N. M. Marshall, Eatonton; and Mr. Scarboro, Cordele.

**Alumni Reunion Today.**

This morning at 11 o'clock will occur the alumni address of the university commencement. Hon. John B. Gerry, of Montezuma, will deliver the address. At the opening of the meeting officers for the ensuing year will be elected. Dr. M. A. Clark, of Macon, is president.

Arrangements have been made to entertain the largest crowd of alumni that has ever gathered on Mercer campus. An old fashioned barbecue will be served at the noon hour. All those who graduated from Mercer before and during the civil war will hold a reunion.

At 5 o'clock this afternoon the faculty reception to the students and friends of the institution will be given in the college library. This always proves to be a most delightful affair.

Rev. J. A. Monticler, of Barnesville, a graduate from Mercer in 1897 and one of the most eloquent and forceful speakers to go out from Mercer, will make the literary address, in the university chapel at 8:30 o'clock. The Mercer Glee Club will furnish music for this as well as for other programs.

The graduating exercises; senior and law class orations; baccalaureate address by President Jameson and delivery of medals and prizes will conclude the commencement Wednesday morning at 10:30 o'clock.

**Fraternity Barbecue.**

One of the many socials given to the Mercer students during commencement will be the Phi Delta Theta barbecue this afternoon at 2 o'clock at the Log Cabin Club, by Macon alumni of the fraternity. There are about eighty-five alumni of the Phi Delta Theta Chapter in Macon. Eugene Staton, president of the Citizens National Bank and Chamber of Commerce, is at the head of the affair and with the able assistance of other Macon alumni the event will be an enjoyable one. All Phi Delta Thetas are invited. The program will consist of talks by Judge J. P. Ross, W. D. McNeil, R. H. Mason, W. A. Dazler, Eugene Staton, Eden Taylor and others.



# THE MACON TELEGRAPH

FAIR SATURDAY; COLDER IN NORTH AND WEST PORTIONS. SUNDAY FAIR, COLDER IN SOUTHEAST PORTION; FRESH WINDS TO NORTHWESTERLY WINDS.

September 19, 1912

## At The Grand

### "THE BALKAN PRINCESS" ADVANCE SALE.

The advance sale of seats for the engagement of "The Balkan Princess" opens today, and judging from the interest already manifested, it will be one of the largest first day's sale recorded in the history of the Grand theater. Since the first announcement was made that "The Balkan Princess" was to be seen here, numerous requests have been made that seats be laid aside before the regular advance sale opened. This, however, has not been done and the first in line today will have first choice of seats. The production is scheduled here next Saturday for matinee and night at the Grand. There is only one company playing the piece, and includes as nearly as possible to obtain, the original members. Exactly the same massive production that was used during its run at the Casino and Herald Square theater, New York, will be seen here. One of the features of the performance is a chorus of forty Balkanese girls, who are said to possess wonderful beauty in addition to their skill in dancing. Purchase your seats early.

### KEITH VAUDEVILLE OPENS THE GRAND MONDAY.

Starting next week, Jake Wells, the well known southern theatrical magnate and lessee of the Grand theater here, will inaugurate the Keith vaudeville (the better kind) policy that all Macon has been talking about. There will be two entire changes of Keith, Proctor and Hammerstein acts, twice weekly, on Mondays and Thursday, and three perform-

ances given every day, a matinee daily at 3:30 and two night performances at 7:45 and 9:15. Harry Bernstein, Mr. Wells' representative, is here arranging all the preliminaries and the Grand will present a pretty appearance for the opening.

The matinee prices will be 20 cents for first twelve rows and 10 cents for balance of lower floor and balcony and gallery (gallery for colored people only) the night prices will be 10 cents admission, balcony and gallery, and 20 cents admission lower floor. The first twelve rows and all boxes will sell for 30 cents up to 8:20 each night—after that hour, all seats on the lower floor are 20 cents, that is, all unoccupied reserve seats. The reserved seat tickets are sold in advance, in fact, a week in advance, but the holder of the reserved seat must be in his or her seat before 8:20 each night, else forfeit all claim to the seat. A big clock will be installed in the lobby of the Grand calling attention to this rule, as well as advertising all over the city, and in the local newspapers.

Sunday's Telegraph will give a complete list of the eight Keith acts to be offered here next week, also the names of the matchless silent photoplays, to be projected from the Grandoscope, on the largest, clearest screen ever seen in this section, besides the characters in these plays will be of a lifelike nature. Keith vaudeville will be but a repetition of the Wells success in Richmond, Norfolk, Knoxville, Chattanooga, Nashville, Memphis, Montgomery, Mobile, Atlanta, Savannah, Augusta and various other large southern cities, where this policy is owned and controlled by Jake Wells. It is a society fad, and popular with all, old, young and the stranger. The Grand will be the universal meeting place for all Macon on Monday next and week.



# THE MACON TELEGRAPH

FAIR SATURDAY, COLDER IN NORTH AND WEST PORTIONS. SUNDAY FAIR, COLDER IN SOUTHERLY PORTIONS, FRESH WESTERLY TO NORTHWESTERLY WINDS.

December 7, 1912

## At The Grand

Last Chance to See "Onalp"—Matinee  
This Afternoon Will Be Crowded With  
Women and Children.

This afternoon at 3:30 and twice tonight 7:45 at 9:15 will be your last chance to see "Onalp," the world's greatest deceptionist. Thousands of people have flocked to the Grand all week in an effort to solve this baffling stunt, and they are as much at sea now as at first. Blocksom and Burns, the funniest burlesque black face comedians seen here in the higher class vaudeville will amuse the women and children today. "Rube" Strickland in his inimitable musical "Rube" act is a scream and he alone is well worth the price of admission. Guy Fennell and Lena Tyson in their classy "Tuneful Niftiness" will still continue to add tone to this high class show, while "His Lordship, the Valet," a Vitagraph silent comedy and "The Usurer's Grip," a dramatic Edison, will delight the picture lovers. The advance sale for the matinee this afternoon is large, but there is plenty of room in the big ample, comfortable and safe Grand theater for everyone. Colored nurses with white children have proven a boon to the mothers who do not always find time from their house work even to visit the popular Grand (everybody doing it) and daily large numbers of the colored nurses with white children are seen in the balcony. For next week Manager Bernstein has gathered another bill of Keith stars, with the added attraction on next Friday night of a new set of amateurs. Seats on sale now at the box office. Phone 1111.adv.

"Baby Mine" Next Saturday Matinee  
and Night.

The sale of seats for the world's funniest play, "Baby Mine," which is announced for next Saturday matinee and night (vaudeville will lay off this day only) opens at the box office of the Grand on next Thursday morning. "Baby Mine" comes with a record of one solid year at Daly's theater, New York City, and is conceded to be the funniest play ever written. The impetus of the play never rests; it is said to begin with spirit and end with spirit; each act has a new move of fun, while the acting from first to last is excellent. The entire balcony at matinee 50 cents. Children any part of the theater 25 cents.adv.

January 31, 1915

## DOUGLAS THEATER.

Week of February 1-8, Vaudeville.

Bonnie and Semonia Clark, sister team, entitled a Curious Puzzle. Classy singing, dancing and talking female and kid sou-brette. Also the two Sweets. One of the best acts on the American stage, being held over another week by special request. Don't fail to see them. We speak with pride of our weekly program of pictures. Now note our complete daily program. Monday, The Master Key, two reels. When His Lordship Proposed, one reel. Tuesday, She Was His Mother (Violet Mersereau and Hobart Henry) three reels; Wednesday (special), Fedora, his Sensation of Europe, five reels; "Custer's Last Scout," two reels; Through a Knot Hole; Thursday, Zudora, No. 6, The Mystery of McWinter's Family, two reels. My Lady, High and Mighty, two reels. The Butler's Baby. Friday (special), Broadway Trail, world's feature, five reels; A Woman's Debt, two reels; A Maid by Proxy. Saturday, Pawns of Fate, two reels; Thou Shalt Not Flirt.

The management has spared no pains nor money to give to the colored people of this city the very best picture service of any city in the south. In fact, we have made our theater a regular educator where you can see something that is really worth while, interspersed with a little comedy to make you forget the hard times. No long faces here. After seeing our programs you will feel like life is worth living. We cater especially to the ladies and children. Doors open 7 to 11 p.m.



# THE MACON TELEGRAPH

FAIR SATURDAY; COLDER IN NORTH AND WEST PORTIONS. SUNDAY FAIR, COLDER IN SOUTHEAST PORTION; FRESH WASTERLY TO NORTHWESTERLY WINDS.

August 10, 1915

## Colonial Hotel--Douglass Theater



ESTABLISHED 1911

BY

**C. H. DOUGLASS**

MACON, GA.

The Colored Hotel is run on European plan and has 25 well furnished rooms, with all modern conveniences. Rates 50 to 75 cents per night. Special figures to anyone by the week or month.

The Douglass Theater is one of the most modern picture shows to be found. Well ventilated. Electric fans. Superb decorations. Opera seats. In fact, everything is up-to-date and all that could be asked by the public is to be found in The Douglass.

C. H. Douglass has been in business in the city of Macon fifteen years, and in building his house tried to give his people just what he knew they would like in a high-class amusement place. For their pleasure in connection with hotel and picture show he has pool room, soft drink parlor, catering to the exclusive trade.

If you want to spend the time enjoying a high-class movie, live reels and good feature acts, take in The Douglass. You will surely enjoy it. Everything for your pleasure.

# THE MACON TELEGRAPH

PAID SATURDAY; COLDER IN NORTH AND WEST PORTIONS. SUNDAY PAID; COLDER IN SOUTHEAST PORTION; FRESH WINDS TO NORTHWESTERLY WINDS.

November 5, 1917

## SOLDIERS ARE GIVEN FINE MUSICAL TREAT

Grand Theater Is Packed, Even to the "Peanut" Gallery, for Sunday Afternoon Concert.

Royal Scotch Highlanders' Band Well Received by Audience, Largely of Military Men.

"Hoot mon, but it was a braw bright Sabbath that we spent you ken," so a soldier who was evidently Scotch descent was heard to say as he came out of the Grand Theater yesterday afternoon after listening to the Royal Scotch Highlanders' band, familiarly known as the "Kilties." The reputation that this famous organization has made under the brilliant leadership of Roy D. Smith had so far preceded them in this city that long before the doors were thrown open a large crowd had gathered and when admission was permitted the sidewalk was filled from the Grand to the courthouse.

The theater was filled to capacity previous to the commencement of the concert and several young ladies who had kindly consented to act as ushers had a busy quarter of an hour. The way these amateurs hustled up and down the aisles, placing a soldier here, and a lady with a little child there, showed remarkable aptitude.

### Every Seat Occupied.

Eventually the big audience was settled, every seat being occupied from top to the bottom, and so was every available space for standing. For once society people and soldiers had to go to the "peanut gallery" to find seats.

That the Soldiers' Welfare Commission was exceedingly fortunate through the courtesy of Julius Otto and Harry Robert, of the Fair Association, to be able to secure such an attractive entertainment is more than gratifying to the ladies of the committee who have this worthy project so sincerely at heart. The keynote of response was struck Sunday afternoon when a glimpse at the audience showed a large percentage of soldiers from Camp Wheeler. They had found some place to go.

The concert itself was more than excellent, the band being unusually well balanced, a very difficult matter nowadays.

### Concert Is Pleasing.

Roy D. Smith conducted with a masterful, easy style, his musicians responding to every beat and the finish of his work will rank him as a conductor of the first rank. His reception in Macon must have been most gratifying to him, the audience not being content with a bow.

The program opened with a march, "Daughters of American Revolution" (Lampe), followed by the ever popular overture "William Tell" (Rossini). Then came one of the items of the afternoon, the sextette from "Lucia," which was loudly applauded. A serenade, "Love and Intimacy" (Grieg), and a selection from "The Blue Paradise" (Schneider), were much enjoyed. They preceded what was unquestionably the hit of the concert, a medley of Scotch songs arranged by Lampe, which was so thoroughly in keeping with the bands Royal Gordon kilted uniforms and Glengarry caps.

This selection comprised "Oh Where and Oh Where is My Highland Lassie Gone," "The Campbells Are Coming," "When Our Gude Awa's Away," "Loch Lomond," "Coming Thro' the Rye," "Anne Laurie" and "Auld Lang Syne."

### Popular Features.

A vocal solo by Mr. Giese, entitled "Sunshine of Your Smile," was so well received that the singer responded with an encore, "Roaming in the Gloaming," which also had to be repeated. Another popular item was a xylophone solo, accompanied by the band, which received vociferous applause and had to be repeated three times.

The program concluded with Sousa's "Stars and Stripes Forever."

This Scotch band, which has been erroneously reported to contain German musicians, much to the annoyance of Mr. Robert and Mr. Smith, will give a concert twice a day on the fair grounds, evenings and afternoons.

The following is a list of ladies whom the welfare commission wish to extend thanks for kindly acting as ushers: Misses Lillian Battle, Elizabeth Burke, Mary Nisbet, Jane McElrath, Evelyn Jahan, Katherine Dowdy, Consuelo Horne, Minette Blum, Grey Goodwin, Gladys Einswinger, Nell Etheridge, Laura Key and Kathryn Delta.

January 12, 1920

## DOWN-TOWN FIRE GUTS BUILDING

Firemen Rescue Negro Woman and Others Take to Windows to Escape.

DAMAGE ESTIMATED AT \$15,000

Firemen rescued a negro woman and several negro men had to take to the windows to escape from flames that gutted a two-story building at the corner of Wall street alley and Broadway, in the heart of the down town section, at 2 o'clock this morning.

For a time the Douglass Theater and three-story hotel operated by Douglass were threatened, but the firemen held the flames in check. Douglass' loss, he estimated at 3 o'clock this morning, at \$15,000.

The origin of the fire is a mystery. Angel Koutsos, proprietor of the Silver Moon restaurant, was serving a meal to Billy Manthos when fire was discovered dropping from the ceiling. Manthos telephoned for the fire department and Koutsos ran to the fire alarm box.

### Flames Get Good Start.

When the firemen arrived on the scene flames were shooting from the roof and from the windows of the two-story brick structure.

Carrie Lewis, a negress, operated the rooming house. Firemen found her clinging to a window at the front and they helped her down.

At the rear Paul Logan leaped through a window on the second floor to make his escape. But before he leaped he dragged Allen Tappan, John Tom Locker, and two others, whom he did not know, from their beds. They followed him through the window, carrying what clothing they could snatch from their rooms in their hands. The negroes escaped serious injury.

### Other Building Are Damaged.

At the corner of Wall street alley is the Marble Hall, now vacant; next door is the Silver Moon, and C. H. Douglass himself operates the barber shop next door to that and also the cigar store and restaurant adjoining his theater. All were damaged by water. The damage from fire was confined to the second floor.

Police have been called to the scene frequently, they said last night, because of trouble occurring on the second floor.



# THE MACON TELEGRAPH

PAID SATURDAY, COLDER IN NORTH AND WEST PORTIONS. SUNDAY PAID, COLDER IN SOUTHEAST PORTION, FRESH WESTERLY TO NORTHWESTERLY WINDS.

February 28, 1921

## COMMUNITY SING DRAWS CROWD OF 2,500 TO THEATER

All Classes of Macon People  
Unite in Great Chorus.

### SONG SPECIALIST IS LEADER

Melodies From Negro Gallery Is  
Feature of Afternoon.

### OTHER GATHERINGS PLANNED

Out-Door Harmony Conventions  
Promised By J. O. Brison.

The swell of 2,500 voices in a vast community chorus—shrill voices of the children in front, the melodious tones of negro chorists in the gallery, the trained tones of the song leaders' class on the stage, and the roar from the main floor and balcony—all blended into one harmonious swell and ebb yesterday afternoon at the Grand Theater, when Macon expressed itself in music. Every worth-while phase of life in Macon was represented in the community chorus at the Community Sing, and joined in singing the religious and folk songs that everyone loves.

After the opening song, F. Roger Miller, secretary of the Chamber of Commerce and chairman of the Community Service committee, explained the work of the demonstration which the Community Service personnel here is doing in various lines. Francis E. Williams, chairman of the music committee of the demonstration, presided at the meeting, and J. Oliver Brison, song specialist, led the actual singing.

"Community Service has sold itself to the people of Macon," Mr. Miller declared. "We believe that it will develop us far into the future after the workers here have gone. Without co-operation they will leave at Macon recreational work in which men, women and children will be bettered. Through their work entering into the hearts and souls of all the people in the community and everyone living in this city co-operating in the movement, we will be able to make one body for a better and greater Macon."

Describes Work of Service.  
"You are all welcome to this, Macon's first community sing. Macon is your city, you can do what you will with it. Within the confines of this city we have all that is necessary for success of any kind. Let us work to make Macon known not only for its industries and prosperity, but for its culture and tone as well."

He told of the development of Community Service from the War Camp Community Service of the World War period, and declared that Macon has greater opportunities for self-government than any other city of which he knew, the need is to use the opportunities that they have.

There's a Long, Long Trail and My Old Kentucky Home were sung by the different divisions of the audience, the balcony, the main floor, the song leaders' class on the stage, and then the negroes in the gallery. The singing of the gallery was beyond all question melodious and beautiful, the audience bursting into a roar of applause when they completed the chorus of My Old Kentucky Home.

America was the next song. While the audience still was standing they sang Stand Up for Jesus, the women singing the first verse, the men singing the first verse, and then both joining in the second verse. Holy, Holy, Holy, followed.

Francis E. Williams, presiding, complimented the members of the Community Service staff for their work in Macon, predicting great out-door sings for which no building in Macon could accommodate the crowds in the near future. Smiles was sung with a number of unobtrusive, one being when the audience would smile instead of singing the word smiles. The first four rows of the orchestra floor were filled with grammar school children, who sang Smiles in a body.

### Mayor Makes Short Talk

Mayor Glen Toole made a short talk in which he declared that he was glad to see the spirit manifested at the meeting, and ended: "Let's get together often, love each other more, and our city will be a better, happier city."

Can Southerners sing Dixie? It has been said that they cannot, but at the strains of Dixie the audience certainly sang it with a vim. J. Oliver Brison, the song leader, sang Dixie in a tenor solo. The First Baptist Church Quartet rendered a number.

A standing vote of thanks was extended to Mr. and Mrs. Brison for their work in the musical program. The management of the Grand Theater was enthusiastically thanked for the use of their building for the meeting. The Grand orchestra was on hand and played throughout the meeting, the Grand ushers seated the crowds, and the courtesies of the theater were extended in every way. The meeting closed with the singing of the Star Spangled Banner.

November 10, 1920

## NEGRO THEATER PERMIT ISSUED

C. H. Douglass Soon to Erect Three-  
Story Building to Cost \$35,000.

### 78 PERMITS DURING OCTOBER

Building Inspector F. Joe Bishop has issued a permit to C. H. Douglass, for the erection of a new negro theater, 355-359 Broadway, to cost approximately \$35,000. A three-story structure will be built, the balance of the space to be used for offices.

W. H. Hill has obtained a permit to repair fire damage and to add a room to No. 117 Jones street, the improvement to cost \$2,000.

The Cherokee Heights Methodist church has obtained a permit to erect an addition to cost \$2,000.

The October report of the building inspector, which was submitted to city council last night, showed a total of 78 permits issued, for work to cost \$77,142. New buildings are to cost \$13,500. Fifty-seven of the permits are for remodeling structures, to cost \$59,862.

February 7, 1923

## "Shuffle Along" At the Grand Theater Monday Night Pleased Augusta

"Shuffle Along," the all colored New York musical comedy success which will appear at the Grand Monday night, is receiving the praise and endorsement of the press and theater managers of the South. The attraction played the Imperial Theater at Augusta Tuesday night, and according to the manager of the theater, the house was filled to capacity and hundreds were turned away. The manager of the Augusta house wired Manager Stelling of the Grand the following concerning the show: capacity business. Hundreds turned away. General criticism of everyone, the liveliest dancing and singing show ever played here. Entirely different and cleaner than any colored show ever played here.

"Shuffle Along" will be presented in Macon by the same cast that kept New York amused for so long and which is pleasing every audience on this season's Southern tour.

Seats will be placed on sale Friday morning. The balcony will be reserved for colored people.

# THE MACON TELEGRAPH

FAIR SATURDAY; COLDER IN NORTH AND WEST PORTIONS. SUNDAY FAIR, COLDER IN SOUTHEAST PORTION; FRESH WINDS TO NORTHWESTERLY WINDS.

February 6, 1924

BIGGER! BETTER! BRIGHTER THAN EVER! ALL NEW FEATURES

**GRAND** Two Nights **TUESDAY, FEB. 12**  
Commencing

**THE WORLD'S RECORD-BREAKING  
MUSICAL COMEDY**  
BY MILLER CLYDE SIDDLECLAKE

**SHUFFLE  
ALONG**

QUARTETS  
BLUES SINGERS  
DANCERS  
COMEDIANS  
GIRLS

THE SHUFFLE  
ALONG  
JAZZ  
ORCHESTRA

WORLD'S RECORD  
MUSICAL COMEDY RUN  
2195 IN NEW YORK

SEASON'S  
GREATEST  
MUSICAL  
COMEDY

PERFORMING  
BEAUTIES  
FROM  
BROADWAY

Company of 60 People, including the Whirlwind, Happy Honeysuckle  
Singing and Dancing "DIXIE CHORUS," World's Fastest Dancers!

ALSO THE NOTED "SHUFFLE ALONG" JAZZ ORCHESTRA!

SEATS ON SALE AT THE GRAND THEATER.  
Make Your Reservations Early!

Balcony and Gallery Reserved for Colored }  
Main Floor Reserved for Whites Only.... } **50c to \$2**

March 4, 1924

## William Montgomery McGovern

*Distinguished Traveler and Lecturer*  
**Grand Theater, Saturday, March 8,**  
**8:15 p.m.**

The Story of a Remarkable and Thrilling Trip  
**"TO LHASA IN DISGUISE"**

The First Motion Pictures Ever Taken of the Every Day Life  
In "The Forbidden City"

*Auspices Macon Woman's Club*

First Floor and Balcony \$1.00  
Gallery 50c (Reserved for College Students)



April 4, 1924

## SPARKS' WELL BALANCED SHOW SEEN BY CAPACITY AUDIENCES IN PERFORMANCES GIVEN HERE

Grand Opening Tournament Is  
Brought to Climax by Egyptian  
Fantasy

Different Kind of Circus, Full of  
Pep and With New Fea-  
tures, Staged

By GEORGE W. GRIFFIN

From the grand opening tournament which comes to a climax with an Egyptian fantasy, in which gorgeous costumes blend into the jungle life presented, and in which song and music figure, on down through a two-hour program, Sparks' Circus in its first performance of the year, yesterday, gave lovers of the white top and the sawdust ring, something that's different—a big show that's full of pep and brand new features.

Sparks' Circus, wintered in Macon. And Macon turned out a crowd that took all of the seats and all of the standing room for the afternoon performance. And last night there was another capacity crowd in attendance.

All of the kinks had been taken out during the rehearsals of the last few weeks. Everything moved along smoothly, without a hitch, without a mishap.

Circuses were originated for two things, it has been declared by an old showman, to make the little folks laugh and to make the grownups feel kiddish again.

### Program Well Arranged

In this the Sparks family and its wonderful organization have succeeded. There is more comedy in the show this year than has ever been put in a circus that has pitched a tent at Central City Park. And the program is so well arranged that no one grows tired.

The costumes are gorgeous—the prettiest that have been seen here. It was stated by the press agent that the costumes cost more than \$10,000 and were picked out by Mrs. Charles Sparks herself. The press agent didn't lie, apparently, and Mrs. Sparks is a good picker, a good harmonizer of colors, for the costumes help to set off the natural beauty of most of the girls of the circus.

Miss Bessie Harvey, prima donna of the white tops, takes the lead in the singing in which every member of the company figures in the presentation of the Egyptian fantasy, as the grand opening parade comes to a halt.

Then come Clyde Widener and his hurdle mule; Bert Mayo's mile-a-minute pony, Gordon, on a revolving table; T. N. T., the bucking mule; Paul Wenzel and his funny fellows on the track. The action that the clowns put into the show in this first act whets the appetite for more, and the clowns are able to satisfy.

### Polar Bear Act

Franz Woska presents a group of polar bears and Great Dane dogs in the next act, which is a remarkable feature in itself. The bears go through jumping and balancing acts, the dogs also taking part, and put the finishing touches on by doing an imitation of violating the Volstead act. In fact one of them insisted on taking his bottle along to his cage.

There are more clowns and more freak stunts and then come two six-horse acts in different rings, one group being in charge of Prof. Scharube and the other in charge of Prof. Ernest Kloske. More clowns follow.

Acrobatic stunts by the Koban com-

pany and by the three Nelsons are next on the program, all good.

Franz Woska presents a real thriller in the performing tigers, in which one of the most difficult stunts appears to be in walking a pole. But the tigers leap and pose in pyramids and do other things at the crack of the whip.

Misses Frances Widener and Anna Kerry put two elephants through some dare devil stunts. Walter McLain is the trainer.

### Nerve Not Lost by Battey

Steve Battey, once badly managled by a leopard, hasn't lost any of his nerve in the next act, for he enters a den of jungle-bred male lions and goes through with what is considered America's greatest fighting lion act.

In the next display there are two elephant acts and a ring of performing dogs, all good.

The comedy riding number by Gulce-Medini troupe is one of the best of its kind ever put on here.

This is hardly out of the way before a Japanese, programmed as Prince Sakato, does a foot slide on a slender rope from the top of the tent to the roof.

Miss Bessie Harvey, prima donna, re-enters on horseback. Her first entry was on an elephant. Two cages of pigeons are liberated as she sings, and they fly home to her, the singer riding out of the tent with the pets all about her.

Dainty Nelda Miller's dances on a silver wire brings its share of applause. She does a real thriller.

There have been rotation horses here before, and they're always good in a circus act, but none have been any better than are shown in the Sparks program under the leadership of Prof. Ernest Kloske.

### Japanese Belt Perch

While the Mardo trio, comedy acrobats, are doing a stunt in one ring, the Comical Nelsons put on bumps and falls in another ring.

The Tosu Brothers do a Japanese belt perch and Sakato, a foot perch, while Yamada walks upstairs on his head—acts that have been in other circuses but they are good and a necessary feature of a complete show.

The three Walters do an aerial bar act that is said to be without an equal. The performers are Walter Kulce, Walter Hill and Walter Cherry, one of them injecting a little clown stuff into the act.

After a few side splitting stunts by the clowns the high school horses go through a number of stunts, including a Georgia cake walk, Spanish Fandango, Shimmy, Cork Screw Twist, Chicken Itel and others.

Dental dexterity is shown in an aerial display by Misses Kulla York and Babe Pope, while Misses Gertrude West, Minnie Rooney, Ella Miller and Victoria Carsey perform on the swinging ladders.

### English Hunting Scene

The English hunting scene includes some high and broad jumpers, one of which was ridden by Miss Florence Mardo, one of the best women riders who ever appeared in a sawdust ring.

Sparks' Circus has a concert, with a Wild West show and Tommy Mulen, pugilist, challenging all comers, as the feature.

The show is clean. It is in the hands of high class people, and there is no reason why it should not have the biggest season in its history. On special trains the Sparks Circus left last night for Atlanta, where performances will be given on Friday and Saturday.



# THE MACON TELEGRAPH

FAIR SATURDAY; COLDER IN NORTH AND WEST PORTIONS. SUNDAY FAIR; COLDER IN SOUTHEAST PORTION; FRESH WINDS TO NORTHWESTLY WINDS.

March 1, 1925

February 26, 1925

GRAND AND NIGHT WED. MAR. 4  
MATINEE

Special Return Engagement of

*The Musical Hit  
of Ages!*  
**BLOSSOM TIME**

The same identical company that you fell in love with last October

MAIL ORDERS NOW

BASED ON  
INCIDENTS  
IN THE LIFE OF  
**FRANZ SCHUBERT**  
the COMPOSER

To Secure Seats Now Fill in the form below with number of seats desired and for what performance. Send self-addressed envelope with proper remittance, payable to Grand Theater, Macon, Ga. Please do not write a letter. Best of seats available will be sent.

Prices	Matinee	Orchestra	Balcony	Gallery	Gallery
Include		\$1.65	\$1.10	50c	for Colored Only
Tax	Evening	\$2.75	\$2.20	\$1.65	Balcony \$1.10

Name .....  
Street and Number .....  
Number of Seats .....  
City .....

Grand, One Night Only, Monday, March 2

THE SEASON'S GREATEST MUSICAL ATTRACTION

NICOLAI-WELCH-DE MILT, inc.

Bring you  
The Greatest Musical Comedy Success  
This Country has ever known

**ZIEGFELDS  
"SALLY"**

Staged by EDWARD ROYCE

ENTIRE ORIGINAL PRODUCTION  
THAT PLAYED FOR TWO YEARS  
IN NEW YORK AT THE NEW  
AMSTERDAM THEATRE.

Book by

GUY BOLTON

Music by

JEROME KERN

Lyrics by

CLIFFORD GREY

Ballet Music by

VICTOR HERBERT

*A Thing of Charm, Beauty  
and Delicacy - Begemmed  
with Beautiful Young Women.*

**75 PEOPLE-SPECIAL ORCHESTRA**

MAIL ORDERS NOW - DON'T DELAY  
SECURING SEATS AS THE DEMAND IS  
ENORMOUS EVERYWHERE.

Prices: \$3.00, \$2.50, \$2.00, \$1.50 Plus Tax—Gallery Colored 50c  
Seats Now Selling The Only 'Sally' Company in Existence



# THE MACON TELEGRAPH

PAID SATURDAY, COLDER IN NORTH AND WEST PORTIONS. SUNDAY PAID, COLDER IN SOUTHEAST PORTIONS; FRESH WESTERLY TO NORTHWESTERLY WINDS.

March 8, 1925

## GRAND

Monday, Tuesday, March 16-17

MATINEE TUESDAY

JOHN GOLDEN Presents

## 7<sup>th</sup> HEAVEN

By AUSTIN STRONG

Direct from a Two Year's Run at the Booth Theater, N. Y. City  
DON'T BE CROWDED OUT—SEE IT WHILE YOU CAN  
You can no more afford to miss this classic of the spoken drama than you would have missed "Lightnin'," "3 Wise Fools," "The 1st Year" and "Thank-U", earlier Golden successes.

SEE FOR YOURSELF WHY IT RAN TWO YEARS  
IN NEW YORK

IT'S EASY TO ORDER SEATS BY MAIL

Write a letter stating what performance you wish to attend, and where you would like to sit. Enclose remittance payable to Grand Theater, together with a self-addressed stamped envelope for return of tickets. Add 10 per cent. war tax in addition to below prices.

NIGHTS—Lower Floor, \$2.50. Balcony, \$2.00, \$1.50, \$1.00.  
Colored, Gallery, 50c  
MATINEE—Lower Floor, \$1.50 Balcony, \$1.00 Gallery, 50c

The Largest Theatrical Company on Tour

GRAND—One Night, Wed., March 11

Lee and J. J. Shubert Present  
GEORGIE BRENDLE MARGARET  
PRICE and BERT BREEN  
and company of one hundred clever people in

AMERICA'S FOREMOST  
MUSICAL  
INSTITUTION



The Celebrated Castle House Orchestra  
"THE LIVING CHANDELIER"  
World's Most Beautiful Stage Spectacle  
50—Famous New York Winter Garden Beauties—50  
Prices—Lower Floor, \$3.00 Balcony, \$2.50, \$2.00, \$1.50  
Colored, Gallery, 50c Plus Tax

NOTE—Owing to the size of this production there will not be a matinee, as the Passing Show Special Train does not arrive until 9 a. m. and it is impossible to give a matinee.

MAIL ORDERS NOW—SEAT SALE MONDAY

March 30, 1925

## JUST TWIXT US

By BRIDGES SMITH

IT'S good to have the old-time actors, those who trod the boards at Raiston Hall, the Academy of Music and even the Grand years ago, drop in and chat about the days before the silent drama made its appearance and drew the crowds. All of these veterans carry a warm spot in their hearts for Macon, and love to talk of their former visits, on each of which they found and formed new friends.

There was John W. Ransome, who came in with the Seventh Heaven show not long since. Time was when a company with John Ransome in it was dead sure of a big house to give him and his company, whatever it might be, the glad hand. Old theater-goers have never forgotten him when in the Prince o' Pilsen, and the way he could say "Gin-gin-natty" for Cincinnati, always evoking a laugh.

Mr. Ransome began his stage career as a negro minstrel, serving an apprenticeship with Haverly's Minstrels, the greatest minstrel organization known. With a keen sense of humor and a most retentive memory, he carries with him a goodly stock of stories, the best of which concerns his visit to London with the Prince o' Pilsen company, and he tells them delightfully.

Then comes Robert Dowling, whose name in ten-foot letters once was emblazoned on the billboards of Macon. He is a rare genius, being at one time a Methodist preacher as well as an actor. He is now the business manager of Robert Mantell, who also in former days made friends in Macon, and elsewhere. Mr. Dowling's acquaintance with and friendship for Dr. George Stanley Frazer may be accounted for in this way.

Another friend of his in Macon is Lamar Clay. Way back yonder, when Mr. Dowling was one of the shining lights of the legitimate drama, Lamar had stage aspirations and was on the boards for a time, and was tutored by Mr. Dowling and others high up in the profession. Mr. Clay had quite a pleasant chat with him the other day when here with Mantell, over the old times.

There was Ransome in the Seventh Heaven, a modern production, and Mantell in a Shakespearean play, The Merchant of Venice, both playing to poor houses, and yet in the long ago they would have looked from the stage on a sea of satisfied faces. The old theater-goer notes the change with a degree of sadness. To save his soul he can't get reconciled to the new order of things, and can only console himself with the fact that it is the inevitable.

Of course there must be a cause for this. It may be coming of the moving picture shows, but perhaps it is because of the high cost of living, the increased overhead expenses, the income tax and other taxes, etc., all combined to almost double the price of admission to theaters, and the common herd, as you may say, can't afford to invest in the admission pasteboards—and that's about it, too.

If you notice, minstrel shows that used to pack the house to the very doors, often selling the house before the date of performance, now rarely ever play to more than a full house, and even then the house is top-heavy because the galleries with their low-priced tickets looking down on a sparsely-settled first floor. This is not only the case with minstrels, but other shows, even of the first class.

The old-theater-goer holds up his hands in horror at paying a dollar and sixty-five cents for a minstrel performance. He has seen the very best in burnt cork for fifty cents, and it was not from a seat in the peanut gallery either. And yet, when you consider the overhead expenses of a minstrel company made necessary by these times, you have little or no blame for the minstrel management.

In Macon, as in every city, there are a certain number of people who stand ready and anxious to go to shows, and do go; but there is a larger number who would patronize the shows if the price was within reach. It is useless, however, to hope for lower prices of admission for a long time.



## JUST TWIXT US

By BRIDGES SMITH

**W**AS talking with a veteran theatrical man the other day, finding him in a reminiscent mood. It seemed a pity that a man so observant, and with so extensive acquaintance with members of the sock and buskin and so long a connection with the stage, had not taken notes of incidents and sayings instead of storing them haphazardly in what often proves treacherous cells of memory—how interesting they would be in the later years!

It was in Augusta that a musical comedy company was playing an engagement. During a matinee performance the wife of the manager, with other ladies, was seated on the little balcony in front of the building over the sidewalk. In rising from her seat a board in the floor of the balcony gave way, and a shapely limb went through the opening and was exposed to the people passing beneath, and to the husband of the lady who was on the opposite side of the street.

The other ladies of the party shouted to him to come over quickly and extricate his wife from her embarrassing predicament. He rushed over at once to say to her: "Don't you know we have a leg show on the stage, to see which we are charging an admission, and here you are giving a free exhibition!" He then proceeded to release her, while those around her were highly amused at the situation.

At another theater an amateur performance was given, in which a young man took the part of a ballet dancer. In his eagerness to display his agility he dressed hurriedly and rushed on the stage, forgetting to put on his tights. On his appearance in his short tarleton skirt, such as the dancer wears, he caused a sensation. The stage manager saw the situation at once and ordered "lights out," and the young man was rushed off the stage in the darkness, the audience blaming the electric light plant.

During one of Katie Putnam's numerous engagements in Macon, one of her admirers was a printer who had spent the day in the woods hunting, returning with a full bag of birds after the performance had begun. After a bite of supper and drink or so he went to the theater and because of his hunting clothes he took a seat in the peanut gallery overlooking the stage. From this perch he could get a good look at his favorite.

It was in the third act of the play, when Katie sang a song that was quite popular at the time, "Come, Birdie, Come and Live With Me," to be greeted with a full round of applause. The printer wanted to show his appreciation, and could think of no other way than to take a bunch of a dozen doves from his bag and drop them on the stage in front of the trim little actress in full view of the audience.

But Katie didn't appreciate the intended compliment, mistaking it as an insult. A bunch of flowers would have filled the bill, but a bunch of birds—never. She made known her opinion of any person who would do such a thing in a little speech, and from the applause it received it was evident that she was not alone in her opinion, and then and there Katie lost one of her most ardent and most faithful admirers.

Many Macon people will remember the heavy female tragedienne, Madame Jaunachek, and how well she sustained the role of Macbeth. It was while playing in Macon that she had a French poodle, and this her maid cared for while the Madame was on the stage. One night the poodle escaped from the dressing room, probably on a hunt for its mistress.

In the old Ralston Hall, Macon's famous theater, lodged a black cat that had the free run of the building. On the night in question the cat caught a glimpse of the fluffy white poodle, selecting a most unfortunate time to show its utter contempt for it. It was during a death scene, and the great actress was at her best. The cat and poodle met and fur flew. The scene was spoiled, and back stage that night after the performance the madame blessed out the stage manager, while she held to her ample breast the towseled poodle, trying to soothe it with caresses and terms of endearment.



# THE MACON TELEGRAPH

FAIR, BATTERDAY, COLDER IN NORTH AND WEST PORTIONS. SUNDAY FAIR, COLDER IN SOUTHEAST PORTION, FRESH WESTERLY TO NORTHWESTERLY WINDS.

January 17, 1926

THE UTILITY CLUB

## “FOLLIES”

GRAND THEATER—JAN 19-20

Tuesday and Wednesday, 8:30 P.M.

with “Macon’s Professional Amateurs”

Lower Floor .....\$2.00 Plus Tax

Balcony .....\$1.00 Plus Tax

BOX OFFICE OPENS MON., JAN. 18th, 10 A.M.

Mail orders filled when accompanied by check, self addressed, stamped envelope. Reservations held at Box Office until 6:30 p.m. on dates of performance. Phone 1111 after 10 A.M.

Tickets on Sale: Box Office Grand Theater, Mitchell, Williams & Mack Drugstores, Chapman’s Drug Store, Exchange Drug Store, College Hill Pharmacy, Tattnall Square Drug Store.

November 28, 1926

GRAND—MONDAY and TUESDAY  
NOV. 29-30—MATINEE TUESDAY

J.M.WELCH  
presents

MICHAEL ARLEN’S  
SENSATIONAL ROMANCE

**THE  
GREEN  
HAT**

with

**CHARLOTTE WALKER  
NORMAN HACKETT**

AND A MOST EXCELLENT  
SUPPORTING COMPANY.  
A GRIPPING STORY OF WOMAN’S SOUL

ONE YEAR  
IN  
NEW YORK  
6 MONTHS  
IN  
CHICAGO  
THE RAGE  
OF  
LONDON  
AND  
PARIS

Prices: Matinee, 50c, \$1.00, \$1.50, \$2.00

Nights, 50c, \$1.50, \$2.00, \$2.50 Plus Tax

GRAND THEATRE

—ONE NIGHT ONLY—

WEDNESDAY, DECEMBER 1st

SEATS NOW ON SALE

NOW ON HIS TRIUMPHAL  
TRANSCONTINENTAL TOUR

**Walker  
Whiteside**

IN HIS FLAMING SUCCESS

**The  
ARABIAN**

A STORY OF LONDON-CAIRO AND THE DESERT  
WITH A NOTABLE  
NEW YORK CAST



Prices Plus Tax  
Lower Floor, \$2.50  
Balcony, \$2.00, \$1.50  
Gallery, 50c



# THE MACON TELEGRAPH

FAIR SATURDAY; COLDER IN NORTH AND WEST PORTIONS. SUNDAY FAIR, COLDER IN SOUTHEAST PORTION; FRESH WINDS TO NORTHWESTLY WINDS.

December 3, 1926

## TELEGRAPH BOYS THEATER GUESTS

Nearly one hundred carriers for The Macon Telegraph enjoyed themselves last night at the Grand Theater, where they were guests of this paper and of Montague Salmon, manager of the Macon theaters.

The white boys were provided with seats in the balcony and the colored boys were given seats in the "peanut gallery."

The boys thoroughly enjoyed themselves throughout the evening, according to H. S. Shinholser, city circulation manager, who accompanied them. Mr. Salmon said that he was well pleased with their conduct and he would be glad to entertain them again.

Incidentally the show was the best vaudeville that the boys had ever seen. They said so, and they not only told Mr. Salmon so, but also showed their appreciation to Mr. Shinholser.

This theater party was one of several events arranged for the carriers in appreciation of their strenuous work in delivering the Centennial Edition on time last Thanksgiving morning.

June 4, 1927

## DOUGLASS LEASED BY NEW CONCERN

Broadway Theater Taken Over  
By Stein Enterprises

### TO BE GREATLY IMPROVED

Lease of the Douglass Theater for a period of 15 years and for a sum totalling \$185,000 by the Stein Enterprises, a company operating in Georgia and Florida, was announced yesterday by Theo Volk, head of the rental department of the firm of Murphey, Taylor and Ellis. Negotiations for the property have been under way for about 60 days, Mr. Volk said.

The new company will take charge of the theater Monday, it was announced. C. H. Douglass, owner of the theater, stated that he will give his entire time to the Middle Georgia Savings and Investment company, but will continue to operate his hotel and barber shop on Broadway.

Improvement of the theater is planned by the new company which will be in charge. These plans call for a complete renovation, with new scenery and new decorations for the interior of the building.

The Stein Enterprises is composed of Louis Stein, Ben Stein and other associates, who began their theater chain in Lake City, Fla., which is still headquarters for the company.

The theater will continue to operate for negroes, it was announced.



# THE MACON TELEGRAPH

PAID SATURDAY, COLUMBIA IN NORTH AND WEST PORTIONS. SUNDAY PAID, COLUMBIA IN SOUTHERN PORTIONS; PAGES WENTENLY TO NORTHWESTERN WINDS.

January 15, 1928

TEN

THE MACON TELEGRAPH: SUNDAY MORNING, JANUARY 15, 1928

## Mercer Students Get Grand Opera First Hand as Supers

### Stars of Gridiron Become Lights of Operatic Stage

"Little Bit" Pierce, "Red" Nightingale and Many Other Mercer Boys Get Places As Atmosphere With Company and Have Unique Experiences and Opinions

By BILL STEPHENS

THE chatter of the 400 people in the musical audience sounded as the great opera of the evening was about to begin. There was a full and complete atmosphere as the Mercer boys, the musical stars of the evening, stepped into the stage. The Mercer boys, the musical stars of the evening, stepped into the stage. The Mercer boys, the musical stars of the evening, stepped into the stage.

Came two soldiers, brilliantly dressed in red and yellow costumes, with a huge brightly colored banner. The Mercer boys, the musical stars of the evening, stepped into the stage. The Mercer boys, the musical stars of the evening, stepped into the stage.

As the Mercer boys, the musical stars of the evening, stepped into the stage. The Mercer boys, the musical stars of the evening, stepped into the stage. The Mercer boys, the musical stars of the evening, stepped into the stage.

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### As Opera "Super" Appears on Gridiron



BERNARD COLEMAN  
This Mercer student was one of the students who took part in the Grand Opera company. He is shown in the front row.

### Daybook of a New Yorker

Copyright, 1927, for The Macdon Telegraph



SW YORK, Jan. 15.—The daybook of a New Yorker, as it is called, is a book which contains a record of the day's events, from the first sunrise to the last sunset. It is a book which contains a record of the day's events, from the first sunrise to the last sunset.

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### Japanese Singer Confesses Desire To Be Detective

By CARROLL ROYD

"I am the American man," confessed the Japanese singer, who is now in the city of Macon, Georgia, on a tour of the city. He is now in the city of Macon, Georgia, on a tour of the city.

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### Keeler Thrills at Macon's 'Opera

High Compliments on City Auditorium Made; Actor Performance Praised

By C. K. KEEFER

MACON, Jan. 15.—The first of the series of operatic performances at the City Auditorium, which was given by the Mercer boys, the musical stars of the evening, stepped into the stage.

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### Atlanta Writers Pay City and Opera Company Tribute After Visit

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# THE MACON TELEGRAPH

PAID SATURDAY, COLDER IN NORTH AND WEST PORTIONS. SUNDAY PAID, COLDER IN SOUTHEAST PORTIONS, FRESH WINDS TO NORTHWESTERLY WINDS.

October 26, 1930

## PLAYERS CHOOSE OPENING COMEDY

This Thing Called Love Will Be Presented at Grand

### MATINEES TO BE GIVEN

This Thing Called Love will be the opening comedy at the Grand theater to be given by the Peruchi Players for the week starting Nov. 10, with matinees Tuesday, Thursday and Saturday, according to announcement yesterday by E. A. Booth, manager.

The policy of the company will be to give New York successes at popular prices with one bill a week for the present, he said. The theater has been equipped with sound picture projection equipment and it is expected that later vaudeville and pictures will be presented for part of the week.

Top prices at the Grand will be 60 cents for orchestra seats, 40 cents for balcony and 25 cents for the Negro gallery. Seats in the orchestra will be reserved for night performances only, and balcony seats will not be reserved. The prices for matinees will be 35 cents for orchestra, 25 cents for balcony and 15 cents for gallery.

An orchestra has been engaged to play before the performances and between the acts as well as after the show. This orchestra will be known as the Grand concert orchestra. Later it is expected that musical plays will be alternated with dramatic productions.

#### In Chattanooga

At present the Peruchi Players are operating in Chattanooga and say they expect to open with a company in Knoxville. Plans are under way for opening at Tampa, Jacksonville and Montgomery.

The leading lady of the Macon company will be Leslie Rice, who will have Gerald Rowan as leading man. Mabel Page, who is known to theater patrons of former days in Macon, will play character roles with the company and Edward Doze will play male character parts. Other members of the cast are yet to be selected but Mr. and Mrs. C. D. Peruchi will take roles from time to time.

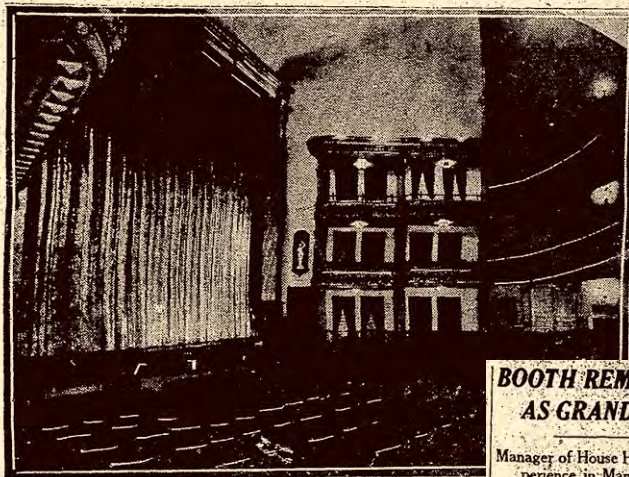
The Grand theater is rapidly being renovated at a cost estimated at \$30,000. A new feature just announced by Henry DeGivie, owner, is the construction of a marquee which will extend over the sidewalk with bright lights and large lettering.

For the opening performance, Mrs. DeGivie and the Peruchi Players are planning a number of box parties for Macon people and out-of-town guests.

Activities here will be carried out under the direction of the Reliance Amusement company with Frank Dowler, Jr., president and managing director.

April 5, 1931

## Interior of Re-Modelled Grand



## BOOTH REMAINS AS GRAND HEAD

Manager of House Has Had Experience in Many Cities

E. A. Booth, who managed the Grand theater during the time that the Peruchi Players presented their stock engagement, will remain in Macon as resident manager of that



E. A. BOOTH

theater under the change of policy. Mr. Booth has had wide experience in all lines of theater work, having been associated with the Signal Amusement company in Chattanooga some 15 years ago when he was assistant general manager of that holding, operating some 15 theaters. This same company expanded into Maryville and Knoxville, Tenn., and he was transferred to manage their houses in this location.

His experience consists of managing theaters, presenting motion pictures, dramatic stock, road attractions, Keith vaudeville and other lines of amusement. He also worked for the Southern Enterprises and the Tennessee Enterprises for several years, and Paramount-Publix, Inc. Later, he was president of the Booth Enterprises, which operated a chain of theaters in east Tennessee. Was also associated with the Gobel Theaters, Inc., in Bristol, Tenn.

During the year 1929 Mr. Booth was associated with the Publix theaters in managerial capacity in points in Texas. He returned to Chattanooga last summer and became associated with the Peruchi Players, operating the Bijou theater in that city. This company later extended their activities to Macon, presenting a series of dramatic stock here.

In cities in which Mr. Booth has formerly been located he has devoted much time to civic matters, having held membership in many prominent clubs and fraternal orders. He held membership in the Elks' club for seven years without missing a meeting. He is also an ex-member of the Civitan, former president of the Shrine Luncheon club in Knoxville, Tenn., member of the Masonic organizations, past master of Da-moon lodge No. 2, E. of P., the oldest Pythian lodge in the state of Tennessee, member of the Elks and many other organizations.

Mr. Booth expresses himself as being delighted with Macon and its citizens and promises to give Macon the very best in entertainment, presenting the very latest sound pictures and stage presentations at the Grand theater.

## GRAND TO REOPEN AS MOVIE HOUSE

Charlie Chaplin in City Lights Here All This Week

### SOUND EQUIPMENT READY

Everything was announced Saturday as in readiness for the gala re-opening of the Grand theater as a deluxe motion picture theater at noon Monday. The initial attraction will be Charlie Chaplin's latest picture, City Lights, written, directed and principally acted by Chaplin.

Western Electric sound equipment has been installed in the Grand and the remodeling and renovations made during the past three weeks are said to have cost in excess of \$15,000. Sound engineers, the management states, have rated the theater as "best theater adapted to sound pictures in Middle Georgia." This is largely due to the fact that the Grand was originally constructed for spoken drama and the acoustics of the building are faultless.

Since the closing of the theater on March 14, when the Peruchi Players ended a run of about 20 weeks in dramatic stock, a crew of workmen has been busily engaged in installing the new sound equipment, constructing a new sound-proof and fire-proof booth, on the mezzanine floor, installing various lighting effects, hanging additional stage draperies, rearranging and improving the lobby, and giving the entire theater a thorough overhauling.

E. A. Booth, who has been managing director of the theater since it was leased last year by the Reliance Amusement interests, will be retained in charge under the picture policy.

**Bargain Matinee**  
The complete program for the opening week will be City Lights, the Chaplin feature; Robert Ripley in Believe it or Not, a participation; for his famous newspaper cartoons

with living subjects, and A Loony Tune, a cartoon song picture.

During the first week there will be a bargain matinee between noon and 6 o'clock in the afternoon, at which time the prices will be 15 cents for children and 35 cents for adults. The gallery has been reserved for Negro patrons and the admission price will be 20 cents at the matinee and 25 cents at night.

This opening inaugurates the new policy of the Grand in presenting super motion picture productions at popular prices. Beginning Monday, April 13, three programs will be presented weekly, and the prices of admission daily will be 25 cents until 6 p. m. and 40 cents after 6 p. m. for adults, and 10 cents at all times for children under 12 years of age. The latest pictures will be presented, being productions by Warner Brothers, First National Pictures, Inc., Columbia Pictures, United Artists and other well-known producers. In addition to the feature picture, the program will contain added attractions in the form of news reels, comedies, short subjects, etc., and from time to time stage attractions will be added.—Advertisement.

### TRADE BODY IS FORMED

Fulaski Chamber of Commerce to Continue Operations

HAWKINSVILLE, Ga., April 4.—As a result of a mass meeting held this week by the citizens of the city and county, the Fulaski Chamber of Commerce will continue with renewed interest and enthusiasm.

Among the talks made by citizens, Commissioner Whitfield outlined the paving program of the state highway department, that would mean many tourists coming to this city. He also outlined plans for celebrating the opening of a paved road from Hawkinsville to Eastman.

County Agent O. D. Hall made a brief resume of his activities and outlined his program for the year, showing the important place held by the chamber of commerce in the farm program.

H. F. Lawson spoke of the natural advantages and improved status of the county over many other counties.



# THE MACON TELEGRAPH

FAIR SATURDAY; COLDER IN NORTH AND WEST PORTIONS. SUNDAY FAIR, COLDER IN SOUTHEAST PORTIONS; FRESH WESTERLY TO NORTHWESTERLY WINDS.

April 5, 1931

THE MACON TELEGRAPH AND NEWS. SUNDAY MORNING, APRIL 5, 1931

DJVEN

# Grand Theatre

"A Macon Institution"

Presents As Its Opening Attraction

## Charlie Chaplin

In

## CITY LIGHTS

Beginning Monday and  
Continuing Thruout The Whole Week

Once again the dog-eared shoes, bamboo cane, baggy pants, derby and Lilliputian mustache appear to make millions happy with the inspired comedy of the genius of laughter. Many months were spent to perfect this Chaplinesque beacon of joy . . . months of careful planning and rehearsing to capture the merriment and wistfulness that have won for Chaplin the hearts of the world.

A comedy romance in pantomime that is greater, even than the "Circus" or "The Gold Rush" . . . First brought to Macon by the new Grand Theater as the premiere of many screen masterpieces to follow. By all means see Charlie Chaplin in his most marvelous production, "City Lights."

Showing Continuously From 12 Noon Till 11 P. M.

### ADMISSION

12 M. TILL 6 P. M.

35¢

CHILDREN  
AT ALL  
TIMES . . . 15¢

6 P. M. TILL 11 P. M.

50¢

Colored Balcony—Mat, 20c—Night 25c

Note Below: Reductions in Admission Charges After Opening Week

Added Attractions

RIPLEY in a comic presentation of "Believe It Or Not" and a Looney Tune Cartoon



The  
King of Comedy

In the Supreme  
Laugh Sensation of  
the Century!



### Program for Next Week

MONDAY—TUESDAY

JOE E. BROWN—WINNIE LIGHTNER

in  
"SIT TIGHT"

A WARNER BROS. VITAPHONE HIT

FATHE SOUND NEWS

Wednesday—Thursday

Imitable! Irresistible!

Marilyn Miller

Outlines the Brilliance of "Sally" in

"SUNNY"

An unblinking bride with a husband

too many and sweethearts too few.

Looney Tune Cartoon

Also a Comic Presentation of

"Believe It or Not"

FRIDAY—SATURDAY

Warner Bros. Presents

John Barrymore

"MOBY DICK"

With JOAN BENNETT

FATHE SOUND NEWS

### BARGAIN MATINEES

12 Noon Until 6 P. M., 25c

After 6 P. M., 40c

Children Under 12, 15c

### Statement From the Management

It will always be the policy of this theater to give Macon entertainment of the very highest calibre at popular prices. For instructive criticisms and suggestions we will be deeply grateful.

Sincerely yours,  
E. A. BOOTH, Mgr.



# THE MACON TELEGRAPH

FAIR SATURDAY; COLDER IN NORTH AND WEST PORTIONS. SUNDAY FAIR, COLDER IN SOUTHEAST PORTION; FRESH WESTERLY TO NORTHWESTERLY WINDS.

October 7, 1931

## Peabody to Have Role in 'Follies'; Many Seats Sold



ELBERT PEABODY

With the opening of the box office for the Fall Follies of '31 at the Grand theater this morning, approximately one-half the house will be sold out through the efforts of the Business and Professional Women's club and Pilot club, sponsoring the theatrical, which will be given Friday night.

Reports from both clubs last night showed that the advance sale of tickets has been successful. For the accommodation of college and high school students, the second balcony will be available for a small amount, it was announced yesterday.

Jack George, comedian from California who is giving his services to the two clubs for the performance, will arrive today and will visit friends while here. He is a native Georgian, and happened to be visiting in the state this week. Through the efforts of C. E. Allen, general chairman of the show, his services were secured.

### Cotton Has Burlesque Lead

Dick Cotton, local black faced comedian, will take the burlesque lead in the show, it was announced last night by Frank Donnelly, casting director. He will appear twice on the program, once in the court scene and once with his comedy band.

Elbert Peabody, who appeared in the Cotton Follies in May and has been seen in a number of local theatricals, has been selected to take the role of Napoleon, III, who with Empress Eugenie (Mrs. Florence Smith) will hold a court of the brilliance of the Second Empire of France.

Young girls of the sub-deb set will give in costume of the Empire period the minuet and the waltz. The black and white chorus, given by another group of girls, will be given later on the program.

July 14, 1933

## GRAND TO REOPEN AS MOVIE HOUSE

Lucas and Jenkins Also Promise Several Road Shows for Next Season.

The Grand theater, dark for nearly two years, will be reopened within a few weeks as a moving picture house, William K. Jenkins, Atlanta, of Lucas and Jenkins, Inc., announced here last night.

Mr. Jenkins said the house, owned by Henry DeGive of Atlanta, and now under lease to Lucas and Jenkins, probably will be reopened within a month. The policy of the theater and its exact opening date will be announced later. Mr. Jenkins said.

The house will be on the same picture circuit as the other Lucas and Jenkins shows here, the Capitol and the Ritz, and there will be occasional stage shows.

### Green Pastures Coming

The picture schedule will be interrupted occasionally for road shows of leading theatricals originally seen in New York, Mr. Jenkins said. About 12 shows already have been booked including The Green Pastures which will be here for two days early in November.

The Grand was redecorated about two years ago and was operated for a few months as an independent moving picture house. Mr. Jenkins said the same decorations will be used and that new sound equipment will be ordered from New York and should be here within a few weeks.

"We feel business in Macon is definitely on the upturn," Mr. Jenkins said, "and are preparing to open the Grand to meet the changed and better conditions."

Mr. Jenkins spent yesterday conferring with Arthur Barry, local manager of the Lucas theaters.

## Christ Life Film Shown at Grand

Macon audiences will be given their last opportunity today and tonight to view The Christus, a motion picture based on the life of Christ, now showing at the Grand theater under the auspices of the Joseph N. Neel, Jr., post of the American Legion.

The film begins at 1 p. m. today and runs continuously until 11 p. m. Symphonic orchestral accompaniment is synchronized with the picture which traces the life of Christ from the annunciation through the ascension.

Children of orphanages in the county have been invited by the post to attend the showings today. Chorus effects and dialogue sequences are interspersed through the picture.

December 15, 1934



# THE MACON TELEGRAPH

FAIR SATURDAY; COLDER IN NORTH AND WEST PORTIONS. SUNDAY FAIR, COLDER IN SOUTHEAST PORTION; FRESH WESTERLY TO NORTHWESTERLY WINDS.

November 13, 1935

## BIG HAND GIVEN TO PIRATE GOLD

Lucrative Side of Kiwanis Benefit Dampened by Rain; Captain Lane Stars

By JACK AVERY

Lights were winking in the Grand theater marquee last night for the first time in many months as the Kiwanis club staged a minstrel-revue titled Pirate Gold before an audience that helped the show along with frequent bursts of applause.

But there was not as much gold—pirate or otherwise—as had been expected to bolster the club fund for underprivileged children. Rain, which started shortly before curtain time, beat a threnody for hopes of a sell-out.

Choruses which made up in enthusiasm for what they lacked in practice, danced and tapped their various ways through the production, in specialty bits and as backdrops for songs. A double quartet in the first act performed capably.

But the hit of the evening was V. McKibben Lane, captain of the pirate crew and swashbuckler deluxe.

### Most Modern Pirate

Resplendent in a red velvet coat, huge green pantaloons, a flowered waistcoat, and the other appurtenances of the picture-book pirate's costume, his fierce gestures and stern appearance contrasted oddly with his shell-rimmed eyeglasses.

Featured in the first part of the show was a playlet, The Trial of Mary Google. An amusing contrast in bridge playing temperaments was staged by T. H. (Jack) Hall, Elliot Dunwody, Crockett Odom and James Patten. The number was introduced by Theo Volk.

But it took the second half, with the minstrels, to bring the show through to a happy ending. Rhythmic singing by James Patten, Owen Feagin, Elliot Dunwody, Robert McCord, and Wallace Williams brought a generous response.

The production was staged by a general committee with Mr. Hall as general chairman. H. Edmund Hill of the John B. Rogers producing company, was director for the Kiwanis club.

April 29, 1936

## GRAND THEATER TO BE REOPENED

Barry Confers With Lucas and Jenkins Heads in Atlanta on Modern House

The Grand theater, closed for several years, will be remodeled and made one of the most modern motion picture houses in the state if present plans go through, it was learned yesterday.

Arthur P. Barry, city manager of the Lucas and Jenkins theaters, left yesterday for Atlanta to confer with William K. Jenkins, of Lucas and Jenkins, lessees of the local theaters, and Harry L. DeGive, owner of the Grand.

It was understood that plans for remodeling the theater were discussed. Mr. Barry is expected to return from Atlanta today.

If plans are approved by the parties in the conference, work will be started within the next 10 days, and the theater would be made ready for use within 60 days.

W. Elliott Dunwody, Jr., local architect, has drawn plans for the remodeled playhouse, which it is said would be unequalled in the South.

### Former Shubert Theater

The Grand, built in the early part of this century, was at one time the Academy of Music. For years it was under the control of the Shuberts, who had a chain of theaters in the South. With its large stage it was considered to be one of the best theaters for road attractions in the south.

It was learned that the front will undergo a complete change but the more attractive features will be found inside if the plans go through.

### Interior Changes Planned

The architect's plans call for the interior of the foyer to be done in modern regency in simple, dignified treatment, in classic pilaster and with wrought iron stairway railings.

The stairways will be re-arranged and the lighting modernized. In addition to the decorative effects that have been planned there will be colored mirrors and concealed Neon lights. The carpets in the foyer will be in regency with gold figures on a black field.

Both the exterior and the lobby will be done in contemporary modern style.

So far as could be learned yesterday no plans are underway to change the other theaters here.



# THE MACON TELEGRAPH

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May 1, 1936

## Grand Repairing Will Begin Soon

### Plans Approved at Conference of Theater Chain Heads

Actual work of remodeling the Grand theater is expected to begin soon following approval of general plans by Arthur Lucas and William K. Jenkins, heads of the Lucas and Jenkins theater chain, in Atlanta. It was learned yesterday. Approval was given at a conference which Arthur P. Barry, manager of the theaters here, and H. L. DeGlove, owner of the Grand building, attended.

W. Elliott Dunwody, Jr., Macon architect, now is preparing blue prints necessary before the work can start, and the plans are expected to be finished in about 10 days. A representative of the Haywood-Wakefield Company, theater seating company, will plan the seating arrangement of the remodeled theater.

September 18, 1936

## GRAND REOPENING WILL COME JAN. 1

### Rearrangement of Theater Planned by Lucas and Jenkins; Work Is Started

Work of remodeling the Grand theater, intended to be Middle Georgia's leading motion picture playhouse, was started yesterday by the Macon firm of Griffin and Son, awarded the general contract by Arthur P. Barry, city manager of the Lucas and Jenkins theaters.

With work continuing each day, the theater will be entirely remodeled, and is scheduled for opening around Jan. 1, according to Mr. Barry.

W. Elliott Dunwody, Jr., architect who made the remodeling plans, supervised the start of the work yesterday.

Some time ago the floor was removed, and all the old equipment, including the seats, was taken from the building.

The addition of the new theater will not change the operation policies of the other motion picture houses here, Mr. Barry said. The Capitol, Rialto, and Ritz, also operated by Lucas and Jenkins, will remain open.

#### New Heating Arrangement

The Grand will obtain first choice of pictures from the major producers, Mr. Barry said.

A new seating arrangement has been planned to eliminate the former objection to poles being in the line of vision, Mr. Barry said.

"While being thoroughly modernized in seating, lobby, rest rooms and other appointments, the auditorium will retain the architectural beauty for which the Grand is famed," Mr. Barry said in speaking of the re-arrangements.

Considerable attention is being devoted to air-conditioning, and modern equipment will be installed. New heating facilities also will be used.

Total seating capacity of the remodeled house will be 1,200, the largest of any theater in the city.

Local executive offices for Lucas and Jenkins will be in the new theater, and the operation of the other picture houses will be directed from the central office.



# THE MACON TELEGRAPH

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September 26, 1937

## Kay Francis and Ritz Brothers Featured at Grand's Pictures

Two pictures at the opposite end of the scale, Confession—an emotional drama with Kay Francis, and Life Begins in College—a madcap comedy with the Ritz brothers, show at the Grand theater this week.

Confession, with Basil Rathbone and Ian Hunter supporting Miss Francis, shows the first three days.

Life Begins in College, a football picture, shows Thursday through Saturday.

Confession was adapted from the famous Continental stage play, *Macmurka*. It has to do with a once great opera singer now reduced to cabaret jobs, who learns that the man who had betrayed her years previously now has the same sort of designs upon her young daughter.

**Vivid Trial**  
When she sees the two of them together in the cabaret, she kills the man. At the end of a vivid and suspenseful trial, she is acquitted. All the action is laid in Warsaw and in the picturesque settings reproducing that ancient Polish city.

Miss Francis plays the opera-singer, Jane Bryan, a new-comer to her daughter. Basil Rathbone is the suave betrayer and Ian Hunter is a war-hero from whose arms Miss Francis was lured by Rathbone.

Other players in the cast include Donald Crisp, Dorothy Peterson, Robert Barrat, Laura Hope Crews, Ben Welden and Veda Ann Borg.

### Campus Comedy

The Ritz brothers' campus comedy tells the story of Nat Pendleton, the first and only Indian student to attend Lombard college, which was founded to give Indians access to higher education. When Nat arrives at college he escapes thorough hazing through efforts of Janet O'Hara, daughter of the football coach. Efforts are under way to remove the coach, but the Ritz brothers persuade Pendleton to endow the college with part of his daily royalties from his oil lands, providing O'Hara is allowed to remain on the staff and the Ritz brothers are made members of the football team.

### Play Football

An ensuing romance with Joan Davis and an unequalled football game played by the Ritz brothers bring the picture to a hilarious conclusion. The cast includes Gloria Stuart, Tony Martin, Dixie Dunbar, Fred Stone, Joan Marsh and Jed Prouty.

## See This With Someone You Love!

AS Personal as a diary... as dramatic as a bombshell... The secret story from a mother's heart!

A SWEETHEART traded fame for a wedding ring... you'll blink back the tears and hold on to your heart.



## "CONFESSION"

—PLUS—  
Mickey Mouse,  
Musical and News

**STARTS MONDAY**

**GRAND**  
BY DIRECTOR LUCAS & FLETCHER

with  
**BASIL RATHBONE  
IAN HUNTER  
JANE BRYAN**

A WARNER BROS.  
1st. NATL. PICTURE

SHOWS AT  
1-3-5-7-9

Coming Thursday  
First of the big  
gridiron musicals.

The Ritz Brothers

—in—  
"Life Begins at College"

## SCENES FROM MACON MOVIES



**THE MOVIE SCHEDULE** this week brings a varied group of stars to Macon screens. At top left, Kay Francis and Basil Rathbone appear in a scene from *Confession*, showing at the Grand Monday through Wednesday. Pat O'Brien and Joan Blondell, top right, appear in *Back in Circulation*. It is a newspaper picture and shows Monday and Tuesday at the Capitol. The Ritz opens Monday and Tuesday with Michael Whalen and Gloria Stuart, lower right, in *The Lady Escapes*. Coming to the Capitol screen Tuesday and Wednesday is *The Man Who Cried Wolf*, with Tom Brown and Barbara Reed, who are shown in the lower left picture.





# THE MACON TELEGRAPH

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FOUR 8

THE MACON TELEGRAPH: FRIDAY MORNING, MARCH 25, 1938

March 25, 1938

HIS FIRST FULL LENGTH FEATURE PRODUCTION!

## Walt Disney's Snow White and the Seven Dwarfs

in the Marvelous  
MULTIPLANE  
TECHNICOLOR

No words can describe its beauty, its charm, its glow, its tremendous appeal to the heart of man! ... Nothing like it has ever been seen before! ... So utterly different—so refreshing, so wonderful, that you owe it to yourself not to let anything keep you away.

Hear the songs now sweeping the airways, tunes like: "While You Wait"—"With a Smile and a Song"—"Heavenly Bodies and Merry Dwarfs."

Starts Monday Grand Theater

### THE AUTHENTIC WALT DISNEY Snow White DOLL



JUST LIKE THE DARNING  
OF SCREEN AND FABLE

\$1.98  
and  
\$2.98

MADE BY THE MAKERS  
OF THE FAMOUS  
DOLLY DOLLS AND  
BIBI-BIBI DOLLS



Get your picture of Snow  
White and the Dwarfs!  
Come to The Union for  
your "Dopey" Card. One  
given with every pur-  
chase.



Seven  
Dwarf  
Bag

To make you "Happy"  
even on "Grumpy" Day!  
A lovely bag done in au-  
thentic rayon print.

1.00

Seven Dwarf  
Charm Bracelet

With All the Dwarfs

1.00



Boys' Sweat  
Shirts

Natural color with the  
whole seven dwarfs look-  
ing across the chest.

69c



Boys' Ties

Choose Your  
Favorite Dwarf ... 25c

Boys' Belts

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WHO TOOK UP ART IN  
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PERT LITTLE  
MOUSE GAVE  
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ONLY AFTER WALT PIONEERED LONG IN FILM  
ANIMATION  
DID MICKEY  
MOUSE  
REACH THE  
SCREEN

HIS FIRST SYNCHRO-  
NIZED ORGANS  
"STEAMBOAT  
WILLIE" WAS  
A HIT, STAR-  
RING MICKEY

AMONG  
THEM WAS  
THE UNFOR-  
GETTABLE  
"THREE  
LITTLE PIGS"

LATER, IN COLOR, CAME  
HIS SILLY SYMPHONIES

ON HIS MOST AMBITIOUS FILM, IN FULL  
FEATURE LENGTH, SNOW WHITE AND  
THE SEVEN DWARFS, DISNEY AND HIS STAFF, WORKED THREE YEARS

We Should Say---  
"Here is a Picture Too  
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Now you can see it! ... the  
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magic minute is a joy  
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See These for Daughter's Spring Wardrobe.

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# THE MACON TELEGRAPH

FAIR SATURDAY, COLDER IN NORTH AND WEST PORTIONS. SUNDAY FAIR, COLDER IN SOUTHEAST PORTION; FRESH WINDS TO NORTHWESTLY WINDS.

January 15, 1940

## GWTW PREMIERE SALE IS TUESDAY

Tickets Will Be Offered at 11  
A. M. Tomorrow at Audi-  
torium Box Office

Tickets to the Macon premiere of the movie *Gone With the Wind*, a program arranged as a special honor to Miss Susan Myrick, will be sold at the Macon auditorium box office beginning at 11 a.m. tomorrow.

Approximately 1,000 tickets to the showing honoring the Macon newspaper woman who was technical adviser in making the film, will be sold. Those who want them will form in a line before the ticket office and no reservations will be made. The first to seek them will be the first to get the tickets, which are \$1.10 each, including tax. No more than four will be sold to any one customer.

The opening performance will be given at the Grand Wednesday night, Jan. 24, and on the preceding night Miss Myrick will be honored at a ball in the Hotel Dempsey. Johnny Hamp's orchestra will come here from the Hotel Ansley in Atlanta and will play as a courtesy to Miss Myrick.

After the premiere, the movie will be shown twice daily at the Grand. Tickets to the regular performances which will continue for nine days, will be sold from the Grand box office beginning at 10 a.m. Wednesday. All seats are reserved, and many already have obtained them by advance mail orders.

March 26, 1940

## LETTERS FROM THE PEOPLE

Think For Yourself And Let Others Enjoy The Privilege To Do So.—Voltaire.

### ATTITUDE OF THE NEGRO

To the Editor of The Telegraph:

By special permission from the publishers of the Southern Frontier, we are enclosing an article that appeared in the February issue. Please publish it as it expresses completely the attitude of the Negro.

Macon.

THEODORE RANDALL.

### "SOME DAY THE VEIL WILL BE LIFTED"

Just as one is making up one's mind that the South is really undergoing a change in its feeling racially—that the spirit of justice and fair play are on the upward trend—something arises to take the joy out of life.

There are those of us who bought copies of *Gone With the Wind* and put them in our libraries. We read eagerly the newspaper accounts when the play was in the making at Hollywood, and felt so proud that Miss Myrick of Macon was making such a grand hit and that the colored artist, Hattie McDaniel, was cited as being second to Miss Myrick in nearly stealing the show from Clark Gable and Vivien Leigh when the premiere was given in Atlanta. And now right in the midst of our rejoicing comes the news that the colored people of Macon are asked to go to the second balcony by way of the open fire escape if they wish to see *Gone With the Wind*. No white theater in that city admits colored people. The city auditorium doors are opened on special occasion jointly to both groups. This was demonstrated in January when Cab Calloway appeared with his orchestra. The patronage of the white people was surprisingly large, especially for such a cold night.

Enough! I must be true to the traits of my race and look for the bright lining.

An interesting article has been published in the New York Herald Tribune about one Parker Watkins who was born in Atlanta, Georgia, went to college in Alabama. He sang at one time with the Hall Johnson choir. He was working with the project of the Federal Singers under the WPA when it was closed, leaving him without employment. From an inward prompting he assembled a group of singers and went to the Pennsylvania station where for four hours each day during the Christmas holidays he entertained the traveling public, leading and singing popular airs—The Old Rugged Cross, Ah, Sweet Mystery of Life, Carry Me Back to Old Virginia, and The Star Spangled Banner. When The Star Spangled Banner was sung, men snatched off their hats and stood at attention. Business men of all descriptions on the way home after the day's work was over, lingeringly bought their tickets and slowly boarded their trains. Later an organ was placed for Parker

Watkins' use, and just before Christmas dawned Silent Night rang out beautifully and touchingly.

Thus we will continue to present our case in song and dispassionately to protest by the way of the Cross. Some day the veil will be lifted and we will press forward, free, unshackled citizens with peace in our hearts and victory on our brows. Until then we will keep alive in our memory the words of Dr. Howard W. Odum: "We must expect first stages to be transitional stages, and we must expect one frontier to follow another frontier, and we must not forget that conditions of the frontier require courage, stamina, and fundamental principles of democracy inherent in the evolution of the moral world of the individual." FLORENCE J. HUNT.

### CONGRATULATIONS

To the Editor of The Telegraph:

I read the editorial on Frank Murphy reprinted in the Detroit News from your paper, also the letter from Chase S. Osborn.

I wish to congratulate you on the editorial, which couldn't have been more true than if you had been right here on the ground.

Chase S. Osborn's letter was a very nice one but did not refute one word of your editorial. I wrote the Detroit News congratulating them on the reprint of your article, but my letter was not published. They did print several letters condemning it, however.

Detroit.

G. MASON FANNING.

### MORE GREEKS BEARING GIFTS

To the Editor of The Telegraph:

That great and good man, Joe Guffey, whose tireless efforts toward purifying politics in Pennsylvania have been crowned with such gratifying success, has now enlarged his field of reform. As the heart panteth after the water brooks, so panteth his soul after piety in politics (and pie) and with all the burning zeal of a crusader of old, he now dons his armor and hops on the South. The Union can't endure, half slave and half free, and just as Lincoln liberated the blacks, so Guffey will now strike the shackles from the limbs of the whites. Admitting, as he must, that it's none of his business, that one dollar poll tax must go. He may even make us wear shoes.

If you are wondering why this Pennsylvania demagogue has become all lit up about voting requirements in the South, here is the meat in Guffey's poll tax coconut: "The question of poll taxes assumes particular interest in my own state of Pennsylvania, since our Republican-controlled general assembly



# THE MACON TELEGRAPH

PAID SATURDAY, COLDER IN NORTH AND WEST PORTIONS. SUNDAY PAID, COLDER IN SOUTHEAST PORTIONS; FRESH WESTERLY TO NORTHWESTERLY WINDS.

November 29, 1940

## Children Getting Their Toys Ready for Saturday Matinee

By ALLIE B. JOLLEY  
(Christmas Cheer Reporter)

Popeye and five other favorite movie shorts will entertain Macon children who attend the special Toy Matinee at the Grand theater at 10:30 a.m. Saturday. Other movie shorts included on the program are: a historical short on the Bill of Rights, Color Classic cartoon, Orchestra short, Grantland Rice sports short and a novelty short.

The children will pay an old or new toy as admission. Discarded toys such as bicycle, tricycle, dolls, doll carriages, doll beds, little wagons, and various other toys may be brought and the Macon Fire department will repair the old toys. New toys will be greatly appreciated.

All toys received will be turned over to the Salvation Army, where they will be placed in a toy shop and at Christmas given to needy children, said Mrs. Leonard Booth, president of the Woman's club.

The matinee is a project the

Christmas stocking League of the Macon Woman's club, through the co-operation of Lucas and Jenkins theaters. Mrs. Dora Burke is chairman of the league and reports that 1,000 stockings are being made.

Adjutant George Bivans of the Salvation Army said his organization is planning for Santa Claus to visit at least 2,000 children.

"We hope to get 400 dolls to supply the need, because the little girls are so disappointed if they do not get a doll," Mr. Bivans said yesterday afternoon.

The Crescent Laundry will furnish hampers to hold the toys at the theater.

Mrs. Roy Bethune is chairman of the matinee. A similar matinee will be held the following Saturday at the Douglas theater on Broadway for Negro children.

## Appointment Given To T. Julian Griffin

VALDOSTA, Nov. 28 -- Mrs. Florence Gibbs, member of the

March 31, 1940

## CLUB TO PRESENT MISS SUE MYRICK

Tri-C Club Of Steward Chapel Will Sponsor Program At Douglass Theater

The Tri-C club of Steward Chapel will sponsor a program at 5:30 o'clock this afternoon at Douglass Theatre.

The speaker is Miss Susan Myrick, newspaper woman and technical advisor for *Gone With the Wind*.

Miss Myrick will give a detailed account of her trip to California and her intimate association and contact with the stars. She will discuss any topic that you ask concerning the stars of the cast of *Gone With the Wind*.

Aside from Miss Myrick there will be on the program also Ballard quartet, dramatic readings: Georgia Baptist choir and other members. No admission will be charged, but a silver offering will be taken at the door.

Among the members sponsoring this affair are: Mrs. Bessie Capel, Mrs. Frank Dishroon, Mrs. Mayme Harris, Mrs. Meta Danford, Mrs. Laurene Coley, Mrs. Bonnie Nelson, Sara Lain, Ruby Williams, Ruth Hartley Mosley, Fannie Holt, W. T. Reid, Vallie Hartley and Miss Zella Benton.



# THE MACON TELEGRAPH

FAIR SATURDAY; COLDER IN NORTH AND WEST PORTIONS. SUNDAY FAIR, COLDER IN SOUTHEAST PORTION; FRESH WESTERLY TO NORTHWESTERLY WINDS.

August 23, 1941

## GROWING GOING MACON

## Amusements In Macon

**T**

HERE'S MUCH to do in Macon. No one need ever be bored.

Recreational advantages in Macon and Bibb county are many and varied, easily accessible. Recreation need not be expensive, for there are ample free or low cost places to recreate, since that is what recreation really means. Wholesome diversion

is necessary for all busy Americans.

Largest recreation parks near Macon are Lakeside and Ragan's Recreation parks, located near each other east of Macon just off the highway leading to Camp Wheeler. Both have large, fresh spring-fed lakes which provide swimming, boating and fishing. Both have spacious and beautiful picnic grounds, modern bowling alleys, food concessions and other attractions.

Near Lakeside and Ragan's is the new Charles L. Bowden municipal golf course, as attractive as any lay-out in the Southeast. It is operated at a "cost only" charge to the public. Another golf course, Cherokee, is located five miles west of Macon just off Columbus road. Idle Hour Club, for members only and their out-of-town guests, is several miles north

of Macon near Wesleyan College on the Atlanta highway. Idle Hour Club also has outdoor swimming and clubhouse facilities.

Aside from Idle Hour, Ragan's and Lakeside, swimming may be enjoyed at Winship's Lake, privately operated near Camp Wheeler, the YMCA and YWCA indoor pools in the city, and at Twin Wells, an outdoor pool just off Houston Road, seven miles south of Macon.

Macon has seven motion picture theaters, five for whites and two for colored persons. The city also boasts one legitimate theater for amateurs. An Art Association, a Community Concert Association and other organizations direct their efforts to educational and cultural pursuits—each affording pleasure to the participants. Two public libraries, Washington Memorial Library at 320 Washington avenue and Price Free Library at 903 First street offer complete reading materials.

There are bowling alleys at Camp Wheeler and up-town, the up-town locations being Macon Billiard and Bowling Academy at 414 Cherry street and Macon Bowling Center at 451 First street. Several billiard parlors as well as shooting galleries all offer entertainment. Those who wish to ride

horses may visit Rivoli Riding Academy near Wesleyan. For trap shooters there is a skeet range just off the Atlanta highway.

Public parks provide tennis courts, baseball diamonds, basketball and archery courts. Night clubs offer still something else to do. Fay's Southern Grill and Hunt's Villa Grill are among the best known of the night spots. The Macon Peaches offer Class B professional baseball, and on Friday nights during season there are auto races. Athletic contests are sponsored regularly at City Auditorium, and Mercer University, Lanier High school and other schools offer competitive athletics. A 30-acre park is available to colored persons at Georgia Baptist College, providing playground, picnic and baseball facilities.

A Recreation Service Center is maintained by the community for free use of soldiers. There are other free entertainments for the service men at regular intervals. Soldiers are given a warm welcome.

There's much to do in Macon, all right. It's a grand town—a good town to work in . . . and a good town to be in when recreation time comes. Just as the city is growing and going, so are the facilities for wholesome fun being developed.

THIS IS NO. 8 OF A SERIES OF PAGES DEVOTED TO THE PROGRESS AND INTEREST OF MACON—SPONSORED AND PRESENTED BY FIRMS AND INDIVIDUALS OF MACON.

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# THE MACON TELEGRAPH

FAIR SATURDAY; COLDER IN NORTH AND WEST PORTIONS. SUNDAY FAIR, COLDER IN SOUTHEAST PORTION; FRESH WINDS TO NORTHWESTERLY WINDS.

November 5, 1941



## *Tonight 'There Shall Be No Night' in Macon*

MACON THEATER-GOERS tonight will be introduced to two of America's premier actors, Alfred Lunt, and Lynn Fontanne, with the New York cast in the Pulitzer Prize play, 'There Shall Be No Night', at the Grand theater. Shown with the stars in a scene from the play is Elizabeth Frazer, center. All reserved seats to the single 8:15 p.m. performance have been sold, the theater management announced last night. A few second balcony seats for service men only remain.



# THE MACON TELEGRAPH

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December 28, 1941

THE GEORGIA MAGAZINE—Macon, Georgia, Sunday, December 28, 1941

## The Theater Of Yesterday In Macon



BY PAUL DAMOUR

**A**T THE GRAND THEATER, at a recent dramatic representation, an old newspaper friend said, that it was like the olden days for Maconites to have an opportunity of attending a stage play. His remark awakened reminiscences of the old Academy of Music, here, when local playgoers were favored with witnessing many road productions, but in a theater, of the late nineteenth century, in the era of gas lights, drop curtains and shifting scenery, primitive and crude. It was a playhouse bare of the cultured decorative arts which adorn the contemporary home of the drama, and devoid of the lighting subtleties which now gratify more sophisticated audiences.

When the spectators were seated, in the Academy of Music (which, by the way, was as inappropriately named for a theater as was the nineteenth century misnomer, "opera house") the attention of those assembled was first directed to the proscenium by a Negro stage hand who appeared before the gas footlights, taper in his grasp, and ignited some 20 jets, always bringing down tumultuous applause and cat-calls from the gallery-gods. The audience was then regaled by an orchestral overture. The auditorium lights were not extinguished at all. In a few minutes a signal bell, announcing that the curtain was about to rise, was distinctly heard by everyone; in another half-minute the bell rang again, and the drop curtain, illustrative of a Roman chariot race, bordered by local advertisements, began laboriously to ascend. The play was on.

A stage of obviously canvas scenery, owned by the theater, was "discovered," as the actors say, embellished with furniture and other properties borrowed from local stores, for which passes to the show had been given. A cast of characters strutted their entrances and exits in the old theatrical tradition and declaimed in voices which were too often artificial, stilted and loud. (It was said to be the greatest argument of rival partisans of the great tragedians, Forrest and Macready, which of their particular favorites could shout the loudest!) Just before the termination of each act, and at the end of the play, the signal curtain bell rang again which, in the first instance, let the

audience into the secret that an intermission was at hand, whereas the male portion thereof reached for its collective hat and made a bolt for nearby bar rooms to quench the perennial thirst. After each act the orchestra rendered a sentimental selection which aided the digestion of the play.

The poor ladies, in those masculine-ridden days, never left their seats between the acts, and it was not within the conventions of respectability for "nice ladies" to sit in the balcony. The bell, just before the final drop of the curtain, gave the worthies of the front rows their cue to make a noisy dash for the exits, thus spoiling the climax of many a play.

**R**ALSTON'S HALL WAS Macon's fourth theater in chronological order, was the playhouse immediately preceding the Academy of Music here. Like the Academy, Ralston's Hall belonged to the era of masculine robustness in the theater, the era of old Junius Brutus Booth, who at one time became so engrossed in his part that he chased his thoroughly frightened opponent, in the dueling scene of Richard III, off the stage, down the theater aisle, into the street and across the threshold of a neighborhood saloon, where only the interception of bystanders prevented a real-life tragedy. Also like the Academy of Music, Ralston's Hall was a theater of mechanical crudities; of gas lighting and shifting canvass scenery from behind which scenery could often be observed the scene-shifters' hands and feet protruding as they closed the two halves of a scene in front of another farther back-stage.

There was always an odor of gas in these nineteenth century playhouses and the gas footlights of old Ralston's Hall were the cause of Macon's great tragedy in a theater. Little Mary Marsh's tinsel skirt became ignited by one of the jets and the beautiful child actress perished on the stage before a horrified audience had time to save her.

Ralston's Hall was built in the 1850's and flourished for three decades, having been destroyed by fire in 1886, soon after the Academy of Music was erected. Those three decades of the past century were among the most auspicious in the annals of the modern theater. No luminary

of the stage failed to appear, at one time or another during those years, in the playhouse on the corner of Third and Cherry streets in Macon, where now stands Newberry's ten-cent store.

Junius Brutus Booth and his sons, the famous Edwin and the ill-starred John Wilkes, strutted their hour upon that stage in Shakespearian repertory; Joseph Jefferson brought smiles and tears here in Rip Van Winkle; Edwin Forrest and William Macready declaimed in the old manner of acting; Mary Anderson, the beautiful Louisville, Ky., girl, proved to Macon, as she did to the world that she was among the greatest of "Juliet's"; Charlotte Cushman, who as "Lady Macbeth" and in other classical portrayals, reached the pinnacle of histrionic art. There came Charles Kean, the celebrated English actor; John McCullough, who thrilled the galleries in Spartacus, the Gladiator; Madam Modjeska, the great Polish actress—the list is too long, too illustrious for a single newspaper article and too profound to be entrusted to an humble latter-day chronicler.

These great Thespians of the past were worthy of their noblest classical revivals and adorned the most ephemeral play of the nineteenth century with their magic touch. No crudities of their productions could mar their transcendent art.

**T**HERE WERE theatrical art-forms, in those olden days which are unknown to the present young generation; the Humpty-Dumpty, an American version of the English pantomime, and the old-time Negro minstrel, originated by Christy in the early nineteenth century as a portrayal of American plantation life and character, only to degenerate under Haverly and his successors into black-face vaudeville.

There were "leg shows" exemplified by The Black Crook and Lydia Thompson, in which the nether portions of the feminine anatomy were encased in "tights"; "sou-brette" sentimentalities, based on the French model, Fanchon, the Cricketer, and represented in this country by Letta, Maggie Mitchell, Katie Putnam, Annie Pixley and many lesser lights. And at the season's close, there were popular priced 10-20-30-cent repertory companies presenting standard comedies and dramas.

At a later period, on the boards of Crump's Park theater, a patron of the theatrical arts was enabled to witness East Lynne, Tempest and Sunshine, The Banker's Daughter and numerous other old favorites, played by the D'Orrmand-Fuller Company, for the price of a street car ride to the park—the show being thrown in gratis. At one of these hectic performances, so realistic was the villain's pursuit of the heroine, that a member of the audience, being unable to control his chivalry any longer, cried: "It's a damned shame," and made a dash for the stage, only to be quieted by his fellow spectators. Could the art of acting exact a more sincere tribute?

Irony, though it may seem, to recall these past theatrical glories to a generation that is preoccupied with other pleasures, the reopening of the Grand this season, for an occasional stage-play, stimulates a hope besides reviving these old memories, that we may, at last, be on the threshold of a renaissance of the provincial theater.

### POULTRY IN GEORGIA

Although not generally recognized as a major poultry-producing state, Georgia ranks third in the South Atlantic group in the annual gross value of poultry and eggs produced, says Arthur Gannon, Extension poultryman. Poultry enterprises on Georgia farms might be divided roughly into four types: 1. commercial flocks, 2. farm flocks, 3. home flocks, and 4. broiler enterprises.

### GEORGIA CROP YIELDS

The average yield of certain crops per acre in Georgia during 1940 was: Cotton, 251 pounds; corn, 11 bushels; hay, 57 tons; peanuts, 835 pounds; tobacco, 1,060 pounds; and oats, 19.5 bushels. These yields are low as compared with other sections of the United States.

Firm snow gets its name from an o'd German word meaning "from last year," but it may be years old on mountain tops, and it is rock-hard.

The department of agriculture has a collection of over 3,000 living micro-organisms of yeast, molds, and bacteria, useful in industrial fermentation processes.



# THE MACON TELEGRAPH

FAIR SATURDAY, COLDER IN NORTH AND WEST PORTIONS. SUNDAY FAIR, COLDER IN SOUTHEAST PORTION; FRESH WINDS TO NORTHWESTERLY WINDS.

January 20, 1942



T. A. MacDOUGALD  
—Photo by Coke.

## McDougald Is Named Manager of Grand

T. A. MacDougald will be the new manager of the Grand theater, Art Barry, Macon manager for Lucas and Jenkins said yesterday. He will replace Herman Hatton, who is now in the Marine Corps.

The new manager comes here from Statesville, N. C., where he was connected with a theater. He is not a newcomer to Macon, having served as assistant manager at the Grand at one time. He has been connected with picture shows in Georgia, Alabama and Florida.

—V—

August 19, 1943

## Special War Bond Show Set Tonight

Camp Wheeler and Cochran Field entertainers will join 17 members of the Camel Caravan tonight in presenting two hours of top stage entertainment—a mid-night special war bond show to further the sale of war bonds.

Last night members of the War Finance Committee reported that the show is a sell-out and bond purchases are still being made. The crowd will probably overflow into the second balcony of the Grand theater where the production is to be given, they said.

An open air concert by the Army Air Force band of Cochran Field will start the evening program. They will play in front of the Grand theater starting at 11 p.m.

### WAR COMMITTEE

The doors are to be opened at 11:30 p.m., and a broadcast of the program is to go on the air over station WMAZ at 12:05 and last half an hour.

Appreciation was expressed last night by members of the War Finance Committee for the voluntary services which have been contributed to make the show a success. All of the entertainment is being staged by volunteers, they said, both the Camel Caravan troupers and the enlisted men from Camp Wheeler and Cochran Field.

Employees of the Grand theater and stage helpers are also giving their work free to put the show on, Lamar Swift, manager of the Grand, disclosed. This was made possible through cooperation of the local union of the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators.

—V—



# THE MACON TELEGRAPH

PAID SATURDAY, COLDER IN NORTH AND WEST PORTIONS. SUNDAY PAID, COLDER IN SOUTHEAST PORTIONS; FRESH WINDS TO NORTHWESTERLY WINDS.

January 28, 1945

28—THE MACON TELEGRAPH AND NEWS Sunday Morning, January 28, 1945



AN OLD FAVORITE brought back by popular demand is Waterloo Bridge, starring Vivian Leigh and Robert Taylor shown here in a scene with Sir Aubrey Smith. The picture, which was made before Miss Leigh returned to England, and Taylor entered the U. S. Naval Air Corps will play the Grand theater Friday and Saturday.



FROM THE LAND OF MAKE-BELIEVE comes the story of Snow White and the Seven Dwarfs, which Walt Disney has transformed into a great Technicolor production. The full length feature will play the Rialto Theater, Friday and Saturday.



BUDDIES WITH DUDS A SINGLE THOUGHT—William Bendix and Dennis O'Keefe as a pair of footloose Marines find plenty of situations to take well in hand in the comedy Buddies with Duds, which will be featured at the Grand theater today and tomorrow, and at the East Macon Tuesday through Thursday.

**GRAND TODAY and MON.**  
SHOWS TODAY 1:30 4:30

**YOU'LL FIND THE MARINES ALMOST EVERYWHERE**

Best sales of  
any  
theater  
in Macon

**BENDIX  
WALKER  
O'KEEFE**

**ABROAD  
with TWO YANKS**  
JOHN LODGER

Latest News

**RIALTO TODAY thru TUES.**  
SHOWS TODAY 1-3-5

**GUN-ACTION PLUS!**  
The 'toughest'  
story of the old West!

**ALBERT DEKKER  
CLAIRE TREVOR**

**Woman  
OF THE  
TOWN**  
SULLIVAN

**RITZ TODAY and MON.**  
SHOWS TODAY 1-3-5

**THE MUSICAL  
LOVE STORY OF  
THE GIRL WHO  
INSPIRED AMERICA'S  
SONNETS**

**IRISH EYES  
ARE SMILING**  
MURTY WOOLLEY  
RICH HAYES

## At the L. & J. Theaters

**GRAND THEATER**  
Sunday-Monday: Abroad With Two Yanks—William Bendix, Dennis O'Keefe.  
Tuesday-Thursday: Can't Help Singing—Dorinda Durbin, Robert Paige (in Technicolor).  
Friday—Saturday: Waterloo Bridge—Robert Taylor, Vivian Leigh.  
**CAPITOL THEATER**  
Sunday—Tuesday: Mountain, Ellen Drew, Robert Lowery.  
Monday—Wednesday: Barbary Coast Gent—Wallace Berry, Bonnie Baver.  
Thursday-Saturday: And Now Tomorrow—Loretta Young, Alan Ladd.  
**RIALTO THEATER**  
Sunday-Tuesday: Woman of the Town—Albert Driller, Claire Trevor.  
Wednesday—Thursday: Make Your Own Bed—Jack Carson, Jane Bryan.  
Friday-Saturday: Snow White and the Seven Dwarfs (in Technicolor).

**RITZ THEATER**  
Sunday-Monday: Irish Eyes Are Smiling—Dick Haynes, Murty Woolley, Jane Hayes (in Technicolor).  
Tuesday—Empty Husbands—Dick Foyan.  
Wednesday—Thursday: Conspirators—Holly Lamm, Paul Henning.  
Friday—Max of the Whirlwind—Richard Dix.  
Saturday: Oh, Susanna—Gene Autry, also advertisement of Flying Cadets.

**EAST MACON THEATER**  
Sunday-Monday: Here Come The Wails—Bert Conroy, Betty Hutton, Sonny Tufts.  
Tuesday-Thursday: Abroad With Two Yanks—William Bendix, Dennis O'Keefe.  
Friday-Saturday: Can't Help Singing—Dorinda Durbin, Robert Paige (in Technicolor).

**Monologist, Author To Appear at GSCW**  
MILLEDGEVILLE, Jan. 27.—Helen Howe, monologist and author of The Whole Heart, will appear at the Russell auditorium of the Georgia State College for Women Friday night, Feb. 2.

Miss Howe's appearance will be one in the series presented by the Community Concert Association.

Miss Howe has appeared in programs at the White House and before British royalty in London. She is a native of Boston.

Miss Howe will be honored with a party given for her after her performance by the ladies of a group of dramatic societies, headed by Miss Mae McClellan, of Albany.

Miss Ladd, Corry and Miss Jackie Burton will be in charge of arrangements for the affair.

## UDC Officials Visit Albany

ALBANY, Jan. 27.—Mrs. Belmont Dennis, of Corvallis, state UDC president, Mrs. J. C. Lusk, of Thomaston, third vice president and vice director of the Children of the Confederacy, Mrs. Lawrence McCord, of Atlanta, past state president, and Mrs. Lucille Callaway of Albany, state recording secretary, were all present at the meeting of the Daughters of the Confederacy, which held here Thursday afternoon.

A special feature of the meeting was the presentation of the charter to the newly formed group of the Children of the Confederacy, with Mrs. Jones making the presentation. The charter group consists of Frances Doty, Mrs. William, Miss Fitzgerald, Annie Lauer, Tucker, Nelson, Thomas, Durbin, Eva Adams, John Adams, David Adams, Jella Brown, and Harney Brown.

**Fitzgerald Begins New Campaign To Destroy Rats**  
Fitzgerald, Jan. 27.—The city of Fitzgerald, headed by the Fitzgerald Women's club, has been at work this week distributing rat poison in an effort to check the epidemic of rat poisoning which several weeks ago became a serious threat in many parts of the city.

Members of the date board of health in Fitzgerald are at work in thinking the ground meat as well as the poison is a considerable problem from the Women's Club, headed by Mrs. J. E. Bailey, city clerk, reported for several days.

Mr. M. H. Stephens, president of the Women's club, is taking an active part in the project.

Five volunteer members of the street department and others will aid in getting the poison into the stores and buildings throughout the business section of the city.

"The present plan for the extermination of rats in Fitzgerald," said Mr. Bailey, "calls for a concerted effort throughout this week to place the poison in every section of the city and the same procedure will be continued during the next week in February and March."

"It is not golden, if you want to sell something, 'The Wave' is the way to go. They'll turn to gold."

## TODAY and MONDAY

SHOWS TODAY AT 1-3-5

THEY'RE SALT-WATER DUFFY! A ten-ton black-bustard of mischief... hilarity... rhythm... and romantic magic-dust!

**HERE COME THE WAVES**

**EMMY CROSBY  
BETTY HUTTON  
SONNY TUFTS**

LATEST NEWS

## EAST MACON

**CAPITOL TODAY ONLY**  
SHOWS TODAY 1:30 4:30

**ROUGH... RUGGED ACTION!**

**ROBERT LOWERY  
ELLEN DREW**

**DARK MOUNTAIN**

**MON.—TUES. and WED.**  
M.G.M.'s TERRIFIC WESTERN HIT!  
**WALLACE BEERY  
BARBARY COAST GENT**  
With Bonnie Barnes—John Carradine  
Also Color Cartoon and Latest News





# **APPENDIX B**

## HISTORIC PHOTOGRAPHS

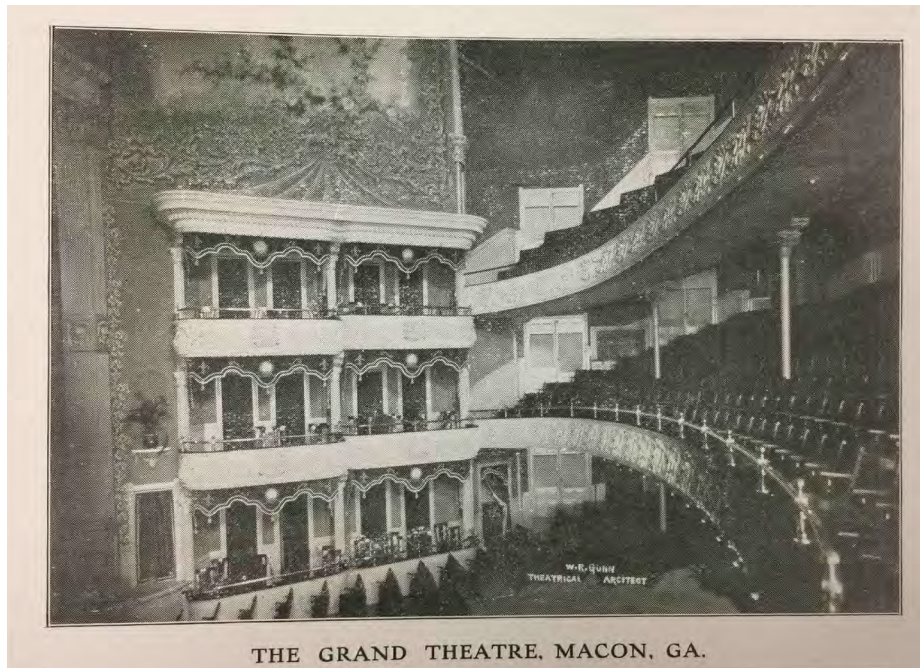


Circa 1910 Postcard of the Grand Opera House based on an early photograph.  
Courtesy of the Grand Opera House

Circa 1910 Postcard of the Grand Opera House featuring an early photograph.  
Courtesy of the Grand Opera House







Interior photograph of the Grand Opera House, circa 1906. Source: (Grady 1906) Courtesy of the Middle Georgia Archives, Washington Memorial Library

Interior photograph of the Grand Opera House, circa 1906. Source: (Grady 1906) Courtesy of the Middle Georgia Archives, Washington Memorial Library





Circa 1910 Photography of the Grand Opera House. Courtesy of the Middle Georgia Archives, Washington Memorial Library



1908 Photograph of the 600 Block of Mulberry Street. Courtesy of the Middle Georgia Archives, Washington Memorial Library



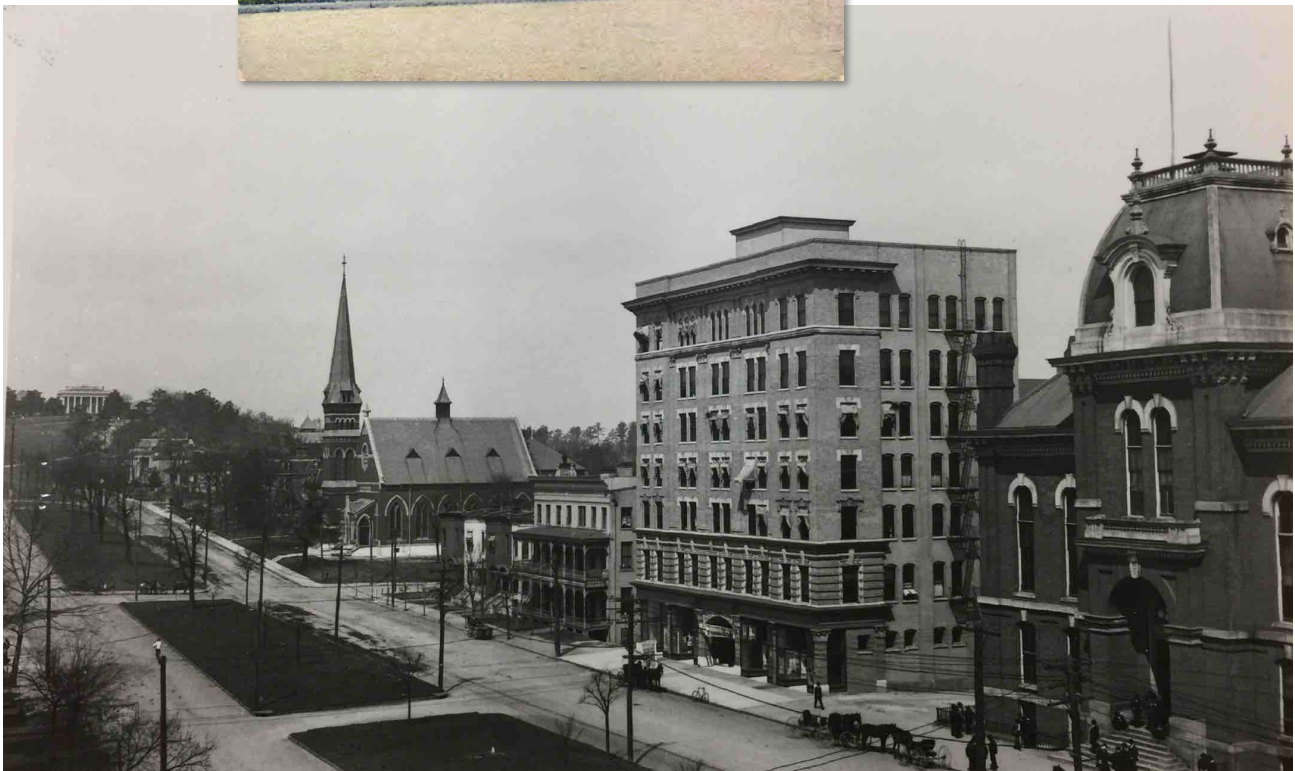


Circa 1910 Photography of the Grand Opera House. Courtesy of the Middle Georgia Archives, Washington Memorial Library



This postcard appears to be a colored version of the 1910 photograph from the previous page. Courtesy of the Middle Georgia Archives, Washington Memorial Library

Circa 1915 Photograph looking Northwest on Mulberry Street, Courtesy of the Middle Georgia Archives, Washington Memorial Library





Circa 1915 Postcard. Courtesy of the Grand Opera House



Circa 1920 Postcard. Courtesy of the Grand Opera House





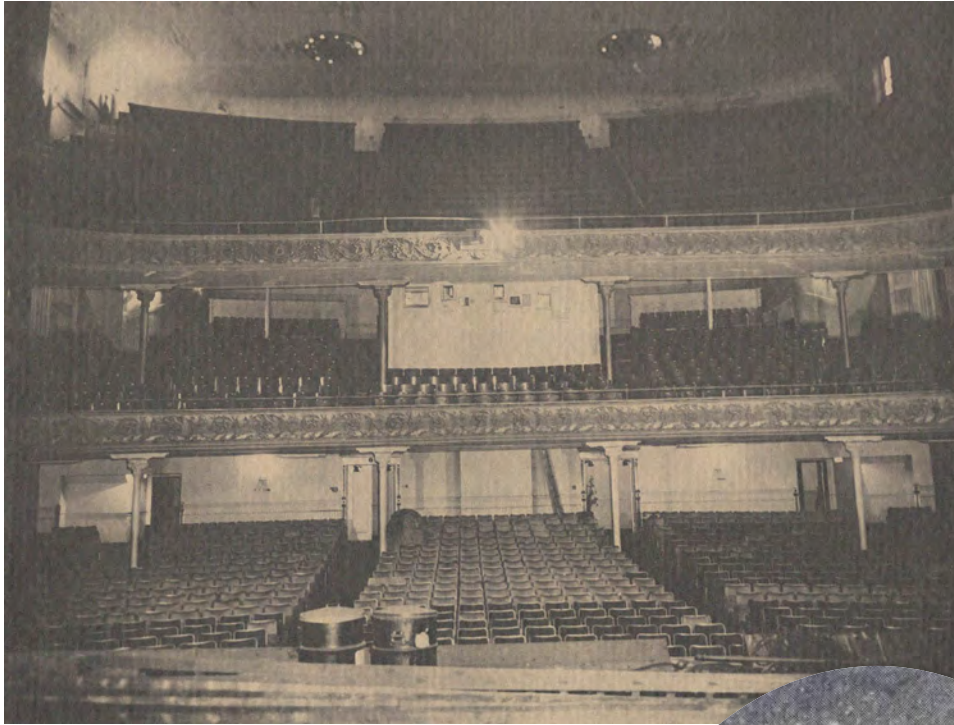


Circa 1920 Postcard. Courtesy of the Grand Opera House



1937 Photograph, Looking Southeast on Mulberry Street. Courtesy of the Grand Opera House





Circa 1970 Photograph of the Interior of the Theater. Courtesy of the Middle Georgia Archives, Washington Memorial Library

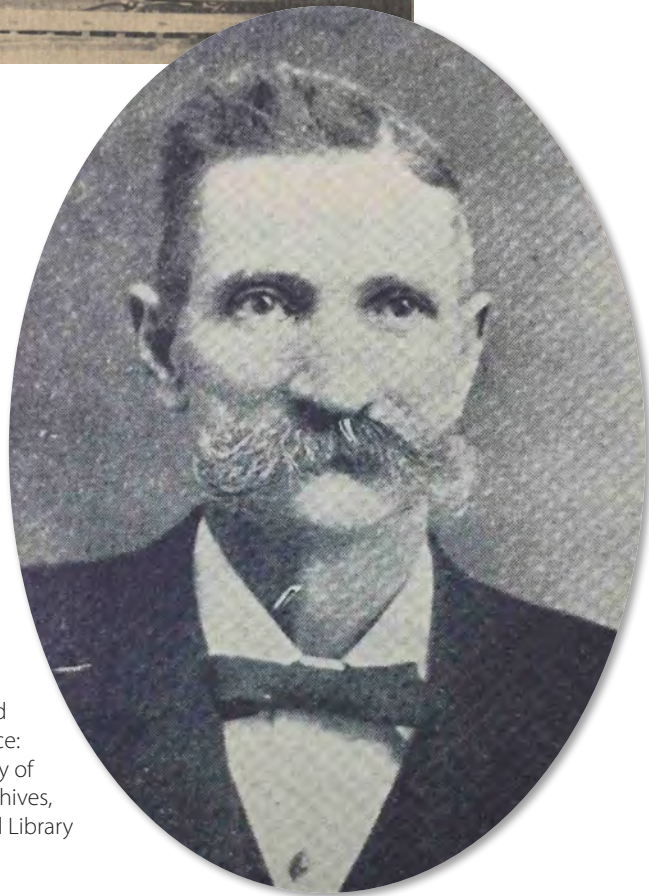


Image of W. R. Gunn, Theatrical Architect that designed the Grand Opera House. Source: (Grady 1906) Courtesy of the Middle Georgia Archives, Washington Memorial Library





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# APPENDIX C

## LARGE FORMAT PHOTOGRAPHY

Grand Opera House  
651 Mulberry Street, Macon, Bibb County, Georgia  
**Date: Spring 2018**  
Photographer: David Diener, New South Associates, Inc.



Façade, Looking Northeast across Mulberry Street





Northwest Wall of the Theater Section of the Building, Showing Fire Escapes (non-historic) and Exterior Doors, Looking Southeast. The top two double doors accessed the second balcony.



Oblique View, Looking East





Lobby and Interior Stairway Used to Access  
the First Balcony, Looking Southeast



View from the Stage, Showing All Three Seating Levels, Looking Southwest





View of the Doorway and Upper Stairs Used to Access the Second Balcony on the East Side of the Building, Looking West



Top Level of the Second Balcony, Showing  
Balustrades of Staircases on the Right and the  
Wall Behind the Seating Area to the Left.





View of the Stage, From the Top of the  
Second Balcony, Looking North



View Across the Second Balcony, Looking Northwest





View Showing the Profile of the Wooden Seating Benches in the Second Balcony and the Chaotic Stair Configuration, Looking West



View Showing the Steep Slope of the Second Balcony, Looking Southwest





View of the Second Balcony from an Upper Proscenium Box,  
Production Booth (non-historic) at Center, Looking Southwest





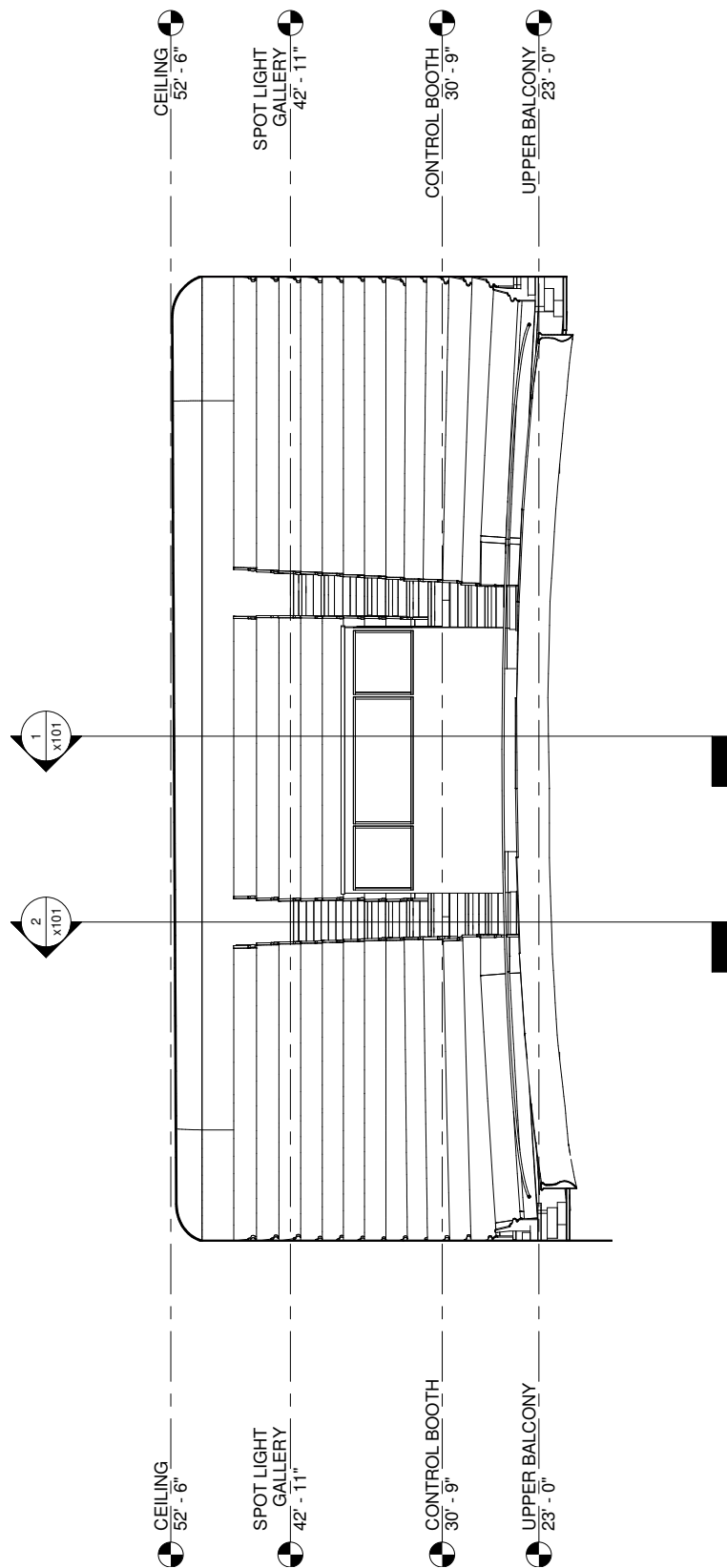
# APPENDIX D

## ARCHITECTURAL RENDERINGS

Second Balcony 3-D Image

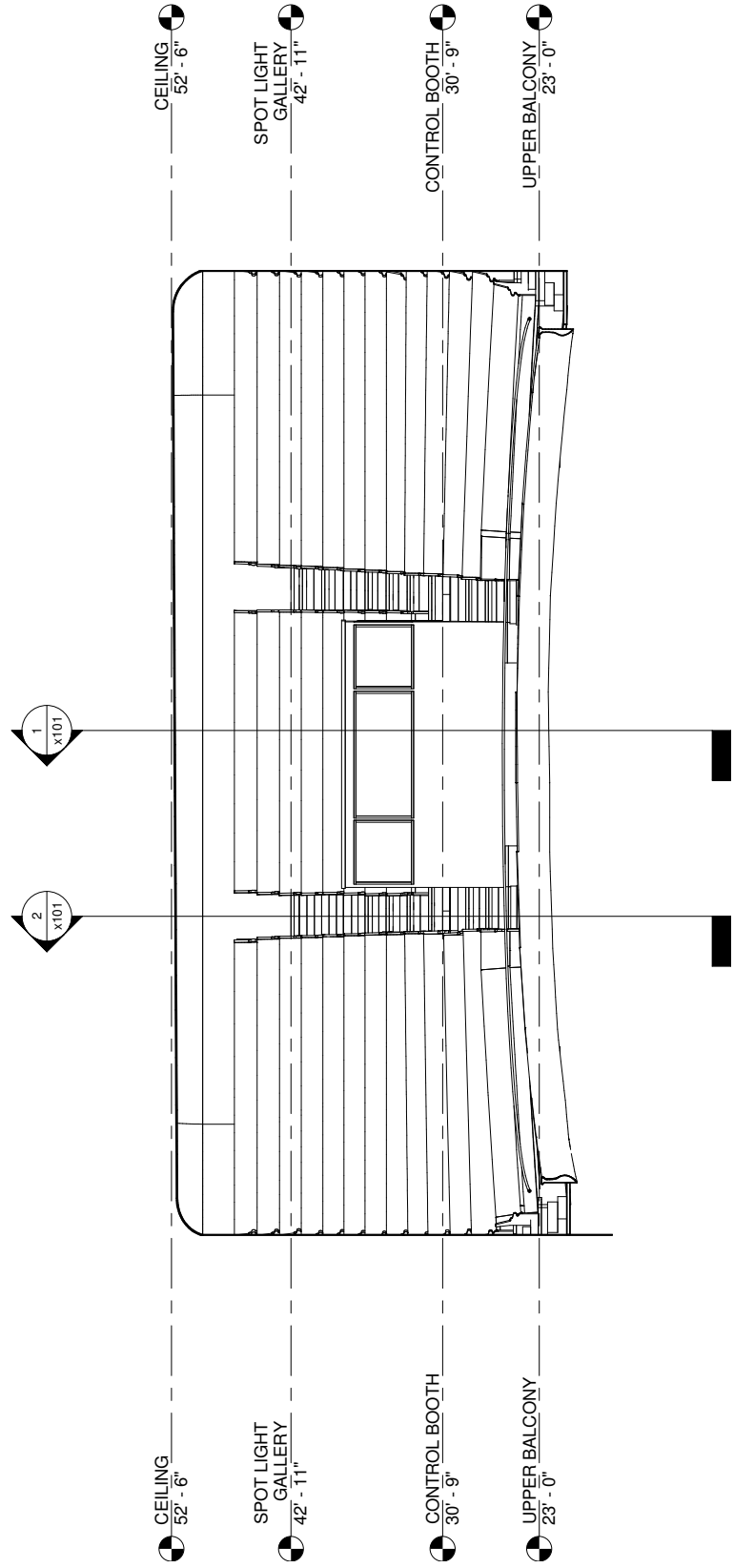




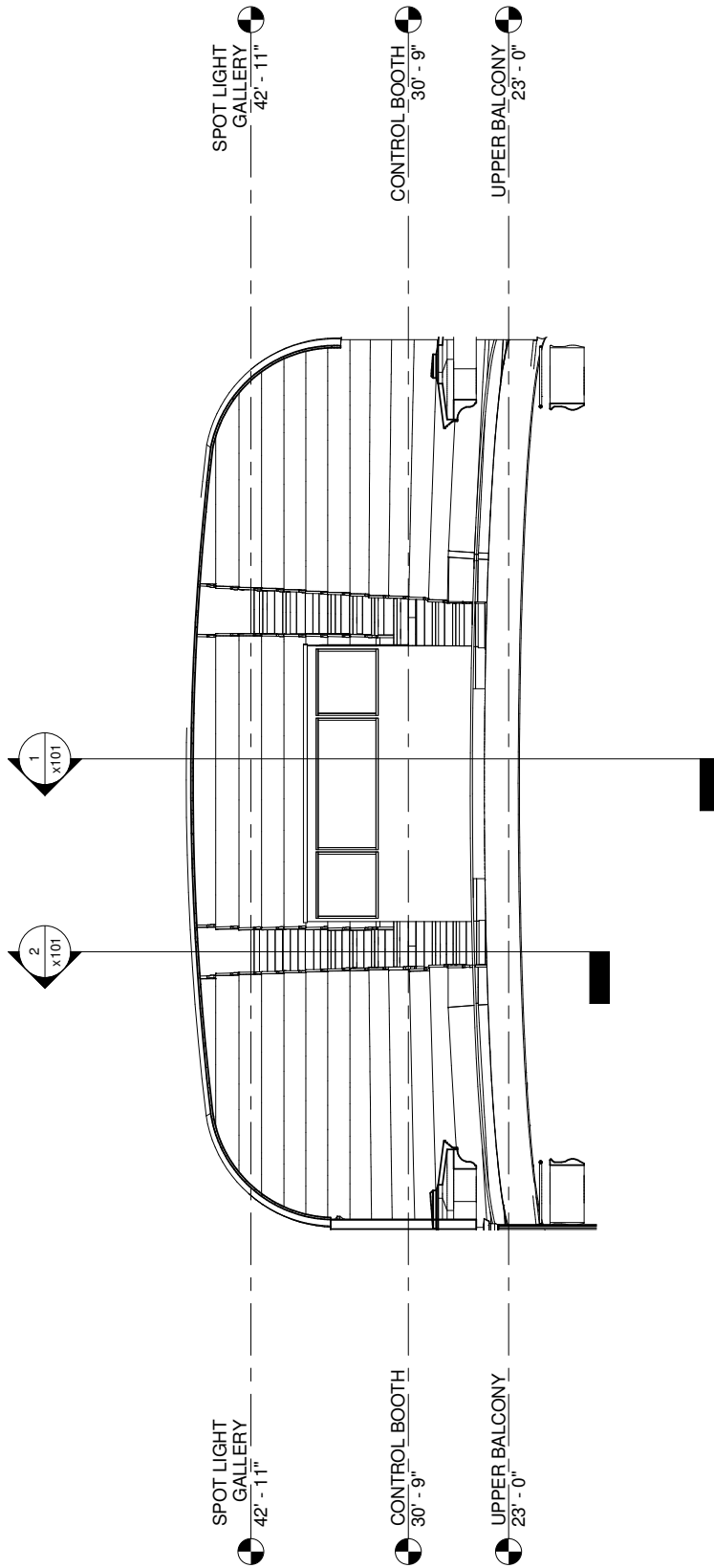


Combined Elevation

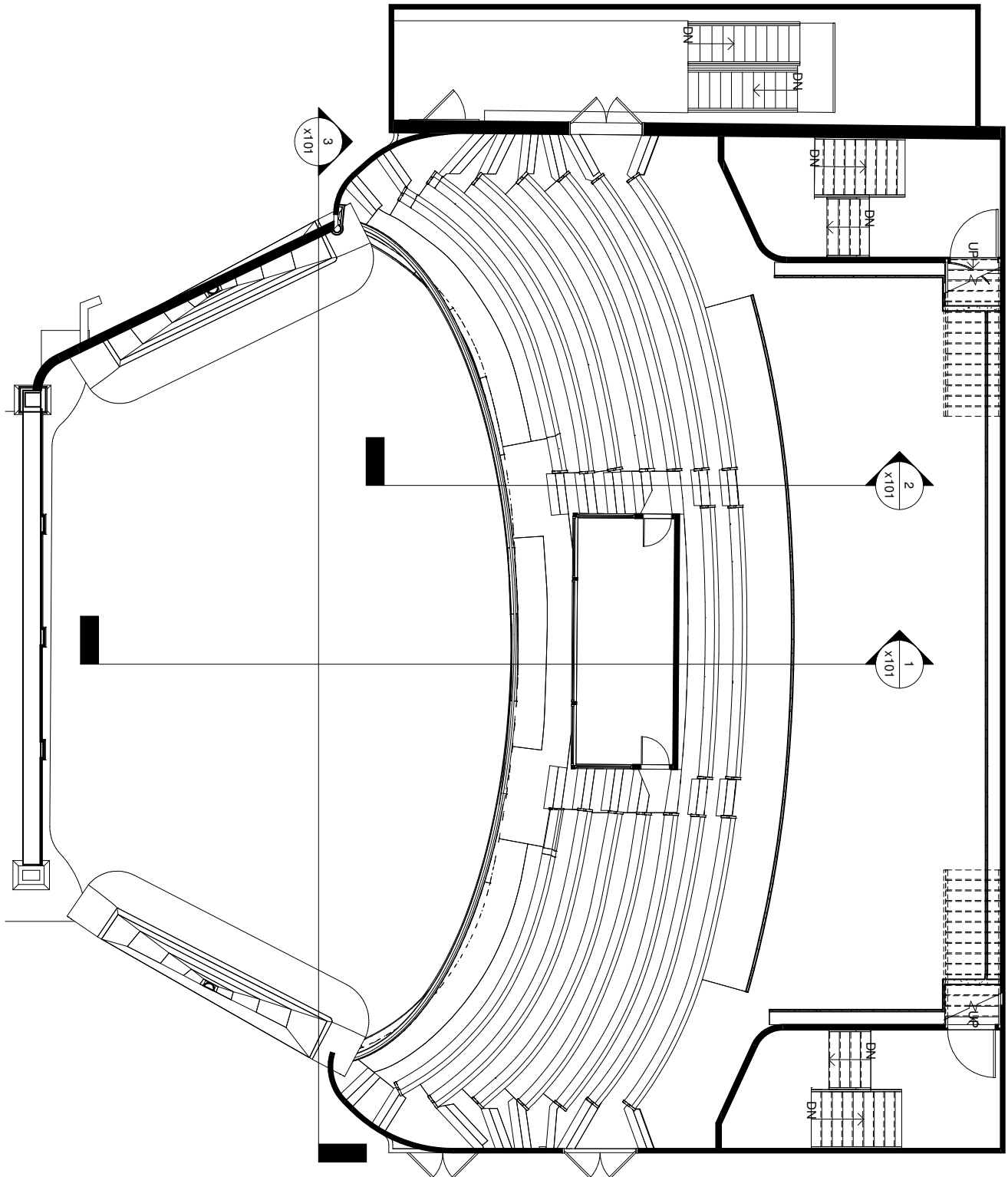
# Elevation 1





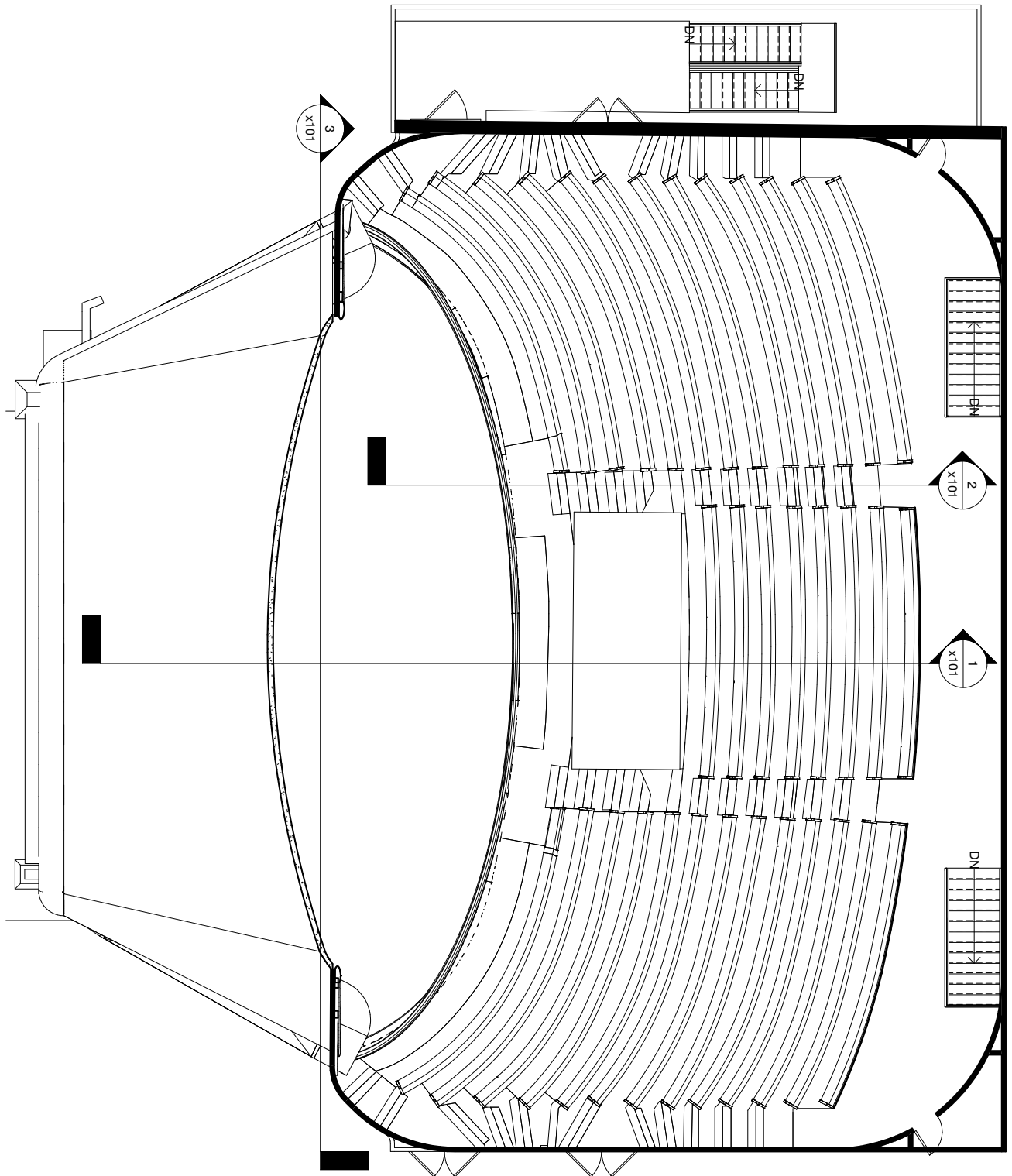


Elevation 2



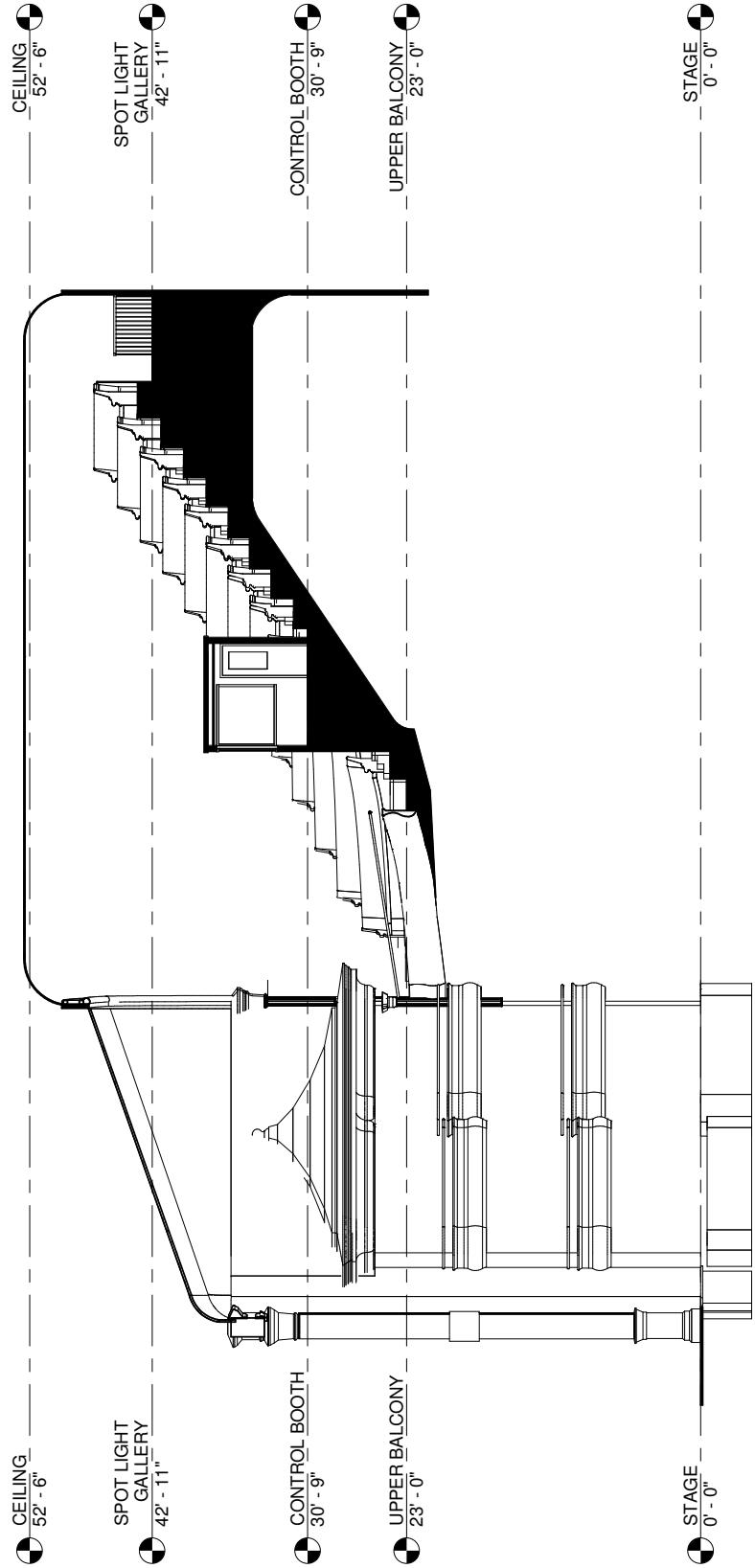
Plan, Control Booth



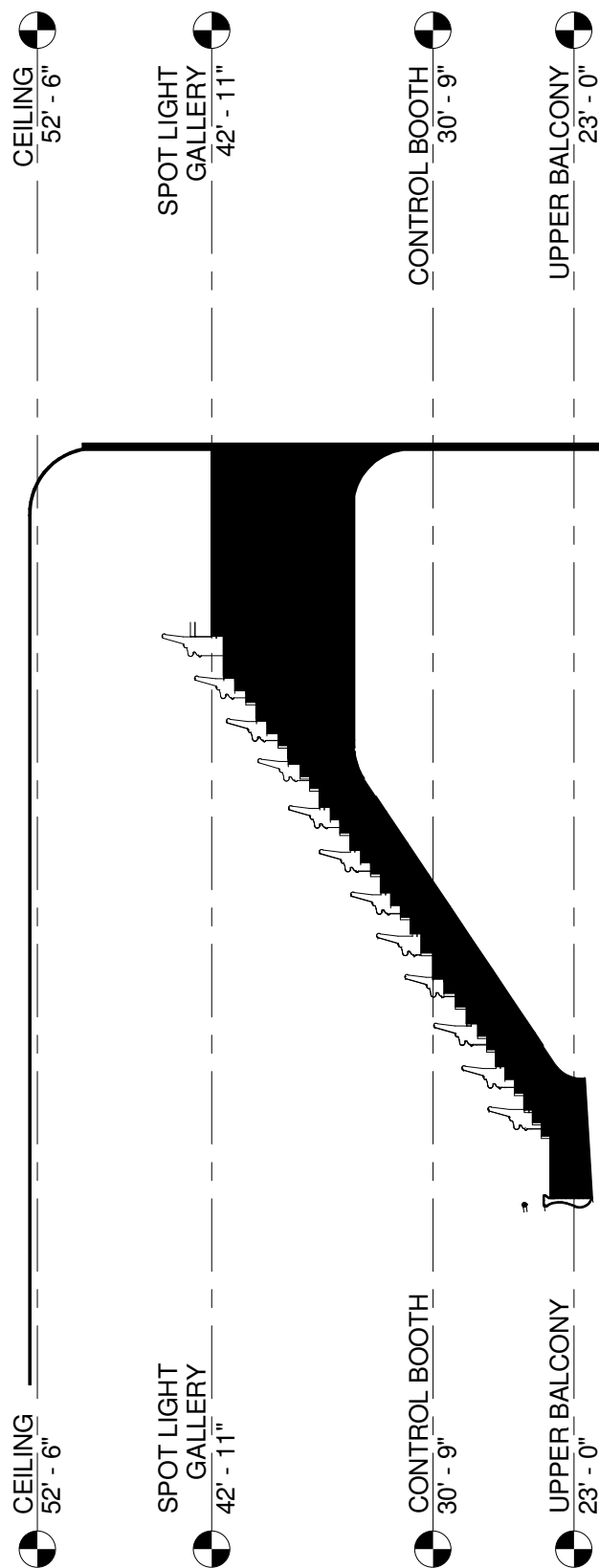


Upper Balcony Plan

## Section- Mid







Section- Stair





# APPENDIX E

## CURRENT CONDITIONS PHOTOGRAPHS



View of All Three Tiers of Seating at the Grand Opera House from Center Stage.



View of the First and Second Balconies from One of the Top Proscenium Boxes.





The Lower Set of Stairs from the First Balcony to the Second Balcony.



The Upper Stairs from the First Balcony to the Second Balcony.



The Balustrade at the Top of the Stairs to the Second Balcony.



View of the Stage from the Top left of the Second Balcony





View of the Stage from the Center of the Second Balcony



View Across the Second Balcony from the Front Rail on the Right (South) Side



View Across the Second Balcony from Left (North) Side



View of the Right (South) Side Stairs

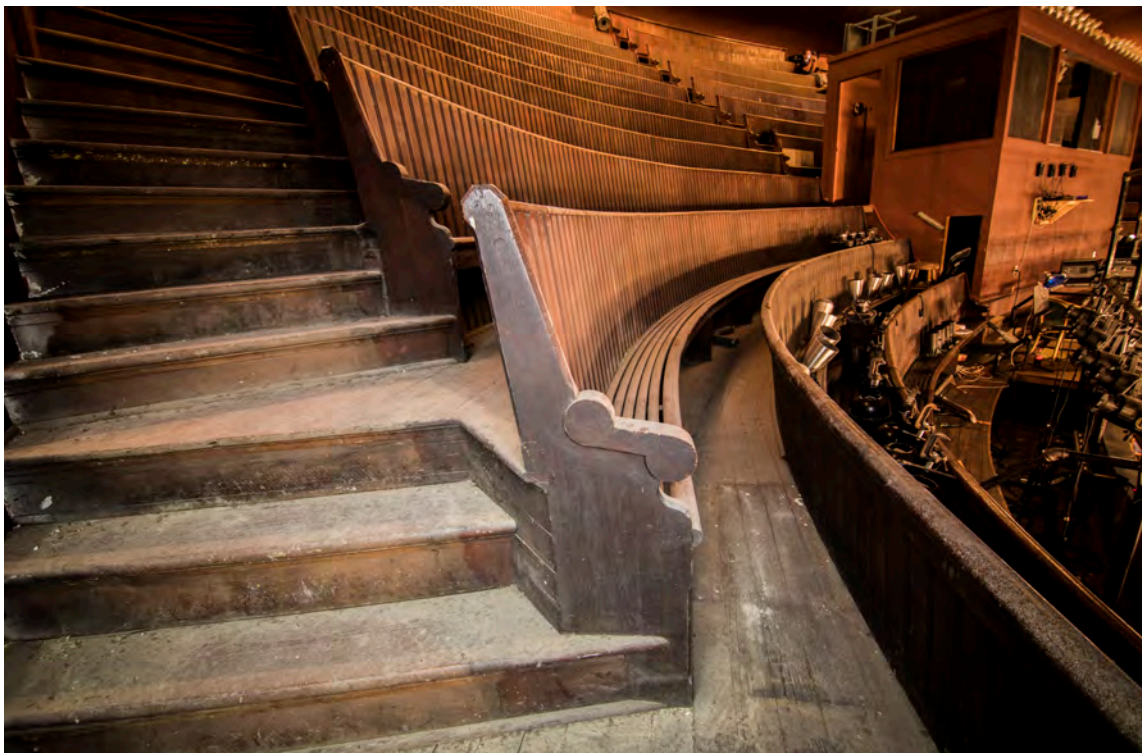




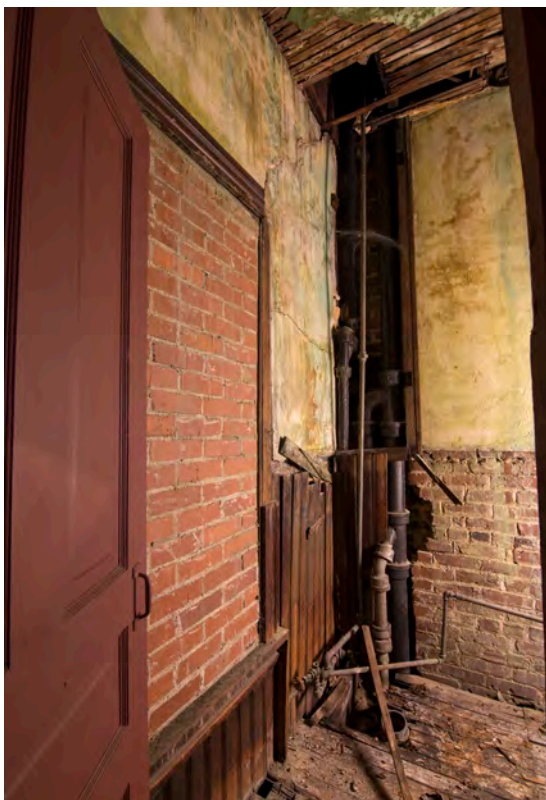
View of the Left (North) Side Stairs



View Across the Second Balcony from Right (South) Side



Detail of a Bench Profile



View of One of the Former Restrooms  
at the Top of the Second Balcony