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Song Slides in the American Picture Palace

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Projected slides played a central role in motion-picture exhibition of the 1920s and '30s. They were creatively employed for a variety of purposes. As a practical tool, they advertised upcoming features and conveyed important information. At other times, slides contributed to the escapist fantasy that characterized picture-palace entertainment. Architect John Eberson, for example, used a Brenograph machine to project clouds onto the ceilings of his "atmospheric" theaters, which replicated exotic outdoor courtyards. (Eberson's effect was completed with plaster masonry, real trees, fountains, and stuffed birds.)¹ The Brenograph also could project frames and scenery from large-format slides.² The type of slide that was by far most important to picture-palace exhibition, however, was the song slide.

Song slides usually were used by the theater organist, although occasionally other performers would incorporate them into a special act.³ During the 1920s and '30s, the organist was allotted a portion of the program known as the "organ solo." The organ solo was not necessarily a solo at all, for it often incorporated additional performers or audience participation. It was usually about ten minutes long and took place soon after the overture, but picture-show programming was quite flexible, and neither the length nor the position of the organ solo were rigidly determined. Programming depended somewhat on the strengths of the organist, but was primarily determined by the character of the theater.⁴

The theater organ developed with the picture palace. The organ first found a place in the theater because it offered the wide range of tone colors found in an orchestra. The organist, however, had an important advantage over the orchestra, for he could easily improvise film accompaniments.⁵ He also was cheaper. The first organs were in the style of church instruments, but a unique theater organ quickly evolved to suit the needs of picture-palace exhibitors.⁶ A British organ builder, Robert Hope-Jones, was responsible for most of the innovations behind the theater organ. He died soon after the first picture palaces were built, but his name was linked with the famous Wurlitzer "unit orchestra" organs for many years. A theater organ was defined by a number of characteristics. Some of these were technical, such as electric action, double touch key operation, unification of ranks, high wind pressure, and the iconic horseshoe console. Some concerned the sound of the instrument, such as the presence of a tremulant on every rank, the prominence of the tibia voice instead of the diapa-

son, and the incorporation of a complete range of percussion instruments and sound effects.⁷ By the 1920s, many theater organs could be operated from several consoles at the same time,⁸ and the primary console was usually situated on a lift so that it could rise up out of the pit for the organ solo.⁹

As the theater organ became an integral part of the picture-palace experience, exhibitors sought new ways in which to turn their investment into a box-office draw. The organ solo soon emerged as a regular picture-palace feature. There is not much information about organ programming before the trade press began to review organ solos in the mid-1920s, but the evidence indicates that the earliest organ solos were of a strictly classical nature. Later community singing became popular, while many organists presented popular songs without inviting participation. Organists were free to draw from both art and popular repertoires, which they often combined in a single solo.¹⁰ Organists also introduced creative additions to the organ solo, such as soloists (often hidden from view), films, costumes, decorations, fanciful lighting schemes,¹¹ and even miniature stage presentations.¹²

Almost all organists projected slides, no matter what repertoire they presented. Organists used two types of slides (apart from effect slides): lyric slides and communication slides. In the early years of the organ solo, slides were the only means by which an organist could communicate with his audience. Public address systems were not installed until 1927, at which point organists began to speak directly to their patrons.¹³ Before the public address system, however, an organist required slides to tell a story, deliver a joke, or give singing directions. The text on these slides usually was set to a well-known tune, which the organist would play. The audience would read the text in time to the music. There is some indication that patrons might hum the melody, but it appears that they never sang the words.¹⁴

Unfortunately, few of these communication slides have survived. They often were created using cheap materials, and were probably discarded after use. However, the text from some of these slides has been preserved in the trade press. In 1927, for example, Albert F. Brown reproduced the text of the communication slides for his organ solo at the Granada and Marbro theaters in Chicago:

TITLE—THE MARRIAGE RIDDLE (Burlesque). (Play Mendelssohn's "Wedding March"). Opening (the following to melody, "Marching Through Georgia):

*Folks, I've got a problem that I wish you'd solve for me,
For a year I've been keeping steady company,
But I don't know just how happy I am going to be,
If I go out and get married—*

*Oh gee—you see, I need your good advice,
Do you believe that married life is nice?
Please don't make a joke of this, but answer truthfully,
Do you think that I should get married?*

*Looks like you are all afraid to tell me anything,
But I heard when folks are happy that they always sing,
So I'll flash a song and if I hear your voices ring
I'll know that I should get married—*

*Before I start I warn you once again
This song is for the happy married men
So if you've not lived your married life successfully
Don't sing the words of this chorus.*

(Insert chorus of popular song.)

*I thought all the happy married men would sing right out
But there's no such animal I've learned without a doubt,
If there's any HAPPY married WOMEN let them shout
Loud as they can in this chorus.*

(Insert Chorus—"Always.")

*That proves there's few happy married women—don't forget
But I haven't hear from all you single people yet
Those of you who wouldn't dare get married on a bet
All join in on this chorus—*

(Insert chorus of popular song.)

*Now let's hear from both the married WOMEN and the
MEN
And the ones that wish that they were single once again
and the SINGLE ones that wish that they were soon to wed
All join in this chorus—*

(Insert chorus—"Russian Lullaby.)

(The following to melody "Here Comes the Bride.")

*By all advice, marriage is nice,
If first you don't succeed, just try it over twice—
Love dreams come true, I'll prove to you
Don't say I'm wrong till you hear this sweet song—*

TITLE SLIDE—BABY FEET GO PITTER PATTER¹⁵

Projecting the Lyrics

When an organist wanted to project lyrics, he could choose to do so either by slide or by film. Slide was by far the most popular method. An organist could purchase slides from a dealer, rent them from an exchange, accept a free set from a publisher, or create slides specifically for his solo. Some of the larger theaters created sets of slides for their organists on demand, but this was prohibitively expensive for most houses.¹⁶ The appearance of slides varied enormously. The finest commercial sets included illustrations on every slide. Illustrators adorned comical songs with cartoon-style drawings and provided realistic figures and landscapes for sentimental songs. Most slides, however, contained only clear text on a black background. Organists often created their own slides by typing on a sheet of clear plastic (Fig. 1). Song lyrics on the slides were hyphenated to indicate a note change, so as to aid the participants in the absence of musical notes. A musical staff with notes appeared very occasionally, and then largely for visual effect. Sometimes an organist would abandon slides altogether. This was often done as a memory test for the participants, in which case the temporary absence of slides provided variety in the organ solo.¹⁷

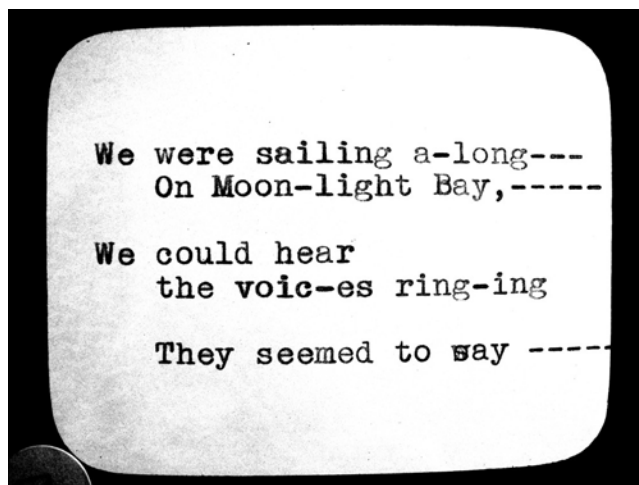


Fig. 1. With a typewriter and a sheet of plastic, any organist could create song slides on demand. Courtesy Fox Theatre Archives, Atlanta.

In 1928, a *Variety* columnist aptly described the attraction of picture theaters for music publishers: "The picture house with its vast audience over and over each day soon came under the eagle eye of the music men as a song-plugging outlet."¹⁸ During the 1920s, all of the major publishing firms maintained "special service" departments which developed and circulated organ solo materials. These departments then produced sets of song slides that contained lyrics for their latest numbers. Slide sets were often booked by theater chains and then rotated among the houses along with films

and stage shows.¹⁹ Publishers usually offered these slides to organists at no charge in return for the publicity.²⁰ The organists were expected to return the expensive slides so that they could be reused, although the presence of these slides in theater collections confirms the publishers' complaint that they were often kept.²¹

Publishers such as M. Witmark & Sons,²² De Sylva, Brown & Henderson,²³ and Remick²⁴ described their slide offerings with full-column advertisements in the *Exhibitors Herald-World*. Most of the slide sets mentioned in these advertisements contained only single songs, the verses and choruses of which were distributed across a handful of slides, but some included a narrative as well. In some cases, a narrative connected several song texts. On average, these sets contained 32 slides. In 1926, however, organist Henry Murtagh used a set of 50 songs slides released by Leo Feist, Inc. The set exploited five different Feist songs, and was the work of L. Wolfe Gilbert, a "special material expert" at Feist.²⁵ Publishers also released slide sets that combined new and old material. In these medleys, choruses from old favorites that had no commercial value would introduce a new song that the company wanted to sell.²⁶ Finally, a publisher would sometimes alter the lyrics to one of his own songs in order to suit an organ presentation. In 1926, Feist released a set of slides for the song "Too Many Parties, Too Many Pals," which incorporated an address supposedly given by a judge from his bench (the subject of the song, a fallen woman, was to be sentenced for her crimes). To heighten the impact of the address, Feist put the final chorus in the past tense.²⁷

Organists typically felt free to alter commercial slides for their own use. The organist might interpolate his audience's favorite songs, or replace worn-out numbers with up-to-date hits. Organists also broke up commercial medleys so as to use the songs individually, and they often added singing instructions to the slides or changed existing instructions (Fig. 2).²⁸ Some organists reused old slides in other ways (Fig. 3), or removed texts for reasons that are difficult to decipher (Fig. 4).

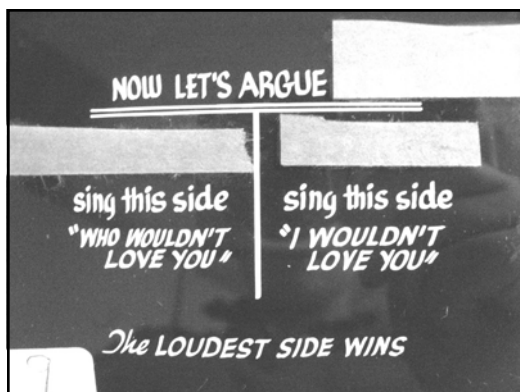


Fig. 2. In this slide, the organist has removed the text "Upstairs" and "Downstairs." Presumably, he provided singing directions via some other medium. He has also stricken the text "It Out" from the header, although it is not clear why. Fox Theatre Archives, Atlanta.

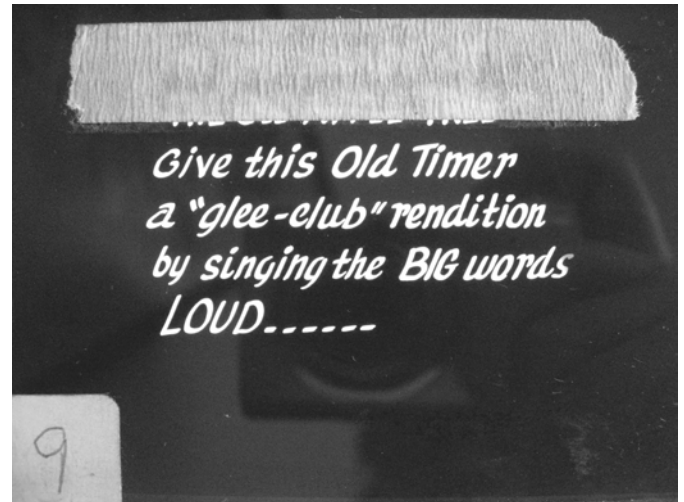


Fig. 3. In this slide, the organist has removed the title of the song, "In the Shade of the Old Apple Tree." He might have used this slide to preface the singing of another old favorite. Fox Theatre Archives, Atlanta.



Fig. 4. The organist has removed the text "First on the Hit Parade some months ago—Now you never hear it much—." Perhaps he had been playing the song frequently and the comment was inappropriate for his audience. Fox Theatre Archives, Atlanta.

Organists also developed their own specialties, often in collaboration with a publisher or slide producer. In 1927, organist Ted Meyn of the Pantages theater in Kansas City, Missouri, devised a clever setting for the recent hit "What's the Use of Crying." Meyn began his solo by playing a verse and chorus of the tune, with lyrics projected on the screen. Then, during the second verse, a plant in the audience began to sing "out of key, loud, mournful and very sour." After a second interruption, Meyn asked the man to please remain quiet. The plant begged Meyn to teach him how to sing, and the

organist obliged with a series of slides containing solfège [a music education method used to teach pitch and sight singing]. After leading the plant through his vocal exercises, Meyn invited him to sing a chorus of “What’s the Use of Crying” for the crowd. In his column for *Exhibitors Herald*, Meyn informed his readers that the slides for his presentation were now available from the publisher of the song at no cost.²⁹

In 1930, *Variety* announced that publishers had lost interest in plugging their songs via song slide, since the expense was “estimated to run into the thousands” and the effect had been dampened by sound films.³⁰ At the same time, the national exhibitor-producers were taking control of organ solo development. By the early 1930s, all of the major chains had established centralized organ departments. At Paramount, Mr. Boris Morros was in charge of the creation and distribution of organ solos for all Paramount organists. “Cooperating with the publishers in plugging their songs,” however, remained an important part of Morros’s job.³¹ At RKO, Dan Parker was in charge of organ solos. Parker published a complete description of his duties in the *Herald* in 1932, in which he emphasized the collaborative nature of organ-solo production, the central role of music publishers, the tight schedule on which organists worked, and the freedom with which organists tailored the solos to their audiences:

My particular service is to organists—musical *showmen* catering to varied types of audiences, each using his or her own style. Yet they must be serviced. The details are therefore intricate.

My writer and myself discuss an idea for an organ presentation. (An “organ solo” does not mean enough.) The idea must appeal to audiences everywhere. The topic must be appreciated by all of our varied audiences. Then again, it must be flexible for different types of work. Religion, prohibition or other controversial subjects cannot enter into any organ presentation, for we endeavor to serve *all*. Music, a very important item is next. Songs, which the publishers are exploiting and which are appropriate, are selected. The writer now has his foundation.

When he returns with the finished product, a few minor changes are probably made, then it is ready for the okay. The presentation is then discussed with the general music director. By him it is either rejected or accepted. If accepted, the work goes on.

While music for the parodies is being obtained, the lantern slide manufacturer and his artist are called in. The writer, the manufacturer, his artist and myself take infinite care in the next step. Each slide is gone over, cartoons are thought of and drawn. When the slide man has the proper information, he is off. In a day or so, I received hand-painted cards. This gives me an idea of just what the slide will look like. These are okayed and the slides are delivered.

Sufficient sets of slide, music and cue-sheets are made ready for the theatres. Now for the routing. Popular music is soon

forgotten, therefore the presentations must be played very soon. Few presentations can be used after six or seven weeks. This being the case, the theatres are grouped for such a purpose, bearing in mind that the geographical location of each is of vital importance.

In most cases, these presentations have but a few hours to reach the theatre next on the route. However, strange as it may seem, they do. Music and cue-sheets reach each organist long before the slides. This gives each enough time to adapt the presentation to his own work. When one of the organists (in my case, RKO organists) receives the slides, he knows exactly what to expect.

But the work is not as yet completed. Although a new presentation is being prepared, my department manages to keep two or three weeks in advance of the playing date.

RKO organists are allowed absolute freedom. The presentations may be used as a whole or only in part. Popular choruses are always left to the individual organist showman’s discretion. Surely, he or she knows what his or her audience will sing. One presentation is supplied to each organist per week. Where there is a split-week policy, the organist is expected to supply his or her own presentation for one-half week. This, together with the fact that the organists may use only part of a regular presentation, tends to keep the minds of each in working order in case of any “break” in the service.³²

Presenting the Sing

Organists who led community singing had many options available when they designed their organ solos. In most cases, the organist did not put much effort into presentation. Instead, he would provide a generic title for the solo—something like “Let’s Sing,”³³ “Let’s Sing and Be Happy,”³⁴ or “It’s Time to Sing”³⁵—and then lead his patrons in a string of unrelated tunes. Other times, the organist would use a simple theme to tie the songs together. Sometimes, however, an organist would provide a complete narrative for his community sing. He might tell a story,³⁶ take his patrons on a virtual trip around the world,³⁷ or direct his audience to accomplish some imagined task through song.³⁸

Whatever theme or narrative an organist provided, he always had additional strategies available which could be interpolated into any sing. The most widespread was to divide the audience into competitive units (Fig. 5). Common divisions were men against women,³⁹ single patrons against those who were married,⁴⁰ and balcony seating against orchestra. Some organists became quite creative with their competitive sings. New York organist Leo Weber, for example, pitted “fatties” against “slenders.”⁴¹ The practice of competitive singing—which was directed by annotations on the slides—helped to build enthusiasm in every theater, and usually added to the humor as well. Dividing the audience into singing groups, however, did not necessarily imply competition. Division could also cast audience members in different roles to



Fig. 5. This instructional slide could be used to preface any song that divided the audience. Fox Theatre Archives, Atlanta.

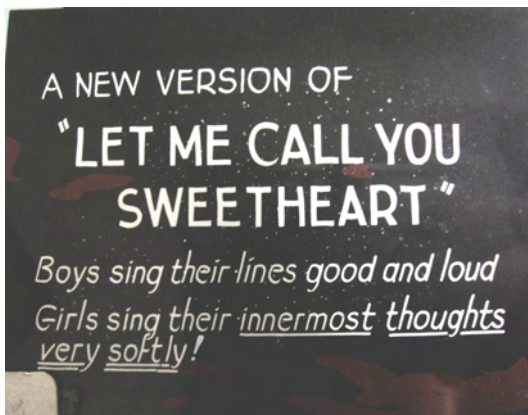


Fig. 6. In this special version of “Let Me Call You Sweetheart,” the boys sang the original lyrics while the girls interpolated new, up-to-date lines. The loudness of the boys’ lyrics was indicated by the capital letters. Later, the boys and girls switched roles. Fox Theatre Archives, Atlanta.

achieve a theatrical effect (Fig. 6), or it could produce four-part harmony.⁴²

The organist also had other methods for enlivening the sing. These usually made participation more difficult, and therefore more amusing. Sometimes, an organist would quit playing until the audience could no longer keep together.⁴³ (This practice was particularly abhorred by critics of community singing, who saw silence as the ultimate offence to the dignified organ.) The organist might also provide a subversive accompaniment to challenge his patrons’ musical ability. One such approach was to change keys every few measures (Fig. 7). And sometimes the challenge lay in simply reading the slides (Fig. 8).

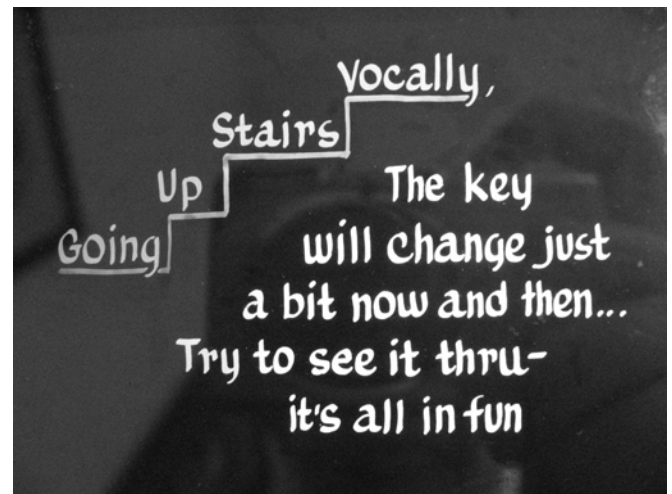


Fig. 7. This slide warned the audience that the organist was going to repeatedly change keys during the song. Fox Theatre Archives, Atlanta.

Community singing in the picture palace was usually a light-hearted affair. It was often side-splittingly comical, and community singing was known to provoke hilarity amongst the patrons, even to the point of disrupting the picture-palace program.⁴⁴ The comedy was sometimes introduced in the song lyrics themselves. This could happen when the organist programmed a comic song such as “Down By the Winegar Woiks,” a 1925 community singing number which was wildly popular in theaters across the country.⁴⁵ More often, however, comedy lyrics were found in parody versions of popular hits (Fig. 9), lispng choruses (Fig. 10), and tongue twisters set to familiar melodies (Fig. 11).

Above all, the comedy lay in the presentation of the sing. The organist might tell a funny story,⁴⁶ make jokes, or build the entire session up to a climactic punch line.⁴⁷ He also might give the patrons comical directions, such as to sing different words based on their lot in life (Fig. 12), to sing two different songs at the same time,⁴⁸ to whistle (Fig. 13),

to hum (Fig. 14), or to clap (Fig. 15).⁴⁹ The organist could also interrupt the singing to comical effect,⁵⁰ or plant an accomplice in the audience to cause trouble.⁵¹ Despite all of this, there was still room in some houses for sentiment and loftier musical expression in the community sing. These presentations used most of the same songs, but left out the comedy arrangements and gags. In every case, an organist had to gauge his patrons and then provide the style of entertainment which they enjoyed.

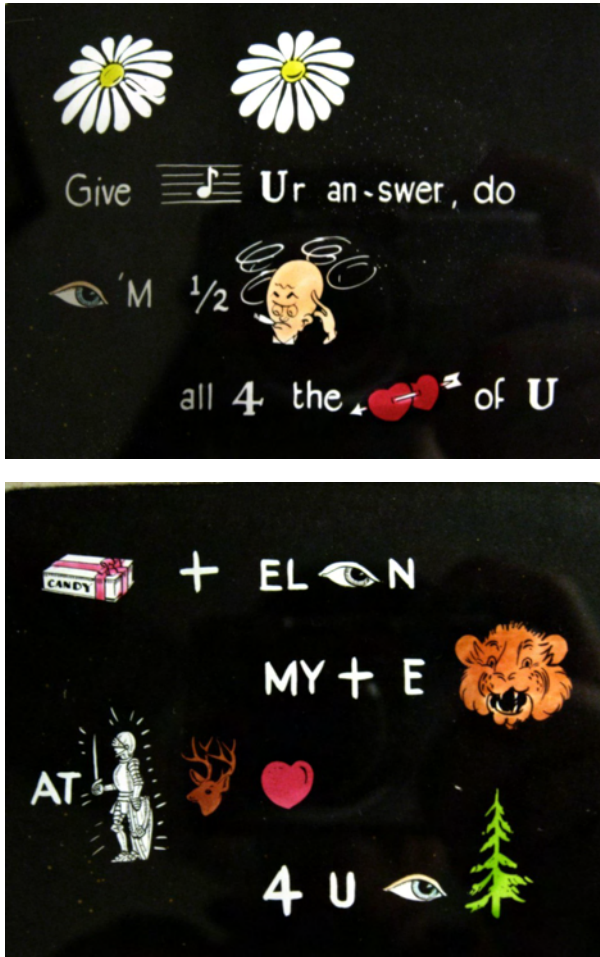


Fig. 8. These graphic puzzle slides were popular. The first one contains the opening lyrics of the 1892 song “Daisy Bell.” The second is a bit more difficult to decipher. It contains the text to the 1903 barbershop classic “Sweet Adeline.” Fox Theatre Archives, Atlanta.

Notes and References

1. David Naylor, *American Picture Palaces* (New York: Van Nostrand Reinhold Company, 1981), 68-9.
2. Lila King, *Framing the Cinema* (Atlanta: Preservation Maintenance Press, 2000), 9-10.
3. W. S. Russell, “‘Orchestral Vogue’ Proves Big Bet,” *Exhibitors Herald-World*, September 21, 1929, 58.

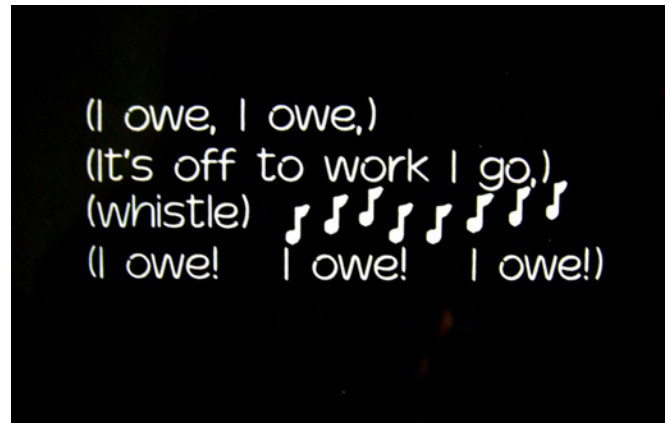


Fig. 9. A parody of the 1937 song “Heigh-Ho.” Fox Theatre Archives, Atlanta.



Fig. 10. A lispng version of the 1925 hit “Cecilia.” Fox Theatre Archives, Atlanta.

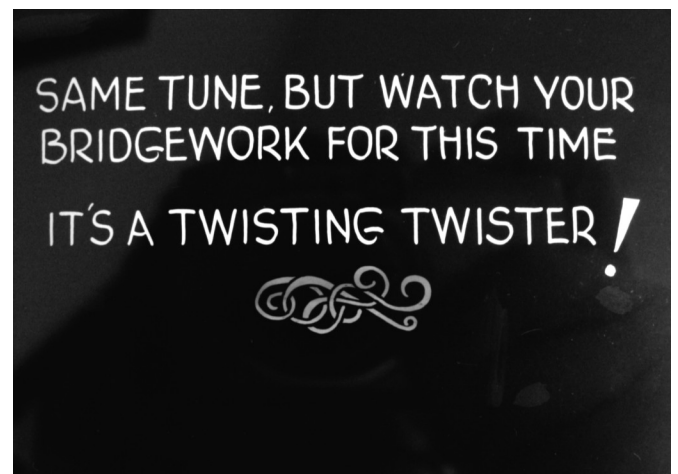


Fig. 11. Tongue twisters supplemented the standard community-singing repertoire. They were enormously popular and always had a humorous effect. Fox Theatre Archives, Atlanta.

4. Organists in “class” houses were more likely to program art music or incorporate a solo singer. For more on this, see Chapter 6.
5. George Tootell, “The Cinema Aspect,” in *The Complete Organ Recitalist*, edited by Herbert Westerby (London: J. A. Godfrey & Sons, Ltd., 1927), 326-28.
6. Reginald Whitworth, *The Cinema and Theatre Organ* (London: Musical Opinion, 1932), 104-5.
7. Whitworth, 1-4.
8. “Double Console Organ Music Featured at Decatur Theatre,” *Exhibitors Herald*, May 3, 1924, 98.
9. “Installs Hydraulic Lift for the Organ,” *Exhibitors Herald*, March 1, 1924, XXIX.
10. For an example, see: “Organ Solos: Cornelius Maffie,” *Exhibitors Herald*, April 30, 1927, 49.
11. Clark Fiers, “Light Values in Organ Solos,” *Exhibitors Herald*, September 3, 1927, 17.
12. Albert F. Brown, organist at the Granada and Marbro theaters in Chicago, developed the presentation idea. His idea are detailed in the following article: Will Whitmore, “Brown Tells ‘Herald’ Readers How to Use Scrimaphone,” *Exhibitors Herald*, August 6, 1927, 9.
13. For the first mention of an organist speaking with the aid of a public address system, see: “Organ Solos: Don Isham,” *Exhibitors Herald*, August 6, 1927, 49.” For another early account, see: “New Device Invented For Organists by Anthony,” *Exhibitors Herald and Moving Picture World*, October 13, 1928, 45.
14. Harry L. Wagner, “Solo Numbers That Scores With Chicago Audiences,” *Exhibitors Herald*, June 12, 1926, 42.
15. Walter Hirsch, “Four Arrangements of Organ Solos,” *Exhibitors Herald*, September 3, 1927, 18.
16. Clark Fiers, “Playing the Organ Solo,” *Exhibitors Herald*, February 19, 1927, 23.

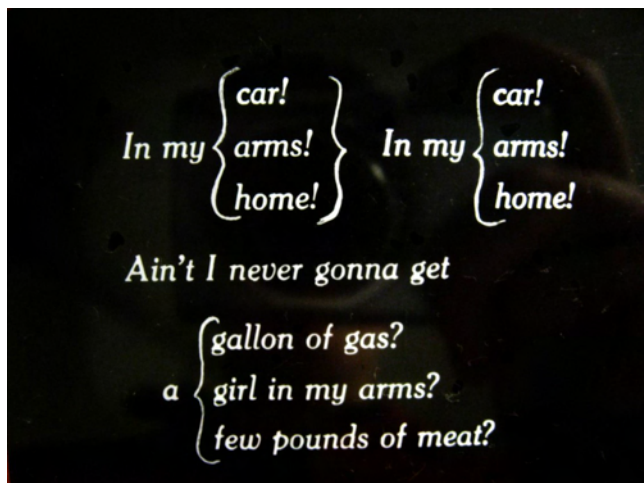


Fig. 12. This parody of the 1937 song “A Sailboat in the Moonlight” asked each patron to choose a line based on his or her lot in life. The result would have been cacophonous—and very amusing. Fox Theatre Archives, Atlanta.

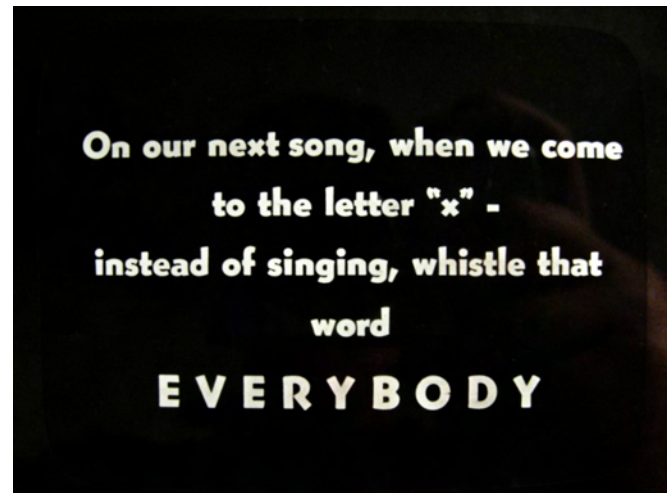


Fig. 13. This instructional slide prefaced lyrics for “She’ll be Coming ’Round the Mountain” in which the word “coming” was replaced each time with an “x”. Fox Theatre

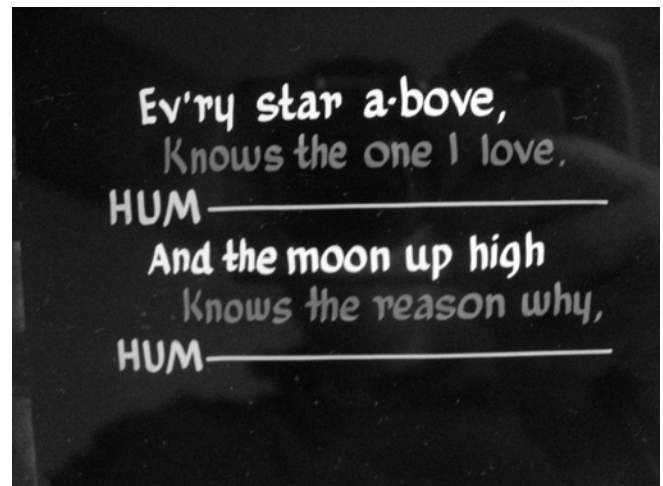


Fig. 14. This slide for the 1928 song “Sweet Sue—Just You” replaces the title line with humming. Fox Theatre Archives, Atlanta.

17. “Organ Solos: Harold Rieder,” *Exhibitors Herald*, March 30, 1929, 55.
18. “The Picture House Organist,” *Variety*, October 6, 1928, 34.
19. *Ibid*, 34.
20. “Plans Community Song Fest,” *Exhibitors Herald*, June 21, 1924, XXVI. This source, along with many others, emphasizes that publishers will only provide free slides to a theater that can demonstrate its ability to plug songs effectively (see also Harry L. Wagner, “Free Music Slides and Music Store Tie-Ups Are Available in Putting Over Organ Solos,” *Exhibitors Herald*, January 23, 1926, 10).
21. “Music Men Seek Fair Treatment,” *Exhibitors Herald*, February 4, 1928, 47.

22. "Advertisement," *Exhibitors Herald-World*, June 8, 1929, 50.
23. "Advertisement," *Exhibitors Herald-World*, February 9, 1929, 58.
24. "Advertisement," *Exhibitors Herald-World*, March 9, 1929, 44.
25. "Inside Stuff," *Variety*, September 29, 1926, 51.
26. Harry L. Wagner, "Free Music Slides and Music Store Tie-Ups Are Available in Putting Over Organ Solos," *Exhibitors Herald*, January 23, 1926, 10.
27. Harry L. Wagner, "Solo Numbers That Scored With Chicago Audiences," *Exhibitors Herald*, June 12, 1926, 41. In this case, the judge's address was supposed to be delivered by an actor on stage, not sung or even necessarily read by the audience. Publishers often supplied scripts to accompany their slide sets, if appropriate. This melodramatic song and address were well-suited to a "class" house.
28. All of these practices are represented in the slide collection at the Atlanta Fox theater.
29. Ted Meyn, "The Vocal Lesson," *Exhibitors Herald*, January 22, 1927, 17.
30. "Screen Slide Plugging Out!," *Variety*, March 19, 1930, 65. The value of organ solos as a plugging outlet may have been overstated by some trade press sources, or at least it declined with the advent of film sound. A 1929 *Variety* article proclaimed that organists were only the 6th-most valuable plugging outlet, after talking films, radio, bands, discs, and acts. They were ranked above only musicals and night clubs ("Talkers Stand 1st as Song Plug, Act Now Rank Nearly Last; Radio 2d, With Reservation," *Variety*, November 27, 1929).
31. Ed Dawson, "Publix Has Organist Service Station," *Motion Picture Herald*, March 28, 1931, 61.
32. Dan Parker, "Preparing Organ Solos For The Circuit," *Motion Picture Herald*, February 13, 1932, 28.
33. "Organ Solos," *Exhibitors Herald-World*, July 5, 1930, 51.
34. "Organ Solos," *Motion Picture Herald*, March 28, 1931, 65.
35. "Organ Solos," *Motion Picture Herald*, May 9, 1931, 50.
36. "Organ Solos: Henri Keates," *Exhibitors Herald*, August 27, 1927, 48.
37. "Organ Solos: Bill Meeder," *Exhibitors Herald-World*, April 26, 1930, 50.
38. "Organ Solos: Edmund C. Fitch," *Exhibitors Herald*, June 25, 1927, 41.
39. "Organ Solos: Preston Sellers," *Exhibitors Herald*, July 16, 1927, 42.
40. "Organ Solos: Bob West," *Exhibitors Herald-World*, September 14, 1929, 53.
41. "Organ Solos: Leo Weber," *Exhibitors Herald-World*, April 5, 1930, 51.
42. "Organ Solos: Henri Keates," *Exhibitors Herald*, *Exhibitors Herald*, March 19, 1927, 36.
43. *Loop*, "Film House Reviews: Oriental (Chicago)," *Variety*, November 24, 1926, 23.
44. "Organ Solos: Earl and Elsie," *Exhibitors Herald*, August 9, 1930, 53.
45. "Kahn's Varied Act Is Best in Months; All Supports Score High," *Exhibitors Herald*, December 25, 1925, 129.
46. "Organ Solos: Art Thompson," *Exhibitors Herald-World*, February 22, 1930, 57.

47. "The Organ Club," *Variety*, August 25, 1926, 25.
48. "Organ Solos: Henri A. Keates," *Exhibitors Herald*, April 2, 1927, 46.
49. "Pennsylvanians End Successful 7-Week Chicago B. & K. Run," *Exhibitors Herald*, February 27, 1926, 62.
50. "Organ Solos: Merle Clark and Elsie Thompson," *Motion Picture Herald*, September 19, 1931, 66.
51. Ted Meyn, "The Vocal Lesson," *Exhibitors Herald*, January 22, 1927, 17.



Fig. 15. This slide encouraged patrons to clap (and possibly laugh). Fox Theatre Archives, Atlanta.



The lot up on the other side
 Was bought by Mis-ter Cohn
 Now all I do is walk
 next door
 When-e'er I want a loan.



A lit-tle Wop then took a shop
 And say he's do-ing fine
 And all day long
 you hear his song
 Of 'Shine 'em Mis-ter Shine'



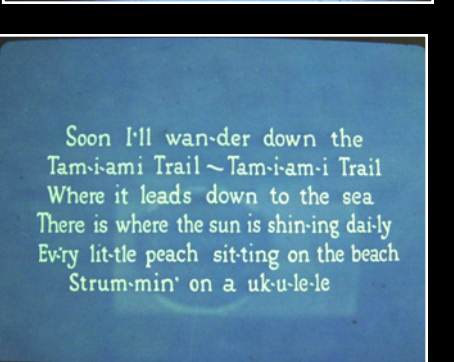
A Chi-na-man then came a-long
 His name was Ah Chin Lee
 And now we have this thing
 they call
 A Chi-nese Lau-n-der-y.



And now we've got a City Hall
 A Court House and a Jail
 And here's the lat-est
 pic-ture of
 The TAM-I-AM-I TRAIL.



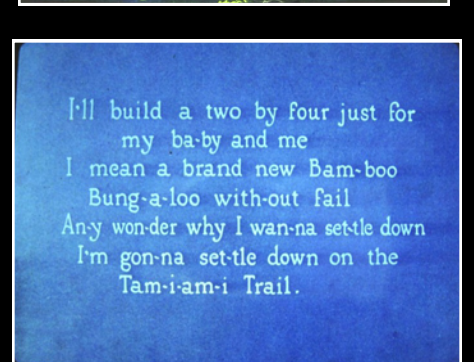
When you wan-der down the
 Tam-i-am-i Trail ~ Tam-i-am-i Trail
 Pay us just a lit-tle call.



I am giv-ing you these in-vi-ta-tions
 You will get a 'treat' for I'll have
 you meet
 All the lit-tle wife's
 re-la-tions



Her Un- cle Joe and her Aunt Flo
 the Ba- by and me
 You'll find we'll all be glad
 to greet you there with a smile



Song slides for "On the Tamiami Trail." The slides feature ethnic stereotypes of immigrants typical of the early 20th century, including Germans, Italians, Jews, and Chinese. Esther Morgan-Ellis collection.

Presenting an original
Version Entitled
**'ON THE
TAMIAMI TRAIL'**
or
'Florida, you owe me a lot'

In the Blue Ridge Moun-tains
of Vir-gin-ia
There's the TRAIL of the
Lone-some Pine
How we sang its praise ~ in
by-gone days
But now it's for-got-ten and
the craze ~

Is a long, long TRAIL that's wind-ing
Way down in Flo-ri-da State
I took a trip up-on that TRAIL
Of which I'm gon-na re-late.


There's a road from Tam-pa to
Mi-a-mi town
Known as the Ta-mi-am-i Trail.



On that road one day I chanced
to wan-der down
That is why I tell this tale



They were sel-ling lots as I wan-dered by
They looked like a barg-ain Folks, so I ~




Bought some lots down on the
Tam-i-am-i Trail ~ Tam-i-am-i Trail
When the tide was out to sea ~



Things looked great but soon I started
frown-ing
Tide began to rise ~ to my great sur-prise
Had to run to keep from drown-ing.




I bought a boat to keep a-float
and would you be-lieve
Right on those lots I own
why I can go for a sail




It looked al-most like the
old Long Is-land Sound
When I looked a-round
On the Tam-i-am-i Trail.



In the Sea ~ In the Sea ~
In the beau-ti-ful Sea
Me Oh My! That's where I
found all my prop-er-ty



When the wind would start a blow-ing
How I'd hear those bil-lows roar
Why I'd get as wet as I used to get
On the Bam Bam Bam-y Shore.



The lot right next
to my own lot
Was pur-chased by a Greek
And here's what I
found next to me
In just a lit-tle week.



Then Her-man who was
Ger-man said
'Dis is de place for me'
And right a-way he op-ened up
This "Hot Dog Fact-o-ry"