Loew's Yonge Street and Winter Garden Theatres, Toronto, 1913-14: A Building Type in Transition

By Hilary Russell

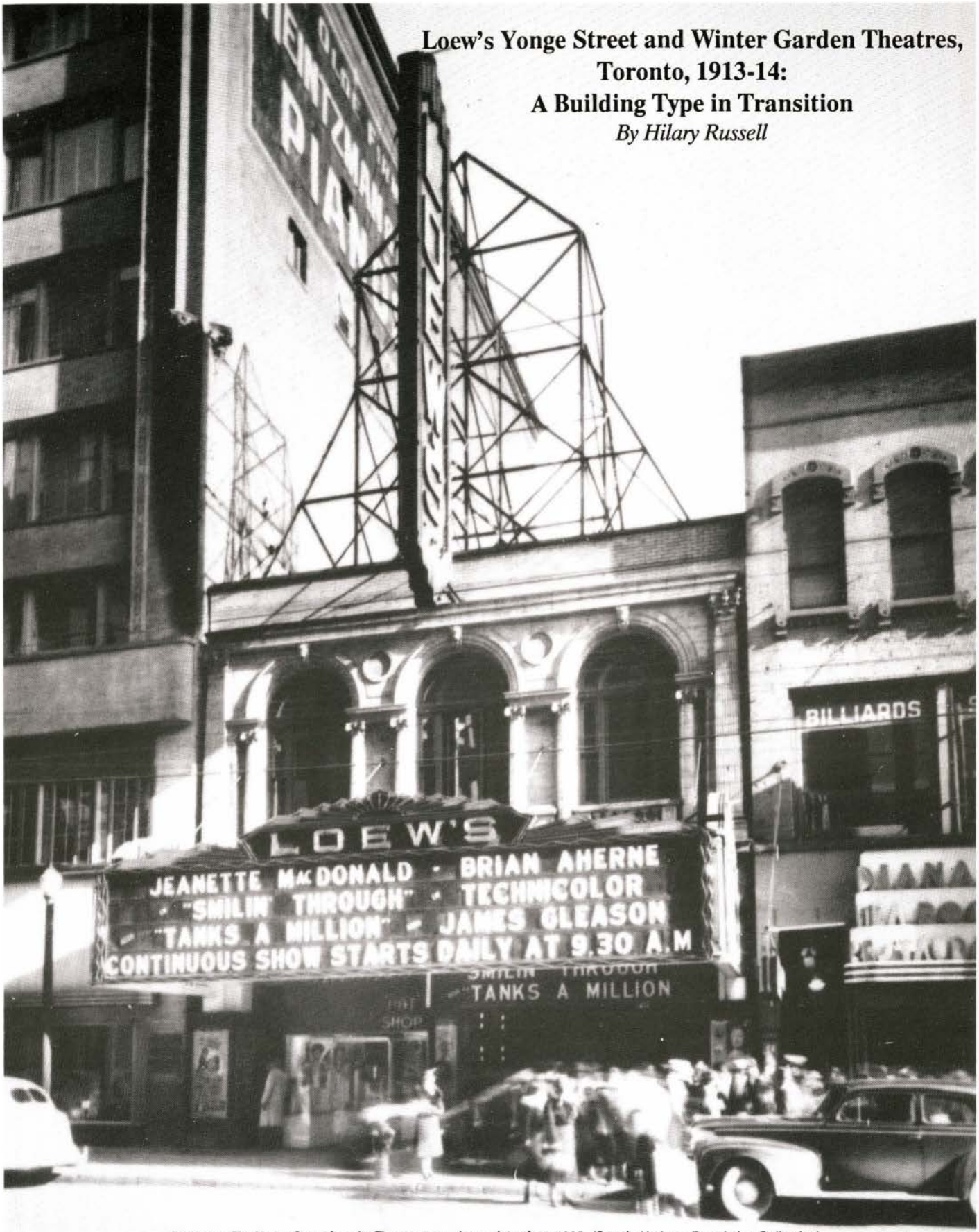


Figure 10. The Yonge Street facade. The marquee shown dates from 1935. (Ontario Heritage Foundation Collection)

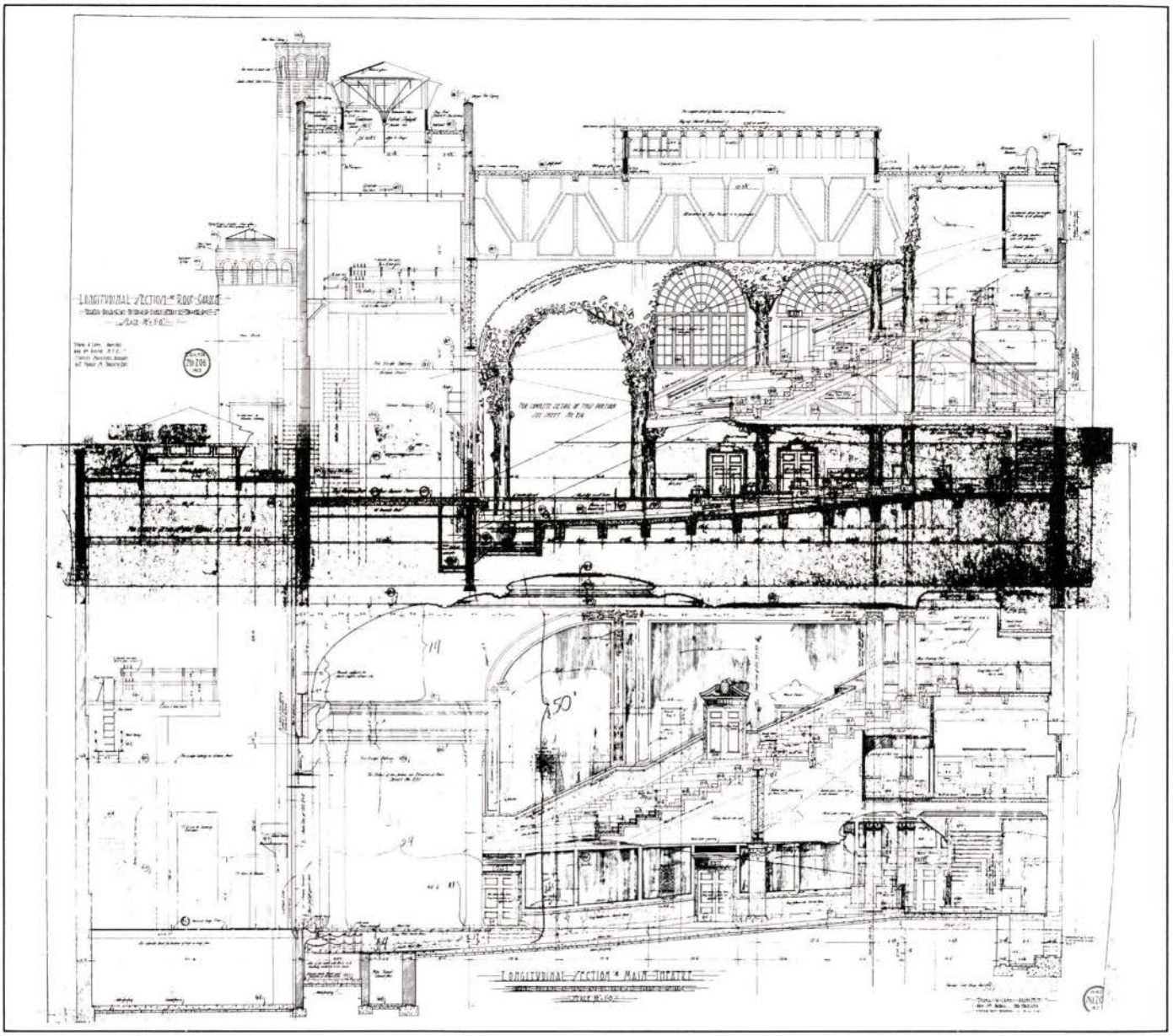
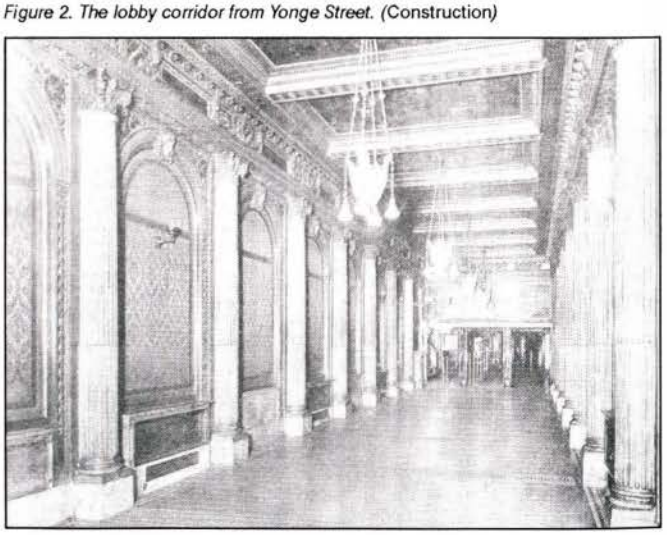


Figure 1. Thomas Lamb's longitudinal section of Loew's Yonge Street and Winter Garden Theatres, April 1913. (Theatre Historical Society Collection)

Construction began in April 1913 on a unique theatre complex in Toronto. Two substantial proscenium theatres were being built on one site by the Marcus Loew circuit, an aggressively expanding New York chain. The complex was designed by Thomas W. Lamb, an important New York City architect who was in the process of defining a new building type.

Most of the building stood on a large lot on Victoria Street, where real estate and taxes were relatively cheap, but where there was scant pedestrian traffic. From this vantage, and not from the Yonge Street entrance in the next block, one could see the double theatres, one auditorium nestled above the other, the upper auditorium and stage house built in front of the stage house of the lower theatre (**figures 1** and **4**). On Yonge Street was a narrow entrance to a long lobby corridor. For a minimum investment in prime real estate, Loew's gained access to hordes of passers-by (**figure 2**).

Figure 2. The lobby corridor from Yonge Street. (Construction)



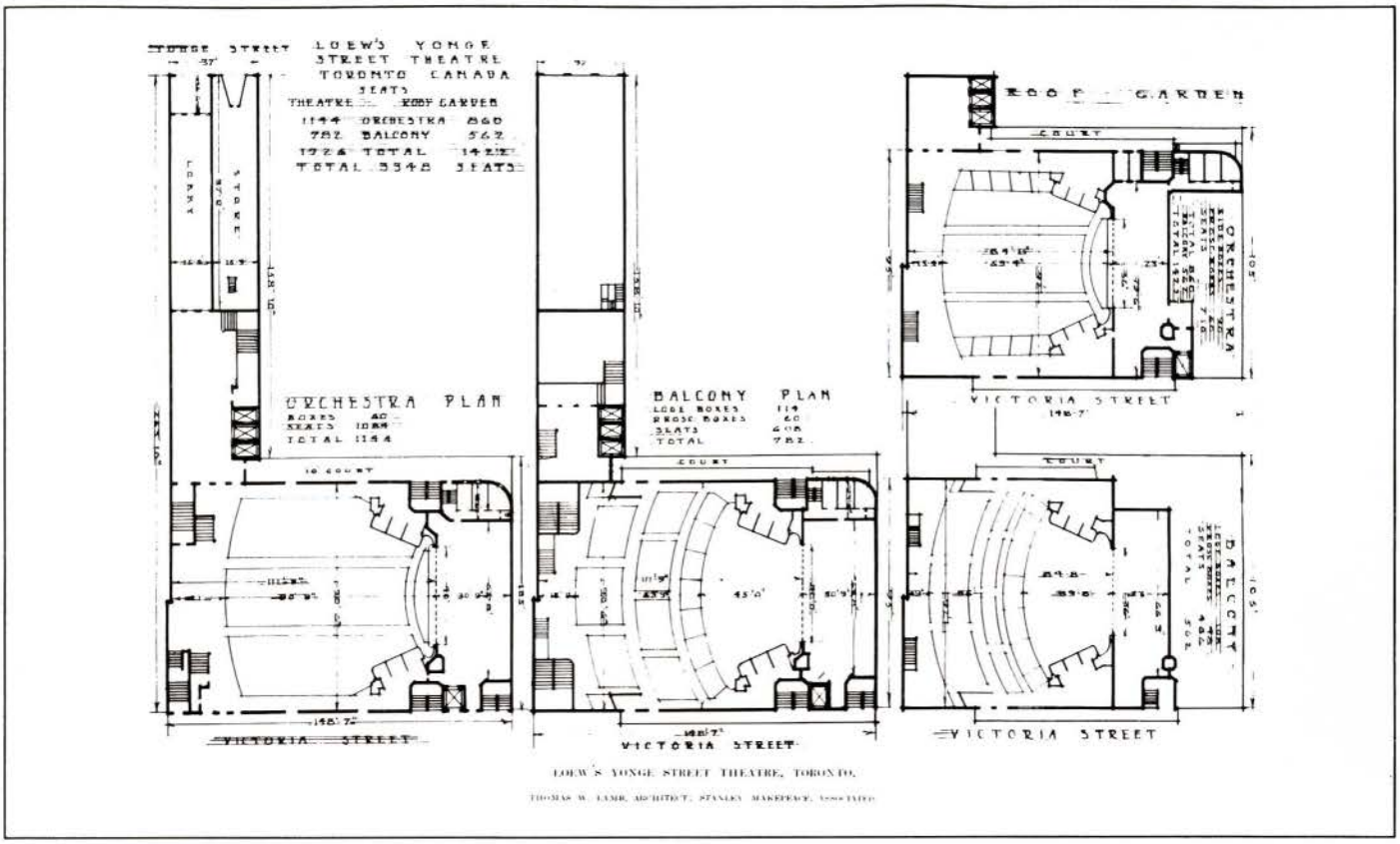


Figure 3. Floor plan of Loew's Yonge Street and Winter Garden theatres. (Construction)

The two theatres were connected by this lobby corridor, a 7-storey grand staircase, passenger elevators and a backstage elevator, shared dressing room facilities, and exterior fire escapes (**figure 3**). The lower theatre, named, prosaically, Loew's Yonge Street Theatre, was the larger of the two. It seated 2,149, which, when it opened in December 1913, was the greatest capacity in Toronto. It was also fairly conventionally decorated, in gilt, plaster, and red brocade (**figure 5**).

The upper theatre, named the Winter Garden, seated 1,410, and was far from typical. It simulated an outdoor environment, its walls decorated with garden murals, and its ceiling and balcony soffit covered with leafy canopies comprising 5,000 real beech branches. These were interspersed by garden lanterns, artificial blossoms, and columns decorated to resemble tree trunks (**figure 6**).

These were also the first large theatres to be constructed in Toronto since the passage on 1 April 1913 of the city's new building bylaws for theatres and public buildings. As such, the complex was of "fireproof" construction — brick, concrete, steel, terrazzo, marble and slate, terra cotta, and plaster — and was built with appropriate attention to enclosed stairs and fire exits. The theatres possessed isolated boilers, completely enclosed and fireproof projection booths, metal-clad fire doors, stage skylights, asbestos curtains, and the most up-to-date fire prevention and ventilation equipment. In fact, in many instances, Loew's theatres exceeded the City's requirements, and compared favorably in patron safety with most of the other large legitimate theatres in Toronto.

Nothing like this complex had ever been seen in Toronto or in Canada. The double-decker aspect and the Winter Garden's decor

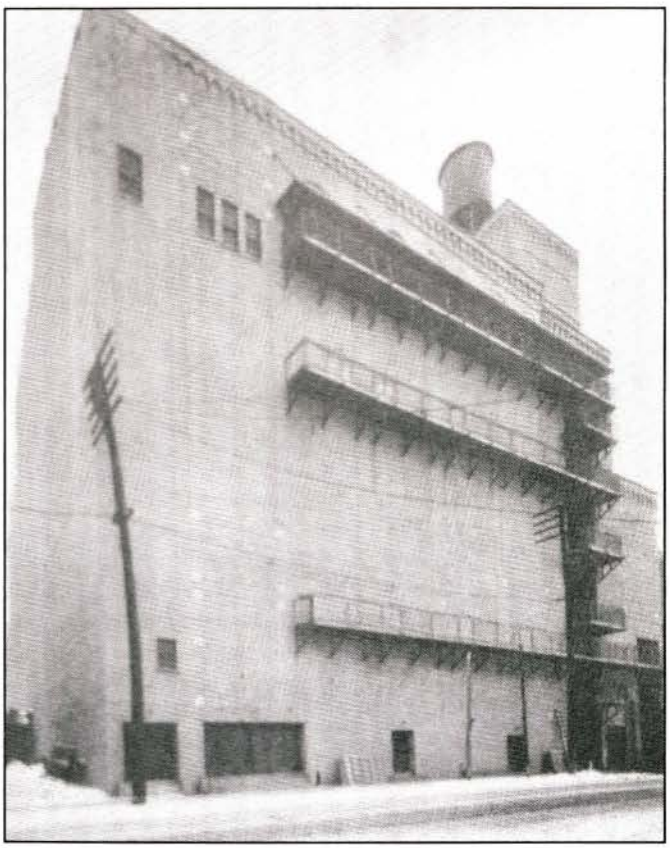


Figure 4. A 1913 view from Victoria Street showing the stacked auditoria and their interlocking stage houses. (Construction)

Figure 5. Lower auditorium, decorated in gilt, plaster ornament, and red brocade. (Construction)

Figure 6. The Winter Garden auditorium on opening night, February 1914. (Construction)

were not the only novel features. The complex was a new hybrid strain of theatre built for programmes comprised of small-time vaudeville with several short movies. Loew's was also introducing a different, hybrid kind of entertainment product to the people of Toronto. The numerous acts, the orchestras, fancy buildings and creature comforts of vaudeville were to be combined with the cheap admissions, movies, and continuous shows of the "nickelodeon" — the cheap, makeshift structures in which early movies had found an exclusive home.

The small-time vaudeville theatre, the stock-in-trade at that time of the Loew circuit, lasted as a building type for only a brief period — between about 1907 and 1914.[1] It belonged to a crucial transitional phase in the mass entertainment industry on the continent. Vaudeville was still king, but movies could no longer be considered a passing fad. Feature-length movies had outgrown the picayune nickelodeon with its requirement of frequent audience turnover. Bigger auditoria were required to make money on the longer movies being made in 1913, and municipal building codes everywhere were now demanding that these be substantial, fireproof structures. But movie shows were not quite long and prestigious enough to stand alone in expensive buildings. For the most part, movies still needed live vaudeville acts to give them class, and to justify higher admissions than that charged in nickelodeons. Both the ramshackle nickelodeon and the "straight" vaudeville theatre were dying. The movie palace was about to be born. Elements of this new species surfaced in Loew's Toronto complex, a fascinating case study of a building type in evolution.

Loew's Yonge Street and Winter Garden theatres also manifested an older, waning species: the turn-of-the-century roof garden theatre. The concept had been the brainchild of New York impresario Rudolph Aronson who had opened the first of its kind, the Casino, in 1881. He was inspired by the summer concert gardens of Europe, together with a burning desire to make twice as much money on a theatre lot. Steel construction and the elevator had made the commercial use of roof-top space feasible.[2]

Manhattan had experienced a craze for roof-top theatres in the 1890s. Most of these did not simulate an outdoor environment, but were open air performance and refreshment spaces ensconced on the roofs of existing auditoria. They operated during the summer, and their fresh air and panoramic views provided part of the appeal, as did customary leafy and garden decorations and coloured lights. They provided the original inspiration for the decor of the Toronto Winter

Figure 7. The Garden Theatre, 290-2 College Street, Toronto, J.H. Stanford, architect. (Construction)

Garden, and begat its concept of two stacked performance spaces in one building.[3]

In spite of abundant cold fronts, Toronto was not without roof theatre precedents, though New York examples were the definitive influence on Thomas Lamb and Marcus Loew. A roof garden theatre on Toronto Island was reported in 1895, enjoying "packed houses" at the end of August, though earlier in the month its business had been "almost paralyzed" by cold weather.[4] The closest thing in the city to Loew's double-decker, and contemporary with it, was the 1911 Gar-

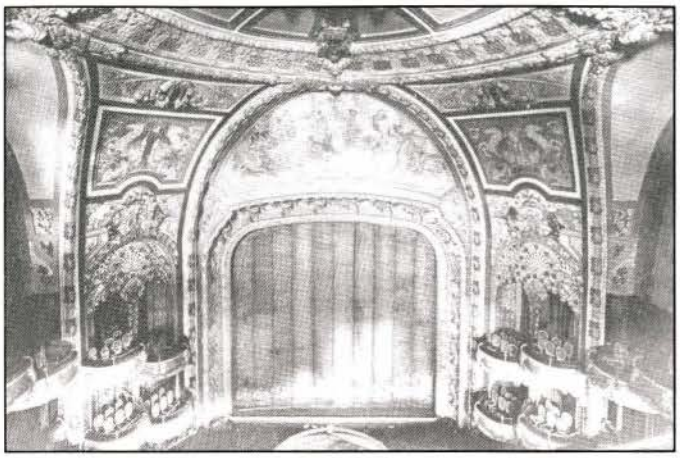


Figure 8. Lower auditorium, New Amsterdam Theatre, New York, Herts and Tallant, architects. (Theatre Historical Society Collection)

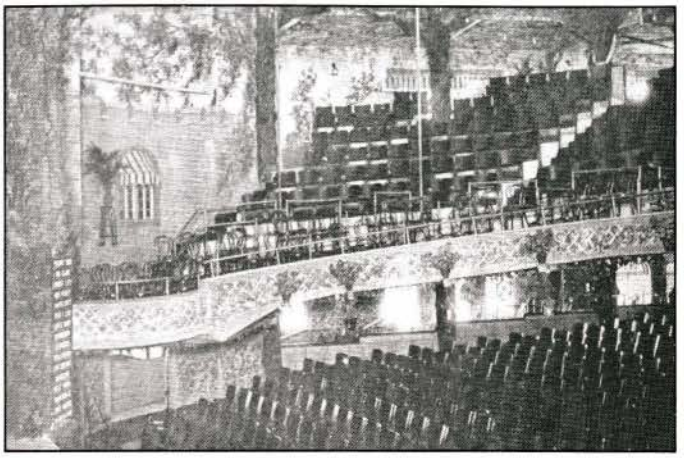


Figure 9. The American Theatre Roof, 1909, Thomas W. Lamb, architect. (Architects' and Builders' Magazine)

Figure 11. Exterior vestibule and ticket booth. (Construction)

den theatre at 290-2 College Street, designed by J.H. Stanford (**figure 7**). It offered an open-air show on the almost undecorated roof, where tables and chairs were arranged for refreshment and talking. The Garden had little or no impact on the design and operation of Loew's Yonge Street and Winter Garden theatres. Much more important as precursors were two 42nd Street double-deckers in Manhattan, built during the previous decade: the New Amsterdam and Aerial Garden, and the American Theatre and Roof.

The movement towards providing two enclosed and full-scale stacked theatres in one building had culminated with the 1903 New Amsterdam Theatre and Aerial Garden. Designed by the distinguished architectural firm of Henry Herts and Hugh Tallant, the building, of steel skeleton construction, housed two substantial proscenium theatres equipped with cantilevered balconies. The decorative conventions employed by other theatre architects were abandoned with the stunning art nouveau embellishment of the lower theatre (**figure 8**). Upstairs, Herts and Tallant also served notice that this was a roof theatre like no other. No garden setting or refreshments appeared in the auditorium itself, which seated about 700, in contrast to the 1,700-person capacity of the lower auditorium. Patrons were supposed to go to the Aerial Garden primarily to attend a show, not, as in existing open air roof theatres, to see the view, chat, dance, or consume refreshments. As *The New York Times* recorded, it was "not a half-way amusement hall, such as are the various roof gardens in New York."[5] The concession to roof garden norms was its promenade behind the stage house, "laid out among flowers and ferns, with tables scattered here and there for the purpose of serving the patrons with refreshments during intermissions in the programme."[6] The Aerial Garden was decorated in tints of old rose, with pivoting windows on three auditorium walls which could transform it into "almost an open-air theatre."[7]

The most important predecessor of the Toronto complex was New York's American Theatre, an 1893 theatre designed by Charles C. Haight to which Thomas Lamb had added an enclosed roof theatre in 1909. Haight's original open-air roof theatre was replaced by Lamb's "fully equipped concrete and steel theatre," seating about 1,400, with a stage almost as large as that downstairs.[8] *The New York Times* provided a description of the "scheme of sylvan architecture" of Lamb's addition to the American at its opening in July 1909 (**figure 9**):

> Trunks of imitation trees form the proscenium supports to the stage, and the roof, studded with tiny twinkling electric lights, is designed to carry out the impression of being under the stars ... tree-entwined and foliage-hung walks lead to two open-air gardens where patrons may sit at rustic tables for refreshments .... The woodwork is disguised with real birch bark, and scores of palms and shrubs add to the attractiveness of the outdoor setting.[9]

An article in the *Architects' and Builders' Magazine* in 1909 reported that the interior of the American roof was decorated to resemble an "Adirondack Lodge," and its balcony and box fronts were tricked out in lattice decorations. Though the roof garden was entirely enclosed, "the nearest approach to the outside air" was given.[10]

Figure 12. View of "staircase hall" and grand staircase to Winter Garden Theatre. The doorways lead to the "elevator hall," and rear entrance doors to the lower auditorium. (Construction)

That Lamb's American Roof was the direct ancestor of Toronto's Winter Garden was confirmed in pre-construction publicity in February 1913, when an article in the *Toronto World* promised: "There will be a roof garden on the house, with elevator connections, and constructed on the same lines as that in the new American Theatre in New York."[11] This prototype for its Canadian flagship communicated a clear message about Loew's expansionist continental ambitions to those who recognized that the American Theatre was the circuit's headquarters.[12]

Though, in this respect, Loew's aspirations were embodied in the stacked theatres he built in Toronto, this type of theatre building was on its way out. Very few were built after 1913, and several double-deckers were already defunct by that date.[13]

But the Toronto complex did not merely maintain the dying traditions of earlier roof garden theatres. It also reflected current trends in theatre design which amalgamated features of the nickelodeon and the vaudeville theatre, along with portents of the emerging movie palace.

The conservative decorative treatment meted out to the Yonge Street facade and marquee was fairly standard for contemporary vaudeville theatres. This contrasted with both some of the highly original and eclectic facades of the earlier nickelodeons and of later movie palaces.

But the narrow width of the Yonge Street facade (**figure 10**) was a new phenomenon in Toronto, though this type of plan was already well known in New York and other cities with high-priced prime real estate. A facade which was the "shortest distance between two stores" would become commonplace in ensuing movie palaces,[14] as would long lobby corridors.

An exterior vestibule on Yonge Street and its free-standing box office were nickelodeon features which carried over into the movie palace (**figure 11**). The outside ticket booth hearkened to the carnival or circus origins of early movie shows. Owners of pioneer movie theatres had installed portable or permanent ticket booths on the sidewalk, as interior space for lobbies and booths was a luxury. An exterior booth catered to more impulsive ticket buying, considered to be a trait of movie show patrons. This contrasted with less impetuous habits in evidence at legitimate theatres with their reserved seating and box offices built into lobby walls.[15] Still, Loew's in Toronto and later movie palaces maintained the convention of one or two warm and dry inside box offices in addition to an outside ticket booth.

The minimum and unfurnished lobby and foyer space at Loew's reflected conventions of the period, as did the continuous shows that the theatre offered (**figure 12**). Patrons came and went at all times of day or night, requiring little or no space for waiting or intermissions. Furthermore, as theatre architect Clarence Blackall wrote in 1907, American audiences did not habitually make use of foyers. While a European opera house would "empty itself almost entirely between the acts, the audience flocking to the promenades and foyers," in American theatres ladies rarely left their seats, and "only a slight proportion of men" made use of the foyers.[16]

In the 1920s, according to an article by theatre decorator Harold Rambusch, the American public was gradually acquiring these Euro-

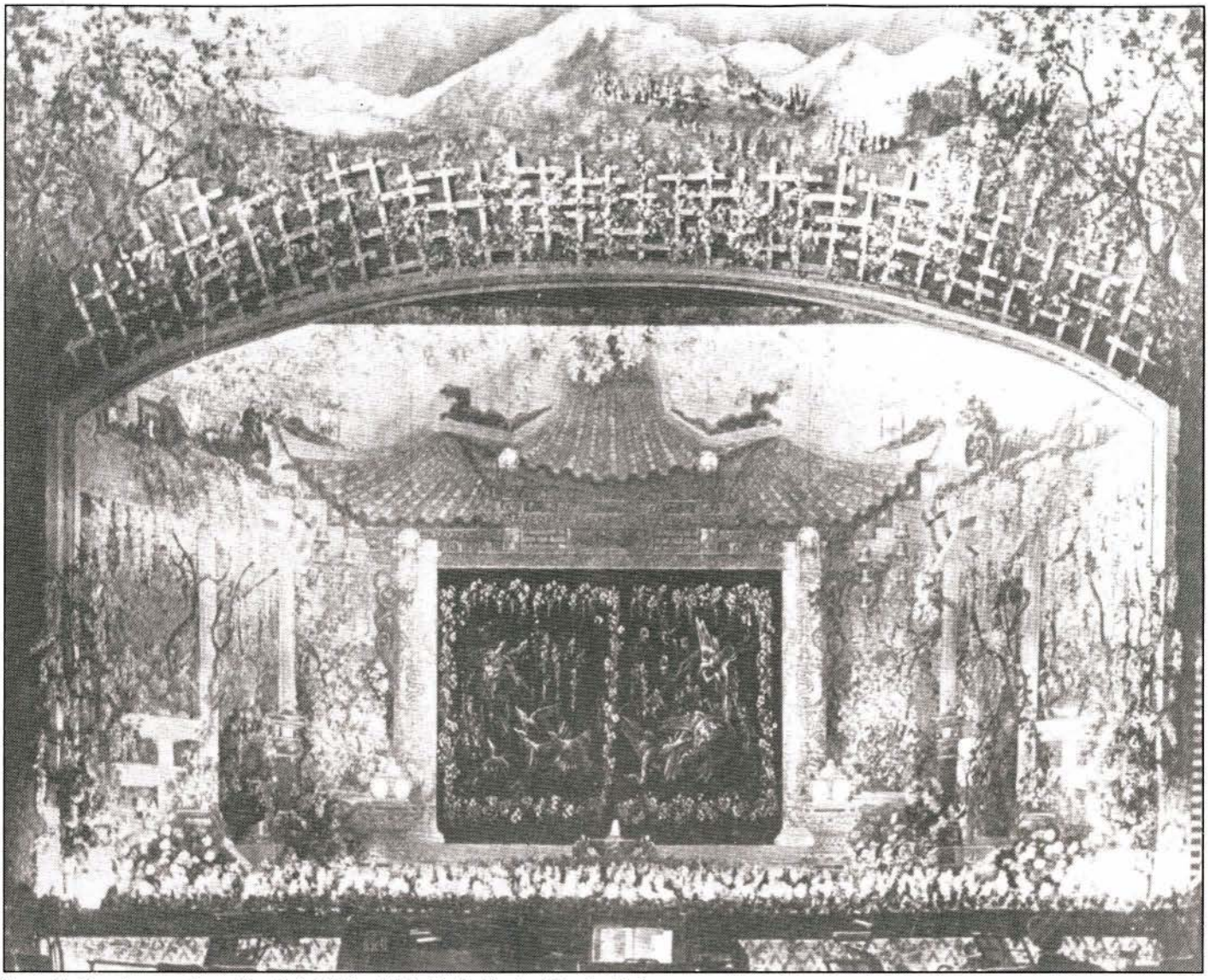


Figure 13. View of proscenium arch and oriental drop, Winter Garden Theatre. (Construction)

pean habits of visiting lounges and rest rooms.[17] The movie palace signaled an end to the practice of providing minimum foyer space in commercial theatres. Instead, the pendulum was to swing wildly in the other direction, towards the most extravagant and abundant foyer space and other facilities, even including libraries, playrooms, music rooms, dog kennels, and, in the case of the penultimate Roxy Theatre in New York, a small emergency hospital "equipped for surgery."[18]

The restrooms provided in Loew's complex were ordinary public facilities, and did not approach norms of earlier high-toned theatres or the later movie palaces' lavish standards. In the 1920s, movie palace restrooms were designed and furnished to maintain the spell that transformed shop clerks into royalty.[19] Marcus Loew supposedly had "a fetish" for "beautiful ladies' rooms,"[20] but this had not matured by 1913, judging from his unadorned, austere facilities in Toronto.

The lower theatre and the Winter Garden were the first and second large Toronto stage theatres built without a gallery or second balcony. Their auditoria were wider, and their respective sweeping single balconies, supported by enormous steel trusses, were larger and closer to the stage than those found in other Toronto vaudeville theatres to that time. This was to be a wave of the future.

Galleries were being eliminated from most theatres constructed at that time, including those built for legitimate drama.[21] The small range of admission prices to low-priced vaudeville had made the appeal of sitting in a far-off and high-up gallery, and consequently of building one, disappear. A gallery was also a terrible vantage from which to see a motion picture screen. Theatre architect William Albert Swasey, writing in 1913, ascribed diminished gallery patronage to "the moving picture craze."[22] A 1918 tract on the vaudeville theatres emphatically advised the builder not to construct a gallery unless "a separate floor for negroes" was intended.[23]

Loew's theatres in Toronto possessed balcony loges, a relatively new concept. These had arrived with the truss system and the deep cantilevered balcony, because the front of the balcony now contained the best seats in the house. Balcony loge seats, sold at premium prices, helped to make up any potential loss of revenue from the omission of the gallery. Loew's theatres were also equipped with opera boxes, which would be of diminishing concern in the movie palace. Boxes were no longer fulfilling their original function of providing the most

commanding view of the stage and the most prestigious location for seats. Their siting had been compromised in legitimate theatres long before by the abandonment of the stage apron. Any advantage to their location was further eroded by the arrival of wider proscenium arches brought in the train of a large-scale cantilevered balcony.[24] Boxes were also a atrocious location for movie watching.

That boxes appeared in the Toronto theatres and would continue to be built in many movie palaces testifies to the conservatism of commercial theatre owners, and their reluctance to forgo the resemblance to ancient and more respectable playhouses. Theatre builders also wished to take advantage of any possibility of additional seats in this otherwise wasted space, especially when patrons might be persuaded to pay premium prices for them.

By more comfortable standards of legitimate theatres, Loew's Yonge Street and Winter Garden theatres were packed with seats, a common nickelodeon practice which helped to justify the low admission cost. Because of a bylaw amendment Loew's had obtained, the backs of the seats were closer together than those in other large Toronto theatres. The seats were also narrower and shorter than legitimate theatre seats, perhaps helping to deter patrons from sitting through several continuous shows.

In the days before the movie palace, the opportunity to see two-thirds of the stage was considered adequate for the theatre patron.[25] Arthur Meloy, in his 1916 treatise *Theatres and Motion Picture Houses,* suggested that sight lines were more important in a picture house than in a regular theatre. In the latter, the actor's voice could at least be heard, and he or she might move rewardingly into one's line of vision, whereas each patron in a picture theatre needed to see the entire screen.[26] Meloy left unsaid that patrons also needed to read the entire subtitle.

Projection booth design and sightlines were new concerns for theatre architects in 1913, and would become increasingly important. In the 1920s, the money-making significance of the booth was duly recognized. In the largest and most elaborate movie cathedrals, the booth might be sixty feet long, embracing a "marble shower bath" as well as a toilet for the projectionists.[27]

The projection booths in Loew's complex did not reach the movie palace archetype, though they were considerably elevated above the minimum standard of the day and the makeshift and dangerous affairs known to the nickelodeon.[28] The booths in the complex had no separate rewind rooms for highly combustible nitrate films, and did not even have toilets for the projectionists. Still, the two were among the first substantial fireproof booths architect-designed from inception in a large Toronto theatre. The 1910 Shea's Victoria, a capacious and luxurious vaudeville theatre in the city, had installed a movie projector almost as an afterthought, "on the edge of the top gallery." Patrons "sometimes meddled with the machine until a railing was built around it."[29]

The orchestra pits in Loew's complex did not approach the full-fledged movie palace example which accommodated dozens of tuxedoed musicians and magnificent theatre organ consoles. Later, a self-respecting palace had to have a fancy theatre organ to accompany silent movies with awe-inspiring versatility and a raft of terrific sound effects.[30] The Toronto complex had no theatre organs when it was built. This was not an oversight on Thomas Lamb's part: few theatre organs were in existence in 1913, in comparison to their proliferation in the 1920s.[31] Instead, Loew's patrons heard orchestral accompaniment for live acts and short silent movies, provided by eight to ten musicians. Still, this considerably outranked most other theatres with cheap admissions and a single piano player.

Lamb's design of the stages and stage houses in the complex also reflected changing standards. Several nineteenth-century stage formulas were being abandoned, and stage houses had begun to shrink. Many gigantic and magnificent movie palaces were built later with shallow stages or, in extreme cases, with no stage at all, just like the earlier nickelodeon theatre.

The size of proscenium openings was implicated in the prevailing change (**figure 13**). Theatres built after the turn of the century tended to have lower and wider proscenium openings than their nineteenth-century counterparts. Architect Arthur Meloy wrote in 1916 that the "older houses" had high arches, and "the modern houses" had low arches (and high openings needed to have concomitantly high rigging lofts in order to lift scenes out of sight). The proscenium openings and stage depths in Loew's complex were modern.

A fireproof paint bridge which connected the fly galleries of the lower stage was an anomaly, as it was not completed and lacked the necessary movable paint frame for scenery to be painted. The paint bridge was a traditional nineteenth-century feature, but was already largely outmoded in twentieth-century commercial theatres. Backstage scene painting had been prohibited in some cities (though not in Toronto) since the 1880s because of the fire hazard of heating paint size.[32] The massive but incomplete paint bridge built at Loew's epitomized the transitional and uncertain period in which the complex was built.

Other elements of the complex — its stage and house lighting, and its heating and ventilating system — also reflect a period in considerable flux. Gas lighting was installed at Loew's as an emergency system alongside house lighting in colour, a concept of recent vintage. Whirring wall fans, soon considered an impossibly antiquated technology, were combined with a relatively sophisticated ventilation system.

A detailed examination of the design, decoration and equipment of this extraordinary theatre complex provides ample evidence of convulsive changes then taking place in the mass entertainment industry and in commercial theatre design. Exhibiting vestiges of the past and waves of the future, this unique survivor defies simple classification and refuses to be typecast.

Endnotes

1 To quote Charlotte Kopac Herzog:

> The small-time vaudeville theatre was the first theatre built new, specifically to meet the needs of the film medium. It borrowed from traditions established in earlier showplaces and the nickelodeon .... It added to this a tradition of architectural style and decoration truly peculiar to the movie palace .... The small-time vaudeville theatre provided the important link between the nickelodeon and the movie palace, and was probably the major outlet for the movies between 1909 and 1915. It coexisted with the movie palace from 1913 until about 1917 when vaudeville acts were no longer affordable as half the program. At that time, and into the 1920s, the small-time house was forced to become an upgraded, high-class theatre that offered mainly films — in other words, a movie palace.

Charlotte Kopac Herzog, *The Motion Picture Theatre and Film Exhibition: 1896-1932* (London: University Microfilms International, 1980), p. 53.

2 Stephen Burge Johnson, *The Roof Gardens of Broadway Theatres, 1883-1942* (Ann Arbor, Michigan: UMI Research Press, 1985), p. 4.

3 Many cities and towns were dotted with above-ground or second-storey auditoria in non-theatrical buildings. Some extant upstairs theatres in Canada include Cardno Hall in Seaforth, Ontario, the Academy Theatre in Lindsay, Ontario, the Gladstone Opera House in Gladstone, Manitoba, and the Monument Nationale in Montreal.

4 *New York Clipper* 10, 24 August 1895. My thanks to Stephen Johnson for this reference.

5 *The New York Times,* 20 September 1903, p. 22; see Johnson, op. cit., p. 110.

6 Ruth Crosby Dimmick, *Our Theatres, To-day and Yesterday* (New York: H.K. Fly, 1913), p. 79.

7 In 1989 the New Amsterdam remains standing, though it is abandoned and decaying. The upper theatre is virtually gutted, but the lower theatre retains much of its stunning art nouveau embellishment.

8 "American Theatre Roof Garden, New York City. Thomas W. Lamb, architect." *Architects' and Builders' Magazine,* Vol. 51, No. 12 (September 1909), pp. 494-7.

9 "Morris Roof Garden a Sylvan Bower," *The New York Times,* 20 July 1909, p. 7.

10 "American Theatre Roof Garden, New York City. Thomas W. Lamb, architect," op.cit., pp. 494-7.

11 *Toronto World,* 7 February 1913.

12 The double-decker American Theatre was also integral to Loew's challenge to Keith-Albee's "big-time" vaudeville chain. See Johnson, op.cit., pp. 35, 97.

13 Only four other analogous or somewhat similar double-decker theatres followed: Lamb's Riviera and Japanese Garden in Manhattan; Proctor's double decker theatres in Newark, New Jersey; the Orpheum and Sky theatres in Cincinnati; and the Century and Valencia in Baltimore. Only one of these still stands — the 1914 double-decker in Newark. Like the New Amsterdam, it is vacant and derelict. The Toronto theatres seem now to be the only intact double decker theatres existing anywhere.

14 Quoted in Herzog, op.cit., p. 91.

15 A November 1913 *Motion Picture News* article referred to the "round ticket box on the sidewalk" as a "fad" and the "emblem of motion picture theatres." It suggested discarding the tradition for more "courteous treatment" of an inside booth, where women were not exposed to cold and nasty weather and required to remove their gloves to fish for coins or to display their open purses to an "idle crowd looking at posters." *Motion Picture News,* Vol. 8, No. 21 (29 November 1913), p. 3.

16 Clarence H. Blackall, "The American Theatre." I, *The Brickbuilder,* Vol. 16, No. 12 (December 1907), pp. 216-7; II, Vol. 17, No. 1 (January 1908), p. 2; III, Vol. 17, No. 2 (February 1908), p. 23. See also Mora Dianne Guthrie O'Neill, "A partial history of the Royal Alexandra Theatre, Toronto, Canada 1907- 1939," Ph.D. Thesis, Louisiana State, 1976, p. 54. American commercial theatres followed an English example in sacrificing foyer space to seating capacity. The ample amount of foyer space allocated by Continental theatres seemed extravagant and even wasteful, by comparison. Notwithstanding, in this period some North American commercial theatres were furnished with elaborate foyers and lounges. Sometimes such space was allotted in response to various bylaws. Boston, for example, exacted tremendous foyer and lobby areas for each floor; New York's requirements were negligible.

17 R.W. Sexton and B.F. Betts, *American Theatres of Today* [reprint of 1927 ed.] (Vestal, New York: Vestal Press, 1977), p. 24.

18 See Herzog, op. cit., pp. 133-4. Ross Thorne wrote: "The one aspect which might distinguish the movie palaces of 1907 to 1911 from those of say, 1917 to 1929 may be the paucity of lobby and promenade space. The small cinema had a lobby which was hardly more than a recess leading off the sidewalk and at the centre of which the ticket box. This tradition ... existed until almost the end of the 1920s; however, the lobby behind increased in depth, height and luxuriousness. The further amenity of promenade or foyer space was increased in the 'de luxe' city theatres over the years ...." Ross Thorne, *Cinemas of Australia via USA* (Architecture Department, University of Sydney, 1981), p. 13.

19 Sexton and Betts, op. cit., p. 18.

20 Quoted in John DiMeglio, *Vaudeville, U.S.A.* (Bowling Green, Ohio: Bowling Green State University Popular Press, 1973), p. 129.

21 Gerald Lenton, "The Development and Nature of Vaudeville in Toronto from 1899 to 1915," Ph.D. Thesis, University of Toronto, 1983, p. 457. Toronto's Shea's Hippodrome, which opened in April 1914, was the second large vaudeville theatre in the city built with a single balcony.

22 William Albert Swasey, "A Few Essentials in Theatre Construction," *The American Architect,* Vol. 103, No. 1935 (22 January 1913), p. 54.

23 Edward Renton, *The Vaudeville Theatre: Building, Operation, Management* (New York: Gotham Press, 1918), pp. 15, 22. However, Renton noted that "the better classes of the negroes" were repudiating galleries in some cities. If separate accommodation for "negro patrons" was deemed necessary, Renton's preferred arrangement was to divide the balcony with an iron rail, and to provide a separate entrance, stairs, and ticket-window.

24 See Sean McCarthy, "Exit the boxes," *TABS,* Vol. 25 (September 1967), pp. 7-11; see also Donald C. Mullin, *The Development of the Playhouse* (Berkeley: University of California Press, 1970), p. 138.

25 See Swasey, op. cit., p. 57.

26 Arthur S. Meloy, *Theatres and Motion Picture Houses* (New York: Architects' Supply & Publishing Co., 1916), p. 9. See also "The Moving Picture Theatre," *Architecture and Building,* Vol. 43, No. 8 (May 1911), p. 321.

27 See Herzog, op. cit., p. 157.

28 In some locales, portable booths of "iron pipe framework covered with asbestos cloth" and sheet metal booths passed inspection. See *Moving Picture World,* 15 August 1914, p. 144; see also Meloy, op. cit., pp. 58-9. The new Toronto bylaw of 1913 regulated the "operating box" of a "moving picture show house." It was required to be "absolutely of fireproof construction." The 1913 Toronto regulations did not refer to a separate rewind room, nor to the correct handling of highly combustible nitrate films. Neither did Ontario regulations on "operating cabinets," first passed in 1909. They permitted a booth which was "lined inside throughout with two-ply of fourteen pound asbestos paper and covered with metal." Section 96(9), Bylaw 6401; RG3, Orders in Council, 66/395, Approved 1 June 1911, 1 George V. Cp. 73.

29 *Moving Picture World,* 15 July 1916, p. 410. See also Lenton, op. cit., pp. 183, 185.

30 Concomitantly, in the late 'twenties, the orchestra pit dwindled in importance. In 1927, *American Theatres of Today* considered that a pit "may or may not be required." Sexton and Betts, op. cit., pp. 24, 28. At the same time, some movie palaces proudly displayed their featured orchestras on lifts, so that "all the musicians [could] be seen from all parts of the house." Thomas Lamb, "Some High Lights in Motion Picture Theatre Design," *The Architect and Engineer,* December 1929, p. 53.

31 In 1919 the Wurlitzer company, the dominant and most prolific organ manufacturer, produced 71 theatre organs. In 1913 it had built only 15, and in 1911, its first production year, it had built only one. Judd Walton, *The Wurlitzer Theatre Organ Revised Installations List* (n.p., 1973), p. 14.

32 Warren C. Lounsbury, *Theatre Backstage from A to Z* (Seattle: University of Washington Press, 1967), p. xix. An 1890s treatise on theatres by Sachs and Woodrow also referred to the backstage dangers of cigarette or cigar smoking by the scenic artist. Edwin O. Sachs and Ernest A.E. Woodrow, *Modern Opera Houses and Theatres,* Vol. 3 [reprint of 1896-98 ed.] (New York: Benjamin Blom, 1968), p. 10 (suppl.). Blackall noted in 1908 that the paint bridge was "often omitted in theatres, as its sole purpose is to serve the scene painter ...." Blackall, op. cit., IX, p.164.