

# ROCHESTER HISTORY

Ruth Rosenberg-Naparsteck, *Editor*

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## A History of the Eastman Theatre

*by Vincent Lenti*





*Above: George Eastman (1854-1932). He gave the Eastman Theatre to the University of Rochester "For the enrichment of Community Life." Eastman gave away most of his money to community benefits including dental dispensaries in this and other communities. (Courtesy of Kodak).*

*Cover: The Eastman Theatre on opening night, Labor Day, September 4, 1922. (Courtesy of Vincent Lenti and the Sibley Music Library).*

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*The southeast corner of Gibbs and Main Streets before the Eastman Theatre was constructed. (Courtesy of Vincent Lenti and the Sibley Music Library).*

## **George Eastman: Giver of Music**

Standing along Gibbs Street, facing north towards Main, one's attention is immediately drawn to the long facade of the Eastman School of Music and adjoining Eastman Theatre. This same location, however, would have presented a totally different view in 1918 prior to the construction of the school and theatre.

Just north of Barrett Alley, at a point now occupied by the school's Kilbourn Hall, stood an imposing brick building at number 26 Gibbs. Among the occupants was Edward Mulligan, personal friend and physician to George Eastman. Just beyond Dr. Mulligan's office was the lodging house of Elizabeth Rogerson located at number 36 Gibbs, and at numbers 40 and 44 a multiresidence known as "The Smithsonian." Closer to Main Street, at 50 Gibbs, was the home of Mr. and Mrs. George Karle and Mary Rhines. With a graceful mansard roof, this structure also served as the business establishment of Karle and Rhines, dressmakers.

On the corner of Gibbs and Main stood the elegant home of Anna London, who also ran a lodging home around the corner in an adjacent house at 431 E. Main Street. Looking east on Main, past Mrs. London's lodging house, was a large building on the corner of Main and Swan with

small businesses such as Alonzo Wilson, tobacconist, and the White Sewing Machine Company. Apartments were located on the upper floors of this building with entrances both on Main Street and around the corner on Swan.

Looking down Swan Street from Main, there was a garage adjacent to the corner building and homes at numbers 11 and 15.

This city block—bordered by Main Street on the north, Barrett Alley on the south, Gibbs Street on the west, and Swan Street on the east—underwent a profound and dramatic change during the years 1919–1922. George Eastman had selected this site for the new Eastman School of Music and adjoining Eastman Theatre, and only two buildings were spared demolition. The owner of the large building at the corner of Main and Swan demanded too high a purchase price from Eastman. Rather than agreeing to what he considered to be an exorbitant amount, the millionaire philanthropist ordered his architects to redesign the plans for the new theater and abandoned his efforts to acquire the building. It stood there for over forty more years, cutting a triangular wedge into the side of the theater, and was finally purchased by the Eastman School of Music and demolished. The other building which escaped demolition was the one at 26 Gibbs Street. This large and imposing brick structure, with its beamed ceilings on the ground floor, was moved to a parallel site on the east side of Swan Street. It survived in this location for over fifty years until it, too, succumbed to the wrecker's ball.

And so, looking back at a distance of more than sixty years, no part of this early piece of the city of Rochester survives. In its place stands one of the great music schools of the world and a multipurpose theater, both of which bear the name of the benefactor who made their presence possible.

## Organizing The Music School

"...we have undertaken a scheme for building musical capacity on a large scale from childhood."<sup>1</sup> With these words, Eastman explained the rationale behind his desire to provide Rochester with an incomparable school of music and theater. In fulfilling his plans, he chose to build upon an existing resource by purchasing, in 1918, a local music school which had been founded five years earlier by Alf Klingenberg and Hermann Dossenbach.

Klingenberg, a Norwegian pianist, and Dossenbach, a violinist and conductor of much local prominence, had founded this school to meet what they perceived to be "the demands of the musical public of Rochester and vicinity for a school of music of the highest standard. . . ."<sup>2</sup> It was located at 47 Prince Street on property adjacent to the University of Rochester. In 1914 the two musicians were joined by Oscar Gareissen, a prominent singer and teacher, and the Dossenbach-Klingenberg School was renamed the D.K.G. Institute of Musical Art, the initials reflecting the surnames of the three directors. The position of the Institute was further strengthened by its consolidation in 1915 with the earlier established Rochester Conservatory. George Barlow Penny, a man of impeccable academic credentials, had directed the Conservatory, and now joined the Institute as Dean.

From the scant information available concerning the Institute, it appears that it was never on a sound financial footing. Harriet Rhees<sup>3</sup> and Mildred Brownell<sup>4</sup> have both left recollections of financial assistance being offered by George Eastman. In 1917 Klingenberg became the sole director of the struggling Institute whose provisional charter was to expire the following year. Soon afterwards, Eastman decided to act and asked University of Rochester President Rush Rhees, "Why don't you have a music school?" With Rhees obviously in agreement, Eastman purchased the Institute from Klingenberg on July 19, 1918 for \$28,000, with the intention to transfer title to the University as soon as its charter could be amended to allow for the inclusion of a music school. The requested charter revision was confirmed on December 12, 1918 and paved the way for Eastman to sell the Institute to the University on June 12, 1919 for a sum of \$1.00.

It is impossible to determine with precision just when Eastman began thinking of purchasing the Institute or when his own plans for a school and theater began to formulate. Rush Rhees, in a letter of 1904 addressed to his consulting architects, had mentioned that, "It might be well to bear in mind a possible building for a music school—though

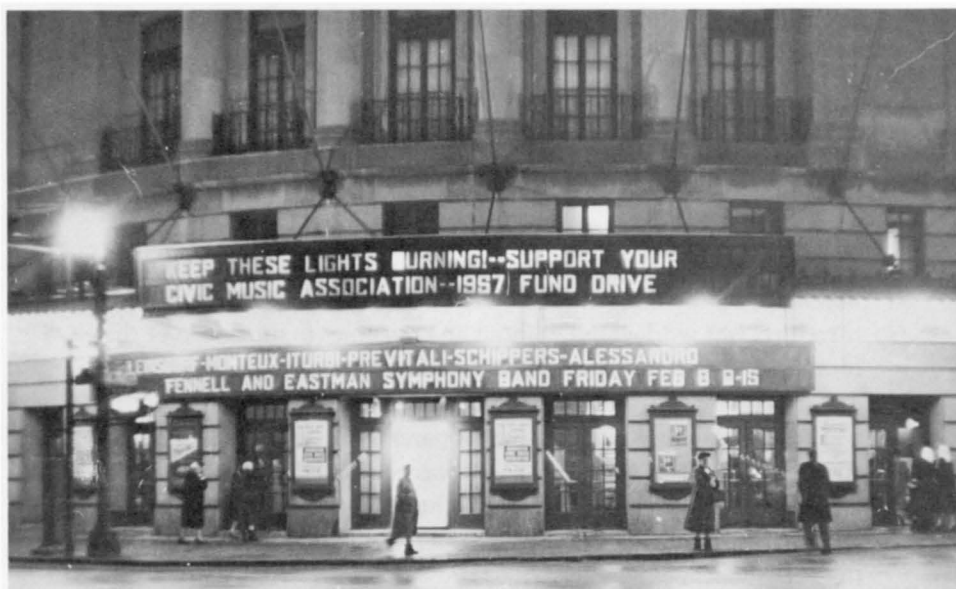


*Robert Hall, construction engineer. (Courtesy of Vincent Lenti and the Sibley Music Library).*



*Lawrence White, Eastman Theatre architect. (Courtesy of Vincent Lenti and the Sibley Music Library).*

that is in the somewhat distant future.”<sup>5</sup> Whether or not this was motivated by early conversations with Eastman is unknown. Jean Ingelow,<sup>6</sup> a 1916 graduate of the Institute, recalled that George Barlow Penny, with whom she studied, had spoken with his students in May 1916 concerning a new school which Eastman was going to build. It is not inconceivable that Eastman would have conferred with Penny and others as his plans began to develop. Arthur See,<sup>7</sup> Secretary of the Institute and longtime Business Manager of the Eastman School, recollected that it was Klingenberg and his wife who had first suggested the music school endeavor to Eastman. Whatever the true background for his plans might have been, however, we can safely assume that a project which ultimately cost Eastman over \$17,000,000 was not undertaken impulsively in 1918 or without clear thinking concerning the decisions which lay ahead.



*The Eastman Theatre attracted then as it attracts now, community support for community benefit. (Courtesy of the Rochester Public Library).*

## **Building The Great Eastman Theatre**

Following the transfer of the Institute to the University in 1919, the new music school building and theater progressed rapidly. Land was acquired at Main and Gibbs on the city's east side a little over a half-mile from the University's campus. In addition to the main site for the school and theater, two parcels of property on the east side of Swan Street were also involved. A two-family structure at numbers 2 and 4 was demolished to make room for the brick building which was to be moved there from 26 Gibbs Street, and an adjacent three-family structure at numbers 6-8-10 made way for the school and theater's heating plant.

By early January of 1920, the construction site had been cleared, and excavation begun. Architects for the project were McKim, Mead, and White of New York in collaboration with Gordon and Kaelber of Rochester. Russell B. Smith, Inc. of New York was the consulting engineering firm, and Floyd R. Watson of the University of Illinois served as advisor on acoustics. A.W. Hopeman and Sons Co. was the general contractor, and was responsible for all concrete foundations and reinforced concrete brickwork, cut stone, plumbing, woodwork, and

scaffolding.

The plan called for a music school building and theater which were structurally independent, but which would share a common facade. Failure to acquire the property on the corner of Main and Swan created some perplexing problems in design since the site for the theater was to be very irregular in shape. Maintaining the theater entrance on the corner of Main and Gibbs in face of losing important footage along Main Street necessitated making the axis of the auditorium at an angle which was not a right angle with the facade. The plan for the auditorium, therefore, was worked out without any reference to the design of the facade, a situation which created some tension with Eastman's architects.

The music school building was apparently given priority in construction, for the frame of the school was nearing completion towards the end of 1920 while the theater had hardly begun by the following spring. Disturbed labor conditions delayed construction, but two floors of the school building—the third and fourth—were made available for use, and the Eastman School of Music opened on September 14, 1921. Students had to make use of a temporary passageway which led from the Gibbs Street entrance to the elevators and access to the upper floors. With space temporarily limited, the old Institute building at 47 Prince Street also continued to be used. The school was finally completed in the early months of 1922, and opened for general viewing on March 3, but only after Eastman had personally inspected the building to ensure that everything was in accordance with his wishes.

Progress also continued with the theater. When the school opened in September of 1921, the frame of the theater was mostly completed. In October the exterior stone facing was being added, a process which was finished prior to Christmas. There was general anticipation that the theater would be available for use by September.

From the beginning of Eastman's plans, it was evident that the school was to be named after its benefactor. The theater, however, was a different matter entirely. Throughout 1921, the construction site was clearly labeled as the future home of the "National Academy of Motion Pictures," and it wasn't until November 3 of that year that Eastman yielded to the suggestions of his friends and wrote his consulting architects, "I agree with the conclusions of the 'committee on name' that Eastman Theatre is the logical one." The original idea to associate the name of the theater with movies was in accordance with Eastman's concept to use the vehicle of motion pictures as the most effective way to



bring music to the greatest number of people. Rush Rhees outlined Eastman's plans to a meeting of the National Association of the Motion Picture Industry in 1919:<sup>8</sup>

*Mr. Eastman proposes to call in the aid of motion pictures in connection with his great enterprise for musical education. The alliance between music and pictures is not new, having been worked out on an extensive scale in a number of metropolitan picture theaters. . . . The success of these theaters has demonstrated not only that the enjoyment of the best motion pictures is greatly enhanced when they are interpreted by carefully selected music, but also that people who are attracted to motion picture entertainments find interest and pleasure greatly enhanced. This fact indicates the possibility of greatly enlarging the number of persons in the community, who will know and value the satisfaction which good music has to offer, by arranging to use the music hall in the new school for motion pictures of the best quality accompanied by music which will be furnished by a large orchestra.*

Such a purpose called for a theater of large seating capacity, and the Eastman Theatre was designed to hold over 3300. Eastman acknowledged that the big seating capacity was "a little ahead of the times," but his faith in the future of motion pictures led him to see a tendency throughout the country for houses of this size, and he stated that "it would be foolish for us to not go as far as we dare in that direction."

At the time of the construction of the Eastman Theatre, Rochester was equipped with eight theaters used primarily for legitimate theater and vaudeville, and over a dozen movie houses. Perhaps the most important of the theaters was the Lyceum, located on Clinton Avenue where Forman's Department Store now stands. With a seating capacity of 2000, the Lyceum had featured the best possible theatrical productions and was also occasionally used for concerts. The most frequent location for musical events, however, was Convention Hall on Washington Square. It was accurately, yet unsympathetically, described by John Rothwell Slater<sup>9</sup> as "an armory converted into a barn, with folding chairs and hand painted stage decorations."

During the two decades preceding the opening of the Eastman Theatre, Rochester could boast of an unusually fine concert life. Two men contributed, perhaps, more than others to the richness of local musical events. The first was Hermann Dossenbach, who had given the city its first professional orchestra. Founded in the early months of 1900 as the Dossenbach Orchestra, it was later reorganized as the Rochester

Orchestra and gave six concerts a year often featuring soloists such as Ossip Gabrilowitsch, Carl Flesch, Leopold Godowski, Giovanni Martinelli, and Efrem Zimbalist.

The other man who greatly influenced local concert life was James Furlong. As the pre-eminent local concert manager, he brought to the city an impressive array of international stars such as Fritz Kreisler, Enrico Caruso, Mischa Elman, Ignaz Paderewski, Mary Garden, Sergei Rachmaninoff, and the young Jascha Heifetz. Visiting orchestras also appeared under Furlong's management, such as a 1913 concert by the New York Philharmonic under the direction of Stransky, a 1914 appearance of the Minneapolis Symphony, and a visit by Walter Damrosch and the New York Symphony during the 1918-1919 season.

As the Eastman Theatre neared completion, these independent musical activities were drawing to a close. The Rochester Orchestra was disbanding in deference to plans associated with the new theater. Eastman had decided that his enterprise needed two orchestras, a fifty-member ensemble for the showing of movies and a larger ninety-member symphony, neither of which were to utilize Dossenbach's talents.<sup>10</sup> James Furlong's expertise, however, did not go unnoticed. When the Eastman Theatre opened, he was engaged to continue using his managerial talents as an official of the Eastman Theatre Subscribers Association. Lesser Paley, another local impresario, similarly became associated with the Eastman enterprise. John D. Raymond and Arthur See, two late-comers to the concert managerial field, simply retired from the profession. Most important, the use of Convention Hall as a concert auditorium, was ending. George Eastman's theater was not only going to be an incomparable movie house, but was also to serve as *the home* for Rochester's symphony concerts, recitals, and operas.

"The theater is a scene of feverish activity," declared a local newspaper columnist in describing last minute work being done in preparation for the theater opening in September. Among the activities during the summer months of 1922 were the final stages of installation of the \$75,000 Austin organ which had been designed by Eastman's personal organist, Harold Gleason. The organ had more than 10,000 pipes and 140 stops, and was reportedly the largest theater organ in the world at the time of its construction. Many newspapers, including the *Post Express*, contained detailed accounts of its specifications:<sup>11</sup>

*The eight divisions of the organ, all really separate organs, any one of which is larger than the average church or theater organ are: Great, Swell, Choir, Solo, Orchestral, Echo, String, and Pedal.*

*... In addition to these eight divisions, the organ contains a complete percussion and trap department, including tympani, fire gongs, xylophone, glockenspiel, sleighbells, drums, deep bells, etc., all playable from the several manuals. ... The organ speaks through the proscenium arch, instead of above or on either side, as is the case in most theaters, this arrangement contributing to its effectiveness in accompanying the orchestra. ... The spectator hears the beautiful tones, but he does not see the wonderful mechanism that produces them. For this reason it may be difficult for him to realize that the organ weighs 45 tons; that there are several thousand miles of electric wires used in the electric circuits; that about 15 tons of metal was used in construction consisting of platinum, silver, brass, copper, lead, tin, zinc, iron, steel, bronze, and aluminum; that upwards of 30,000 feet of lumber was used consisting of ebony, walnut, oak, birch, maple, whitewood, pine and cherry; that the largest pipe is 32 feet in length and weighs over 400 pounds. ... The console is mounted on an elevator and turnstile and can be moved from orchestra pit to stage as desired. ... Ninety-one pistons are distributed between the manuals and over the pedal keys to bring in operation the various desired groups of stop keys. ... This console. . . [also] controls and plays a grand piano by means of a movable player placed over the piano keys.*

The new organ was not the only marvel to be admired in the theater. The switchboard, controlling house and stage lights, was described as a "marvel of its kind" and "the only one built whereby all circuits of switches can be controlled by one operator,"<sup>12</sup> and was designed and built by Wheeler-Green Company of Rochester. Not all the equipment, however, was locally constructed, and the 1922 coal and railroad strikes created unanticipated difficulties. So as to not delay the theater's opening, arrangements were made to bring material to Rochester by truck rather than by railroad. This included, among other items, the four-ton dimmer bank built in Mount Vernon, New York, and the scenic investiture for the stage, which was constructed in New York City.

A local firm, however, provided the forty carloads of marble used in the building's construction. The James C. Barry Co., founded in 1887, was responsible for this work and used Champlain black and French gray from Vermont quarries; McMullen gray from Tennessee; Roman Travertine, Levanto, and Botticino from Italy; Grecian Tinos and Belgian black; the marble being used in the lobbies, stairways, auditorium



*Exhausted muralists dine on the job while they listen to the phonograph in the left foreground. At left is Barry Faulkner. At right of center is Ezra Winter. The others are assistants. (Courtesy of the Rochester Public Library).*



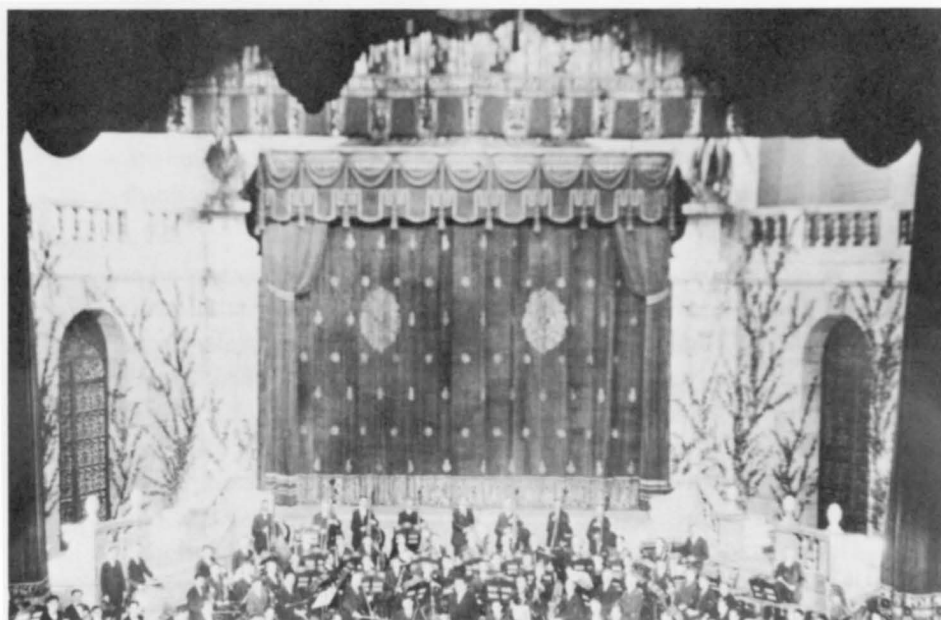
foyer, mezzanine foyer, balconies, and general interior.

The entire color scheme of the interior was supervised by the noted American muralist, Ezra Winter. He also executed the paintings on the left of the stage. The corresponding decorations on the right were done by Barry Faulkner. The two artists were also responsible for two circular panels on the ceiling in the lobby, where they also installed reproductions of the famous "Cupid and Psyche" decorations painted by the French artist Lafitte for Napoleon Bonaparte. Another artistic treasure was a painting by Maxfield Parrish in the balcony foyer situated close to a fountain with a figure of cupid and dolphin, after an original by Giovanni da Bologna.

A more practical matter of construction was the heating and ventilation system. A mechanical-engineering marvel for its time, the system utilized an immense fan in the attic over the stage dressing room section which took in 122,000 cubic feet of air per minute, and then washed, humidified, and warmed it to a temperature of 70 degrees. After being forced through a tunnel under the basement, the air was brought under pressure control and flowed through mushroom ventilators under each seat at a velocity of only 150 feet per minute, and then rose to the ceiling where it was expelled by two exhaust fans in the attic.

While the last details of construction were being completed, Managing Director Charles H. Goulding moved into his office on the mezzanine level. He selected Arthur Amm as house manager, and Amm's first task was the engagement of 32 "girl ushers." The general music director was Arthur Alexander who hired an orchestra of sixty-two musicians in preparation for the opening. Two-thirds of the orchestra were recruited locally, many coming from Dossenbach's Rochester Orchestra.

Victor Wagner was lured from his position as conductor at the Criterion Theatre in New York to serve as associate conductor, and Joel D. Barber was selected as Art Director. The orchestral library, said to be the third largest of its kind in the world, required a staff of five headed by Joseph Roeber, former manager of the orchestral department of G. Schirmer. In all, the entire theater staff consisted of about 150 people including the orchestra members, and as Labor Day 1922 approached, all was in readiness for the long-awaited opening.



*The Eastman Theatre orchestra. (Courtesy of Vincent Lenti and the Sibley Music Library).*

## **Eastman Theatre Opens**

The Eastman Theatre was scheduled to open on Labor Day, September 4, 1922 with continuous performances from 1 p.m. to 11 p.m. To avoid any "class distinctions," tickets were sold simply on a first-come, first-served basis. Admission for afternoon shows ranged from twenty to fifty cents, while tickets for evening performances ranged from thirty-five cents to a dollar. One section of the mezzanine, however, was reserved for those who contributed \$150 a year in addition to the regular box office price.

Two days preceding the opening, there was a gathering of celebrities who had been invited to inspect the theater in the afternoon, and then to attend a special dress rehearsal of the opening show. For this privileged preview, George Eastman had personally sent several thousand invitations:

*The new Eastman Theatre will be opened to the public on September 4th.*

*In order to afford representatives of all branches of the motion picture industry, musical, theatrical and educational interests generally and the press, an opportunity to inspect the theatre and*

*its equipment, the institution will be open for that purpose throughout Saturday, September 2nd, after 3 P.M. For the benefit of those who wish to see the theatre in operation there will be a dress rehearsal of the opening programme in the evening about 8:30, but there will be no attempt to give a formal entertainment.*

*You are cordially invited to be present and I shall be very much pleased to see you on this occasion.*

Among those accepting invitations for the September second preview were Winfield Sheehan, financial Director of Fox Films Co.; Charles L. O'Reilly, President of the Motion Picture Theater Owners of the State of New York; Florence French, editor of the Musical Leader; Charles L. Wagner, concert manager of John McCormack and others; Alexander Russell, concert director of Princeton University; R. Charles Rodda, news editor of Musical America; and many directors of movie theaters from such diverse areas of the country as Pennsylvania, Ohio, Florida, and Minnesota. Will H. Hayes, President of the Motion Picture Producers and Distributors of America was represented by Joseph J. O'Neill, his assistant, and was able to personally inspect the theater on a visit to Rochester about a week later.

From Monday, September 4, until October 16, the Eastman Theatre was scheduled to show motion pictures seven days a week. Then, commencing October 16 there was an entire week of opera in the theater, eight different productions presented in six days by the San Carlo Grand Opera Company.<sup>13</sup> Following the special week of opera, the Eastman Theatre was scheduled to show motion pictures six days a week, Wednesday evenings being reserved for concerts.<sup>14</sup>

The opening show for September 4 featured Rex Ingram's production of "The Prisoner of Zenda." Supplementing the picture was "Eastman Theatre Magazine," a compilation of short subjects arranged by Manager Goulding and including the first public presentation of the new Eastman Kodachrome film; and "Eastman Theatre Current Events," a one-reel film produced by Fox Films which showed various aspects of the new theater.

The musical program was furnished by the new Eastman Theatre Orchestra, which performed the Tchaikowsky "1812 Overture" under the direction of Arthur Alexander, and by the great Austin Theater Organ. Organists were Dezso d'Antalfy, formerly of the Capitol Theatre in New York, and John Hammond, formerly of the Strand Theatre in Brooklyn. The solo feature of the musical program was furnished by Marion Armstrong, soprano, who sang "The World is Waiting for the





*Because of George Eastman's generous gift of the theatre, hundreds of thousands of people enjoy cultural entertainment. (Courtesy of the Rochester Public Library).*

Sunrise" by Seitz, and by Ester Gustafson, an interpretive dancer. The latter performed "Russia" to the music of Rachmaninoff's G-minor Prelude, and "The South at Work" to Dvořák's Humoresque in A-minor.

The thousands of people who attended that opening show during the week of September 4 entered a theater upon whose facade was inscribed "For the Enrichment of Community Life," appropriate words selected by Rush Rhees. As donor of the theatre, George Eastman wished to develop within the community a deep appreciation of the art of music. "Incidentally, in the pursuance of that ideal," Eastman added, "I should like to see Rochester become a great musical center, known throughout the world. There is no reason to prevent this city from getting the sort of fame which comes for the possession of institutions which are foremost in developing gifted musicians and which are distinguished in the stimulation of the musical appreciation of the great body of citizens."<sup>15</sup>



*Gibbs Street during the construction of the Eastman Theatre. (Courtesy of Vincent Lenti and the Sibley Music Library).*

## **The Neighborhood Before Eastman Theatre**

### **Gibbs Street**

#### **2 – The Wentworth**

McCarthy, Elizabeth (music teacher)

Stewart, George

Maloney, William

McGowen, Ella

Sabin, Harry

Sackett, Mrs. Albert

Anger, Charles

Haywood, Sumner

#### **10 – Deverian Oriental Rugs**

#### **12 – Gilbert, John (barber)**

#### **14 – O'Neill Tire Company**

16 – Williams, James (furniture)

18 – Shapero, Isadore (physician)

Hunt, John

Davis, Emma

Davis, Muriel

26 – Mulligan, Edward (physician)

Stewart, Audley (physician)

Stewart, Beulah

Stewart, Maria

Jones, Charlotte

Kemp, Rose

Weishar, Helen

36 – Rogerson, Elizabeth

40 – Weller, Henry

Lane, George A jr. (physician)

Fox, Albert

Childs, Isabelle

Childs, Alice

Childs, Maria

44 – Grenelle, Grace

Grenelle, Eugene

Stopfel, Frederick

50 – Karle and Rhines (dressmakers)

Karle, George (Mr. and Mrs.)

Rhines, Mary

54 – London, Anna

### **Main Street**

431 – London, Anna (lodging house)

433 – Kneger, H & D (auto tires)

- 435 – Nelson, Charles (music teacher)  
Henry, Cora  
Henry, Charles  
Henry, Richard  
Findlay, David  
Pecor, Albert  
Pecor, William  
Desmond, Charles  
Pecor, Francis  
Jones, Seth
- 437 – Star Ignition Service Co., Inc.
- 439 – White Sewing Machine Company
- 441 – Frasier, Julia  
Frasier, Ida  
Frasier, Margaret  
Frasier, Loretta  
Winnie, George  
Stoneburn, Margaret  
Sellers, Edward  
Liney, Thomas  
Liney, Goldie  
Clark, Lena  
Lowery, Julia
- 443 – Wilson, Alonzo (tobacconist)
- 445 – Ellis, EJ & Co. (automobiles)
- 447 – Hinckley, Mrs. N.B. (palmist)  
Lamberton, Alexander (realtor)  
Levine, Henry  
Goff, Leonard  
Goff, Helen  
Whitbeck, Martha
- 449 – Oneida County Creameries
- 453 – Mitchell Thomas (clothing cleaner)



*Demolition beginning on the east side of Swan Street in preparation for the construction of the Eastman Theatre. (Courtesy of Vincent Lenti and the Sibley Music Library).*

### **Swan Street**

- 11 – Stedman, Frank
- 11½ – Simpson, Elizabeth  
Barrett, Thomas  
Pifer, Ella
- 15 – Tuttle, Horace  
Champagne, Jean
- 17 – Brown, B. Kay
- 19 – garage
- 25 – Gunsaul, Fred

- |                                |                            |
|--------------------------------|----------------------------|
| Reinhart, Carrie               | 22 – Bingenner, Louisa     |
| McLean, Hannah                 | Reichart, Fannie           |
| Fisher, Anna                   | Hottes, Katherine          |
| Healey, Ida                    |                            |
| Desmond, George                | 26 – Murphy, Thomas        |
|                                |                            |
| 27 – Brown, Charles            | 30 – Minges, Albert        |
| McIntosh, Elizabeth            | Minges, Sophia             |
| Patchin, Emily                 |                            |
| Patchin, Archie                | 32 – Bassage, Lorin        |
| Patchin, Hazel                 | Bassage, Elmer             |
| Morrison, F. Curry             | True, Francis              |
| Curran, Ann                    |                            |
| Wilson, Florence               | 34 – Dill, Charles         |
|                                | Bieh, Lucie                |
| <b>Swan Street (east side)</b> |                            |
|                                | 00 – Kane, O. J. (realtor) |
| 2 – Moffit, Mary               | Caswell, E. E. (physician) |
| Tack, Isaac                    | Maennerchor Hall           |
| Knowles, Charles               |                            |
|                                |                            |
| 4 – Foster Bros. (painters)    |                            |
| Foster, Kate                   |                            |
| Foster, Arthur                 |                            |
|                                |                            |
| 6 – Peters, John               |                            |
|                                |                            |
| 8 – Kelley, Charlotte          |                            |
|                                |                            |
| 10 – Thompson, Edith           |                            |
|                                |                            |
| 12 – Wright, Edson             |                            |
| McGonegal, Hattie              |                            |
|                                |                            |
| 14 – Pellion, Thomas           |                            |
| Figueras, Jan                  |                            |
|                                |                            |
| 16 – Wahl, Robert              |                            |
|                                |                            |
| 18 – Barhart, Joseph           |                            |

#### Footnotes For "A History of the Eastman Theatre"

1. "Philanthropy Under a Bushel," *New York Times*, March 21, 1920.
2. D.K.G. Institute of Musical Art, yearbooks.
3. Wife of Rush Rhees. See "Rochester at the Turn of the Century," Rochester Historical Society *Publication Fund Series*, Vol. XXII.
4. Institute graduate and early Eastman School faculty member. Interviewed by the author, November, 1977.
5. Correspondence of Rush Rhees, Rush Rhees Library archives.
6. Interviewed by the author, May, 1978.
7. Interviewed by Roger Butterfield. See Butterfield notes, Rush Rhees Library Archives.
8. As quoted in "George Eastman" by Carl Ackerman, Houghton-Mifflin Co., 1930.
9. University of Rochester professor and biographer of Rush Rhees.
10. Dossenbach was offered the leadership of the movie orchestra, but declined. He was disappointed in not becoming conductor of the symphony, a position to which he greatly aspired.
11. *Post-Express* article in August, 1922.
12. *Rochester Herald*, undated clipping.
13. The operas were: "Aida," "Madame Butterfly," "Tosca," "Il Trovatore," "La Bohème," "Cavalleria Rusticana," "Pagliacci," and "Carmen."
14. The inauguration of the Wednesday night concerts featured a recital by Giovanni Martinelli, tenor, assisted by Lydia Civetti, soprano.
15. *Exhibitors Herald*, September 16, 1922.

*Vincent Lenti is Director of Community Education for the Eastman School of Music. He also wrote the July, 1980 Rochester History titled "Hermann Dossenbach and the Rochester Orchestra."*

*Copy edited by Hans Munsch.*



*One of the murals on the walls of the Eastman Theatre. (Courtesy of the Rochester Public Library).*