

New York Times, 9/3/25

Tremendous Advance Sale Greets Opening of Box Office!

*Thousands buy tickets for first Four
weeks by mail—phone—and in person*

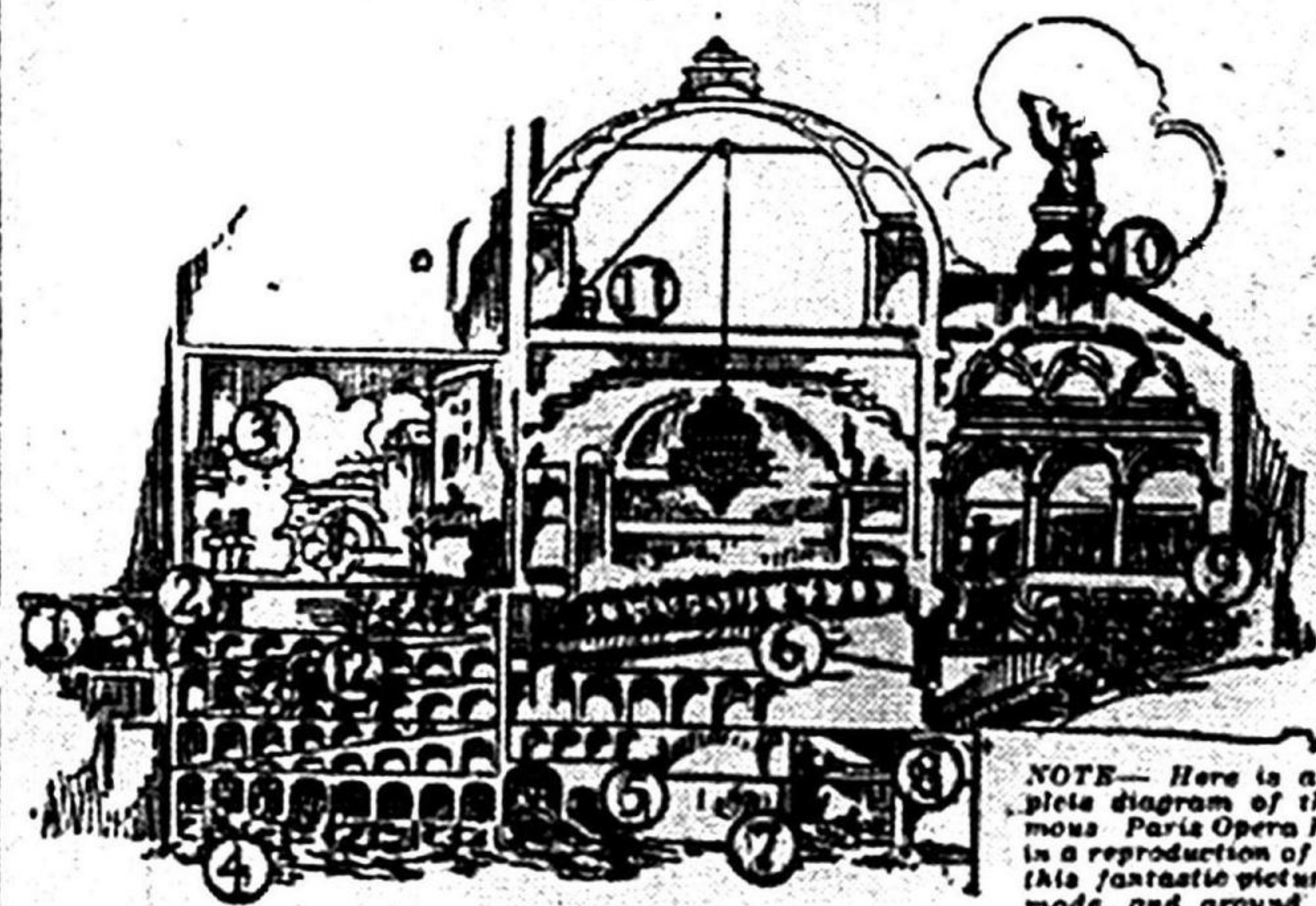
THE PHANTOM OF THE OPERA

Universal Production of Gaston Leroux's Famous Story
Presented by CARL LAEMMLE

With **Lon Chaney**

MARY PHILBIN, NORMAN KERRY
and a Great Cast of 5000

*A Triumphant Spectacle of the Most Thrilling,
Fantastic Events Ever Screened!*



NOTE—Here is a complete diagram of the famous Paris Opera House, in a reproduction of which this fantastic picture was made, and around which the thrilling action centers.

1—The dressing room of Christine, the Opera Star, where the mysterious voice was heard.

2—The appearance of "The Phantom" terrorizes the ballet girls.

3—Scenes from the magnificent reproduction of part of the opera "Faust."

4—The infuriated mob pursues "The Phantom."

5—After abducting Christine "The Phantom" carries her to a secret chamber.

6—The elite of Paris attend the opera performance.

7—Raoul and the Persian trapped by "The Phantom."

8—In secret flood chamber and heat chamber.

9—The gayest of Parisians revels, the opera ball, panic stricken by the appearance of "The Phantom."

10—The two lovers, Raoul and Christine, seek to escape "The Phantom."

11—"The Phantom" puts the opera audience to rout.

12—The abduction of Christine by "The Phantom."

Opens At The **ASTOR** THEATRE
B'way at 45th St. **Sept. 6th**
NEXT SUNDAY

Thereafter
twice daily.
2:30—8:30

"Get the Spirit—See The Phantom"

Mats.
80c to \$1.00—
Eves. 50c to \$1.50

New York Times, 9/6/25

BEGINNING
NOW **TONIGHT** AT LAST

Special Gala Presentation of
the Colossal Spectacular Thriller

CARL LAEMMLE
Presents

THE

PHANTOM

OF THE

OPERA

With

LON CHANEY

MARY PHILBIN—NORMAN KERRY

A UNIVERSAL
PICTURE



And 5,000 SUPPORTING ARTISTS Directed by RUPERT JULIAN
Supplementary direction by EDWARD SEDGWICK

Phantom Stage Effects
by Thurston
The Great Magician

Corps de Ballet
under direction of
Albertina Rasch

Special Musical
Score
Orchestra of 45

"GET THE SPIRIT—SEE THE PHANTOM"

ASTOR

THEATRE

B'way at
45th St.

SEATS ON SALE 4 WEEKS IN ADVANCE

PRICES: Mats. 50c to \$1.00. Evet. 50c to \$1.50.
Twice Daily, 2:30—8:30

THE SCREEN

By MORDAUNT HALL.

A Fantastic Melodrama.

THE PHANTOM OF THE OPERA, with Lon Chaney, Mary Philbin, Norman Kerry, Arthur Edmund Carewe, Suits Edwards, Gibson Gowland, Bernard Siegel, John Sainpolis, Virginia Pearson, Olive Ann Alcorn, Edward Cecil, John Miljaun, Grace Marvin, Alexander Bevani, Anton Vaverka, William Tyroler, George B. Williams, Bruce Covington, Edith Yorke and Cesare Gravina. Adapted from Gaston Leroux's novel. Directed by Rupert Julian with supplementary direction by Edward Sedgwick. Special ballet prologue. At the Astor.

Up to the present the motion picture producer cannot be accused of hiding his light under a bushel at the opening exhibition of one of his pet pictures. He prefers to spread the news by blinding arc lights, and when the surging, clamoring, curious crowd swarms into the theatre lobby a flashlight is taken of the event so that photographs of the occasion can be dispatched to the four corners of the earth. It was the usual, unrestrained scene last night at the Astor Theatre, where the Universal Pictures Corporation's latest screen effort, "The Phantom of the Opera," was presented.

"The Phantom of the Opera" is an ultra fantastic melodrama, an ambitious production in which there is much to marvel at in the scenic effects. It has been produced with a sort of mechanical precision, and the story reminds one somewhat of a writer who always seeks for alliterative combinations. The narrative could have been fashioned in a more subtle manner and would then have been more interesting to the few. As it stands it will strike popular fancy, and the stage settings will appeal to everybody.

In this presentation one perceives an effect of the interior of the Paris Opera, with people peering from the boxes and flocks of faces in the orchestra seats. There is the giant curtain which swings to with a graceful sweep, and a decorative and glistening central chandelier. All this is pictured in color, some of it a trifle weak, but most of the scenes quite effective.

Another prismatic sequence is that dealing with a mask ball in the Paris Opera, where one beholds the uniforms of all colors, with touches of bright blues and glowing reds. There is the famous staircase, down which passes the Phantom, who, in a cheery moment for the gala event, has decided to appear in flowing crimson and a mask of a death's head. There are the affrighted figurantes who whisper and blanch at the thought that this stalking figure may be the awful Phantom who dwells in the subterranean cellars under the Temple of Music.

You see the bed once owned by Gaby de Lys, which resembles a boat swung from three pillars; then there is a coffin bed in which the Phantom is supposed to rest his weary limbs, and dozens of other interesting features which are flashed here and there on the screen.

Lon Chaney impersonates the Phantom. It is a rôle suited to his liking, and one which he handles with a certain skill, a little exaggerated at times, but none the less compelling. One has to remember that this is a fantastic tale and therefore strange things can happen; and they do.

The idea is an excellent one, but the changes in the picture, and re-cutting it, have made some of the scenes abrupt. There is the Chief of the Secret Police, whose rôle has been throttled, as he obviously ought to play a far more important part in the story than he does. And there is throughout this film a decided uncertainty concerning France and her people. Norman Kerry figures as the hero, Raoul de Chagny, and never for an instant does he impress one other than having stepped into a uniform that did not belong to him. His facial expressions are often annoying, especially in one supposedly dramatic sequence where he smiles at the heroine, ignoring the awful presence of the Phantom. In more than one stretch he is introduced leaning against a door or standing erect near a pillar.

Mary Philbin fills the rôle of Christine Daae, with whom, for some mysterious reason, the Phantom has fallen in love. This strange person who is so much feared, is thought to be frightful of face, so forbidding that the few who have seen him have fled in terror. He wears a mask. Christine knew less about him than any of the other girls in the opera, and when a "voice like an angel" taught her from the other side of a wall how to sing, she never suspected that her benefactor and the Phantom were one.

Carlotta, the prima donna of the Opéra, is warned that she must not sing Marguerite in "Faust" on a certain night or there will be dire disaster. The new management of the Opéra decide to permit Christine to sing the part, seeing that the Phantom wished it, but in a later sequence Carlotta returns to her favorite rôle and the management takes possession of the box wherein the Phantom is supposed to sit. All goes well up to a certain point, when suddenly the singer's note is presumed to clash with the gigantic chandelier and it crashes from the ceiling upon the audience far below. This is quite an effective bit, although, as an accident, it seems to be forgotten much sooner than one would expect.

The Phantom, or Erik, as he pleases to call himself at times, has an inclined plane to his underground domicile and when he beguiles the dazed Christine to come below with him he puts her on a horse and she is taken down, down and down, where we are told there is the seepage of the Seine, which river incidentally is more than a mile away from the Opéra. The Phantom is just as much at home on the roof of the Opéra as he is below and in this picture people are permitted to wander at will through the building, and yet the police can't lay their hands on the hideous looking Phantom.

The most dramatic touch is where Christine in the cellar abode is listening to the masked Phantom—he wears a weird, childish-looking mask with plump cheeks—as he plays the organ. Then she steals up behind him, as he is apparently entranced with his own playing, and, after hesitating, suddenly snatches the mask from the Phantom's face and at once faints at the horrible ugliness of the man. In the theatre last night a

woman behind us stifled a scream when this happened, as this is the first glimpse one has of the Phantom's physiognomy. He is hollow-eyed, with a turned-up nose which has long nostrils. His teeth are long and separated and his forehead is high. There is no doubt that he is a repellant sight.

Miss Philbin is only satisfactory in some of her scenes, and she ought to have been able to make many of them far more telling. Actually the outstanding performances in this production are delivered by Lon Chaney and Arthur Edmund Carewe, who is cast as the Persian, or the head of the secret police.

This is a well-dressed thriller, with a capable acting by the villain, a stiff and stilted hero and an insipid heroine. So far as the story is concerned, it looks as if too many cooks had rather spoiled the broth, which was served up in novel form by Gaston LeRoux.

Detroit News, 10/16/25

HERE

STARTING
TOMORROW

CRITICS

PROCLAIM IT THE
SEASON'S GREATEST

SPECIAL ARRANGED ORCHESTRA

OPERA
SINGERS

BALLET
GIRLS

Carl
Laemmle
presents

The
Phantom
of the
Opera
featuring

LON CHANEY
MARY PHILBIN
NORMAN
KERRY

Admission
Prices

This Show Only

MATINEES (Week Days)

Balcony . . . 35c

Main Floor . . . 50c

NIGHTS

Balcony . . . 50c

Main Floor . . . 75c

BROADWAY-STRAND

BROADWAY AT GRATIOT

ADDED
ATTRAC TIONS
INTERNATIONAL NEWS
Presents

"Life's Greatest
Thrills"

Showing the Most Interest
ing Thrills of a Decade

Detroit News, 10/17/25

BROADWAY-STRAND

BROADWAY AT GRATIOT

WILD,

WEIRD!

THRILLING!

DYNAMIC!

COLORFUL!

FANTASTIC

WONDERFUL!

MAGNIFICENT!

The
phantom
of the
Opera

NOW!

Detroit News, 10/18/25

BROADWAY-STRAND

BROADWAY AT GRATIOT

**WEIRD!
WILD!!
WONDERFUL!!!**

**A supporting cast
of more than
5,000!**

CARL LAEMMLE

presents

The **Phantom** *of the* **Opera**

with

LON CHANEY

MARY PHILBIN

NORMAN KERRY

*From the
Internationally
famous story by*
**GASTON
LEROUX**

SPECIAL ORCHESTRA

With Original Phantom Music Score

ON THE STAGE

SPECIAL PHANTOM PROLOGUE
Madge Fraser's Ballet Girls *in Snatches of "Faust"*

IN PHANTOM LOVE SCENES
THE ZORELLIS *Neapolitan Opera Singers*

ADMISSION PRICES

MATINEE Balcony . . . 35c
Night . . . 50c
EVENING Balcony . . . 50c
Main Floor . 75c

NOW!

SHOWS START AT

"Thrills of a Lifetime" 11-1-3
5-7-9
"Prologue" 11:20-1:20-3:20
5:20-7:20-9:20
"Phantom" 11:30-1:30-3:30
5:30-7:30-9:30

NEWS AND GOSSIP FROM THE STUDIOS EAST AND WEST

Photo Plays Today

ALHAMBRA Woodward and Lothrop
"The Ten Commandments"
"The Life of a Great City"

ARCADIA "Beyond the Border"
"The Mystery of the Sea"

ASTOR "The Life of a Great City"
"The Mystery of the Sea"

BEECHWOOD-DUPLEX "The Life of a Great City"
"The Mystery of the Sea"

BOULEVARD "The Life of a Great City"
"The Mystery of the Sea"

CATHERINE-DUPLEX "The Life of a Great City"
"The Mystery of the Sea"

COLISEUM "The Life of a Great City"
"The Mystery of the Sea"

COLUMBIA "The Life of a Great City"
"The Mystery of the Sea"

7 Excellent Vaudeville Acts

CRYSTAL "The Life of a Great City"
"The Mystery of the Sea"

DAWN "The Life of a Great City"
"The Mystery of the Sea"

DEL-TE "The Life of a Great City"
"The Mystery of the Sea"

DULUX "The Life of a Great City"
"The Mystery of the Sea"

5 Acts Supreme Vaudeville 5

"The Marriage Whirl"

FRONTENAC "The Life of a Great City"
"The Mystery of the Sea"

GARDEN "The Life of a Great City"
"The Mystery of the Sea"

GLADWIN PARK "The Life of a Great City"
"The Mystery of the Sea"

GLOBE "The Life of a Great City"
"The Mystery of the Sea"

GRANDE "The Life of a Great City"
"The Mystery of the Sea"

GRAND VICTORY "The Life of a Great City"
"The Mystery of the Sea"

GROSSE PTE. PARK "The Life of a Great City"
"The Mystery of the Sea"

HARMONY "The Life of a Great City"
"The Mystery of the Sea"

HARPER "The Life of a Great City"
"The Mystery of the Sea"

JEFFERSON "The Life of a Great City"
"The Mystery of the Sea"

KNICKERBOCKER "The Life of a Great City"
"The Mystery of the Sea"

KRAMER "The Life of a Great City"
"The Mystery of the Sea"

LAKEWOOD "The Life of a Great City"
"The Mystery of the Sea"

LIBRARY "The Life of a Great City"
"The Mystery of the Sea"

LINCOLN SQUARE "The Life of a Great City"
"The Mystery of the Sea"

LINWOOD-LA SALLE "The Life of a Great City"
"The Mystery of the Sea"

MAXINE "The Life of a Great City"
"The Mystery of the Sea"

NEW PLAZA "The Life of a Great City"
"The Mystery of the Sea"

NORWOOD "The Life of a Great City"
"The Mystery of the Sea"

OAKMAN "The Life of a Great City"
"The Mystery of the Sea"

PALACE "The Life of a Great City"
"The Mystery of the Sea"

REX "The Life of a Great City"
"The Mystery of the Sea"

RIALTO "The Life of a Great City"
"The Mystery of the Sea"

RIVOLA "The Life of a Great City"
"The Mystery of the Sea"

ROSEDALE "The Life of a Great City"
"The Mystery of the Sea"

STRAND "The Life of a Great City"
"The Mystery of the Sea"

STRAITFORD "The Life of a Great City"
"The Mystery of the Sea"

TYOLI "The Life of a Great City"
"The Mystery of the Sea"

TUXEDO "The Life of a Great City"
"The Mystery of the Sea"

VIRGINIA "The Life of a Great City"
"The Mystery of the Sea"

GRIFFITH TO MAKE 'SORROWS OF SATAN'

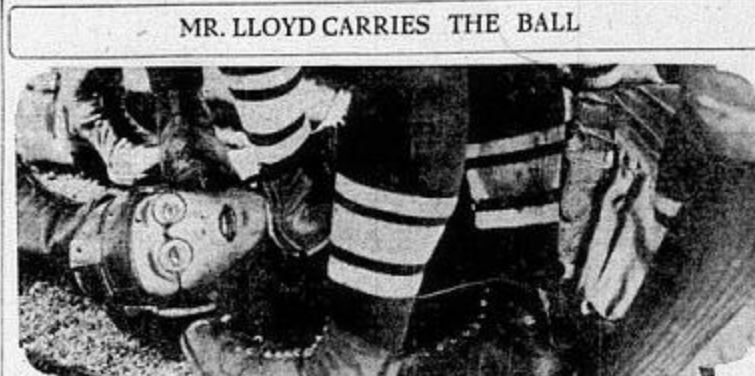
NEW YORK, Oct. 17.—Famous Players-Lasker is making plans for the production of "The Sorrows of Satan," the Marie Corelli novel which will be D. W. Griffith's next picture. Production will start Dec. 1.

RAY GRIFFITH TO DO 'STAGE DOOR JOHNNY'

Clarence C. Badger has commenced production on Raymond Griffith's next Paramount picture, "Stage Door Johnny." Badger directed Griffith's "Paths to Paradise," one of the star's recent successes. Griffith's current starring vehicle is "He's a Prince."

MR. LLOYD CARRIES THE BALL

His kindly face under all these feet is that of Harold Lloyd, who in his new comedy, "The Freshman," opening this week, offers some comical foot ball doings.



His kindly face under all these feet is that of Harold Lloyd, who in his new comedy, "The Freshman," opening this week, offers some comical foot ball doings.

WALTHALL SEE FAME FLICK

Once Great Artist of Film Wasting Talent On Rodeo-Podge.

HOLLYWOOD, Oct. 17.—D. W. Walthall, though one of the greatest of cinema actors, is now a slow death knell on the film obituary. His talent, which has made him a merry-go-round capable of anything, is being wasted on the altar of cinema rodeo-podge. A Griffith should reach down to the celluloid slime which has enveloped him to a pedestal above marionette mob—to a statue of the wax-appealing shams and verish dummies who court the click of thousands per week. Walthall, portraying the hero of the "Little Colonel" in Griffith's "Birth of a Nation," the hearts of a nation eight years ago as an actor has done more before.

Born of the south on a farm in Birmingham, Alabama, Walthall, the aristocratic school, has the distinction of being a genuine. In his youth he worked his father's farm. At night he played the piano in the farm house. He was a member of the F. O. C. and a member of the Grand Lodge of the Masons. He was a member of the Grand Lodge of the Masons. He was a member of the Grand Lodge of the Masons.



ANOTHER LAUGH EXPLOSION!

The King of Light Comedians

RAYMOND GRIFFITH

IN A BRAND NEW OUTBURST OF JOY!



"A REGULAR FELLOW"

Here he is! The same debonair little silk-hatted chap who has made the whole world howl with his immaculate and silk-hatted comedy! Raymond Griffith, who in this, not only achieves stardom, but takes his rightful place alongside of Chaplin, Lloyd and Douglas Maclean as the greatest in laugh-getters the screen has produced.

IT'S ONE CONTINUOUS HOWL FROM START TO FINISH!

IN ADDITION

The Twelve Russian Cossacks

Twelve Gifted Men and Women Musicians and Dancers



BALLALAIKA ORCHESTRA

Gorgeously staged and imported direct for this occasion

CAPITOL GRAND ORCHESTRA

EDUARD WERNER Conducting

DETROIT NEWS PICTORIAL

ADIOS FALE

BIG TWO-HOUR BILL

THE SHOW PLACE OF MICHIGAN

THE ATRE CIRCLE

BROADWAY AT ORATOT

WEIRD! WILD! WONDERFUL!!!

A supporting cast of more than 5,000!

CARL LAEMMLE presents

The Phantom of the Opera

From the internationally famous story by

GASTON LEROUX

MARY PHILBIN

NORMAN KERRY

SPECIAL ORCHESTRA

ON THE STAGE

Madge Fraser's Ballet Girls

IN PHANTOM LOVE SCENES

THE ZORELLIS

Shows Start At

"Thrills of a Lifetime" 12-3

"Prologue" 12-3

"Phantom" 12-3

ADMISSION PRICES

MATINEE Balcony . . . 35c

EVENING Balcony . . . 50c

IT'S HERE!

Harold Lloyd's Best

FOUR WHOOPING QUARTERS of FOOTBALL JOY!

'The Freshman'

THE EXCLUSIVE FIRST SHOWING IN DETROIT OF THIS SUPER COMEDY

A Scream the First Quarter!

A Howl the First Half!

A Spasm in the Third Quarter!

And a Gasping Gurgle For a Finish!

As the bleeding substitute who risks all for his alma mater, here's Lloyd in the funniest thing he has ever done. He's stepped on, stamped on, pounced on, jumped on—and pushed on! He started as a water boy—but, oh boy—how he finishes! If you are looking for the funniest football story you have ever seen, then take this in. You'll laugh, scream, gurgle and roar, wipe your eyes and yell for more!

IT'S A CYCLONE OF ROARS AND LAUGHS FROM START TO FINISH!

SUPERB ORCHESTRA

WEEK DAYS MEZZANINE 65c

SUN. MATS. MEZZANINE 75c

NIGHTS MEZZANINE 85c

ALL ELSE 50c

ALL ELSE 65c

ALL ELSE 75c

FEATURE STARTS

11:30 A. M.

1:10 6:22

2:55 8:05

4:40 9:45

ADAMS

THE ATRE CIRCLE

BROADWAY AT ORATOT

WEIRD! WILD! WONDERFUL!!!



ADAMS

THE ATRE CIRCLE

BROADWAY AT ORATOT

WEIRD! WILD! WONDERFUL!!!

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ADMISSION PRICES

MATINEE Balcony . . . 35c

EVENING Balcony . . . 50c

Never before has such a picture been shown in
ANN ARBOR----perhaps never again

Wuerth
THEATER

STARTS SUNDAY

COME EARLY--ATTEND OUR MATINEES

The public has heard so many claims that this or that picture is the biggest ever made, that when a truly great one like "The Phantom of the Opera" comes along it is found that the superlatives have been used up.

So instead of superlatives we offer statistical facts about this production. They sound impressive in print. They are sure to entertain and thrill you beyond all description when you see the actualities on the screen.

SIX months were spent in intensive preparation. Eleven months were spent in actual production.

ELEVEN sculptors spent six weeks making frescoes, statues, etc. for Paris Opera House settings.

ONE hundred piece symphony orchestra used in opera scenes under direction of William Tyroler.

FIFTY principals and more than five thousand people in the cast.

TEN 700,000 gallon tanks built for scenes showing the flooding of the underground caverns.

LON CHANEY spent three months devising his makeup, which required three hours each day to apply.

BLOCKS of Paris streets built in complete detail.

FOUR special buildings required to hold costumes.

INTERIOR of the opera house, more than one hundred feet high, contains five tiers of balconies and seats 3,000 people.

A wild, weird, fantastic masterpiece of thrilling action. See the Grand Ball, the gayest of Parisian festivals; see the infuriated mob in frenzied pursuit of the Phantom through the underground chambers of the opera house; see the most glorious, completely enthralling love story ever screened enacted by the screen's perfect lovers! Startling, magnificent, unparalleled!

ADDED WUERTH FEATURES

SUNDAY SCHEDULE
Shows

2:00—3:40—5:20—7:00—8:45

ALL SEATS, ADULTS 50c

Children, Mat. 10c—Night 20c

Hal Roach

Presents

DEAF, DUMB and DAFFY

FOX NEWS

INTERPRETATION OF THE SPECIAL
MUSIC SCORE TAKEN FROM THE
FAMOUS OPERA FAUST BY THE
WUERTH SYMPHONIC ORCHESTRA.

N. D. FALCONE, Director

Premiere of All Premieres!
The Event of the Screen Season!

NOW SHOWING



2:00—3:45 - - 7:00—8:45
Mat. 10-35c; Night 20c-50c

A Cast of
More Than
50 Great
Screen
Stars!



With a Brilliant Cast Headed by
LON CHANEY

Mary Philbin, Norman Kerry, Gibson Gowland, Snitz Edwards, Arthur Edmund Carewe, John Sainpolis, Olive Ann Alcorn, Cesare Gravina, Virginia Pearson, Edward Cecil.—Directed by Rupert Julian.

SETTINGS OF STUPENDOUS SIZE AND RARE GRANDEUR

Exquisite Music Specially Composed For This Picture

WILD—WEIRD—WONDERFUL

ADDED

THE SPATS

In

DEAF, DUMB & DAFFY

SPECIAL MUSICAL PROGRAM

By

**WUERTH SYMPHONIC
ORCHESTRA**

N. D. FALCONE, Director

ORPHEUM

LIONEL BARRYMORE

In

"THE MEDDLING WOMAN"

Ann Arbor Daily News, 11/11/25

W **THEATER**
uerth

NOW SHOWING

20 GREAT SCREEN STARS

and a Cast of Over 5000 Players

The most magnificent scenes
ever in pictures in full color
natural photography!

phantom of the Opera

with
**LON
CHANEY**
MARY PHILBIN
NORMAN KERRY

from the
internationally
famous story
**GASTON
LEROUX**

M
A
T.
10c

35c

N
I
G
H
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20c

50c

2:00
3:45
7:00
8:45

—ADDED—
THE SPATS in
"DEAF, DUMB, DAFFY"
FOX NEWS
SPECIAL MUSICAL PROGRAM

ORPHEUM — **LIONEL BARRYMORE** in "THE MEDDLING WOMAN"

WILD!

WEIRD!

WONDERFUL!