

THE THEATRICALITY OF REVIVALISM AS EXEMPLIFIED IN THE
ARTISTRY OF BILLY SUNDAY AND AIMEE SEMPLE MCPHERSON

by

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INTRODUCTION

Importance of Subject

From ancient times to today, Western theatre--and its various forms--has carried religious themes. The very birth of the theatre can be traced to primitive tribes acting out man's relationship to Good and Evil in ritual dances. The Bible itself contains stories or scripts which lend themselves to dramatic presentation as exemplified in the medieval cycle and Morality plays. In the early twentieth century, evangelism was one significant, dramatic means of exposing the problem of good and evil--significant because the evangelist was not limited to being only a preacher, but he could also be an actor, producer, director, and playwright all in one, and could use definite theatrical techniques. He could be a theatre unto himself. Two such evangelists which this thesis will examine are Americans Aimee Semple McPherson and Billy Sunday.

Canadian born Aimee Semple McPherson was a " . . . platform genius, . . . a handsome, fluent . . . " woman who knew the secrets of crowd psychology, and dramatic display, and who " . . . created more newspaper copy than any other religious personage of her day." Today she is still considered by some as " . . . having been the most flamboyant evangelist in Christendom."¹ From her raw beginnings as an itinerant tent revivalist in 1915, Mrs. McPherson's evangelism gathered momentum

and a great following--which led her to build, in 1922, a 5300 seat Temple in Los Angeles which she managed to pack from 1923 to 1944. To further her cause she began her own radio station and initiated the International Church of the Foursquare Gospel, the assets of which financed the Temple's elaborate illustrated sermons, plays, and oratorios.²

Mrs. McPherson's contemporary, Billy Sunday, was, by 1917, ". . . considered by many the greatest revivalist in American history, perhaps the greatest since the days of the apostles."³ Also recognized as flamboyantly theatrical, one drama critic believed he had ". . . more of the dramatic instinct than [George M.] Cohan,"⁴ the musical comedy star. ". . . Billy Sunday was a symbol of the American dream, a living embodiment of the mythical farm boy who went to the city and made good," and whose name and dramatic appeal ". . . became a byword throughout the land." Though his revivals climaxed in 1917, Sunday continued preaching until his death in 1935. During his career he helped mold the early twentieth century American society, for, "his revivals were a product of the profound struggle of Americans to cope with the challenge and responsibility of a new and inconceivably more complex industrial civilization."⁵

Statement and Limitation of the Problem

In concentrating on the theatricality of revivalism as exemplified in the artistry of Aimee Semple McPherson and Billy Sunday, it is necessary to isolate, identify, and describe particular techniques

used by these revivalists which relate to the theatre.

Since Mrs. McPherson and Sunday made their contributions during this century, it was therefore possible to obtain personal interviews and pertinent eyewitness accounts of their revivals, hence their work could be viewed by the researcher in retrospect. Conversely, their style and methodology could be analyzed from the vantage point of modern theatrical techniques.

Although ample information exists regarding the revivalists, two major limitations arose in this study. The first was the lack of truly objective material relating to Mrs. McPherson. She was a controversial figure in her own time, and, for the most part, her followers who wrote and told about her were decidedly biased in her favor, whereas newspapers and many authors give prejudiced accounts as a result of the scandals, lawsuits, and family intrigues which plagued her life. The second limitation resulted from restrictions placed on the researcher dictated by travel, time, and finances. Researching data regarding Mrs. McPherson in Los Angeles, was not insurmountable, but traveling to the East and Mid-West, where much of Sunday's career developed, was too problematic. A further difficulty arose in using the Los Angeles Times--a rich source of information regarding Mrs. McPherson--due to the hastily prepared, often inaccurate Los Angeles Times index.

Sources

Primary source material used were autobiographies by Mrs. McPherson, articles written in her Foursquare Crusader newspaper,

sermons, sermon recordings, oratorios, and hymns. The principal autobiographical article written by Billy Sunday exists in a 1915, Good Housekeeping. Sunday's sermons were also used as primary source material.

The majority of secondary source material came from periodicals such as the New York Times, the Los Angeles Times, Literary Digest, the Foursquare Crusader, The Outlook, The Christian Standard, and others. Relevant theses and dissertations were obtained as were personal interviews from those who had worked with or witnessed the revivalists. Assistance was also provided from various church organizations and researchers in conjunction with Sunday and Mrs. McPherson.

Definitions

Revivalism is an extension of "revive" which etymologically means "to restore or awaken." Revivalism, in the Christian theological sense, is a quickening or reawakening of the Christian church and community to Christian religious ideology through evangelism, i.e., communication of the Gospel or "Good News" of Jesus Christ for the purpose of converting individuals to the ideology.⁶

The purpose of all art is to arouse the emotions. A great painting like the "Sistine Madonna" or a great building like the Taj Mahal aroused the emotions of the spectator, Beethoven's "Fifth Symphony" and Wagner's "Tristan and Isolde" do the same for the listener. Dramas like "Oedipus Rex," "Hamlet," and "The Lower Depths" excite intense feeling in an audience.⁷

Using this criterion, therefore, it is the artist's job to arouse

emotions through his medium. The emotions of the spectator or audience elicited by the artist is a communication.

Theatre, one of the "seven lively arts," still has no definitive meaning, and types of theatre range from a "Happening" to a rigid interpretation of a planned, scripted vehicle done by actors on a stage for an audience. As with revivalism, theatre implies an audience and a communicative, living event. Theatre in the traditional sense, usually includes an audience, a stage, an actor or actors, a prepared or scripted vehicle, music, and spectacle, though theatre does not have to include all these aspects. Theatricality or the quality of theatre is also difficult to isolate, but within the confines of this study shall generally mean: 1) a contrivance taken purposely or unconsciously from the realm of theatre to arouse a specific audience response, and 2) intentionally going beyond, intensifying, or accentuating the everyday, normal, or mean into the illusory or exaggerated; in an elementary sense, putting on an act.

It was necessary to explicate some of the specific elements of the researcher considered to be inherent in theatre for the purpose of this study. Artist, or actor, and audience have already been suggested as necessary constituents of theatre for they are the doer and the recipient integral in the communication of emotion. For the purposes of this study the actor is deemed to mean one who, by gesture and voice, evokes an emotional response within his audience through characterization or mimicry. Also present in the communication of emotion is Einfühlung, empathy, or the feeling into something

or someone.⁸ Often empathy manifests itself in a cathartic response or catharsis which is the desired objective in revivalism, i.e., conversions, and many plays. A further aspect in the definition of Einfühlung is the psychological effect or crowd psychology a large body of people have on each other. In theatre, as in revivalism, the crowd is purposely molded by external stimuli into a composite unit which can be emotionally influenced by an actor, group of actors, or effective revivalist. The external stimuli which produces the desired effect are publicity, the environment of the theatre or tabernacle, i.e., seats, construction, colors, lighting, etc., the ushers, the music, and the reason for being in the particular environment, i.e., for the performance--whether it be evangelism or theatre.

A key element of the theatre's or the tabernacle's interior environment is the stage, or an elevated platform for performance purposes. In the theatre, the use of the stage is not only for greater visual and acoustical clarity, but in many performances, for aesthetic distance; that is, to assist in creating and maintaining the illusion of the theatrical moment which often begets empathy.

Theatre can be representational, presentational, or both. In presentational theatre the audience are kept aware of the fact that they are watching a play or presentation done in a theatre by actors. The stage is usually retained, but the aesthetic distance is broken through several means. The actors interacting with the audience is an example of a typical presentational technique. The presentations by revivalists of the past and today's revivals are usually presentational

in form with the revivalist interacting directly with the audience. Representational theatre maintains the theatrical illusion. The religious oratorios produced by Aimee Semple McPherson were primarily representational vehicles of acting and music.

Spectacle, or the visual aspects of the theatre environment, creates and enhances the mood of a play or performance.⁹ These aspects include costume, setting, lighting, and properties. This study will show how these and the above constituents of theatre are used by early twentieth century revivalists, Aimee Semple McPherson and Billy Sunday, and thus prove the resulting "theatricality of revivalism" so apparent in these revivalists' work.

Organization of the Study

The study is divided into four major sections, the first being an introduction. This includes a brief history of American revivalism providing the reader with a general overview of the theatrical tendencies in revivalism as they developed through the years--leading to a culmination in the techniques of Aimee Semple McPherson and Billy Sunday.

The first chapter describes Sunday's organization and presentations as they relate to theatre, with a large portion devoted to Homer Rodeheaver, Sunday's famous chorister, who contributed greatly to Sunday's success.

Chapter two is devoted to Mrs. McPherson and her performance techniques, illustrated sermons, and oratorios.

The last section constitutes a summary and conclusion.

Four appendices of sermons, descriptions of illustrated sermons, a list of Mrs. McPherson's production staff, and photographs have been included in this study in order to present the most complete picture possible of Sunday and Mrs. McPherson, and to facilitate successive research in this particular, relatively uninvestigated area.

An Historical Overview of Theatricality in American Revivalism

Christian revivalism is said to have originated with Peter on the day of Pentecost. Since those early times, as with Peter, continual through the ages, evidences of theatricality can be found in religious revivals.

The first "Great Awakening" of revivalistic fervor in America began in the early 1700's and spread through the middle Atlantic colonies in the thirties and forties.¹⁰ John Wesley, John Whitefield, and Jonathan Edwards were the most influential leaders of this movement. Though each of these three subscribed to somewhat different theological ideals, all used fervent oratory, as well as some dramatization to reinforce their sermons and sway the emotions of their audiences.

The eighteenth century was the day of the circuit rider and the open-air revival. Little was required in the way of planning for a revival: an evangelist arrived in a community, word-of-mouth advertised his arrival, people gathered, and he delivered an impassioned appeal for the salvation of the soul. Evangelists gave much thought to their

sermons, which were primarily presentational, and they appropriately altered their technique if doing so promised greater success, i.e., more conversions. They used platforms, tables, hilltops or any convenient elevated location to enhance visual and aural clarity, but do not seem to have been much concerned with physical accoutrements. There was no costume, no lighting and no theatrical building or stage in today's sense of a specialized structure for theatrical presentations.

In the early 1800's a second wave of revivalism swept America.¹¹ The major innovation of this period was the "camp meeting"¹²--a phenomenon which answered the needs of the inhabitants of frontier villages and farming communities for entertainment, excitement and social intercourse. Again, the evangelists were itinerant, their arrival affording rural families a legitimate excuse to leave their pedestrian existence for a time in order to tend to their other-worldly needs. Concomitantly, the camp provided an opportunity for secular activities--visiting with friends and relatives, horse-trading and replenishing supplies--in a time when isolation must have been one of the most difficult problems for rural families to overcome.

The revivalists of this period continued to use the presentational style of speaking and, for the most part, the technical aspects of theatre, i.e., lighting, costume, etc., were absent from these rural revival meetings. Techniques other than fervent oratory seem to have been used to mold audiences into homogeneous units and to create a collective emotion. Hymns were used to a much greater extent than in previous revivalist eras and audience participation was encouraged

in the form of singing and clapping. The shouts of "Hallelujah" and "Praise the Lord," which today are associated with the transport of religious emotion, were undoubtedly encouraged as signs of audience involvement and empathic response.

In the 1880's, a particularly theatrical revivalist emerged in the person of Charles Grandison Finney. Finney refined various techniques of revivalism and adapted them to the urban environment. America's cities were growing and techniques which had been successful in villages and rural areas seemed old-fashioned to the more sophisticated audiences of Finney's day. He began to hold his revivals in a tabernacle--a building specifically for revivals--much like a theatre, with seats for the audience and a stage area. He utilized his personal assistants as ushers to seat members of the audience, thus creating a more orderly environment and lending dignity to the event.

Finney's goal was to create as strong a reaction as possible in the minds and emotions of his listeners, and he gave full credit to the effectiveness of vocal intensity, inflection, and intonation in communicating his meaning and in achieving the heightening of emotional involvement necessary for conversion. Finney criticized the ministers of his day for allowing their sermons to ". . . degenerate into literary essays . . .,"¹³ and said that unless they learned to add physical and vocal gesture to their deliveries, unless they learned ". . . from an actor, or from the stage, the best method of swaying mind, of enforcing sentiment and diffusing the warmth of burning thought . . ." throughout their audiences, ". . . the theatres can

be thronged every night . . . and the sinners will go down to hell."¹⁴ Not only did Finney believe in using theatre to enhance his preaching, but he was considered by his contemporaries to be a theatrical revivalist.

Finney's compelling appearance was reinforced by a marvelous stage presence, a mellow, wide-ranging voice, and a dramatic talent that made him one of the best pulpit actors of his day.¹⁵

Two revivalist-music director teams dominated the revivalist activities of the latter part of the nineteenth century: Dwight Lyman Moody and his music director, Ira David Sankey, and Reuban Archer Torrey and his music director, Charles McCallum Alexander.

Moody applied a business world technique to revivalism, for his ". . . forte was the ability to manage people, and it found expression in organizing meetings, raising funds, directing conventions, and goading sinners and churchgoers into fervent religious activity."¹⁶ Most of Moody's revivals took place in cities and he implemented the changes made by Finney, and some of his own changes to produce a show which would attract large audiences in an increasingly sophisticated and industrial society. Advertising became increasingly elaborate, house tickets were issued to special delegations, and a music director was hired to oversee the increasingly important element of music.

Music directors Sankey and Alexander were indispensable members of their respective revivalist teams. It was their responsibility to prepare the audience before the revivalist himself appeared. Their use of music and songs was intended to create in the audience a

positive disposition as well as to mold the many individual audience members into a homogeneous group whose collective response Moody and Torrey could manipulate. Alexander, especially, seems to have had an exceptional talent for putting an audience at ease with each other and himself. He encouraged individual and collective participation, and used large choirs because of their spectacular effect.

The music had another purpose, too--that of entertainment. Moody frankly advertised his services in the entertainment columns of newspapers¹⁷ and justified the practice to critics. Torrey's revivals were likened to community songfests.¹⁸ This emphasis on involvement and enjoyment brought back to religious gatherings some of the social significance which had been a part of the "camp meeting" revivals.

In technique, Moody and Torrey differed little. They followed revival tradition in delivering presentational sermons, and again, costumes were not an inherent part of their revival programs. They did, however, use lighting and a special building for their services. Both were impassioned orators, and utilized gesture and vocal techniques. Both strove to create a feeling of empathy within their audiences through the use of illustration and characterization of scenes and people taken from history and the Bible.

Moody was, perhaps, more successful than Torrey in the contributions to and impact on the progression of revivalism. The former is credited with creating a new profession of urban evangelists and utilizing the wealth, power, and resources of developing industrial centers in the United States for the furthering of revivalism. He was able to unite

clergy and laity and to perpetuate his methods through the establishment of schools and institutes, the most famous of which--Moody Bible Institute in Chicago--is still in existence.

The two teams discussed above were professionals whose work was conducted on a fairly broad, refined level. They established revivalism in the eyes of both the ecclesiastical community and the lay community as a legitimate pursuit, and paved the way for the emergence of the more spectacular, controversial, and famous evangelist to be discussed in the following chapter.

FOOTNOTES

¹Charles Douglas James, "An Historical Study of the Preaching and Dramatic Speaking Style of Aimee Semple McPherson," (unpublished thesis, Auburn University, 1969), p. 2.

²Lately Thomas, Storming Heaven (New York: William Morrow and Co., Inc., 1970).

³William Gerald McLoughlin, Billy Sunday Was His Real Name (Chicago: University of Chicago Press, 1955), p. 297.

⁴Ibid., p. 163.

⁵Ibid., p. 297.

⁶Webster's New Collegiate Dictionary (Springfield, Mass.: G. and C. Merriam Co., Publishers, 1949), p. 726, and an interview with Rev. Don Lamm, in Eugene, Oregon, Winter, 1974.

⁷Alexander Dean and Lawrence Carra, Fundamentals of Play Directing (New York: Holt, Rinehart and Winston, Inc., 1965), p. 3.

⁸The New Cassell's German Dictionary (New York: Funk and Wagnalls, 1962), p. 120.

⁹George R. Kernodle, Invitation to the Theatre (New York: Harcourt and Brace and World, Inc., 1967), pp. 255-6.

¹⁰Winthrop S. Hudson, Religion in America (New York: Chas. Scribner's Sons, 1973), pp. 61-2.

¹¹Ibid., pp. 134-5.

¹²Charles A. Johnson, The Frontier Camp Meeting (Dallas: Southern Methodist University Press, 1955), p. 40.

¹³Charles G. Finney, Lectures on Revivals of Religion (Cambridge: The Belknap Press of Harvard University Press, 1960), pp. 8-9.

¹⁴Ibid., p. 220.

¹⁵McLoughlin, op. cit., p. 17.

¹⁶Ibid., p. 176.

¹⁷Ibid., p. 18.

¹⁸Ibid.

BILLY SUNDAY

Heralded by critics, historians, and reporters alike as one of the most theatrical revivalists in American history, Dr. Reverend William Ashley Sunday was considered to be ". . . an accomplished actor . . ." with ". . . the bellow of Edwin Forrest, the glare of Edmund Kean, and the flip modernity of George M. Cohan."¹ His performances and style recalled vaudeville.² One reporter for the New Republic attended a Sunday performance and was reminded of the ". . . platform manners . . ." of Cohan. This writer explained how Sunday--like Cohan--was able to capture and hold the attention of his audiences, utilizing frenetic movements to punctuate his message:

. . . but in practice he is not wild. Needing to arrest the attention of an incredibly large number of people, he adopts various evolutions that have a genuine emphatic value. It is a physical language with which the vast majority have friendly heroic associations, and for them, spoken so feately and gracefully, it works.³

Though Sunday had probably never been inside a theatre in his life, he had a natural sense of showmanship and a charisma which often attracted crowds of 20,000. He employed organizational techniques reminiscent of Finney and Moody in his use of publicity, ushers, and a dynamic music director. His pulpit style was characterized by the use of exaggerated gesture and mimicry. Sunday's success became greater and more apparent as he became more theatrical. He began to

utilize a special building and properties for his revivals, and his sermons became more informal and dramatic in presentation. The revivals increased from a week to ten days and two weeks, and in 1900, to four weeks.⁴ Just as some Broadway plays run for extended periods of time, during Sunday's peak years, revivals lasted as long as ten weeks. As the revivals lengthened, they were held in larger and larger towns all over the United States.⁵ In 1917, Sunday's revivals climaxed in New York City.⁶ One writer commented on the nature of his success: "Had Billy Sunday been in the regular theatrical business he would not have focused with a little independent theatre. He would have conducted a Hippodrome."⁷

Sunday's Background

Sunday's early life contributed greatly to his capability as a successful showman. Sunday was not a star overnight. Born and raised in poverty--even spending some time in an orphanage--Sunday learned early in life the values of hard work and efficiency. He developed into a decisive, perspicacious, and friendly individual. He worked hard to develop his athletic prowess, an important factor in his road to national fame. Because of his athletic speed, Sunday, at age twenty-one, was recruited by "Cap" Anson of the early White Stockings baseball team. Sunday's humble beginnings and baseball star image added emotional appeal and identification (Einführung) for his largely middle class congregations. Being an athlete, Sunday was in top physical condition and he used his body in his evangelical presentations, to create and

maintain visual attention.⁸

In his thirties, from 1893 to 1895, Sunday gained valuable experience as a technician under the great revivalist, Dr. Wilbur Chapman. This added greatly to his knowledge as a showman. He had to learn the trade before he could act as his own producer, director, and actor. As an actor learns his craft playing bit parts and walk-ons, so Sunday learned his craft as an advance man (a stage manager in a sense) for Wilbur Chapman. As advance man he organized and trained committees, and arranged for the choir and ushers. As he set the stage for Chapman, he learned the necessary technical skills which he would use later for his own performances. He also learned to direct and produce his own campaigns. He learned what was, and was not successful in producing a revival and gaining desired audience response.⁹

Publicity

Sunday had an intuitive aptitude for obtaining publicity through orthodox and unorthodox--often flamboyant--means. Publicity is used to arouse interest in any theatrical piece or entertainment, and Sunday was a master at contriving successful advertisement for his revivals. Many stars advertise their movies, stage plays, television programs, or themselves by appearing in widely publicized situations. Sunday focused the public eye on his revivals and himself by appearing in publicly advertised circumstances to give a prayer, or run the bases, or umpire a baseball game.¹⁰

In addition to traditional methods of advertising, e.g., newspapers,

handbills, and posters,¹¹ Sunday used other methods to attract public attention. These included the use of an advance man, who planned and organized the revival for each city or community and acquired sufficient financial backing to ensure the success of the effort. As Sunday became more experienced and popular, he began to require that a special tabernacle be built for each revival.¹² In smaller towns Sunday initiated parades.¹³ To attract attention for one small-town campaign, he hired a former Barnum and Bailey giant as chief usher.¹⁴ In another small town, to promote a baseball game for charity, he and Mrs. ("Ma") Sunday, the staff, and the first white man born in the county, rode around in a large farm wagon drawn by the only yoke of oxen in the area.¹⁵ In Los Angeles, he and his staff played baseball against a team of movie stars, with Douglas Fairbanks as the captain of the stars' team, and Charlie Chaplin and Mary Pickford as honorary umpires.¹⁶ In the South, Sunday participated in raiding a still with a sheriff and newspaper reporter.¹⁷ It seemed Sunday would go to almost any extreme to attract attention to himself and his revivals.

Additional Publicity Through Special Delegations

Another successful publicity procedure Sunday followed was to issue tickets for special delegations. This might be compared to the tradition of issuing complimentary tickets for opening night performances to patrons of theatrical efforts. By reserving seats for special groups, Sunday guaranteed at least a partial audience--one that was enthusiastically pro-revival and pro-Sunday. Sunday was solicitous of

these special delegations just as an actor or variety entertainer might play to certain portions of his audience. This helped maintain the interest of all, since the special delegations' enthusiasm would then spread to the others in the vast, crowded tabernacle. This was another example of Sunday's innate showmanship. He insured himself--by using a sophisticated form of the claque--of a group of sympathetic supporters, that would positively influence an even larger body of people.¹⁸

A psychological and theatrical means by which Sunday gained additional support from the special delegations, and an important tradition that evolved during the years of Sunday's campaigns, was the privilege of the special delegations to choose a song which befitted their profession. Explained one report, "A delegation from the Rivers Produce Co., when asked what song it wanted sung, replied, 'Shall We Gather at the River.' The Soldiers always ask for 'Hold the Fort.' The Life Insurance delegation calls for, 'Blessed Assurance.'"¹⁹ Sunday's delegations and the rest of the congregation grew to expect and delight in this custom. His principal music leader, Rodeheaver, used this expectation to warm-up the crowd for Sunday and to produce a positive atmosphere.

Sunday also knew how to appeal to the loyalty of the special delegations, and at the same time appeal to their empathy. He would induce the delegation members to come forward during the invitation portion of the program with, "Come on, Mason," or "Come on, Boston."²⁰

The Architecture of Sunday's Tabernacle, Its Theatrical
Accoutrements, and Sunday as a Designer

Early in his itinerant revivalist career, Sunday rented buildings for his campaigns. By 1898, he was holding revivals in large tents because the small town buildings had limited seating capacities, and the idea of a tent gave a theatrical connotation which attracted crowds. Wrote one revivalist expert, "A tent provided not only more seats but also [provided] the attractive connotations of a circus, chatauqua, or county fair."²¹ The small town had limited entertainment facilities, so when a tent was erected, complete with wooden benches, sawdust floors, and colorful flags and banners, naturally the townspeople were intrigued and curious.

In Perry, Iowa, in 1901, Sunday designed and built his first tabernacle which could seat 1000 people. This tent-like structure became the model for all subsequent tabernacles. The construction of Sunday's tabernacle attracted public attention and interest wherever he went, thus providing advance advertisement. In addition, the intrinsic design allowed for large audiences and incorporated theatrical elements which Sunday used to his advantage.²² The building itself, made entirely of wood, was squat and vacuous, not at all resembling the symmetrical, graceful, sublime, spired churches of large cities, or the simple clean beauty of the country church. It had double barn doors, pine walls, backless pine benches, and sawdust floors, all of which gave the impression of a circus tent or exhibit hall. One writer described Sunday's tabernacle further:

. . . It had no decoration other than the banners posted outside announcing the meetings. The wooden roof was covered with tar paper; the walls were made of half-inch thick pine boards which were fastened by only two nails, so that in case of fire or panic the crowd could push them off the upright support posts. The interior . . . had a platform about five feet high and twenty feet long. Space was provided for the piano and choir at the rear of the platform; a small lectern was placed in the center. The wooden floor of this first tabernacle was so noisy that Sunday insisted on covering it with sawdust, shavings, or tanbark.²³

Inside the tabernacle were specific aspects adapted from theatre or used in a theatrical manner. The platform where Sunday spoke contained, at its center, a lectern fastened to the floor. Sunday used this as an actor utilizes a piece of stage furniture, i.e., he stood on it, pounded it, and used it as a balance bar during various physical contortions, besides using it as a podium. One of Sunday's former revival team members told this story about Sunday's lectern.

It was 3:00, time to start the meeting. He [Sunday] bounced on the platform, went to the rough hewn pulpit that had been constructed, and pounded it with his right fist, and came to me and said, "It's three inches too high. The pulpit will have to be lowered," and I said, "Well Mr. Sunday, it's time to start the meeting." "Lower the pulpit three inches!" And so we brought the carpenter in and he sawed the pulpit down and made it the right height. I think some people wondered why all of this was necessary, but they didn't realize that that pulpit had to be a certain height in order for Mr. Sunday to pound it with the effect he always got. The pulpit was constructed of two pieces of plywood that were nailed together so there was about a sixteenth, or an eighth of an inch width between the two pieces of plywood. When he hit that pulpit hard in the middle, these two pieces of plywood reverberated. People used to wonder how he could hit the pulpit so hard with his fist . . . You could . . . call that one of his "props."²⁴

Another feature of the platform--which Sunday adopted directly from theatre--was the trapdoor. Since the platform grew higher each year, Sunday's five feet five inches made comfortable and efficient

handshaking from the platform impossible. To obviate Sunday's kneeling and leaning over the platform edge, or being overcome by the crowd if he descended to greet trail hitters,²⁵ a trapdoor was built near the edge of the stage. Sunday stood inside the waist high well of the trapdoor, with the door open, thus making handshaking feasible.²⁶

Platform lighting was another theatrical means by which Sunday enhanced himself. Regular incandescent lamps and natural (skylight) lighting illuminated most areas of the tabernacle; these were the house lights. Directly over the platform where Sunday spoke, attached to a circular wooden sounding board called an acousticon, were intense incandescent lights, which provided thorough visibility of the acting area. They focused directly on Sunday, a special act, or on a musician, and tended to subdue other tabernacle lighting.²⁷ These were the area lights.

Spectacle, or the visual scenic elements which serve the total impression of a setting, existed in Sunday's campaigns. During the turn of the century, the years of Manifest Destiny and World War I, when patriotic fervor was at its height, Sunday cultivated public ardor with appropriate topical sermons and symbolic decor such as red, white, and blue draperies. Although the stage was not decorated lavishly, it was draped in bunting. The lectern was wrapped in the American flag, and frequently the pillars and walls were covered in the national colors.²⁸ These sights attracted and arrested the spectator's eye, produced a distinct impression, and created a collective, positive, patriotic group mood. Sunday also utilized the

love of locale or hometown with banners personally fitting each city.

An example was:

SAVED FOR SERVICE
CHRIST IN PHILA.
PHILA. FOR CHRIST²⁹

Like a traveling medicine show, road show, or circus, Sunday took his stage with him. At first he used a tent, and later, when he had gained sufficient fame, he used a self-designed tabernacle built in each city especially for his meetings. His tabernacles never failed to elicit curiosity and anticipation, and were admirably suited to his purposes. Sunday, realizing this, was never again satisfied with anything less than a custom-built revival hall.

Besides being a prime attraction, Sunday's tabernacle was his theatre. He had designed it and he knew it well. He had devised workable accoutrements for the tabernacle to enhance his delivery and his entire show. Sunday knew the tabernacle acoustics and lighting; he knew his podium and what gestures worked with it; he knew the size,³⁰ the limitations, and the qualities of his stage; and he knew just where center stage was. All had been planned and perfected--just as in the planning of any good theatre production.

As a director chooses a play for a particular audience, so Sunday chose sermons which appealed to the chauvinism of American society in the early 1900's. To further accentuate this current chauvinistic sentiment, Sunday, as a director, chose a setting in which to place himself--the actor--and his sermons--the scripts. The patriotic bunting, American flag, and hometown and religious slogans used by

Sunday capitalized on the fervor of the political and religious psychology so strong in the early 1900's.

Sunday's Use of Ushers and Sunday as Producer-Director

Sunday's use of ushers and other personnel was another theatrical aspect of his campaigns. Theatre ushers are responsible for the well-being of the audience and contribute to the first impression that the audience has of the theatre environment. Sunday believed the ushers' behavior also had a direct influence on the audience because they could cajole, plead with, and move crowds on a personal basis. He demanded an enthusiastic and zealous image or act of his ushers, and would admonish them severely if he felt the result (number of converts) was less than expected because of the ushers' behavior.³¹ Dignity and efficiency were also part of the image that Sunday expected from his ushers for " . . . they were carefully instructed in what to wear, how to behave, and . . . what to say at every stage of a revival meeting."³² Sunday was meticulous in his attire and appearance and " . . . insisted that everyone else on his team be the same."³³

It was the ushers' job to control the crowd flow, i.e., to help seat people before the revival, to guide firmly during the trail hitting and the handshaking with Sunday, and to guide the crowd during the exiting from the tabernacle. Training the ushers was no easy task. As many as 2250 ushers (three shifts of 750 each) were instructed at a dress rehearsal where they studied plans of the auditorium, listened to a general lecture on their duties, and were drilled in finding seats

in their sections.³⁴

The ushers were trained in order to become " . . . effective members of the organization . . . an integral part of the 'show,' . . . for nothing and no one was to mar the smooth operation of the whole event." Ushers were even instructed to usher out any member of the audience who got too excited and began shouting "Hallelujah" or "Praise the Lord."

Sunday, too important a figure himself to train the ushers and other personnel, had staff members who " . . . operated under Sunday's orders and on the basis of Sunday's long experience with crowds." Nothing was left to chance. Even the book vendors, whom cartoonists and critics compared to a circus vendor (they didn't sell balloons or popcorn but they sold picture postcards of Sunday and copies of his authorized biography), were instructed in how to behave themselves.³⁵

Sunday, the producer-director and the star, had complete control over his ushers and stage hands. He expected them to assume a particular image conducive to the atmosphere he desired to pervade the tabernacle--one of zeal, efficiency, and dignity.

Sunday's Use of Music and His Chorister, Homer Rodeheaver

One of the most significant factors in Sunday's success as a revivalist was his music leaders. The music leader--a combination of cheerleader, music director, and host--had the job of warming up the audience and setting the stage prior to the revivalist's entrance.³⁶ He also had the job of choosing music to entertain and to sway the

audiences. Homer Alvan Rodeheaver, who worked with Sunday for twenty years, was another Charles McCallum Alexander in background, experience, and knowledge of crowd psychology. Born in Ohio, in 1880, and raised in Tennessee, the Negro spirituals of the Black laborers building the railroad stirred in him an interest in music. He enjoyed the changing rhythms and moods of the music, and bought his first instrument--a cornet--as a boy. Though he didn't finish college where he majored in music, he did gain experience there with wind instruments and as a cheerleader. In 1904, he began working for Sunday. He was an experienced, suave, friendly man, talented in leading music, influencing crowds, singing, and doing magic tricks.³⁷

Prior to Rodeheaver, Sunday's first chorister, Fred Fischer, was a creative individual who combined secular tunes with hymns, utilized almost any instrument in the band, and initiated several novel ideas with choirs:

The choir was equipped with tin megaphones which at Fischer's signal were caught up and used for greater multiplying of praise. Toward the end of the meetings, the singers were requested to bring combs with them; they were supplied with tissue paper and produced a novel and pleasing variation of the proceedings by singing through the combs. It is not at all unusual for Fischer to announce, "I think we might whistle this chorus . . ." ³⁸

Rodeheaver, "Rody" as he was affectionately called, preferred songs that "people could sink their teeth into," which also agreed with Sunday's taste. He believed in the power of music and said, "Music more than any other art, has within it power and scope to run the complete gamut of emotion, . . ." ³⁹ Rodeheaver believed there was a definite distinction between gospel songs and hymns, because he felt

that gospel songs were directed to the people and hymns were directed to God. Most of the songs which Rodeheaver used were gospel songs and most were optimistic. The songs that Rodeheaver made famous were Brighten the Corner, De Brewer's Big Horses, and the Glory Song. The chorus of Brighten the Corner reflects the optimistic note by which Rodeheaver influenced the audiences.⁴⁰

Brighten the corner where you are.
 Brighten the corner where you are.
 Someone far from harbor you may guide across the bar.
 Brighten the corner where you are.

The song service ran from thirty minutes to one hour.⁴¹ During this time Rodeheaver attempted to bridge the gap between secular and religious music⁴² and was more a host⁴³ than anything else as he warmed up the audience with his jokes, magic tricks, easy demeanor, insistence upon audience participation,⁴⁴ and his jazz-like trombone and piano background.⁴⁵ A psychological method Rodeheaver employed to arouse the audience into a positive mood and to make them more susceptible to Sunday's manipulation was to lead a song in a low key at a slow pace, then lead a second song in a higher key with faster tempo, and lead a third song in an even higher key and a very fast tempo.⁴⁶ Audience and choir competition and antiphonal singing--much like the tropes sung in the earliest stages of Medieval Church drama--were other techniques Rodeheaver used to create a receptive attitude in his audiences.⁴⁷

Rodeheaver preferred large choirs and knew how to lead them effectively, by making every effort count in order to increase listening interest. He had an instinct for directing and for the dramatic--

utilizing the dynamics and variations of softs and louds and rhythm to build up to and create an awe inspiring climax. Rodeheaver described a typical technique he used:

Let a choir of two thousand voices sing this along at a moderate tempo, good rhythm, and when they come to the "Hallelujah" bring it out with the full power of all the voices, cut it off suddenly, and sharply drop from this tremendous volume to the faintest pianissimo as they start the next phrase, "What a Saviour," then let the whole chorus make a tremendous crescendo on the vowel "a" in the word "Saviour," bringing it up to the top of the wave, then letting it die out again to the faintest little featheredge, and you can get some slight conception of the unusual possibilities with a singing organization of this size.⁴⁸

Rodeheaver often used other types of music and varieties of musical groups to enhance the revivals. Occasionally, soloists performed semi-classical music to add "tone" or sophistication to the revival, and Rodeheaver often sung Negro spirituals, played a solo on his trombone,⁴⁹ or sang duets with Mrs. Asher, one of the female personnel of Sunday's party.⁵⁰ Local musicians were encouraged to perform during the services. Rodeheaver frequently chose a local child from the audience to sing a solo, and the townspeople delighted in their communities being so recognized. One report commented on the variety of musical entertainment offered in the Sunday campaigns:

The male sextette, made up of members of the Sunday party brings down the house when it sings camp meeting songs. Brass bands with special delegations, drum corps of the Veterans of the Civil War, quartettes, duets, solos, all have a place.⁵¹

Townspeople didn't have to attend the theatre, the opera, or the symphony to be entertained; they enjoyed similar diversions, gratis, at the Sunday campaigns.

Rodeheaver was as clever with the children as with the adults. He used a minimum of words and a maximum of visual effects such as sleight of hand tricks, and many simple illustrations. An interview with an Oregonian who had seen a Sunday campaign, revealed two illustrations which Rodeheaver performed with properties:

One potent illustration that he brought out--one for which he used several vases--I would say maybe six or eight. The first one was a very plain cheap one and each one had a little more value. He would expound on each one and as he spoke he illustrated his point by breaking the vase and explaining how the vase itself was of little value except for what it was used for.

This illustration led to a talk on the value of the human soul.

Another illustration demonstrated the effects of tobacco and alcohol on the body: Rodeheaver lighted a large piece of chemically treated paper which burned along a particular track (resembling the human anatomy), indicating parts of the body and how they were affected by tobacco and alcohol.⁵²

Rodeheaver's techniques were studied; he used them repeatedly, but this did not dull their effectiveness. He knew how to mold the audience into a homogeneous mass, how to prepare it for Sunday, and how to make the audience members feel comfortable. If a delegation began a chosen song in a wrong key, ". . . he turned their embarrassment into triumph . . ." with, "We like high-toned organizations, and I thank you for this mistake because it reminds me of the old lady down in my section of the country, . . ." and he told a long joke.⁵³ A psychologist commented upon Rodeheaver's host abilities:

He is a host in himself. He radiates geniality. He is the personification of equanimity and self-possession.

Good fellowship and good cheer fall from him as the petals fall . . . His cheery "Glad to see you fellows! What hymn do you like? Ah, yes, that's a good one; we will sing it for you soon," please and cheer the particular delegation. It doesn't detract in any way from their happiness that fifty other delegations are welcomed in exactly the same way, nor do they seem to feel they have been misled when Mr. Rodeheaver does not have the choir sing the hymn which they have testified they like best.⁵⁴

Rodeheaver also knew where to begin, how long to continue and where to end the persuasive invitation songs, and how to muffle, with a trombone solo,⁵⁵ the sound of clinking silver during the collections. In choosing the invitation song, he followed the prevailing mood. If the preacher ended on a challenging note, Rodeheaver chose a somewhat martial note, and conversely, if the mood was plaintive, a soft tender song was chosen. He also followed a rule of never changing the invitation songs as long as converts responded, but if a lull occurred, the song was quickly changed thus sustaining audience mood and interest.⁵⁶

Sunday as Actor and Playwright

Although Sunday began his career with characteristics which made him appeal to revival audiences of his day, he seemed to have intentionally cultivated an image of a successful man of the common people-- in a sense, another Abe Lincoln success story. His dramatic use of slang, down-to-earth anecdotes, and acrobatics was well-known. He utilized the prejudices of early twentieth century America (the "red-blooded, all-American, motherhood, apple pie, Protestant ethic" attitude), and as a former athlete Sunday presented an image of

masculinity and strength--qualities which his audiences admired and with which they could identify.⁵⁷

Sunday's middle class audiences also identified with him through his use of homely aphorisms and childlike prayers. Aphorisms or "Sundayisms" such as "You don't have to be a hedgehog to be pious," or "Going to church don't make anybody a Christian anymore than taking a wheelbarrow into a garage makes it an automobile,"⁵⁸ were full of middle class images; were down-to-earth and complete with shrewd farm logic. The unorthodox, conversational and simplistic prayers used by Sunday undoubtedly struck a familiar chord. He prayed as a child speaks to his father:

O God, help this old world. May the men who have been drunkards be made better; may the men who beat their wives and curse their children come to Jesus; may the children who have feared to hear the footsteps of their father, rejoice again when they see the parent coming up the steps of the home. Bring the Church up to help work. Bless them, Lord. Bless the preachers: bless the officials of the Church and bless everyone in them. Save the men in the mines . . .⁵⁹

Sunday had gained some speaking experience from English and rhetoric classes at Evanston Academy (1887-1888), Y.M.C.A. work, and Chautauqua meetings in the latter 1800's and early 1900's. Many of the sermons Sunday had used during the Chautauqua performances, he used during his revivals. His fame grew when he began incorporating slang, word pictures, and physical gesture in his sermons.⁶⁰ Sunday said of himself:

Too many present day sermons are like showers of spiritual cocaine . . . When I began to preach I wrote sermons with sentences so long they'd make a Greek professor's jaw squeak for a week after he said them: but I soon found

out they didn't get any results. So I loaded my Gospel gun with rough-on-rats, ipecac, dynamite, and barbed wire and the gang's been hunting a hole ever since.⁶¹

He originally utilized the above-mentioned devices to attract and hold the attention of the farmers and ranchers,⁶² to whom he principally spoke during the early part of his career. But he found these contrivances so successful that he continued using them--except when he addressed the upper classes. When he addressed an upper class audience, he changed his image and used precise speech and an eloquent manner. In one of his more eloquent passages (devised to appeal to the upper classes) Sunday compared the Bible to a beautiful mansion:

I entered the chapel of Ecclesiastes, where the voice of the preacher was heard, and into the conservatory of the Song of Solomon, where the Rose of Sharon and the Lily of the Valley's sweet-scented spices filled and perfumed my life. I entered the business office of Proverbs, then into the observatory room of the prophets, where I saw telescopes of various sizes, some pointing to far-off events, some to near-by events: but all concentrated upon the bright and morning Star, which was to rise above the moonlit halls of Judea for our Salvation.⁶³

Interestingly, he had created an opposite image in his performances for middle class audiences, hence, Sunday exhibited performance flexibility--a necessary trait for any good actor.

Sunday was a crowd psychologist and according to one reporter, "He watches out for the 'psychological moment' to say something that will ingratiate himself with his audience."⁶⁴ He also knew when to leave town. Said one observer, "Mr. Sunday leaves town at the psychological moment. If he had stayed here one week longer he would have been as common as any man in town."⁶⁵ Hence, Sunday had a good sense of

timing in utilizing audience appeals and crowd psychology, to create a successful public image.

Sunday was not clothes conscious except as it applied to his stage presence. When not in the public eye, Sunday dressed casually in a bathrobe or unattractive work clothes.⁶⁶ On the platform, Sunday dressed immaculately and conspicuously in the latest styles, changing costumes for each service just as a variety entertainer changes costumes for each act, and ignoring the custom of revivalists to forsake jewelry. He carefully scrutinized his personnel's appearance,⁶⁷ e.g., impatiently straightening Rodeheaver's often crooked bow tie. One reporter commented about Sunday's vestments:

After he had doffed the \$1,000 overcoat . . . Sunday appeared in a dress that was impeccable from the most authentic sartorial standard. Nothing more correct was seen on Fifth Avenue today . . .

He wore a dark gray morning coat and perfectly cut trousers of black, with a white pin stripe, buttoned patent leather shoes with dull leather uppers, a wing collar and dark four-in-hand tie, with a small diamond scarf pin. From a buttonhole of his vest a broad gold chain of tiny links descended to his watch pocket.

In the evening Sunday had made a complete switch to a dark double-breasted suit with a faint vertical stripe, patent leather pumps which would not have been out of place in a tango palace, and a small dark-blue bow tie. At both services he was the best-dressed man in the tabernacle.⁶⁸

Sunday's attention to detail in every aspect of the organization--including image, dress, and manner--began with himself, and being the star and a perfectionist, Sunday attended to his personal appearance with the fervor of a prima donna.

As Shakespeare borrowed ideas from the Holinshed's Chronicles, Sunday, in writing his scripts, borrowed ideas from various speakers and

revivalists,⁶⁹ but adapted them to his own unique style. Each sermon was written with a specific audience in mind.⁷⁰ He constructed his sermons along the lines of popular melodrama, ". . . which would build slowly from climax to climax and move his auditors in rapid succession from guilt to fear to laughter to anger to tears to grim determination,"⁷¹ and which contained absolutes of hero and villain, right and wrong.

Sunday's sermons were highly theatrical, physically and verbally. His photographic,⁷² well-read,⁷³ and perceptive mind⁷⁴ allowed him to remember and utilize phrasing and imagery without extensive sermon outlines. This enabled him to speak in a flamboyant manner without being held to the pulpit. Sunday spoke in word pictures, painting for his audiences scenes of joy and horror, hoping to move them to action.⁷⁵ A speech therapist, Dr. Swift, studied Sunday's techniques, for he believed, ". . . the secret of Billy Sunday's influence was his success in making other people have objects of thought and see pictures by which they themselves were led."⁷⁶ An actor creates word pictures when he creates the illusion of the moment through his vocalization, gesture, and characterization of the playwright's words.

Middle class audiences identified with Sunday's word pictures because they dealt with intimate scenes in the home and everyday experiences on the farm.⁷⁷ Describing the Biblical Martha and Mary of Jesus' experience, he said, "Mary was one of those sort of Uneda-biscuit, peanut-butter, gelatin, and pimento sort of women. Martha was a beefsteak, baked potato, apple-sauce with lemon and nutmeg,

coffee and whipped cream, apple pie and cheese sort of women."⁷⁸

A genius at appealing to specific groups with his melodramatic sermons, Sunday played upon the fears and anxieties of each, and on their identification with his "all-American" image. Although Sunday criticized the evils of drink, swearing, and loose women to all his congregations, he appealed to the masculine egos of male groups by saying they weren't intrepid enough to hit the trail.⁷⁹ With female groups, he discussed various kinds of evil women and poor mothers, ". . . the booze fighting mother, the souse. She's a bad one; I don't care if she's rich or poor. The children get drunk on their own mother's milk."⁸⁰ He frightened the mothers and brought them to tears with stories about poorly raised children. He appealed to child audiences with elements of Children's Theatre and Creative Dramatics through the use of properties, vivid illustration, pantomime, Rodeheaver's magic tricks, and audience participation.

Another illustration exemplifying Sunday's understanding of his audiences was demonstrated by a technique he employed to collect money. After obtaining large bills he would ask those who wanted to donate a dollar to stand, but naturally, not everyone would do so. He would then direct the band to play the national anthem, everyone would stand, and in good humor part with a dollar.⁸¹

A favorite device Sunday borrowed from the revivalist Sam Jones was the long rhythmical list of adjectives to enliven his sermons:

Sunday spoke of "those ossified, petrified, mildewed, dyed-in-the-wool, stamped-in-the-cork, blown-in-the-bottle, horizontal, perpendicular Presbyterians" and of the "red-nosed, buttermilk-eyed, beetle-browed, peanut-brained, stall-fed

old saloon keeper." Pilate's wife was a "miserable, pliable, plastic, two-faced, two-by-four, lick-spittle, toot-my-own-horn sort of woman," . . . "Lord save us from the off-handed, flabby-cheeked, brittle-boned, weak-kneed, thin-skinned, pliable, plastic, spineless, effeminate, ossified, three-karat Christianity."⁸²

Two or three of these colorful adjectives could be called rhetorical, but when more are employed, as shown above, the device enters the realm of contrivance and exaggeration with definite connotations of theatricality.

Speaking in " . . . rapid machine gun fire . . ." ⁸³ or as many as 300 words per minute, ⁸⁴ Sunday " . . . trained himself to use short sentences and short Anglo-Saxon words."⁸⁵ He " . . . wanted every word to have its full effect," and he freely utilized the actor's vocal devices of resonation and phonation in carrying the audience with him. One author spoke of " . . . the rapid, rhythmic beat of his curt, alliterative phrases . . . The acceleration and deceleration of his speaking . . . [and] the rising and falling inflection of his voice, [which] . . . helped to create a tenseness in the audience of which they were scarcely aware."⁸⁶ Though his voice grew husky from years of strain during his revivalistic career, he could reach crowds of 20,000 without electrical amplification ⁸⁷ by successfully using the techniques of projection, resonation, and phonation.

Sunday used identification and empathy to control the emotions of his audience. His description of Christ in the spare room is a classic example:

You invite Christ into your home; but immediately shut him up in the spare room. We had one at our house when I was a boy. The shades of the windows were always pulled

down; it had a green carpet on the floor and green paper on the walls, and the figures of polliwogs and lizards on the wallpaper matched the polliwogs and lizards in the carpet. The bed had a spooky thing around the edge--I think they called it a valance. There was a feather tick and in place of springs crisscrossed ropes, and when you got up in the morning your back looked like a waffle. I would as soon spend a night in a graveyard as in a spare room.⁸⁸

He made the audience feel as though they were Christ, actually in the spare room, inundated by the cold gloominess with which each member of the audience could empathize.

Sunday's Booze sermon was considered his most famous and contains many of Sunday's most effective word pictures.

I tell you it strikes in the night. It fights under cover of darkness and assassinates the characters that it cannot damn, and it lies about you. It attacks defenseless womanhood and childhood. The saloon is a coward. It is a thief; it is not an ordinary court offender that steals your money; but it robs you of your manhood and leaves you in rags and takes away your friends, and it robs your family. It impoverishes your children and it brings insanity and suicide. It will take the shirt off your back and it will steal the coffin from a dead child and yank the last crust of bread out of the hand of the starving child; it will take the last bucket of coal out of your cellar, and the last cent out of your pocket, and will send you home bleary-eyed and staggering to your wife and children. It will steal the milk from the breast of the mother and leave her with nothing with which to feed her infant. It will take the virtue out of your daughter. It is the dirtiest, most low down damnable business that ever crawled out of the pit of hell. It is a sneak, and a thief and a coward.⁸⁹

By personifying the saloon, ". . . stealing a coffin from a dead child . . . [yanking] the last crust of bread out of the hand of a hungry child . . . stealing the milk from the breast of the mother . . ." and by using absolutes such as "coward," "thief," "suicide," and "insanity," Sunday created a concrete form of evil--which the

audience understood easily and which created in his audience members a charge of moral indignity. He struck at the very root of common needs and fears, molding his audiences into a homogeneous unit by the use of gut level emotion. This empathy raised his audiences to the climax which preceded the catharsis, the goal of many playwrights and directors.

In delivering a doctrinal sermon called The Three Groups, Sunday acted out the various characters as he told the Matthew version of Jesus' final hours. Sunday's recitation of the Crucifixion was particularly dramatic, totally involving the audience in the illusion of the moment.

. . . Sunday paused and then shouted, "Crucify Him!" and the audience was once again plunged into a dramatic recital . . . He described "the relentless rabble" calling for Christ's death and told in horrified tones of Judas' betrayal. With great detail, he lingered over the agonies of the Crucifixion. "See, see, . . ." he cried, evoking the picture before their very eyes. Once again he was at a climax, and the excited audience strained forward on the benches: "How many will go with Jesus to the last ditch?" he asked, and they jumped to their feet with a shout.⁹⁰

Here, Sunday built his audience empathy to a peak, as he did with his Booze sermon, and a dramatic cathartic response resulted when his audience leaped to their feet.

Sunday's effect on his audiences was dynamic as they became involved in the illusion he created. The audience demonstrated extreme concentration, echopraxia,⁹¹ i.e., the unconscious mimicking or echoing of the speaker without sound, and homogeneity. The audience ground their teeth, squirmed in their seats, unconsciously imitated his actions, and clenched their fists while watching Sunday. Even

reporters were gripped by the intensity of Sunday's performances.

The theatrical form of approval--clapping--was generously awarded him.⁹²

An observer described one such audience:

This great audience gazes, listens, laughs, applauds as one person. First it is amused. Then it is deeply astonished. Then it becomes spellbound.⁹³

Sunday read, played, and controlled his audiences with the skill and finesse of a director and actor combined.

With the consummate skill Sunday built up this tenseness until, at the psychological moment, he pronounced the word or phrase which broke the spell--the tension snapped, and simultaneously twenty thousand people let out a gasp of pain or broke into thunderous applause or near-hysterical laughter. Yet he never let his audience get out of control. The periods between outbursts might grow shorter as the sermon progressed, but they always came when he wanted them.⁹⁴

Sunday was never still while on the platform. He eased into his performances, building gradually, until he was sweating profusely, and running all over the stage using every piece of equipment available to him--and tearing off his coat, tie, and shirt.⁹⁵ Infrequently, he gauged his timing incorrectly and almost ran off the end of the platform into the arms of a surprised news reporter--one of the many that surrounded the platform.⁹⁶ Occasionally he seemed to become so impassioned as to lose control of himself:

. . . gagging and sputtering in his profane rage, Sunday leaped on the pulpit, he tore right and left across the stage, he damned the Germans across the sea and the foreigners who were fighting [to remove] the Bible from our public schools in Chicago, and then, catching himself, choking for words, he stopped, started off the stage, returned, resumed his old smile and cried:

"Oh, I hate these limitations. If the Lord would only stop his ears and let me cut loose once, I believe it would do me good."⁹⁷

However, his apparent loss of control was only a theatrical ploy. Sunday rarely, if ever, lost control of his audience or himself. As an actor on stage, all his moves were planned and practiced. Wrote one revivalist expert:

Since Sunday repeated the same set of sermons in every revival (with occasional new additions) and since he held an average of six revivals a year from 1906 to 1918, it was obvious that his actions were not entirely spontaneous. Each sermon had been given at least thirty times, and some of them a hundred times, by 1912. Persons who watched him give the same sermon more than once noted with astonishment that, despite his undoubted sincerity and passionate fervor, every phrase, every gesture, every pirouette was the same. Even his most violent outbursts were apparently planned: "He has himself under control, and after an apparently violent outburst . . . he steps behind the pulpit and chuckles at the effect his gyrations have had." The audience did not hear the chuckle or the snorting "Huh!" which Sunday emitted when he was particularly pleased with the effect he had made, but the reporters did and conveyed their astonishment at this self-controlled emotionalism. When questioned, Mrs. Sunday had said that, no matter how many times her husband had delivered a sermon, he always went over it again in his bedroom before each new performance.⁹⁸

Sunday, who was athletic by nature, was extremely active on stage. In order to be seen in some of the large tabernacles and to hold audience interest, he needed to exaggerate his movements. Most movements he employed, outside of those specifically designed to correspond with an illustration, were athletic moves: sliding to base, winding up for the pitch; or large physical movements such as smashing a chair, or climbing on the pulpit. A reporter for the Oregonian wrote:

Hurling his words with machine gun rapidity, not stopping while audience thundered its applause, he hammered the pulpit, stood on it, lay on it, stamped about the platform, whirling agilely around on one leg the other poised at about the level of his neck, jumped, gesticulated,

executed a home plate slide across the entire width of the platform, and wound up, standing with one foot on a chair and the other alongside of the Bible on the reading desk, with hand upraised, appealing to men to come forward.⁹⁹

Sunday never just explained something--even a simple matter--when he could act it or add zest to it with acting or imaginative verbal artillery. For example, in asking his audience to stifle their coughs so the sermons could be heard, and for a more sanitary atmosphere, he and Rodeheaver acted out appropriate parts to illustrate the request.

First I [Rodeheaver] demonstrated a raucous cough sans handkerchief, "spreading germs thirty to forty feet, and interrupting the hearing of those seated near," then he [Sunday] would cough just as wholeheartedly, but with a handkerchief applied to suppress sound and submerge germs. The demonstration always produced a laugh, but the idea sank in.¹⁰⁰

Sunday engaged in verbal and physical mimicry which critics compared to Clara Morris: "There is an accuracy in his mimicry seldom seen since Clara Morris left the stage."¹⁰¹ He was particularly adept at acting out humorous characters and, just as any great comedian, his timing was superb. If he was interrupted prematurely, he waited for the applause and laughter to cease to repeat his line.¹⁰² He assumed a dialect if he was relating an ethnic story,¹⁰³ but his forte was the portrayal of Biblical and contemporary figures.¹⁰⁴ Typical illustrations which Sunday acted were a society lady walking her poodle,¹⁰⁵ a lady baking a cake,¹⁰⁶ a traveler playing with a pearl at sea then losing it,¹⁰⁷ a locomotive--complete with sound effects,¹⁰⁸ a staggering drunk weaving into a saloon, a mincing preacher ordering groceries in his pulpit manner,¹⁰⁹ a woman singer

given to affectation, Esau going forth to hunt, Jacob afraid to face his brother, Abraham Lincoln on his knees in prayer, a photographer posing, a pompous physician and his whining patient, a woman mushily kissing her husband, and even King Richard III limping,¹¹⁰ and many others. Some of these illustrations lasted as long as ten minutes. A favorite sketch Sunday frequently acted was David slaying Goliath.

"David swung his sling around his head and bing, he soaked old Goliath right on the cocoa between the eyes, and he went down for the count," said Sunday as he fell flat on his stomach. "Then young Dave took his sword and cut Goliath's head off and the gang beat it."¹¹¹

Rodeheaver reported, "For twenty years he made me hear that whistle of that pebble and the impact."¹¹² Thus, Sunday had unknowingly mastered Stanislavsky's acting method wherein a role recreated again and again retains its originality and freshness. An illustration in which Sunday demonstrated his ability was an improvisation about Salome where he did a little pirouette then lifted his leg to neck or shoulder level.

Then there was Herod. He had a bunch of high rollers that had come to see him and they were all soused up and were lolling around, my friends. When the entertainment was at its height Herodias shoved Salome out into the room to do her little stunt. He said to her: "now go like twin-six." She had anklets and bracelets on, but she did not have clothes enough on to flag a hand car. And she spun around on her toe and stuck her foot out at a quarter of 12."¹¹³

An illustration reported in almost all Sunday biographies was Naaman dipping in the Jordan.

Every story was a pantomime performance. Naaman the leper washing himself in the Jordan to cleanse away his sores was reproduced with extravagant vitality by the evangelist, who would stand shivering on the bank, stub his toe on a rock, slap sand fleas, shriek with cold at the first plunge, and blow and sputter as he emerged from each healing dip.¹¹⁴

Sunday portrayed tragic figures as well as humorous and seemed to establish personal relationships in his acting with Jesus, God, Peter, Paul, Moses, Elijah, Belshazzar, Abraham, Isaac, and Jacob.¹¹⁵ Sunday spoke to the Lord and the Devil as if they were in the same room, assuming the various roles, and giving the sermons a personal, intimate touch. In one prayer, he took the parts of himself and the Lord in a dialogue acting each role using appropriate vocalization and gesture.

We are Americans prepared to go to the last ditch Lord.
I'm in the midst of a war myself, Bill.
What with, Lord?
Against the devil.
Lord, we will take our side with you in the fight.¹¹⁶

Sunday also used stage properties. During his sermon God's Grenadiers, which became more nationalistic than revivalistic just prior to World War I, Sunday often ended the sermon by leaping upon the pulpit waving the American flag with both hands.¹¹⁷ When a mitt and a baseball were given to him, he tossed the ball up and down during part of his presentation.¹¹⁸ Often, he used his handkerchief to represent certain objects such as a pack of cards or a novel.¹¹⁹ An effective illustration Sunday used with his child audiences employed various colored vases:

Sunday won their attention as soon as he began to speak. He told stories that met with their approval, some of his own life, and each had a moral. He related a story of a boy who instead of going to Sunday school went off with bad companions. On the stand in front of him were a row of different colored glass vases.

"What commandment did he break?" asked the evangelist. The children chorused the answer and Billy smashed the vase representing each particular offense. Sunday told more stories that made them laugh, and he

showed them the flags of the nations and asked them the names as he held them up. The flags of Germany, Austria, and Turkey were hissed, those of the Allies tremendously applauded.¹²⁰

As any great actor on stage, Sunday possessed supreme concentration. Rodeheaver reported that Sunday was unaware of those on stage with him. He would turn pages of his sermon or move about restlessly during a musical solo.¹²¹ Sunday himself said, "Take the actor. Isn't he lost in what he has to say? Well, that's me."¹²² Newspaper reporters observed that Sunday became so thoroughly involved in his roles that the feeling he portrayed was written on his face.¹²³ Rodeheaver felt that Sunday could project his personal enthusiasm at will, adding an extraordinary sparkle to his presentations, though they were repeated frequently.

He possessed an enormous voltage of that curious, mysterious power which is difficult to name. Sometimes it is called magnetism, sometimes personality. At any rate he could project it at will, and it seemed to color and brighten and vivify anything he had to say. Even though one may have heard a sermon again and again, there was never lacking that peculiar thrill as you listened to his preaching.¹²⁴

Rodeheaver explained that Sunday knew that ". . . 50 per cent of all impressions are received through the eye . . . [and] that was the basis for his constant movement when on the platform."¹²⁵ In reply to a question regarding his stage gymnastics, Sunday replied, "I employ them because I want to illustrate what I'm saying. I want to appeal to the eye as well as to the mind."¹²⁶ Drama critics who saw Sunday's tabernacle performances agreed that ". . . no stage imitation of Sunday could begin to reflect the reality of him."¹²⁷

Summary

To summarize, Sunday was theatrical in two main areas: as producer-director-designer of his organization and performances, and as actor-playwright through his delivery and writing of sermons.

The publicity Sunday incorporated in his revivals was often flamboyant, bordering on eccentricity. His use of special delegations-- a sophisticated form of the claque--was also an unorthodox means to engender publicity.

Sunday designed a special building akin to a theatre for his revivals. Because he knew the building and its various elements intimately, he was able to gauge and know his performance area thoroughly. He used his lectern as a piece of stage furniture, and incorporated a trap door taken directly from the realm of theatre. In the stage area, he used intense area lighting. He added spectacle in the form of bright patriotic bunting and hometown slogans to enhance the chauvinistic mood he created and played upon.

Sunday's music leader, Rodeheaver, was an indispensable member of Sunday's revival team for he warmed up the audience and set the stage for Sunday, intuitively knowing the proper choice in music and how to lead it to create the proper atmosphere.

Sunday as actor and playwright depended upon his amazing skills of projection, resonation, and phonation, and energetic mimicry and gesture to create vivid characterization and illustration. He patterned his sermons after melodrama with its absolutes of right and wrong. Thus he was able to gain audience empathy and its

resultant cathartic response of conversion through his stage
artistry.

FOOTNOTES

¹Peter Clark MacFarlane, "Sunday Salvation," Everybody's Magazine, 32 (Mar. 1915), p. 366.

²William Gerald McLoughlin, Billy Sunday Was His Real Name (Chicago: University of Chicago Press), p. 27.

³Florence V. Keep, "Billy Sunday in Philadelphia," The New Republic, 2 (Mar. 20, 1915), p. 174.

⁴McLoughlin, op. cit., p. 62.

⁵Ibid., p. 46.

⁶Ibid.,

⁷Francis Hackett, "Billy Sunday, Salesman," The New Republic, 10 (Apr. 28, 1917), p. 370.

⁸McLoughlin, op. cit., pp. 1-8.

⁹Ibid., pp. 9-10.

¹⁰Ibid., p. 97.

¹¹Ibid., p. 71.

¹²Ibid., p. 15.

¹³MacFarlane, op. cit., p. 364.

¹⁴Lindsay Denison, "The Rev. Billy Sunday and His War on the Devil," The American Magazine, 64 (Sept., 1907), p. 464.

¹⁵Ibid., p. 460.

¹⁶McLoughlin, op. cit., p. 196.

¹⁷Emmett Gowan, "Still Raid," Scribner's Magazine, 98 (Dec., 1935), pp. 364-7.

¹⁸Scott Anderson, "Billy Sunday, Prophet or Charlatan," Overland Monthly, 71 (Jan., 1918), p. 77, and McLoughlin, op. cit. p. 90.

¹⁹"Billy Sunday in Los Angeles," The Christian Evangelist, 54 (Oct., 1917), p. 1115.

²⁰McLoughlin, op. cit., pp. 100-1.

²¹Ibid., p. 15.

²²Ibid., pp. 19-20.

²³Ibid., p. 19.

²⁴Dr. F. Carleton Booth, led the music for Sunday during one revival, from a taped interview from Los Angeles, California, Spring 1974.

²⁵Trail hitters was a term used for those that hit the trail, or were converted. The term originated from a campaign in Bellingham, Washington, in 1910. The loggers in Bellingham used sawdust to mark the trail when they went to work in the forests, in order to find their way home. Sunday used the obvious parallel of finding one's way home and finding one's way to heaven through conversion.

²⁶McLoughlin, op. cit., p. 62.

²⁷Ibid., pp. 62-3.

²⁸Ibid., p. 63.

²⁹Keep, op. cit., p. 259.

³⁰"Spectator Sees Billy Sunday," The Outlook, 109 (May 31, 1915), p. 788.

³¹New York Times, Apr. 17, 1915, p. 17, col. 2.

³²William Gerald McLoughlin, from a letter from Providence, Rhode Island, Spring 1974.

³³Booth, op. cit.

³⁴New York Times, Mar. 13, 1917, p. 11, col. 4.

³⁵McLoughlin, letter, op. cit.

³⁶McLoughlin, op. cit., p. 155.

³⁷Ibid., pp. 81-2.

³⁸Denison, op. cit., p. 455.

³⁹Homer Alvan Rodeheaver, Twenty Years with Billy Sunday (Nashville: Cokesbury Press, 1936), p. 79.

⁴⁰McLoughlin, op. cit., pp. 83-87.

⁴¹Rodeheaver, op. cit., p. 72.

⁴²McLoughlin, op. cit., p. 86.

⁴³Ibid., p. 89.

⁴⁴Ibid., p. 82.

⁴⁵Bernard A. Weisberger, They Gathered at the River (Boston: Little, Brown and Co., 1958), p. 252.

⁴⁶Dr. Lee Thomas, interview in Los Angeles, California, Spring 1974.

⁴⁷Rodeheaver, op. cit., p. 78-9.

⁴⁸Ibid., p. 76.

⁴⁹McLoughlin, op. cit., p. 88.

⁵⁰From recording done by Rodeheaver and Mrs. Asher, The Old Rugged Cross, Rainbow recordings.

⁵¹"Billy Sunday in Los Angeles," op. cit., p. 115.

⁵²Mr. Myron James, taped interview from Eugene, Oregon, Winter 1974.

⁵³McLoughlin, p. 82.

⁵⁴"Joseph Collins, "Revivals, Past and Present," Harper's Monthly, 135 (Nov., 1917), p. 86.

⁵⁵New York Times, Apr. 5, 1915, p. 11, col. 3.

⁵⁶Rodeheaver, op. cit., pp. 73-4.

⁵⁷Weisberger, op. cit., p. 249.

⁵⁸Elijah P. Brown, The Real Billy Sunday (New York: Fleming H. Revell), pp. 166-7.

⁵⁹William T. Ellis, Billy Sunday, the Man and His Message (Philadelphia: The John C. Winston Co., 1917), p. 272.

⁶⁰McLoughlin, op. cit., pp. 7-10, 155.

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- 62 McLoughlin, op. cit., p. 155.
- 63 G. W. Hootman, "Temple of Christianity," The Christian Standard,
44 (Dec. 26, 1908), p. 21.
- 64 "Billy Sunday Analyzed by a Psychologist," op. cit., p. 404.
- 65 Anderson, op. cit., p. 78.
- 66 Rodeheaver, pp. 92, 117.
- 67 Ibid., p. 14.
- 68 New York Times, Apr. 5, 1915, p. 1, col. 3.
- 69 McLoughlin, op. cit., p. 165.
- 70 Ibid., p. 186.
- 71 Ibid., p. 155.
- 72 Rodeheaver, op. cit., p. 23.
- 73 Ibid., pp. 11, 15.
- 74 Anderson, op. cit., p. 76.
- 75 "'Billy' Sunday's Genius as a Preacher Analyzed," Current Opinion,
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- 78 "Princeton's Thrust at Billy Sunday," Literary Digest, 50 (Apr.
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- 81 New York Times, May 6, 1917, sec. 1, p. 17, col. 3.
- 82 McLoughlin, op. cit., p. 175.
- 83 Oregonian, Oct. 11, 1925, p. 24.
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86McLoughlin, op. cit., p. 158.

87Ibid., p. 155.

88Rodeheaver, op. cit., pp. 25-6.

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92McLoughlin, op. cit., p. 28.

93"The Key to Billy Sunday," op. cit., p. 43.

94McLoughlin, op. cit., p. 158.

95Weisberger, op. cit., p. 247.

96Keep, op. cit., p. 259.

97W. P. Keeler, "Billy Sunday's Chicago Campaign," The Christian-Evangelist, 55 (June 13, 1918), p. 607.

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100Rodeheaver, op. cit., p. 20.

101McLoughlin, op. cit., p. 27.

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103Ibid., p. 163.

104Ibid., p. 162.

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- 122William A. Sunday, "The Why of My Methods," Ladies Home Journal, 32 (Apr., 1915), p. 13.
- 123W. G. Johnston, "William Ashley Sunday: Modern Prophet," The Christian-Evangelist, 64 (Dec. 29, 1927), p. 1707.
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- 126Sunday, op. cit., p. 13.
- 127Weisberger, op. cit., p. 247.

AIMEE SEMPLE MCPHERSON

The seats of the auditorium are filled to capacity and even the standing-room-only signs have been taken down. The brass, string, and reed instruments of the band are put in order; the leader strikes his baton for attention. The houselights dim and a hush comes over the crowd. Down comes the baton! With a blare of brass and a clash of cymbals, the show is on! Number after number of jazz and classical music is played until suddenly the band leader looks up into the dome of the auditorium toward a tiny door, high up in the right wall of the building. All eyes follow the band leader's to this opening. There is a roar of applause as a beautiful lady appears in the tiny doorway, silhouetted by spotlight against the stained glass dome of the great auditorium. She is smilingly poised, dressed in a flowing white satin gown with gothic sleeves, a navy blue cape lined in scarlet, and carrying a bouquet of red American Beauty roses. The soft pastel rays of the gelatine lights play on her beautifully marcelled blonde hair as she begins a graceful glide down the rampway leading from the colorful dome to the proscenium-arched and flower-banked stage. Reaching the platform, she gently hands her flowers to an assistant and lifts her arms as if in supplication. An audience member gasps, "She looks just like an angel!" No, it is not a famous prima donna or world renowned tragedienne. She outstrips these, for she is "Sister," the "angel" of Angelus Temple,¹ and the founder of the Foursquare

Pentecostal Gospel, Mrs. Aimee Semple McPherson.²

Mrs. McPherson was one of the most theatrical evangelists of the early twentieth century. The often scathing press described her at various times as: "the titian-haired whoopee evangelist," "the Mary Pickford of revivalism," "the Helen of Troy of evangelism,"³ "the world's most pulchritudinous evangelist,"⁴ and "the evangelist with sex appeal."⁵ Famous during the bootlegger, flapper era of the 1920's and the pessimistic Depression years, Mrs. McPherson's religion offered joy, spectacle, imagery, and theatre to the middle classes in a nation whose religious life was presided over by austere, traditional-minded Christian churches.⁶ Though she rejected several offers to act on Broadway⁷ and in films,⁸ Mrs. McPherson did preach on Broadway⁹ and in night clubs.¹⁰ She made religious films,¹¹ and performed lavish stage productions in her own Angelus Temple, which newspapers compared favorably to vaudeville.¹² She was considered an attraction on the Southern California tourist route just as Hollywood and Disneyland are today.¹³

Mrs. McPherson's Background

As a child, Aimee Elizabeth McPherson had a sense of leadership and drama and desired to become an actress. She was born and reared in poverty on a Canadian farm by Irish parents, Minnie Pearce and James Morgan Kennedy. Her father was a strong Methodist. Her mother was deeply involved in the Salvation Army, and as a result, Aimee Kennedy suffered ridicule in grade school until, ". . . she discovered a

cheese box that would do for a drum, tied a red rag to a stick for a 'Blood and Fire' banner, and started marching around the school yard, thumping and singing at the top of her voice. One by one the other children, unable to resist the lure of a parade, fell in behind her and the taunting ceased."¹⁴ Often Aimee preached to farm animals, such as her pet dog, or pretended to be an actress. Her natural dramatic ability " . . . soon led her into secular plays in the high school, and the Methodist church utilized her talent as a comic monologist (particularly in Irish dialect) to pep up their oyster suppers and strawberry festivals."¹⁵

In 1908, at the age of seventeen, Aimee married a tall, handsome, Irish man, Robert Semple, an evangelical minister. For two years she assisted him in his work in the United States and Canada. It is assumed that at this time Mrs. McPherson gained an interest and background in what would become her life's work. In 1910, after a few months of grueling missionary work in China, Robert died of malaria, and Aimee returned to the United States, disheartened. Later, she married a grocery clerk, Harold McPherson, and, while she was his wife, became a naturalized citizen of the United States. The marriage was brief, however, and Mrs. McPherson soon joined the revival circuit armed only with a patched tent, an old jalopy, little money, and a tambourine. From 1915, until the opening of Angelus Temple in Los Angeles, in 1923,¹⁶ she preached all over the United States. She gained a following and in Los Angeles initiated the Foursquare Gospel Church. She amassed valuable experience as the producer, director,

playwright and actress of her revivals and her later gospel dramas. One author described her activities:

These were the happy days, when Aimee was her own "publicity manager, musical director, pianist, preacher, altar worker, and committee of arrangements," when she led the singing, played the piano, made the announcements, preached the sermon, gave the altar calls, prayed with the seekers, closed up the tent, put out the lights--and was ready for the new day. To these activities there was presently added a magazine, whose subscribers provided an advance-agent nucleus for meetings.¹⁷

Once established in Angelus Temple, Mrs. McPherson regularly packed the 5,300 seat auditorium, and attracted such film stars as Charlie Chaplin, Mary Pickford, Harold Lloyd, and Art Linkletter.¹⁸ She also was the first woman in the United States to begin a radio station--the third station in Los Angeles--KFSG (Kall Foursquare Gospel).¹⁹

Mrs. McPherson as Actress, Producer, and Director

In the early 1920's, newspapers described Mrs. McPherson with such adjectives as "matronly," "stout," "robust," and they commented that she looked about forty and had abundant auburn hair.²⁰ The Foursquare costume she chose was a plain, white nurse's uniform which gave the impression of antiseptic cleanliness and purity.²¹ As she was courted by film companies in the latter 1920's, Mrs. McPherson's personal appearance changed. At that time the newspapers commented on her beauty, youth, and vitality. The Los Angeles Times described one of her outfits: ". . . her traveling costume, direct from Paris, was a black velvet ensemble, with bits of grey, a metal-cloth turban, black silk stockings and black satin pumps."²² By the

latter 1920's because of the attention by the press and film companies, Mrs. McPherson had become more sophisticated and more aware of her public image. She had her face lifted and learned to artfully apply make-up. She hired a personal hairdresser to maintain her new blonde locks. She dieted and adopted a more flattering Four-square costume for her angular, athletic body.²³ This white flowing gown with gothic sleeves was attractive and created the impression of angel, martyr, or saint.²⁴

Mrs. McPherson's generally unsophisticated²⁵ and conservative,²⁶ non-theatre-goer audiences²⁷ delighted in ". . . theatricals under the guise of religion."²⁸ The fact that she was beautiful, wealthy, and successful enabled her audiences to receive a certain vicarious gratification.²⁹ They worshipped her as a theatrical idol.³⁰

A great factor contributing to Mrs. McPherson's success as a showman was her verve and charisma which one of her personal secretaries called "animal magnetism."³¹ A reporter observed, "We had felt something of the mysterious quality which the sociologists called charisma, the magnetic force which makes some great actors, and revivalists, and politicians [successful]."³² She also possessed a natural perception and sensitivity which aided in her manipulation of an audience. Her personal secretary, now a psychologist, explained in an interview:

She played the audiences like a conductor plays the orchestra. She was perceptive. She just had that charismatic personality and that sensitivity for the crowd that she could manipulate them or just do anything with them she wanted. . . . And she had an absolute pitch of crowd's moods. . . .³³

In keeping with Stanislavsky's methodology--although she undoubtedly was not aware of his Method--Mrs. McPherson believed that a successful revivalist must become inspired and absorbed in the message. This, she felt, would enable her to transcend mere words and deliver a convincing and dynamic performance.³⁴

Often Mrs. McPherson nervously waited in the wings for her cue, after creating and saturating herself with the energy necessary to appear on stage in a role. Yet, once on stage she was able to control this energy so that it remained throughout the evening. A picture of ease and relaxation, only Mrs. McPherson's hands belied the truth. While others were performing, her hands played " . . . restlessly, interlacing, touching a lock of hair, adjusting a cuff, collar, wristwatch."³⁵ They never relaxed except as she forced them to do so.

She had boundless vitality,³⁶ thriving on hard work and large audiences, though she was often exhausted after speaking engagements. Later in her career, she nearly collapsed from sickness and overwork.³⁷ Mrs. McPherson was the author of several books, magazine articles, oratorios, songs, and sermons; teacher at the Foursquare College (L.I.F.E. Bible College at Angelus Temple) and Sunday school; and minister with full ministerial duties.³⁸ She commented on her unceasing energy: "I come from a meeting all run down. Then I wash my face and pick up the roses that someone is always sending me, and lo, behold, I go forth again to preach. I have found a source of sure supply. I go into a meeting like a phonograph all wound up. Then I promptly go the other way til I'm run [down]."³⁹

A good director attempts to create an atmosphere within the theatre which is conducive to the positive reception of the play and its message. The success of Mrs. McPherson's plays depended on her audience being relaxed and open to suggestion. She cleverly achieved this psychological readiness and sense of unity within the crowd by the use of collective singing and audible prayer. A former secretary described a typical situation:

In hymn singing she'd get the crowd to sway; such as in "Bringing in the Sheaves" . . . if you sing something over and over again there's hypnotism. She'd take one chorus and the crowd would just sing it over and over. And then they did a lot of raising their hands while they were singing and praying out loud . . . it's a cohesive sort of thing where people are drawn together and then they do everything together.⁴⁰

A reporter further described her methods in bringing an audience together:

She starts the seated congregation softly singing a hymn. When sufficient collective emotion has been generated--and her "timing," as they say on the stage, is as uncanny in its accuracy as her knowledge of exactly the right hymn suitable to the emotional temperature of a given congregation--she calls on those who "feel the Lord" to raise a hand.

From raising of the hand she proceeds to waving of handkerchiefs. From waving of handkerchiefs she goes to standing up. From standing up to shaking hands and wishing each other well. And as a result she has in a short time a whole reservoir of collective emotion on tap.⁴¹

Mrs. McPherson harnessed the available crowd energy she had created and fulfilled her purpose when audience members went to the altar during the service. In a similar way, Bertolt Brecht, with his "Alienation Effect," attempted to control his playgoers' emotions by preventing a catharsis during the play. He desired, through his

political and social plays to educate his audiences, and motivate them to want to aid the causes he proposed in his plays.

As with most stage directors, Mrs. McPherson had a fine ability to visualize on a grand scale. A former student at L.I.F.E. Bible College, Reverend Higgenbotham, described a situation which demonstrated Mrs. McPherson's creative ability to visualize a scene:

Every graduating class had a theme and she would make a sermon around that theme. She was very quick to visualize things. Once we gave her our theme and she said, "I can see it all now. All of you can come down the side ramps with electric torches. In fact, they could be in the Foursquare colors . . ." and in a few minutes she would have the whole thing in her mind.⁴²

The graduation occurred just as described.

As do most good directors, Mrs. McPherson had a highly developed sense of timing. She sensed immediately a faulty change in tempo or a slackening of audience interest which she quickly remedied with appropriate comment or music. While others performed, she never permitted interest to flag. At the first sign of restlessness she advanced shouting: "All join in with him now! Sail on!" If a young singer's voice would prove weak and uninspiring, Mrs. McPherson would snatch her own tambourine and drive home the rhythm; if a recitation were dull she would advance and ask ". . . if it isn't grand."⁴³ During an important part of the service--handshaking--Mrs. McPherson paid particular attention to any lack of interest:

"Now let's have a little tune on our lovely organ while I'm greeting these new folks." The organist is startled, unready. "Sister" darts a sharp look at the girl, assumes again her brilliant smile, and cries, "Let's give our little organist a clap--doesn't she deserve it?" The crowd claps, and by the time the applause has subsided, the organist is ready. . . .⁴⁴

Mrs. McPherson's timing and showmanship during the invitation part of the service were also superb. After the sermon, in a planned atmosphere of solemnity and semi-darkness, a few people would advance, the others sitting in deep introspection. Suddenly, Mrs. McPherson would startle her audience with a jarring change of pace, shouting, "Ushers, jump to it! Turn on the lights and clear the one-way street for Jesus!" The lights would blaze, the organ would boom, and the meeting would suddenly come alive.⁴⁵

Mrs. McPherson exercised complete control over the audience mood from the instant she arrived on the platform. One reporter observed: "Nothing gets away from her. Her grasp [on her audience] from the first moment, is as tight and all-inclusive as that of a violinist upon his instrument or a chariot-racer upon his reins."⁴⁶ Mrs. McPherson closely observed and controlled her personnel as well as her audiences. She kept watch on all her assistants, from call-boy and property man, up to her leads.

Amidst all this responsibility she played her own role with a zest that brought audiences by hundreds to the altar.⁴⁷ Even when caught unprepared, she was the master of such situations and was able to ad lib easily:

At times there would be a malfunction in some part of the sets, but Sister was always alert to turn it into her message . . . The set on [one] evening consisted of a huge pair of balances and in one pan, a beach ball painted to represent a pearl or the soul. In the other pan was [sic] material things such as houses, money, etc.⁴⁸ . . . everything went well until, as I watched in horror from the wings, the soul had sprung a leak and was going down, down, and down. I waved to catch Sister's attention as I pointed to the deflated soul. "Ah," she said. "Beloved, what a sad picture

of procrastinating. You'll put it off, until your soul will be shrunk beyond feeling and it will be too late, too late."⁴⁹

Mrs. McPherson played two roles in her career: the star and the manager. She promoted herself just as did Isadora Duncan, the famous early twentieth century dancer. A reporter commented on Mrs. McPherson's roles:

In matters such as this her peculiar dual role of the prima donna and that prima donna's own impresario is displayed. While acting as star, she contrives at the same moment to stand back and present that star. It is as though she were saying, "Here comes Aimee Semple McPherson, the most brilliant performer of the century. Hold your breath, watch her, hear her!" She does for herself what a manager is accustomed to do; she creates an overwhelming "Sister consciousness."⁵⁰

Another reporter commented, ". . . she is the first woman evangelist, in America anywhere, to adopt the whole technique of the moving picture star."⁵¹

Mrs. McPherson knew how to prepare an audience even before her dramatic entrance by having them wait a half an hour or more in semi-darkness with the stage carefully lit while the bandleader led the music and acted as cheerleader to heighten anticipation. The songs led by the bandleader were religious, but, they were adapted from secular tunes. He encouraged everyone to sing by his own singing and the waving of his arms, and he encouraged various parts of the audience to compete with one another; "Let's see who can sing loudest-- now the right-hand side of the hall--now the left--ah, that's dandy!-- now both together. And now the unmarried ladies against the married ladies. . . ."⁵²

Once on stage, as part of her role as prima donna, she would arrange

the flowers in preferred positions,⁵³ remove her shoes for comfort, or lift and move the pulpit if she disliked its position.⁵⁴ This would complete the final touch to herself and her stage. Before commencing a sermon, she commanded that all the windows and doors be opened for ventilation, but then announced: "We have a rule in the Temple that no one shall leave during the sermon, under any circumstances. I become utterly helpless if there is any motion before me. No one must stir. The ushers will enforce this, please."⁵⁵

Mrs. McPherson consciously contrived to create a mood of anticipation prior to her entrance on stage. Once before her audience, she arranged herself and her stage to show herself to the best advantage. She used her managing and performing roles to elicit a collective response from the audiences, which manifested itself in the catharsis of conversion.

In the same way that Shakespeare alluded to the mood of the times and current events, e.g., the ascendancy of James I to the English throne, in Macbeth,⁵⁶ to capture audience interest, Mrs. McPherson utilized titles and plots from popular movies, books, and songs. Any current interest, theme, or story was valuable dramatic material to Mrs. McPherson and resulted in such sermons as: It's a Long Way to Tipperary⁵⁷ from the World War I song of the same title, Snow White,⁵⁸ and The Three Little Pigs⁵⁹ from the Disney animated films, and The Prince and the Dragon⁶⁰ and Jack in the Beanstalk⁶¹ from fairy tales. During her sermon entitled By the Skin of our Teeth a man hung by his teeth and rode down a cable from the first balcony to the stage at

the particular strategic moment.⁶²

Mrs. McPherson usually began each sermon with a theatrical flourish. For a sermon entitled Arrested for Speeding, she dressed in a policeman's uniform, sped up the aisle expertly driving a motorcycle and announced, Stop! You are breaking God's law!" She then launched into the following opening:

Speed! Speed! Speed!

Thundering--rocketing--hurling--careening midst swirlidust fleeing forms!

Speed! Speed! S-p-e-e-d!

'Open 'er up! Step on 'er! Give 'er the gas!'

Spinning--whirling--dancing--blurring, the dizzy road slips underneath. Whitefaced mile posts loom meteor-like for a split second and are gone.

On! On! On!

O'er the Highways of Sin and along the Broadways of Destruction; flying wheels flirt with the crumbling edges of the Chasm of Despair; skirt by the fraction of an inch the gaping horror of Immediate Judgement; skid to the brink of Certain Destruction; hang there a breathless moment--right themselves and dash on again.⁶³

Mrs. McPherson vividly retold Bible stories, adding dramatization to her narration. She often built to a dramatic climax with rhetorical questions and strong repetitive phrases and words:

And how did Joshua bring down the walls of Jericho? Did

he do it with battering-rams? NO! Did he do it with guns?
 NO! Did he do it with bombs? NO! He did it BY THE WORD
 OF GOD!⁶⁴

Though Mrs. McPherson did not possess the golden voice of Sarah Bernhardt, she, like Bernhardt, understood the need to cultivate the actor's vocal techniques of projection, resonation, and phonation.⁶⁵ She strongly believed in the power of the voice and would tell her pupils:

Put expression into it. Bring it to life. If you talk in a long, low voice like some of these preachers you lose your people. If you want to hold them, put expression into it. Deepen your voice, get in a rain barrel and sing so when you get up to speak you won't have a high pitched voice.⁶⁶

As her career developed, Mrs. McPherson's voice became husky from years of evangelism yet she was still able to project and her voice was well modulated, rich, clear, and well controlled.⁶⁷ One reporter observed her particular techniques on resonation and phonation. "Her voice is a full-throated contralto and her enunciation in quick speech is excellent. No actress sounds more clearly the last letters or takes advantage of vowels and diphthongs with greater effect."⁶⁸ Every second and fourth word of a sentence was slower, the ends of her sentences were clipped, her "r's" were heavily trilled,⁶⁹ and she had a dramatic break in her voice " . . . such as negroes use most effectively for emotional purposes in their singing."⁷⁰

It is evident then, that Mrs. McPherson purposefully developed a dramatic speaking style. Her use of the dramatic opening flourish, topical themes, projection, resonation, and phonation gave the audience the feeling that they were observing an actress in control of herself and her stage.

Mrs. McPherson often used pantomime in her sermons. In one sermon she enacted " . . . the idle lady of wealth who squanders the fleeting hours over the tea table . . . She indulged in a few jazz steps across the stage to enforce her point and performed them with notable facility."⁷¹ Mrs. McPherson's vigorous gesture and acting is easily visualized in the following example, which she graphically illustrated as she spoke:

See the poor little schoolboy going home from school. Behind that tree lurks a big blustering bully. He pounces on the little boy and pummels him. But down the road comes the elder brother on the bicycle. He leaps on the bully, and has him down; he rubs his face in the dirt.⁷²

In one of Mrs. McPherson's most famous tableaux, her followers portrayed in seven scenes the suffering of martyrs: in the first scene was the crucifixion of Christ, followed by the suffering of Stephen, the beheading of Paul, the persecutions of the Christians by Nero, the burning of three persons at the stake for printing the Bible, and the burning of Joan of Arc.⁷³ The curtains rose on the seventh scene--the climax--" . . . to reveal Sister Aimee seated with a triumphant mien in a well upholstered chair with a huge Bible on her lap and a pyramid of black noisome mud behind her."⁷⁴ On at least this one occasion Mrs. McPherson used her position as director and leading lady to make a personal statement. She saw herself as the persecuted leader of a godly movement and was apparently placing herself in the company of the martyrs portrayed in the preceding six scenes.

Occasionally Mrs. McPherson used special properties while enacting

or preaching a sermon. In a sermon about Cain and Abel, Mrs. McPherson placed one of her bouquets on a chair to represent the sacrifice of Cain. She placed another bouquet on a stool to represent Abel's sacrifice. In another sermon she waved her handkerchief to symbolize a pearl--a young man's entire wealth--which he tossed around carelessly.⁷⁵ For a sermon with a nautical theme, Mrs. McPherson, dressed in a sailor's uniform, appeared in a miniature dory with wheels. For her "climbing-up-to-Heaven number," she dressed in a flowing ascension robe and quoted Scripture as she slowly mounted a gilded ladder to the invisible gates.⁷⁶

It may be seen from the foregoing that Mrs. McPherson utilized her own acting abilities, as well as properties, to enhance her sermons and create dramatic appeal.

Mrs. McPherson's Use of Publicity, Promotional Schemes,
and Other Tour De Force

"Well," I replied, "I am going to help him. Faith without works is dead, you know. I am going out to get a crowd, right now!"

Down the main street I wended by way with a chair. No one stopped to look at me curiously as I stopped at the chief corner. I surveyed the scene and sought to lay my plans for a siege of souls. The sleepy little town lazed in the sunset.

How could I gain their attention? I remembered Robert Semple's slogan: "When in doubt, pray." So, I started in. Setting my chair down firmly just outside the curb, I mounted the tiny rostrum, lifted my hands high to heaven, closed my eyes, and just stood there lifting my heart to God without speaking a single word aloud. Minutes passed. Nothing happened, but I never moved, never spoke, never lowered my arms. Then a wave of interest and excitement stirred the populace.

Footsteps hurried from all directions until a sizable crowd had gathered, but I never moved. I was afraid to by now. One would not have realized that there were so many

people on the street!

I opened my eyes and looked wildly around. Then I began to tremble. But, though I tried to speak, not a word would come. My mouth merely opened and closed several times. Then, with desperation, I shouted, "People--follow me quick!" Jumping down off the chair, I hooked my arm through its back and ran off up the street toward the mission. The crowd ran after me.

I never stopped till I reached the door. I ran in, and they ran in too. Racing to the little platform, I cried to the doorkeeper, "Lock that door! And keep it locked till I get through!"⁷⁷

Called the "Barnum of religion"⁷⁸ for, as her antecedent, P. T. Barnum, Mrs. McPherson's forte came out when she used theatrical publicity, stunts, and gimmicks to attract crowds. She was as comfortable riding a fire engine⁷⁹ or swinging on the clapper of a giant bell over an audience,⁸⁰ as she was speaking to fraternities.⁸¹ Publicity-wise, she encouraged newspaper coverage⁸² and even began her own radio station. She openly advertised her healing services in order to draw crowds, saying: "It [healing] packs the church that has been heretofore only occasionally filled by some gigantic entertainment or special effort. . . ." ⁸³ One writer commented on a typical healing service which resembled a Broadway extravaganza with a choir, a setting of children, discarded accoutrements of the infirm, and fruit, candy, and toys.

Metropolitan newspapers sent their star reporters to cover the exhibition. Aimee Semple McPherson stood on the platform, surrounded by "exhibits" of canes, braces, crutches. Behind her was ranged a choir of 250 children, before whom were piled hundreds of dollars' worth of fruit, flowers, candy, and toys, donated for distribution. Her own children sat beside her on the platform as accessory stage settings. The scene was repeated in town after town along the California coast, to the accompaniment of shouts, tears, groans, sobs, and the pounding throb of thousands of voices raised in the contagious rhythm of "gospel hymns" which swelled to an overwhelming torrent of sound.⁸⁴

In a Florida town fraught with tourists, Mrs. McPherson's advertising ingenuity came out when she drove through the streets in her battered jalopy which had been transformed into a gospel float. The car was adorned with greenery, moss, painted scenery, and a banner announcing: "Jesus Saves! Repent and be Converted. I'm on my way to the Tent Revival. R.U.?"⁸⁵ In the following years Mrs. McPherson decorated an elaborate float for the yearly Pasadena Rose Parade,⁸⁶ or even held her own parades.⁸⁷

Among her other publicity ploys, Mrs. McPherson flew over San Diego in an open bi-plane wearing a flying cap and jacket and dropping tracts which advertised her meetings in a local boxing arena. At the first meeting, she had herself introduced to boxing fans by the promoter, Jack Kearns.⁸⁸ In Winnipeg, Canada, she went on a tour of the town's dance halls⁸⁹ and red light districts.⁹⁰ She toured New York nightclubs and publicly met Texas Guinan, a noted night club queen.⁹¹ Later the newspapers printed headlines to the effect "Hallelujah vs. Boop Boopa Doop!"⁹² In Boston, Mrs. McPherson placed Jessie Costello, acquitted of murdering her husband, in the front row of her Foursquare choir.⁹³ She debated Charles Lee Smith, a noted atheist, over the question of God's existence,⁹⁴ and she debated a screen actor over the question of Prohibition.⁹⁵ She sponsored a marathon reading contest of the Bible until it had been read from cover to cover.⁹⁶ At the Temple she cultivated friendly relations with the police and firemen in the audience when she urged higher wages for them.⁹⁷ During World War II, Mrs. McPherson presented to each of

a group of servicemen a red rose and an autographed testament, then dismissed them with: "Company, attention! Company dismissed!"⁹⁸

A common source of spectacle was the use of livestock on stage,⁹⁹ not only in full scale Biblical oratorios, but in the shorter illustrated sermons. Some of the animals used were a peacock (to represent the proud before the fall),¹⁰⁰ a jackass, donkeys, sheep, chickens, etc. In one publicity photograph, Mrs. McPherson posed with a lion after supposedly curing it. The newspaper reported:

Mrs. McPherson not only posed before the camera with a lion, a leopard and an elephant, but she rode the elephant and she enacted a little scene with the lion which might prove that lions are responsive to healing powers if the lion had not been previously rehearsed in his portion of it.¹⁰¹

A favorite device Mrs. McPherson employed was the use of guest speakers or guest stars such as one might see on a variety show. Some of these personalities were the Los Angeles mayor,¹⁰² famous European revivalists,¹⁰³ a boy evangelist,¹⁰⁴ other women revivalists,¹⁰⁵ William Jennings Bryant, Homer Rodeheaver, W. C. Biederwolf, the American revivalist,¹⁰⁶ and Paul Rader.¹⁰⁷ During her services, Mrs. McPherson occasionally presented films about her travels abroad.¹⁰⁸ A promotional scheme which revealed Mrs. McPherson's well-developed penchant for attracting public notice was her unsuccessful attempt to adopt a nautical theme. She had intended to have her Foursquare Gospelers wear authentic Navy uniforms and call her revival a light-house mission with a Salvation Navy¹⁰⁹ (much to the chagrin and consternation of the United States Navy). Her campaign to raise money for building Angelus Temple in Los Angeles was executed in a manner

which merited press coverage, thereby ensuring a broad base of gratis advertisement. An author describes some of the details:

The temple was to be fireproof, constructed of reinforced concrete, and she sold little bags of cement for five dollars apiece. Instead of speaking of "shareholders" in the undertaking, she talked about "chairholders," and dramatized the title by selling miniature, theater-type folding chairs--the kind she intended to install in the temple instead of pews--for twenty-five dollars each. Purchasers were promised that their seats would be numbered and reserved for them until a certain time before each service. One hundred thousand dollars was raised from the sale of four thousand of these chairs.¹¹⁰

In her efforts to publicize her performances and to increase audience size, Mrs. McPherson shrewdly used flamboyant techniques usually confined to such masters of publicity as P. T. Barnum and Florenz Ziegfield.

Mrs. McPherson was as theatrical in taking collections at her service as she was in delivering and illustrating sermons, and carrying out publicity. "The clink of metal makes me nervous, but the rustle of paper soothes me,"¹¹¹ Mrs. McPherson would say when she took the offering. Wires, clotheslines, or satin ribbon were strung with clothespins to which audience members could attach dollar bills.¹¹² On some occasions, Mrs. McPherson received dollar bills from audience members who pinned them to her dress¹¹³ much like night club artists today receiving monetary accolades. Occasionally when visiting other churches, she'd refuse to leave her car until the multitudes raised a specific amount of money.¹¹⁴ Mrs. McPherson also utilized the Sunday technique of The Star Spangled Banner to raise dollars:

Once, at a Denver revival, she asked everyone who was willing to contribute a dollar to fight Satan to stand up. Only a few rose to their feet. She turned to her bandleader

and said, "Start the Star Spangled Banner." Everyone rose, and she passed the collection plates.¹¹⁵

Baptisms were as sensational as were collections and were performed in a special baptismal font before a realistic stage setting of the Jordan River.

"Oh, what a happy funeral," Aimee would cry joyously. Curtains parted upon an elaborate scene of palms, flowers, grassy banks, rippling waters. Sister and one or more of the Brothers stood waist-deep in the water and, with their arms locked together, three strong men were neatly dispatched at once by a smiling, happy Sister.¹¹⁶

Music at Angelus Temple

Mrs. McPherson insisted upon quality music as background and accompaniment. She wanted the music to coordinate with, enhance, and support her sermons, not detract from, or compete with, the programs. The head of the Angelus Temple voice department was a professional tenor and a former New York stage musical comedy star, Glen Dale, who had appeared in Rose Marie and Showboat.¹¹⁷ Mrs. McPherson utilized a music director who headed the music program which included a number of responsibilities. Some of these responsibilities were: leading the band and the choir, and being a host and cheerleader in setting the stage for Mrs. McPherson's entrance.

The Temple boasted a Symphony Orchestra, a Silver Band, a 100 member choir, and other groups.¹¹⁸ The choir, dressed in costumes appropriate to Mrs. McPherson's performance, usually entered the stage very dramatically, and usually assisted in creating the setting in some way. In one setting which jutted over the stage, the choir and

band members were costumed as Pilgrims in the Pilgrim ship "Bounty."¹¹⁹ Under normal circumstances, the choir walked down the aisles of the Temple then arranged themselves on either side of the proscenium.

The hall was crowded, the band, gorgeously arrayed, was in full blast; fifty maidens, marched in procession down the auditorium on the right flank and fifty males also clad in splendiferous white--like the white Knights--advanced on the left flank.¹²⁰

Amateur and professional musicians were encouraged to perform in Mrs. McPherson's variety shows and oratorios at Angelus Temple. Pietro Gentile from the Ziegfeld extravaganza, Whoopie, was one of many professionals who sang at the Temple.¹²¹ Western singers, pop stars, child prodigies, more traditional singing groups,¹²² and orthodox and unorthodox instruments, all had a place in the Angelus Temple services.

The next performer will be a musician who plays upon a tin whistle and a set of chimes, perhaps a few other instruments. Again the light house door opens, forth he comes, a Gloucester fisherman in full rubber attire to protect him from the nor'easter of tribulation. While Mrs. McPherson informs Radio Land upon the microphone (which is her constant care) that, "He's got just a little tin whistle, folks, just like a little child'd play on," the artist chirps forth "Listen to the Mocking Bird," . . .¹²³

The lavish use of musical extravaganza almost certainly represents a conscious effort on Mrs. McPherson's part to musically mesmerize the audience, and to heighten its receptiveness to her climactic message which usually resulted in an outburst of religious enthusiasm.

The Architecture of Angelus Temple

Like Billy Sunday and other notable revivalists, Mrs. McPherson

utilized a tent which, in her early revival days, gave the outward impression of a circus tent. In 1923, Mrs. McPherson opened Angelus Temple in Los Angeles. The Temple, which she designed, resembled an opera house, hippodrome, or great theatre more than it did a church.

Lush descriptions of the sumptuous house of worship were carried in the newspapers--the concrete dome, . . . with its outer surface sparkling from crushed sea shells mixed in the cement, and its interior curve painted to give the illusion of the perpetual blue sky; the seating capacity of five thousand [5300]; the furnishings, the carpets, hangings, and array of pictorial windows; the two balconies, the sweeping ramps, the stage and baptismal pool with painted backdrop representing the banks of the river Jordan; the organ, the Steinway grand piano; the list ran on and on.¹²⁴

In Angelus Temple opera chairs were used for seating instead of the typical church pews. The Temple was described as a "slice of pie" with the apex at the pulpit and the aisles slanting down to it. The dome was built to resemble that of the Mormon tabernacle with the same acoustical advantages. In 1929,¹²⁵ a proscenium arch was built at the suggestion of Charlie Chaplin¹²⁶ to facilitate the increasingly elaborate and popular illustrated sermons.¹²⁷

House and Stage Lighting

The main source of illumination in Angelus Temple was provided by powerful incandescent lights located within the great dome, 120 feet above the floor of the main auditorium. Eight hundred 200 watt bulbs, clustered in groups of twenty-five, dotted the periphery of the dome. Two spotlights and one floodlight, also located within the dome, could be trained on the stage or used for special effects, e.g., to light the rampway on Mrs. McPherson's grand entry. Two dimmer panels

controlled the dome lights, the spotlights, and the floodlight.

Prior to the building of the proscenium arch, four sections of portable footlights were placed on the downstage edge. A spotlight equipped with a color wheel was used to light the illustrated sermons and tableaux and to create special effects. This spotlight was a lamphouse which contained a 1500 watt bulb and was mounted on a standard. A color wheel--made of five circles of different colored gelatin--could be slipped into place in front of the lens, and hand-turned for special effects.

After the proscenium arch was built in 1929, a lighting system comparable to that of a small stage was constructed to more effectively present the illustrated sermons, tableaux, and oratorios. Border lights were installed above the stage area, spotlights with colored frames of gelatin were installed in the wings, backlighting, and a permanent footlight trough with colored lights were installed. A control panel was installed behind the proscenium arch from which all the lighting was regulated, including the house-lights and dome lights.¹²⁸ Later a lighting booth was placed in the center of the second balcony, from which all the lighting was controlled.¹²⁹

When Mrs. McPherson spoke, soft colored spotlights--violet, pink, blue and amber¹³⁰--played upon her from the lighting booth. All lighting was cued and done by professional lighting personnel, and the lights were specifically dimmed at the beginning of the message and during the opening of the proscenium arch curtains for the illustrated sermons.¹³¹ A reporter described a typical lighting situation which

exemplifies its professional quality:

But the illustrated sermon had its unerring accompaniment. For, guided by insight or by lighting-cues, the electrician followed her argument from point to point about the stage. The sympathetic magic of lime-light lent its aid; and as the preacher alluded to each item of the scene behind her, it was illuminated in appropriate colours.¹³²

Costumes and Make-up

Costumes played an elaborate part in Mrs. McPherson's productions. Simple biblical costumes were made by Temple volunteers, but more complex costumes were rented from Western Costume Company in Los Angeles. On her travels, Mrs. McPherson collected several authentic Israeli, Arab, and European costumes which she wore while narrating her sermons and tableaux.¹³³ In keeping with the themes of the illustrated sermons and oratorios, Mrs. McPherson costumed herself on various occasions as a Palestinian,¹³⁴ a milkmaid,¹³⁵ a Dutch girl with wooden shoes,¹³⁶ Red Riding Hood,¹³⁷ a policeman,¹³⁸ a fireman,¹³⁹ a Southern belle with crinoline and hoop skirt, a Spanish lady, a nurse, an American Indian, a sailor, a Pilgrim, a woman of the Middle Ages,¹⁴⁰ a football player,¹⁴¹ and Christmas Spirit.¹⁴²

Other actors (volunteers from the college, church, or community) wore rented or handmade costumes when participating in the illustrated sermons, tableaux, oratorios and other plays. Workers dressed in white costumes and wore black ties embossed with the Foursquare emblem. For a short time period (as explained previously), Mrs. McPherson had her personnel dress in Naval uniforms to correspond with the theme of the lighthouse mission and Salvation Navy.¹⁴³

When the choir did not wear the usual white Foursquare choir robes, they wore specific costumes that complemented the illustrated sermons. As mentioned previously, Pilgrim costumes were worn by the choir, and during a sermon called, School Days, the choir dressed in school clothes. The girls had ribbons in their hair and the whole choir carried lunch pails. The actors dressed as "taters" in gunny sacks: dictator, imitator, agitator, and spectator, and Mrs. McPherson dressed as the school "marm." For the sermon, I Go Fishing, the choir carried fishing poles with artificial fish dangling on the hooks.¹⁴⁴ For the sermon, Lilies-of-the-Valley, the choir wore pale green capes and matching caps which had a spray of lilies-of-the-valley bound about them.¹⁴⁵ As in regular theatre, Mrs. McPherson utilized costumes for both herself and most participating in her shows to enhance the realism of the illusion.

Stage make-up was purchased from Max Factor and applied by practiced volunteers.¹⁴⁶ As seen in pictures from the Angelus Temple collection, a make-up base was worn, as were shadows, highlights, lipstick, and accent for the eyes, e.g., eyeliner. Men used beards and mustaches of crepe hair. Wigs were worn--particularly by Mrs. McPherson--who sported such coiffures as blonde Dutch braids, brunette Indian braids, and long black Southern-belle curls.

Stage Crew and Settings

As in any professional theatre, money and time were never spared for the theatricals at Angelus Temple--particularly for the oratorios

for which professional singers and designers, e.g., Caroline Holly, were hired.¹⁴⁷ Expenses for the productions and salaried employees were enormous with the payroll about \$7000 weekly.¹⁴⁸ It was said that the bill for one performance would have lit the streets of a small town.¹⁴⁹ Though Mrs. McPherson never spared money if it was necessary, she was practical and expected her crews to be creative with already available materials. Only four dollars were spent on a giant cross as high as the Temple, which was made of sign cloth and crepe paper.¹⁵⁰ For the regular sermons a paid staff of minimal numbers, called the Construction Gang, was used. The crew was headed by Dr. Thompson Eade, former actor and designer of Metro-Goldwyn-Mayer, who was hired in 1925.¹⁵¹

Settings (painted backdrops and some three dimensional items) and special effects were many and varied. Piano wire and a theatrical flying system were used to suspend angels in mid-air. An angel choir standing high above the organ pipes on a small platform was lighted and appeared as on a cloud, then the lights faded into blackness. The Creation was done imaginatively with a globe of mirrors and flashing lights to give a swirling, eery, stylized effect.¹⁵² Elaborate sets such as adobe walls and vines, a Spanish patio, a Southern plantation, a hospital operating room, a giant rose, an American Indian village, a lighthouse, a Pilgrim ship with the prow jutting out over the stage, the Sphinx, and a whale, were constructed and painted.¹⁵³

On at least two occasions the scenery was of gigantic proportions.

One setting utilized a giant hand fan about twenty feet high made of cardboard and wire which slowly opened, section by section, by means of piano wire being pulled. Each section dealt with baptism as described in the Old or New Testament.¹⁵⁴ A second setting consisted of a huge cross which Mrs. McPherson described:

An immense Cross was used which was the full height of the Temple and the beams of the Cross reached from side wall to side wall. From the heart of the Cross were twenty golden streamers which hung to the foot of the Cross and reached over to the ramparts on the sides. The Cross was constructed inexpensively of sign cloth and the streamers were made of golden crepe paper.¹⁵⁵

A reporter described a sermon full of scenic effects:

Once I saw her stage a memorable dramatization of the triumph of Good over Evil. On the stage was an illuminated scoreboard. As the lights dimmed in the auditorium, one could see the forces of Good advancing on the citadels of Evil, stalking up ravines, scaling mountains, jumping precipices. To the flash of godly gunfire and the blaze of holy artillery, the forces of General Evil began to retreat. Then a miniature blimp came floating over the scoreboard terrain. A soldier of Good fired a single shot, exploded the blimp, and an ugly grimacing Devil landed on the stage with a thud as the spotlight centered on an unfurled American flag.¹⁵⁶

Illustrated Sermons and Mrs. McPherson as Designer

The illustrated sermons--pantomimes narrated by Mrs. McPherson and acted by college and Temple volunteers--rarely required rehearsals because the actors were cued as to their entrances by a stage manager.¹⁵⁷ Over 100 illustrated sermons were done during Mrs. McPherson's career--many redone¹⁵⁸--and Mrs. McPherson often acted or mimicked a small part in her sermons. In the early days of Mrs. McPherson's revivals, the sermons were simple and confined to the use of properties. Mrs.

McPherson described one of her early sermons:

In the beginning the illustrations were quite elementary compared with their later development. My first sermon to be presented in this way was "Weighed in the Balances." A large pair of scales was erected on the platform over which a structure of wood canopied by velvet was built. Inside, a man was hidden. I placed toys representing worldly amusements on one of the scale pans--a toy automobile to represent a joyride, a little house for a dance hall, a miniature oil derrick to represent the search for worldly riches, and so forth. As each object was added, the operator inside would tip the scales further downward.

Then a tiny girl clad in white and carrying a huge family Bible came forward. With the aid of a chair and a lift, she got into the opposite pan. Because the curtain was thick, the operator inside did not know exactly when to let her down. I waited and waited. Finally, with a great shaking of the framework, a groaning of the machinery, and a general catching of breath, the pan with the girl was hastily lowered.¹⁵⁹

Mrs. McPherson experimented with actors, as early as 1917, when, in Washburn, Maine, she persuaded several of her followers to don flowing ascension robes and act out specific parts as she delivered her sermon about the wise and foolish virgins.¹⁶⁰ After 1925, Mrs. McPherson would, as the stage designer, sketch her ideas for an illustrated sermon for Thompson Eade, her efficient scene designer. He and his construction crew would build the set in a week.¹⁶¹ Mrs. McPherson occasionally repeated favorite sermons such as her life story or Hold the Dike (utilizing the Dutch girl costume and setting). The Sunday evening program followed a typical format of variety entertainment and music which corresponded with the climactic illustrated sermon.¹⁶²

It is in what she terms "Illustrations" that she gives full vent to her showman's genius. These are her master effort, a novel and highly original use that she makes of properties, lights, stage noises, and mechanical devices to point her message. Heaven and Hell, sinner and saint, Satan, the

fleshpots of Egypt, angels of Paradise and temptations of a bejazzed World are made visual by actors, costumes, and theatrical tricks of any and every sort that may occur to her ingenious mind . . .¹⁶³

An Example of an Entire Illustrated Sermon¹⁶⁴

On this particular evening Mrs. McPherson gave a very dramatic sermon entitled, What I Would Do If I Were the Devil. The curtains parted on the first scene:

A conference room in Hades was revealed as being located in an underground grotto of red and black stalactites. Weird green and red lights were moving upward upon the walls. On a central dias Satan sat enthroned in a thoughtful pose.

Satan's cohorts of Revelry, Dope and Liquor, and Pornography reported to the assembly call and gleefully pantomimed their satisfaction in ". . . dooming men and women, both soul and body . . ." and poisoning ". . . the minds of young and old." Then two demons who had been sent to watch the spiritual progress of the Church and nation sadly entered and reported that revivals were still existent and that children were receiving a strong foundation in the Bible.

Not a word was spoken by those portraying this scene in the background. No voice was heard except that of the Preacher, but so cleverly and so quietly was the scene portrayed that one scarcely realized one had not been listening to a complete dialogue.

In scene two, the curtains opened upon the ". . . quaint, sweet Church of yesterday with stained glass windows . . ." in the background. "In the foreground a minister with godly face . . ." read from the Bible about ". . . the Virgin Birth of the Lord, and the authenticity and immutability of God's Holy Word. . . ." A male choir sung in

the background: "My hope is built on nothing less than Jesus' Blood and righteousness. . . ." Satan entered and offered the minister books on higher criticism and evolution, after which the minister scoffed at the Virgin Birth, the blood atonement and resurrection, and Creation. "A dark pall seemed to fall upon the entire scene. . . ."

The next scene was laid in the schoolroom. It showed the children at their desks and the teacher in Quaker dress, white shawl collar, reading to them from the Word of God.

The children were repeating the Lord's prayer when Satan, with the sound of the same little whistle and a flash of powder which by now the audience had learned to expect, appeared in the schoolroom. He took the Bible away from the teacher . . . and substituted the book of evolution . . . took down the picture of Christ from the wall and put in its place the picture of a monkey, saying; "Children, meet your grandpa." A roar of laughter greeted this sally of satire directed at the evolutionist.

Scene four opened on a typical family room of the 1920's. Grandfather was reading the Bible; Grandmother was wearing a cap and shawl. The children were sitting upon their grandparents' laps, and Mother and Father were standing behind the chairs of the old couple. The motto on the wall read: GOD BLESS OUR HOME. No sooner had the children said their prayers and gone to bed than Satan stealthily entered, placed a jazz record on the phonograph, replaced GOD BLESS OUR HOME with LET'S MAKE WHOOPEE, and exchanged the Bible for novels and playing cards. "The complexion of the whole household seemed to change. . . ." Grandmother abandoned her cap and shawl and shortened her skirts, . . . while the audience was swayed by emotion from laughter to tears."

The closing scene was one of the enemy in an evangelistic service. A young man was shown seated in the church pew, listening to the sermon. The enemy, dressed in correct attire,

stood behind him. An angel of mercy stood before him and the battle between the Lord and the Devil was portrayed.

"But you could not live the life," one could imagine the enemy saying, . . . Skillfully the speaker met every objection and the angel pointed the sinner to Christ. Finally a stained window in the little church, which had been specially erected on the platform for the occasion, lighted up and a picture of Christ on the Cross, with His arms extended, came into view, while a concealed choir sang, "I am coming, Lord to Thee, Wash me, cleanse me in the Blood that flows from Calvary." . . . The young man fell upon his knees at the foot of the cross and the choir sang, "Just as I am."

As demonstrated by the preceding example, Mrs. McPherson's sermons were complete with Morality Play allegory and comic relief.

Plays and Children's Theatre Done at Angelus Temple

Actual plays were done at Angelus Temple as well as illustrated sermons and tableaux. Mrs. McPherson's "Judas" (the story of the betrayal of Christ), might be compared to the Medieval cycle or cosmic plays. It was directed by John Ratekin, a L.I.F.E. student, who later became the Temple's dramatic director, and featured a cast of some fifty characters, ". . . beautiful new stage settings, . . ." and traditional Hebrew costumes.¹⁶⁵ John Ratekin also wrote and directed, "The Stayed Hand," (regarding the persecution of the early Christians in the Roman catacombs). The play utilized over a dozen actors in traditional Roman and Hebrew costumes.¹⁶⁶

Through Children's Theatre, Mrs. McPherson made ample use of the juvenile members of the Angelus Temple Children's Church and Sunday School. She directed 300 children in a musical version of Hans Christian Andersen's The Little Match Girl during one Christmas season,¹⁶⁷ and one Easter the youngest children dressed in flower

costumes and sang songs as part of a play described briefly as follows:

Scene one takes place in a garden near the home of Jairus, the ruler of the synagogue, on the day when the daughter of Jairus is raised from the dead.

Scene two is in the same garden, but later, at the time of Jesus' crucifixion and death.

Scene three is the scene at the sepulchre, when the women go at daybreak to anoint the body of Jesus and are there met by the angel.

Scene four is the Twentieth Century as seen in the light of this present Easter Season.¹⁶⁸

Oratorios and Mrs. McPherson as Playwright

The success of the illustrated sermons led Mrs. McPherson to write full two to three hour oratorios or sacred operas,¹⁶⁹ combinations of oratorio, pageant, Miracle Play, and tableau, set to music. These oratorios utilized plot, song, some dialogue, acting, an orchestra, elaborate settings, stage lighting, and make-up and costume. Mrs. McPherson did write short oratorios such as Christ the Bridge, in 1929,¹⁷⁰ but her most famous are the long oratorios: Regem Adorate (Worship the King) written and prepared in less than two months and presented during the Christmas season in 1927;¹⁷¹ The Iron Furnace and The Crimson Road presented in 1931; The Rich Man and Lazarus presented in 1935; and The Bells of Bethlehem presented in 1937.¹⁷² Mrs. McPherson depended upon the talents of Dr. Charles Walkem, a musically talented man who was hired by the Temple in 1927, to transcribe into orchestral form the arrangements Mrs. McPherson composed. When each of the oratorios had been thoroughly rehearsed, it was presented in full regalia with Mrs. McPherson leading the orchestra and choir, and narrating between acts.¹⁷³

Regem Adorate dealt with the Creation, the Fall, and the Christmas Story. The Angelus Temple newspaper, the Foursquare Crusader, reported the events in brief scenic form:

PART I.

SCENE I.—
Nebulae, moving clouds (in color).
Comets shot through, meteors and planets.
God moulding earths, seas and stars as a woman kneads dough on mixing board.

SCENE II.—
Eden—Clouds and stars disappear and the Garden of Eden in all its fragrant loveliness stands revealed. Birds are singing, fountains are splashing, tropic verdure is banked by broad-leaved banana trees, flaming hibiscus and trailing arbutus. God's hands are seen (phosphorescent) shaping man of plastic clay. The awakening of life of man; the presentation of Eve. A communion with God in the cool of the day. The entrance of Satan. The Temptation. The Fall. The pronouncement of the Curse. The shattering of the crystal stairs that lead to Heaven. The expulsion. Angels with flaming swords. The promise of a Redeemer.

Interlude.

The Messianic Prophets—
Upon four mountain peaks stand four prophets: Isalah, Jeremfah, Micah and Malachai. A thrilling fanfair of trumpets precedes each prophecy.

PART II. [SIC]

SCENE I.—
A. The Shepherds.
B. The Angel Choir.
C. The Wisemen.

SCENE II.—
The Palace of Herod the King—
Wise men bearing gold, myrrh and fragrant censers of smoking incense, beat upon the door of Herod's palace seeking the Christ Child. The Roman Guard at the Postern Gate roughly bids them be gone. The King, at last annoyed by their persistence, demands to see the Christ; flings wide the windows of an upper chamber and steps out to the balcony and answers their inquiries. Wise men follow the star to Bethlehem, while King plots the death of the babe.

PART III.

SCENE I.—
The Stable at Bethlehem—
At the manger. Mary stands adoring the babe, singing portions of the Magnificat and recalling prophetic high lights of the Christ Child. Gathering the child to her arms she sings the "Star Child" chorus.

SCENE II.—
Grand Finale—
Suddenly a band of concealed angels are revealed through a supposed stone wall. Wise men and shepherds prostrate themselves before the manger. Kings, rulers and people of all empires, wearing colorful costumes and bearing flags of all nations, march down the aisles in phantasmagoric pageant. Children sweep down both mezzanines bearing star-tipped wands. Full choir, silver band, orchestra and organ in Grand Finale. "Worship the King."

The Rich Man and Lazarus, taken from a parable in the Bible, featured nine scenes of sumptuous costumes, elaborate sets and properties, and a " . . . chorus of 300 voices in the impressive recitative: 'Tick, Tock, God's Clock.'"¹⁷⁵ Another oratorio, The Bells of Bethlehem, was presented in eight scenes and employed four stages " . . . in order to present the wonderful scenic effect and the scenes which follow in rapid succession." The first scene took place in Herod's Temple and was noted for " . . . the gorgeous vestments of priests and acolytes . . ." The second scene, the Annunciation, took place in " . . . the house of Mary with its garden of spotless lilies . . ." with Mary " . . . amid the dewy beauty of her Eastern garden." Scene three was the home of Zacharias; scene four, Joseph's carpenter shop; scene five, Elizabeth's (mother of John the Baptist) garden; while scene six took place " . . . beneath the starlit skies moving forward with the Holy family to Bethlehem, attended by by a choir of angels, invisible to them, but clearly seen by the audience." Scene seven was the search for lodging, and scene eight was the manger scene with the Holy family, wise men, shepherds, Elizabeth and Zacharias, and a throng of angels.

The grand finale takes place on both the upper and lower levels. Heaven in choruses of angels, and earth in the inspired prophecy of Mary, Joseph, the Wise Men, Zacharias and Elizabeth unite in paeans of praise of the newly born King.

This particular oratorio utilized more than 300 persons in the cast, orchestra, and choir with approximately 100 persons in costume (authentic costumes from the Holy Lands), and professional baritone,

tenor, and soprano singers in the leading roles.¹⁷⁶

It can be seen from the foregoing that Mrs. McPherson was not only an actor and director, but a playwright as well. Not only did she take liberties with the Bible in devising sermons, but she wrote original scripts for plays, illustrated sermons, and oratorios and she composed music accompanying the oratorios.

Mrs. McPherson's Attitude About Her Drama

Mrs. McPherson had definite feelings about her techniques and methods of crowd appeal and she was proud to know that her gospel was "sensational" rather than overly proper or dignified.

A "sensational gospel" means a gospel that impresses, one that stirs the blood. The word means to arouse and cause to "get up steam"; to kindle and illuminate. To be sensational means to 'fan the fire,' to inspire, to stir up the embers, to blow on the coals, to raise to such a fever of heat that the "pot" will be kept boiling. Sensational means to "get a move on." It means to revive and startle and shake from lethargy.¹⁷⁷

She said of her Temple: "The people can't get anything at the theatre that we haven't got. . . ." ¹⁷⁸ She explained why she developed her illustrated gospel: "The thought struck me that perhaps if people could see the messages as well as hear them, more people would come to Jesus."¹⁷⁹ Mrs. McPherson countered objections to her illustrated sermons with:

Many objected . . . to the novelty of the illustrated sermon . . . in which the lesson of the text is driven home through the eye as well as the ear. What matters the trail so long as the goal is reached? If we can hold the wavering heart of just one sinner through the costumes, the scenery and the properties of the illustrated sermon, the gain is worth all the efforts of the "Construction Gang," the artists and craftsmen who labor for often ten hours at a stretch--all night and half the day--to have the illustrations ready for the service.¹⁸⁰

Mrs. McPherson's religion was one of joy, spectacle, and participation, for her theatre attracted the eye, mind, interest and heart of her audiences. "She utilized all available talent in her choirs, quartettes, glee clubs, orchestras, brass bands (silver instruments), scenic designers, and dramatic artists."¹⁸¹ Like the audiences of Billy Sunday, her congregations favored the song, Brighten the Corner, stressing the positive and the optimistic.¹⁸² A great part of her success was her showmanship which she consciously developed for she preached to capacity crowds year after year. Though guest ministers utilized her techniques and staff, they never gained her popularity or achievements. A writer expertly summed up Mrs. McPherson's technique:

The two most striking factors in her technic--present from the beginning but developing in sureness and magnificence of presentation as a three-ring circus develops from a humble tent show--are her faculty for reducing all abstractions to a simple, concrete, and pictorial form, and her flair for publicity. Both have their origin in her own innate dramatic gifts. The throngs are not interested in ideas as such. She knew this intuitively, because she herself thought only in concrete, dramatic, and pictorial terms. But she went much further than mere knowledge that the masses prefer a good show to the loftiest disquisition--she knew how to give them a good show. She not only admitted the appeal of drama--she knew how to put on drama that appealed; she had what the producers call a sure instinct for "good theater."¹⁸³

Summary

In summary then, Mrs. McPherson was an untiring actress, able to appear fresh in her performances night after night. She moved her audiences with her acting ability, charisma, the director's timing

of her vaudevillian shows, and her knowledge in creating collective emotion. The sermons she wrote were theatrical incorporating vivid pantomime, props, topical themes, and dramatic vocal techniques.

Her director-producer talent was demonstrated in her use of flamboyant publicity, music, her taking of collections, and the baptismal services. Further evidence of her directorship was seen in her use of professional theatre people and the stage accoutrements of lighting, make-up, costume, setting, and a proscenium arch.

As a designer, Mrs. McPherson planned Angelus Temple--the architecture of which resembled more a theatre than any other type of building. She also regularly designed the settings for her illustrated sermons.

Mrs. McPherson's playwrighting skill is apparent in her illustrated sermons and massive Miracle play oratorios in which her abilities culminated, and which are described as final pictorial evidence of Mrs. McPherson's theatrical artistry.

FOOTNOTES

¹Angelus Temple in Los Angeles, is the headquarters for the Foursquare Gospel, now a multi-million dollar corporation headed by Rolf McPherson, Mrs. McPherson's son.

²The opening is partially paraphrased from:

- A. Sarah Comstock, "Aimee Semple McPherson, Prima Donna of Revivalism," Harper's Monthly, 156 (Dec. 1927), p. 11.
- B. Rev. John D. Goben, Aimee, the Gospel Gold Digger (New York: People's Publishing Co., 1932), pp. 5-6.
- C. Miss Elizabeth Findly, interview at the University of Oregon Library Dept., Spring 1974.

³William Gerald McLoughlin, "Aimee Semple McPherson: Your Sister in the King's Glad Service," Journal of Popular Culture, 1 (Winter 1967), p. 193.

⁴Nancy Barr Mavity, Sister Aimee (Garden City: Doubleday, Doran, and Co., Inc., 1934), p. 31.

⁵Beverley Nichols, The Star Spangled Manner (Garden City: Doubleday, Doran, and Co., Inc., 1928), p. 234.

⁶Lloyd Morris, Postscript to Yesterday (New York: Random House, 1947), pp. 434-5.

⁷Los Angeles Times, Nov. 27, 1931, sec. 2, p. 2, col. 1.

⁸Los Angeles Times, Feb. 7, 1934, sec. 2, p. 3, col. 3.

⁹Los Angeles Times, Sept. 23, 1933, sec. 1, p. 13, col. 2.

¹⁰Los Angeles Times, June 13, 1927, sec. 1, p. 5, col. 6.

¹¹Los Angeles Times, Oct. 3, 1929, sec. 2, p. 18, col. 4.

¹²Comstock, op. cit., p. 12.

¹³Mary Haggerty, interview by tape and letter from El Monte, California, Winter 1974.

¹⁴Lately Thomas, Storming Heaven (New York: William Morrow and Co., Inc., 1970), p. 4.

- ¹⁵McLoughlin, op. cit., p. 196.
- ¹⁶Ibid., pp. 193-208, and Marnie Shaw, unpublished material from Angelus Temple Headquarters, Spring 1974.
- ¹⁷Mavity, op. cit., 34.
- ¹⁸Rolf McPherson, interview at Angelus Temple, Los Angeles, California, Fall 1974.
- ¹⁹McLoughlin, op. cit., p. 204, and unpublished material from L.I.F.E. Bible College Library at Angelus Temple, Los Angeles, California.
- ²⁰Mavity, op. cit., p. 53.
- ²¹Ibid.
- ²²Los Angeles Times, Nov. 30, 1928, sec. 1, p. 1, col. 3.
- ²³Mrs. Edith Munger, former secretary of Mrs. McPherson, now receiving her Ph.D. in Psychology at Fullerton, in an interview in Los Angeles, California, Spring 1974.
- ²⁴Mavity, op. cit., p. xvii.
- ²⁵Charles Douglas James, "An Historical Study of the Preaching and Dramatic Speaking Style of Aimee Semple McPherson" (unpublished thesis, Auburn University, 1969), p. 52.
- ²⁶Mavity, op. cit., p. xvi.
- ²⁷James, op. cit., p. 44.
- ²⁸Ibid.
- ²⁹Mavity, op. cit., xviii.
- ³⁰Comstock, op. cit., p. 16.
- ³¹Munger, op. cit.
- ³²Gilbert Highlet, Explorations (New York: Oxford University Press, 1971), p. 155.
- ³³Munger, op. cit.
- ³⁴Lawrence Leland Lacour, "A Study of Revival Method in America 1920-1955 with Special Reference to Billy Sunday, Aimee Semple McPherson and Billy Graham" (unpublished Ph.D. dissertation, Evanston, Ill., June, 1956), p. 187.

- ³⁵Comstock, op. cit., pp. 17-18.
- ³⁶McLoughlin, op. cit., p. 212.
- ³⁷Los Angeles Times, Aug. 29, 1932, sec. 2, p. 1, col. 3.
- ³⁸"Regem Adorate," Foursquare Crusader, 4 (Dec. 18, 1929), pp. 1, 3.
- ³⁹"Sister Aimee in New York," The New Statesman, 29 (Apr. 30, 1972), p. 71.
- ⁴⁰Munger, op. cit.
- ⁴¹Robert Nichols, "Aimee McPherson, Who Does Not Hide Her Light Under a Bushel," Trans-Pacific, 16 (Nov. 24, 1928), p. 7.
- ⁴²Rev. Higgenbotham, former L.I.F.E. student during days of Mrs. McPherson, from an interview in El Monte, California, Spring 1974.
- ⁴³Comstock, op. cit., p. 17.
- ⁴⁴Nichols, op. cit., p. 238.
- ⁴⁵Isabel Leighton, The Aspirin Age (New York: Simon and Schuster, 1949), p. 59.
- ⁴⁶Comstock, op. cit., p. 17-18.
- ⁴⁷Ibid., p. 12.
- ⁴⁸Bob Gibbens, a student at L.I.F.E. Bible College who personally interviewed Dr. Thompson Eade, former setting and lighting director of Angelus Temple, before his illness, in an interview and paper he wrote, Los Angeles, California, Spring 1974.
- ⁴⁹Dr. Thompson Eade, former setting and lighting director of Angelus Temple, in a paper by Bob Gibbens, L.I.F.E. College student.
- ⁵⁰Comstock, op. cit., p. 18.
- ⁵¹"Christ in Vaudeville," The New Statesman, 31 (Oct. 6, 1928), pp. 785-6.
- ⁵²Highlet, op. cit., pp. 151-2.
- ⁵³Findly, op. cit.
- ⁵⁴Mrs. Richards, interview in El Monte, California, Spring 1974.

⁵⁵Shelton Bissell, "Vaudeville at Angelus Temple," The Outlook, 149 (May 23, 1928), p. 127.

⁵⁶Referred to in Act I, scene 3, line 67, and Act IV, scene 4, line 121.

⁵⁷From a picture in the Angelus Temple collection.

⁵⁸Aimee Semple McPherson, "Snow White," Foursquare Crusader, 11 (Jan. 19, 1938), p. 5.

⁵⁹James, op. cit., p. 53.

⁶⁰From a picture in the Angelus Temple collection.

⁶¹Aimee Semple McPherson, "Jack in the Beanstalk," Foursquare Crusader, 11 (Apr. 20, 1938), p. 5.

⁶²William Ferdinand Fahrner, "The Persuasive Techniques of Aimee Semple McPherson" (unpublished thesis, University of Redlands, 1949), p. 79.

⁶³Ibid., p. 76.

⁶⁴Highlet, op. cit., p. 152.

⁶⁵Everett M. Schreck, Principles and Styles of Acting (London: Addison-Wesley Publishing Co., 1970), pp. 81-90.

⁶⁶Ruth Swan and Jewel Wylie, sisters and former students at L.I.F.E. Bible College during Mrs. McPherson's time, from an interview in El Monte, California, Spring 1974.

⁶⁷Rolf McPherson, op. cit.

⁶⁸Los Angeles Times, June 30, 1929, sec. 2, p. 4, col. 3.

⁶⁹New York Times, Feb. 20, 1927, p. 12, col. 1.

⁷⁰Comstock, op. cit., p. 17.

⁷¹Ibid., p. 14.

⁷²James, op. cit., p. 71.

⁷³New York Times, Oct. 4, 1926, p. 25, col. 5.

⁷⁴"Sister Aimee in New York," The New Statesman, 29 (Apr. 30, 1927), p. 71.

- ⁷⁵R. Lynd, "Hot Gospel," The New Statesman, 32 (Oct. 13, 1928), p. 9.
- ⁷⁶Francis, Russell, "Billy and Aimee," National Review, 23 (June 29, 1971) p. 716.
- ⁷⁷Aimee Semple McPherson, The Story of My Life (Waco: Word Books Publishers, 1973), p. 81.
- ⁷⁸McLoughlin, op. cit., p. 81.
- ⁷⁹Thomas, op. cit., 145.
- ⁸⁰Ibid., p. 214.
- ⁸¹Ibid., p. 145.
- ⁸²Munger, op. cit.
- ⁸³Aimee Semple McPherson, Divine Healing Sermons (Los Angeles: Biola Press, 1922), p. 108.
- ⁸⁴Mavity, op. cit., p. 53.
- ⁸⁵Ibid., p. 34.
- ⁸⁶McPherson, The Story of My Life, op. cit., p. 128.
- ⁸⁷Thomas, op. cit., p. 279.
- ⁸⁸Mavity, op. cit., p. 40.
- ⁸⁹Ibid., p. 41.
- ⁹⁰McLoughlin, op. cit., p. 204.
- ⁹¹Isabel Ross, Charmers and Cranks (New York: Harper and Row, 1965), p. 353.
- ⁹²Los Angeles Times, Sept. 30, 1931, sec. 1, p. 13, col. 1, 2.
- ⁹³Russell, op. cit., p. 716.
- ⁹⁴McPherson, The Story of My Life, op. cit., p. 242.
- ⁹⁵Los Angeles Times, Apr. 2, 1932, sec. 2, p. 14, col. 8.
- ⁹⁶Los Angeles Times, June 15, 1931, sec. 2, p. 3, col. 2.
- ⁹⁷Thomas, op. cit., p. 29.

- 98 "Aimee's Foursquare Behind the War but She's Still Not Judgement Proof," Newsweek, 22 (July 19, 1943), p. 64.
- 99 Munger, op. cit.
- 100 Comstock, op. cit., p. 14.
- 101 Los Angeles Times, Mar. 4, 1930, sec. 1, p. 2, col. 3.
- 102 "Angelus Temple Welcomes Mayor," Foursquare Crusader, 4 (May 21, 1930), p. 1.
- 103 Rolf McPherson, op. cit.
- 104 "The Boy Wonder," Foursquare Crusader, 4 (Apr. 16, 1930), p. 1.
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- 106 McPherson, The Story of My Life, op. cit., p. 128.
- 107 "Around the World in 1926," Foursquare Crusader, 9 (Jan. 1926), p. 19.
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- 109 Thomas, op. cit., pp. 92-3.
- 110 Ibid., p. 25.
- 111 Russell, op. cit., p. 716.
- 112 Mavity, op. cit., xxii.
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- 114 Mrs. Erma Rowland, interview by tape from El Monte, California, Winter 1974.
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- 116 Ibid., p. 56.
- 117 Los Angeles Times, Sept. 29, 1934, sec. 2, p. 6, col. 7.
- 118 James, op. cit., p. 46.
- 119 From picture in Angelus Temple collection.

- 120 "R.I.P. Aimee," The New Statesman and Nation, 27 (Oct. 28, 1944), p. 283.
- 121 Los Angeles Times, June 15, 1929, sec. 2, p. 2, col. 2.
- 122 Munger, op. cit.
- 123 Comstock, op. cit., pp. 37-38.
- 124 Thomas, op. cit., p. 26.
- 125 Los Angeles, California, Building Permit, #13661, May 20, 1929 reads ". . . to arrange platform to permit scenic backdrop to be used in sermons given by Aimee Semple McPherson."
- 126 Rolf McPherson, op. cit.
- 127 McPherson, The Story of My Life, op. cit., p. 228.
- 128 Dr. Thompson Eade, former setting and lighting designer for Aimee Semple McPherson, in two letters received from Los Angeles, California, Winter 1971 and Spring 1974, respectively.
- 129 Rolf McPherson, op. cit.
- 130 Comstock, op. cit., p. 11.
- 131 Eade, op. cit.
- 132 Philip Guedalla, Conquistador American Fantasia (London: Ernest Benn, Ltd., 1927), p. 242.
- 133 Munger, op. cit.
- 134 Thomas, op. cit., p. 154.
- 135 Rolf McPherson, op. cit.
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- 137 Thomas, op. cit., p. 279.
- 138 *Ibid.*, p. 31.
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- 145 McPherson, Aimee Semple, "Sister Tells Her Sermon Secrets," Foursquare Crusader, 5 (Feb. 26, 1930), p. 2.
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- 150 McPherson, "Sister Tells Her Sermon Secrets," op. cit., p. 1.
- 151 Thompson Eade, "Men Behind the Scenes," Foursquare Crusader, 3 (Jan. 2, 1929), p. 11.
- 152 Swan and Wylie, op. cit.
- 153 From pictures in the Angelus Temple collection.
- 154 McPherson, "Sister Tells Her Sermon Secrets," op. cit., p. 1.
- 155 Ibid., p. 20.
- 156 Isabel Leighton, The Aspirin Age (New York: Simon and Schuster, 1949), pp. 59-60.
- 157 Munger, op. cit.
- 158 Gibbens, op. cit.
- 159 McPherson, The Story of My Life, p. 228.
- 160 McLoughlin, op. cit., p. 202.
- 161 Eade, op. cit.
- 162 Gibbens and Munger, op. cit.
- 163 Comstock, op. cit., pp. 12-13.
- 164 "Congregation Hears Unique Sermon," Foursquare Crusader, 3 (Sept. 25, 1929), pp. 1-3.

- 165 "Judas' Life is Depicted in Holy Week Drama," Foursquare Crusader, 11 (Mar. 23, 1938), p. 1.
- 166 "Gripping Drama to Thrill Temple Audience," Foursquare Crusader, 11 (Apr. 6, 1938), p. 1.
- 167 "The Bells of Bethlehem," Foursquare Crusader, 13 (Dec., 1939), p. 4.
- 168 "Temple Children Present 'The King Triumph[ant],'" Foursquare Crusader, 11 (Apr. 13, 1938), p. 3.
- 169 McPherson, The Story of My Life, op. cit., p. 231.
- 170 Los Angeles Times, Nov. 18, 1929, sec. 2, p. 18, col. 6.
- 171 Ruth Baker, former L.I.F.E. student and teacher during Mrs. McPherson's time, interview in Los Angeles, California, Spring 1974.
- 172 McPherson, This is My Story, op. cit., pp. 231, 233.
- 173 Baker, op. cit.
- 174 "Regem Adorate," Foursquare Crusader, 4 (Dec. 15, 1929), p. 1f.
- 175 "Thousands Acclaim 'Rich Man and Lazarus,'" Foursquare Crusader, 12 (Oct. 26, 1938), p. 1f.
- 176 "The Bells of Bethlehem," op. cit., pp. 3-4.
- 177 "A Sensational Gospel," Foursquare Crusader, 10 (Dec. 16, 1936), p. 3.
- 178 Thomas, op. cit., p. 114.
- 179 McPherson, The Story of My Life, op. cit., p. 228.
- 180 Aimee Semple McPherson, "Foursquare!" Sunset Magazine, 58 (Feb. 1927), p. 80.
- 181 McLoughlin, op. cit., p. 229.
- 182 Ibid., p. 208.
- 183 Mavity, op. cit., p. 38.

CONCLUSION

Restatement of Problem

The criteria for isolating, identifying, and describing particular theatrical techniques used by early twentieth century revivalists, Mrs. Aimee Semple McPherson and Billy Sunday, were: 1) a contrivance taken purposely or unconsciously from the realm of theatre to arouse a specific audience response, and 2) intentionally going beyond, intensifying, or accentuating the everyday, normal, or mean into the illusory or exaggerated; in an elementary sense, putting on an act.

Summary of Chapters

An addendum to the expository introduction gave an overview of the development of revivalism with reference to its theatrical nature.

Chapter one concentrated upon the theatrical aspects of Billy Sunday's campaigns which can be divided into basically two sections: the organizational aspects, and the man himself. The extent of Sunday's organization is revealed in such aspects as his use of ushers, a music leader, a special building designed for his purposes, and publicity. Sunday's ascendancy as a showman is demonstrated by the image he promoted, his knowledge of crowd psychology, and his skill in vocal and gestural characterization.

Mrs. Aimee Semple McPherson--whose theatricality no doubt exceeded

that of Billy Sunday--was discussed more extensively than Sunday in chapter two. As with Sunday, Mrs. McPherson's aptitude for the drama extended to developing and maintaining an image, and to her vocal and gestural histrionics. She also incorporated organizational techniques similar to Sunday's, but went beyond him in staging, by putting on elaborate sermon dramas and sacred operas or oratorios.

Conclusions

Sunday and Mrs. McPherson were theatrical in four basic capacities which can be described within three simplistic categories: the producer-director and playwright, the designer, and the actor.

In their capacities as producer-director and playwright, Sunday and Mrs. McPherson captured their audiences through the use of flamboyant publicity; then, with the help of the music director and ushers, molded them into a composite unit, or one mind, through the use of various psychological techniques. Mrs. McPherson and Sunday directed their shows with a benign dictatorship; nothing was left to chance--from Mrs. McPherson's use of professional lighting personnel to Sunday's instructions of decorum for his book vendor. Since positive theologies appealed to the middle classes, Sunday and Mrs. McPherson, as playwrights, chose and developed the subjects and scripts for their particular audiences, which utilized current themes and political sentiment. The audience was always kept in mind and firmly controlled; everything was done to gain and maintain audience attention, interest, and empathy. Mrs. McPherson used gestural methods

such as handkerchief waving or raising of the arms; and she knew how to set the stage for herself by having her audiences wait in semi-darkness while they anticipated her well-timed entrance. She also wrote, composed, directed, narrated, and conducted her massive oratorios made up of music and drama.

Two important factors in Mrs. McPherson's and Sunday's success as directors and actors were: 1) the charisma each possessed, and 2) the image each created. Both were born in poverty, and Sunday and Mrs. McPherson utilized this fact to appeal to audience identification and empathy; at the same time, Mrs. McPherson's Parisian gowns and Sunday's thousand dollar overcoat were visual images of later success despite their meager origins. Their conservative, middle-class audiences lived vicariously through their stars, for as one writer explained of Mrs. McPherson: "She makes the widow in a four year old hat delight in--and pay for--her magnificence, exactly as the populace in a monarchy rejoices in the pageantry of royalty."¹ The image each created was meaningful to the audience, and when combined with the natural charisma each possessed, provided a strong foundation upon which to build their acting, producing, and directing skills.

Mrs. McPherson and Sunday seemed to have been gifted in oratory, but their pulpit mastery went far beyond simple rhetoric. Seizing upon every opportunity to use gesture, characterization, and mimicry, and often utilizing properties, Mrs. McPherson and Sunday were purposely direct, forceful, and concrete in their word pictures and delivery.

Neither had pleasing voice quality--the years of strain had produced a husky rasp--but they were able to reach and sway massive crowds without acoustical apparatus because they went beyond normal oratory in vocal dynamics, and appealed to the eye as well as the ear, using the stage, as actors would, to enhance their impelling messages.

As designers, Sunday and Mrs. McPherson utilized buildings which did not conform to typical church architecture, but were instead performance-oriented, with a stage and various theatre accoutrements--such as Sunday's trap door and Mrs. McPherson's proscenium arch. In fact, Mrs. McPherson's Temple closely resembled a theatre from its wedge shaped architecture to its plush opera chairs. Since both knew their physical areas intimately, they could conceive and execute stage dramatics with optimum results. Mrs. McPherson's drama extended beyond stage characterization into the design of full scale productions utilizing music, actors, costume, make-up, lighting, and elaborate settings.

Ranked often with vaudeville,² Mrs. McPherson and Sunday were noted, by newspapers, magazines, and books, more for their platform performances than for their theological importance. Metaphorically, Sunday's campaigns could be compared to the traveling medicine, road, or circus show in which he took his stage and repertoire with him. Sunday's dramatic technique was compared favorably to that of George M. Cohan:

The most impressive tribute to Sunday's dramatic talent was that paid indirectly by Heywood Broun, drama critic of the "New York Tribune." In September, 1915, Broun reviewed George M. Cohan's new comedy "Hit the Trail Holliday," in which Cohan played "Billy Holliday," a part he wrote for himself in an obvious attempt to parody Billy Sunday. Broun

wrote: "George Cohan has forced a comparison between himself and his greatest rival in the use of dramatic slang, and strange as it may seem, it is George and not Billy who cracks under the strain." The play "was a triumph for Billy Sunday," Broun continued; "George Cohan has neither the punch nor the pace of Billy Sunday . . . It is in the language that the superiority of Sunday is most evident . . . All in all we believe that Sunday has more of the dramatic instinct than Cohan."³

Rising from obscurity to the ranks of baseball star and nationally famous revivalist, Sunday adopted the organization of Moody, Finney, and Torrey to set his stage, then enlarged his technique to include the world of vaudeville, but, in his capacity of producer-director-actor and playwright, surpassed it! He was the darling of a nation of rising sophistication and affluence, a world in which his contemporary and successor, Mrs. Aimee Semple McPherson would be as successful as he; but a world in which she would need to go beyond mere vaudeville in order to attract the more worldly populace of nouveau riche societies such as Hollywood.

Again metaphorically, Mrs. McPherson's productions resembled the cycle and Morality plays of the Church during the Middle Ages, and were so extravagant as to impress even Hollywood film-makers:

The Miracle plays the Catholic Church used to instruct and entertain the illiterate of Europe in the Middle Ages, used a great deal of drama. Since Pentecostals are not allowed to attend movies or theatre, Mrs. McPherson reversed the calendar and gave her members "theatricals under the guise of religion." Her strong sense of dramatics impressed more than just members of her flock. Among the visitors were professional movie-makers from nearby Hollywood who were astonished at productions so extravagant they would have been fearful of attempting themselves.⁴

Since Mrs. McPherson was a dynamic and convincing actress, she was able to change her image from one of naivety to one of

sophistication without losing her relatively conservative audiences, and to actually persuade these audiences that this change was preferential. Her greater talent, that of the producer-director, was evidenced in her flamboyant techniques of publicity; in her ability to set the stage for herself through the use of the cheerleader-conductor, and her own well-timed entrances. Her producer-director and playwright skills were also typified in her awareness of the types of audiences to which she would appeal, and her ability to compose deftly directed shows which retained the interest of the audience through the cohesive momentum of the planned activities. This cohesive momentum was assured by her knack for narration and ad lib which facilitated the flow of the performances. For the most part, Mrs. McPherson's religion stressed assurance and optimism, and, insomuch as theatre is illusion, in a very broad sense Mrs. McPherson's theatre was entertaining, surrealistic and an escape from everyday problems into a world of well defined heroes and villains, distinct choices and manifest resolutions. Like most theatre practitioners, Mrs. McPherson visualized pictorially on a grand scale, but was pragmatic in her experimentation and in her appeal to a select audience. She could have had a church architect design Angelus Temple, but instead chose to design it herself, with her own needs and style in mind. She chose to build a structure with the acoustics, architecture, and decor of a theatre and added such significant theatrical aspects as a proscenium arch, professional stage lighting, and a professional crew to manage and run the lighting and building of sets.

There can be little doubt as to the reasoning behind such a structure. She designed a theatre for theatrical performances. In conclusion, Aimee Semple McPherson--revivalist par excellence--created a religion of the masses and commanded the love and devotion of thousands as a result of her spectacular and unprecedented utilization of the dramatic and theatrical.

Mrs. McPherson and Sunday mirrored their era, but, projecting beyond their seething times, promoted an optimistic ideology favorable to their multitude of followers. Through their flamboyant personalities and techniques of theatre which surpassed vaudeville and Hollywood, Mrs. McPherson and Sunday grew to be stars as idolized as their movie and theatre counterparts, Mary Pickford and George M. Cohan.

FOOTNOTES

¹Nancy Barr Mavity, *Sister Aimee* (Garden City: Doubleday, Doran, and Co., Inc., 1934), p. xviii.

²Shelton Bissell, "Vaudeville at Angelus Temple," The Outlook, 149 (May 23, 1928), and "Christ in Vaudeville," The New Statesman, 31 (Oct. 6, 1928), and William Gerald McLoughlin, Billy Sunday Was His Real Name (Chicago: University of Chicago Press, 1955), p. 27.

³McLoughlin, *op. cit.*, p. 163.

⁴Charles Douglas James, "An Historical Study of the Preaching and Dramatic Style of Aimee Semple McPherson," (unpublished thesis, Auburn University, 1969), pp. 44-5.

Author's Note

Corrections were made when the original text or punctuation was ambiguous. Otherwise the text and punctuation appear as in the original. Many of the sermons and sermon reports often utilized archaic language or incorrect punctuation.

APPENDIX A

SERMONS

A Segment of Billy Sunday's "Booze" Sermon¹

In a Northwest city a preacher sat at his breakfast table one Sunday morning. The door-bell rang; he answered it; and here stood a little boy, twelve years of age. He was on crutches, right leg off at the knee, shivering, and he said, "Please, sir, will you come up to the jail and talk and pray with papa? He murdered mamma. Papa was good and kind, but whisky did it, and I have to support my three little sisters. I sell newspapers and black boots. Will you go up and talk and pray with papa? And will you come home and be with us when they bring him back? The governor says we can have his body after they hang him."

The preacher hurried to the jail and talked and prayed with the man. He had no knowledge of what he had done. He said, "I don't blame the law, but it breaks my heart to think that my children must be left in a cold and heartless world. Oh, sir, whisky did it."

The preacher was at the little hut when up drove the undertaker's wagon and they carried out the pine coffin. They led the little boy up to the coffin, he leaned over and kissed his father and sobbed, and said to his sister, "Come on, sister, kiss papa's cheeks before they grow cold." And the little, hungry, ragged, whisky orphans hurried to the coffin, shrieking in agony. Police, whose hearts were adamant, buried their faces in their hands and rushed from the house, and the

preacher fell on his knees and lifted his clenched fist and tear-stained face and took an oath before God, and before the whisky orphans, that he would fight the cursed business until the undertaker carried him out in a coffin.

You men have a chance to show your manhood. Then in the name of your pure mother, in the name of your manhood, in the name of your wife and the poor innocent children that climb up on your lap and put their arms around your neck, in the name of all that is good and noble, fight the curse. Shall you men, who hold in your hands the ballot, and in that ballot hold the destiny of womanhood and childhood and manhood, shall you, the sovereign power, refuse to rally in the name of the defenseless men and women and native land? No.

I want every man to say, "God, you can count on me to protect my wife, my home, my mother and my children and the manhood of America."

By the mercy of God, which has given to you the unshaken and unshakable confidence of her you love, I beseech you, make a fight for the women who wait until the saloons spew out their husbands and their sons, and send them home maudlin, brutish, devilish, stinking, bleary-eyed, bloated-faced drunkards.

You say you can't prohibit men from drinking. Why, if Jesus Christ were here today some of you would keep on in sin just the same. But the law can be enforced against whisky just the same as it can be enforced against anything else, if you have honest officials to enforce it. Of course it doesn't prohibit. There isn't a law on the books of the state that prohibits. We have laws against murder. Do they prohibit?

We have laws against burglary. Do they prohibit? We have laws against arson, rape, but do they prohibit? Would you introduce a bill to repeal all the laws that do not prohibit? Any law will prohibit to a certain extent if honest officials enforce it. But no law will absolutely prohibit. We can make law against liquor prohibit as much as any law prohibits.

Or would you introduce a bill saying, if you pay \$1,000 a year you can kill any one you don't like; or by paying \$500 a year you can attack any girl you want to; or by paying \$100 a year you can steal anything that suits you? That's what you do with the dirtiest, rottenest gang this side of hell. You say for so much a year you can have a license to make staggering, reeling drunken sots, murderers and thieves and vagabonds. You say, "Bill, you're too hard on the whisky." I don't agree. Not on your life. There was a fellow going along the pike and a farmer's dog ran snapping at him. He tried to drive it back with a pitchfork he carried, and failing to do so he pinned it to the ground with prongs. Out came the farmer: "Hey, why don't you use the other end of that fork?" He answered, "Why didn't the dog come at me with the other end?"

Personal liberty is not personal license. I dare not exercise personal liberty if it infringes on the liberty of others. Our forefathers did not fight and die for personal license but for personal liberty bounded by laws. Personal liberty is the liberty of a murderer, a burglar, a seducer, or a wolf that wants to remain in a sheep fold, or the weasel in a hen roost. You have no right to vote for an institution that is going to drag your sons and daughters to hell.

If you were the only persons in this city you would have a perfect right to drive your horse down the street at breakneck speed; you would have a right to make a race track out of the streets for your auto; you could build a glue factory in the public square. But when the population increases from one to 600,000 you can't do it. You say, "Why can't I run my auto? I own it. Why can't I run my horse? I own it. Why can't I build the slaughter house? I own the lot." Yes, but there are 600,000 people here now and other people have rights.

So law stands between you and your personal liberty, you miserable dog. You can't build a slaughter house in your front yard, because the law says you can't. As long as I am standing here on this platform I have personal liberty. I can swing my arms at will. But the minute any one else steps on the platform my personal liberty ceases. It stops just one inch from the other fellow's nose.

When you come staggering home, cussing right and left and spewing and spitting, your wife suffers, your children suffer. Don't think that you are the only one that suffers. A man that goes to the penitentiary makes his wife and children suffer just as much as he does. You're placing a shame on your wife and children. If you're a dirty, low-down, filthy, drunken, whisky-soaked bum you'll affect all with whom you come in contact. If you're a God-fearing man you will influence all with whom you come in contact. You can't live by yourself.

I occasionally hear a man say, "It's nobody's business how I live." Then I say he is the most dirty, low-down, whisky-soaked, beer guzzling, bull-necked, foul-mouthed hypocrite that ever had a brain rotten enough

to conceive such a statement and lips vile enough to utter it. You say, "If I am satisfied with my life why do you want to interfere with my business?"

If I heard a man beating his wife and heard her shrieks and the children's cries and my wife would tell me to go and see what was the matter, and I went in and found a great, big, broad-shouldered, whisky-soaked, hog-jowled, weasel-eyed brute dragging a little woman around by the hair, and two children in the corner unconscious from his kicks and the others yelling in abject terror, and he said, "What are you coming in to interfere with my personal liberty for? Isn't this my wife, didn't I pay for the license to wed her?" You ought, or you're a bigamist. "Aren't these children; didn't I pay the doctor to bring them into the world?" You ought to, or you're a thief. "If I want to beat them, what is that your business, aren't they mine?" Would I apologise? Never! I'd knock seven kinds of pork out of that old hog.

The Rose of Sharon by Aimee Semple McPherson²

There it stood!

Grim, gray, desolate, hopeless, barren, wind-swept, blood-soaked, memory-haunted Golgotha!

The place of a skull!

People tiptoed past it; or if they could, they went some other way.

It was as though one could hear upon the restless-like winds the cry of men still torture-racked as they hung atop that bleak and storm-torn

hill upon their crimson crosses of creaking and protesting wood!

Golgotha! The place of a skull! A place wretched, shivering, where criminals were put to death; where the law caused murderers, thieves and such to expiate their crimes, drove nails into their hands and feet, and left them writhing through anguished hours until they died.

Golgotha! The place of a skull! One shuddered from head to foot at its hideous mention.

It was the epitome of all that was hard, flinty and relentlessly unyielding, unlovely and unmentionable!

And yet there came to bloom one day, upon Mount Calvary, a Blood-Red Rose.

And because it bloomed thereon, that hill today is synonymously known as the Hill of the Rose of Sharon.

The fragrance, the sweetness, the beauty, the glory, the dewy loveliness of it is known and adored the whole world round. We sit enraptured singing songs about it, that "Rose of Sharon so precious to me."

If only I could paint Him in His fragrant beauty, and show you how the blooming of that one glorious Rose upon Golgotha's brow transformed the entire scene roundabout, I know you would love Him, praise Him, and reverence Him too!

Think of Christ comparing Himself with a Rose of Sharon!

'Tis not something man has said of Him; He said it of Himself, "I am the Rose of Sharon."

He who was the Son of the Highest, He who was called the Star of

the Morning, He who was called the Son of Righteousness with healing in His wings, condescends to be called the Rose of Sharon.

Sharon was an open field with gently sloping hills round about it, where grew roses in abundant profusion; roses from which perfume was constantly gathered and borne to all quarters of the then inhabited world. Roses still grow upon the Hills of Sharon, and their perfume still cloys the air of eastern marts with haunting sweetness.

Like Christ and His church, the more roses are crushed and bruised, the sweeter becomes their perfume.

Sharon is not a fenced-in garden. Neither is Christ a closed-in Christ who dwells behind the walls of denominationalism or the sectarianism of men.

The Rose of Sharon is every man's Saviour and He blooms in the open field. Whosoever will may come and drink in the dewey, fragrant beauty of the Blood-Red Rose of Sharon.

The shepherdesses of the olden day preparing for a day of festivity wound garlands of roses about their head. These fragrant blossoms are still worn throughout the world today as an adornment.

Christ is speaking to us, saying, "I am the Rose of Sharon. Make Me your adornment. Wear Me as a rose upon your heart. Let Me adorn you with the adornment of a meek, quiet, righteous and blood-washed spirit,"

All the cheap, flashy, tawdry jewels of our own profession and self-righteousness fade before the beauty of that One lone Rose of Sharon!

Roses speak the language of love.

Through the bleeding, dying, blooming Rose, the Blood-Red Rose on Calvary, God says to a wayward world, "I love you--love you so much that I have given my Son to die for you, plucked the Apple of my eye from out its place and made salvation yours--fragrantly, beautifully, glowingly, growingly yours for the taking. "I am the Rose of Sharon."

The rose has always been the symbol of beauty, fragrance and loveliness; the king of all flowers. So Jesus is the King of Glory!

The crushed rose! Attar of roses!

The more you crush a rose, the more fragrant it becomes--continue to crush it and a wondrous bottle of perfume will be wrought thereof.

Oh, Jesus! Jesus! Jesus! Sweetest name I know! They took Him, the beautiful Rose, the King of Glory and planted Him upon Golgotha's ugly brow, and they crushed Him, they bruised Him, but as they bruised Him, the sweet, beautiful, glorious fragrance floated out over the whole world. By blooming there, He transformed the stark ugliness of that Hell of Horror into a Garden of Glory--the Garden of Love.

Can't you catch it now; the fragrance of roses? Methinks I detect the perfume even now as His garments brush by me.

Beautiful, beautiful Christ!

Now all the world may bring their barren, empty hearts and have them filled with glory and perfume from the Hill of Fragrance and Myrrh.

The more they crushed Him the more He said, "Father, forgive them, they know not what they do."

He is the Rose without a thorn. He is the Joy without alloy.
He is the One altogether lovely, the Fairest of ten thousand to my heart.

Praise His Name!

Ah, it is unfolding, this Beautiful Rose of Sharon. Within the first petal I see the coat of skin taken by God from a lamb in the Garden of Eden and made into a coat for Adam and Eve.

Through the Rose of Sharon, the Lamb is provided as a covering for our sin.

Jesus Christ is the propitiation for our sins. In ourselves our hearts are guilty and we cannot hide from God.

Fig-leaf aprons of church profession and morality and all the societies we belong to can never hide us from God's eyes. We must be covered through the blood of Jesus Christ, with that fragrant coat which God provides through the Rose of Sharon, Jesus the Christ.

Man's best is not good enough. You alone cannot save yourself. Even living the Golden Rule cannot save you. Salvation is by the Blood of the Lamb.

Through Calvary's Rose I see the story unfolding. On this petal is a door, a door with blood thereon. It is the story of ancient Egypt, the story of Redemption taught so graphically and in such a never-to-be-forgotten manner. The angel of death is to pass by, and now even as then the Master cries:

"Sprinkle the Blood of the Lamb upon the doorposts and upon the lintels, and it shall be that then the angel of death shall pass you by. But if the Blood is not upon the door, then shall the first-born of the land be slain."

That night there arose a cry, a bitter cry of lamentation of those

who had no blood upon the door.

Oh, Crimson Rose, you speak to us not only of the blood bought garments, not only of the suffering brought by blood, but you speak of redemption through the Blood, salvation and escape.

I can see Isaac, the son of Abram, bound upon an altar within this rose. Abram's knife was lifted, ready to be plunged into the heart of the child. Before the blow could fall God said, "Wait a moment. Yonder is a ram caught by the horns in the thicket. Loose your son and a ram shall take his place."

Quickly Abraham cut the cords that bound his son and quickly brought the ram, which took the place of Isaac.

So you and I, like Isaac, were bound upon the altar of justice. We were all guilty, the knife of retribution was poised above our breast about to be plunged therein, when God cried from the skies.

"Wait! God so loved the world that He gave His only begotten Son, as a ram substituted for Isaac."

As the rose unfolds there comes that wonderful night of nights, the Last Supper. Jesus Christ took the cup, placed it upon the table. "Take this cup," He said, "and drink ye all of it. This is my blood of the New Testament, shed for many, shed for you. Drink ye all of it."

That Rose of Sharon, as a cup containing nectar, nectar of God Himself above; Father, Son and Holy Ghost wrung out into the church chalice of blessing and spiritual life, and we may all partake thereof if we but believe.

He was sad that night when He took the cup. He said, "My soul

is exceeding sorrowful, unto death." The dear, lovely Rose unfolds rapidly now, petal after petal falling open. I see Him going up to Calvary for you, for me.

His bleeding feet, stain the petals as He made His way up Golgotha's hill.

"I must needs go Home by the Way of the Cross, There's no other way I know."

Lovely, lovely Jesus! Precious Rose of Sharon! All the world is a desolate Golgotha, a lonely, wind-swept mount, the Place of a Skull without You; but with You it is the Garden of God.

The imprint of His feet led to the Cross; if you want to find Him you will have to follow in His footsteps, up, up to Calvary. You will meet Him there.

They took Him up the hill, and as the Rose unfolds, I behold the Cross whereon my Saviour died.

Ah, yes, whenever you unfold the Rose of Sharon, you will always find the Cross therein.

Once you catch a glimpse of that Rose, you will not be satisfied without Him. Once you see the face of Jesus Christ, all other faces lose their attraction. Nothing else but His glory can charm you. Once you hear one sweet cadence of that loveliest of voices, saying, "Follow Me! Follow Me!" somehow the cloying, clinging, lingering sweetness of it wraps itself around your heart-strings and you cannot get away from it.

The moment you surrender to the voice of the Saviour, it is as

though a great, glorious, crimson cup of rubescent beauty pours the Blood of Jesus o'er your soul. You climb the heights of Calvary to see your Saviour face to face and He plants the blooming Rose within the Garden of your soul.

Let Christ come in, and you will become the Garden Spot of God's love and the Rose of Sharon shall bloom within the precincts of your soul.

Oh! Rose of Sharon, Crimson Rose from out the Garden of God's love, Thou who didst come and bloom in the open-field that all men might be saved, Thou who, crushed, sent forth only perfume, Thou who took the thorns from off the roses of life that Thou shouldst leave only sweetness--we love Thee; we invite Thee to grow in our heart, to unfold the petals of love, joy, peace, blessing and satisfaction, both in this world and in the world to come.

Jack and the Bean Stalk by Aimee Semple McPherson³

In a far-away country, there lived a poor widow and her only son, Jack. The poor widow is a type of poor humanity, including back-slidden Israel and back-slidden Gentilism. The poor widow "Humanity," was without gold, without silver, without music, without food or clothing--hers was a dress of rags. Poverty and tears were her lot.

Certainly, as we look about us and see a world in poverty and read of the constant necessity of a dole system; when we see the orphanages and old folks' homes and the community patients; when we consider the beggars on the streets and liken these to humanity, beggared and niggardly

poor spiritually, we realize there is something wrong somewhere.

And God Who made this world so beautiful, Who sprinkled the sky with star-dust and dotted it with stars, God Who studded the walls of Heaven with precious gems and paved the streets with gold, never meant humanity to be poor spiritually, materially, or physically.

The widow, Humanity, is a type of this world without God. Her home, one of sadness, her bowl empty, her clothing ragged, her garden bleached and dust-covered, even as the great "Dust Bowl" of today a garden without rain to nourish it.

Exchanging Earth for Heaven

Humanity had an only son, Jack, the off-spring of Mother-Eve, and his was a glorious experience for Jack found the way out. Thank God, we can be born again and, through the Holy Spirit, made partakers of the Christ-life right here upon earth. Even while the world goes on in its poverty and heart-ache, the child of God can soar beyond it all and partakes [sic] of the good things of God.

Through the dispensation of the Old Testament, the cow, the goat and the bullock were offered upon the altar to expiate men's sin.

The Gospel Takes Root

If we are willing to part with what this cow represents (the world, its pleasures, its appetites [sic] God will give us four magic beans. A red one, typical of Salvation; a blue one, which promises healing; a gold one, typifying the Baptism of the Spirit; and a purple one, which represents Christ's coming.

Jack found the secret place of power. You know if you find the

"bean-stalk" of prayer once, you will want to go back again. His mother was worried and anxious as he stepped out on the promises, rung after rung of that "beanstalk" of prayer and faith, but Jack climbed up boldly. "Mother," he called, "pray always. Pray without ceasing."

Brother, though Satan may rant and rave, he can not affright the child of God. Stand your ground. "Dare to be a Daniel. Dare to stand alone." God will protect you.

Of course, he could not play--he was too gross--but this beautiful harp of the golden voice had been stolen. In fact, none of these things he had were his rightfully. They all belonged to the church. They belong to the widowed mother, to whom a son, Posterity, had been born, who met the Stranger on the road, and who sold the cow of earthly pleasure and had bought the "beans" of salvation, the baptism of the Holy Spirit, divine healing and the promise of the Second Coming of our Lord.

That harp the giant possessed did not belong to him. That beautiful harp had once played joyous tunes, the colorful lays of Heaven. That harp does not belong to the old devil. Music did not originate with him. When you hear music in the bar rooms or the dance hall, remember music originated in Heaven. The dance does not belong to the devil. It, too, was stolen. Dancing originated in Heaven.

The Giant Enjoys a "Musical Program"

The harp played, oh, so sweetly. It spoke of another land. It spoke of a Heaven above. It spoke of a land beyond the River. It spoke of a Saviour Who, one day, would come through the clouds of glory

to take His own away. And, while the devil dozed, satisfied that he had stolen the songs from the blest, Jack softly tip-toed to the harp and seized it while it was still playing the melody of the church.

It may seem the old devil is triumphant now, but some day soon, he who has been stealing from us our happiness and the promise of a harp of joy eternal, he who has cheated us of possessions of soul and body, will come to his end. There is coming a day, after Jesus comes again, the old devil is going to fall and be cast into the Lake of Fire, there to be tormented forever and forever in the Lake of Fire.

O brother, sister, you may be poverty-stricken if you may; but, as for me, I have found the "bean-stalk" reaches away beyond the clouds. I have taken back from the devil my harp and my song, and I wish that you might have them too. It may be that you have no song in your heart tonight, perhaps, no well of blessing is springing up within you; won't you exchange the pleasures of this world for the joys of the kingdom of God?

Snow White by Aimee Semple McPherson⁴

"Come now, and let us reason together, saith the Lord: though your sins be as scarlet, they shall be as white as snow; though they be red like crimson, they shall be as wool." Isaiah 1:18.

Many years ago, according to our story books, there lived a royal family in a beautiful castle. A happy family were they. The queen, we are told, sat sewing by a window, and, as she sewed, she prayed and planned--prayed that there might be born to her a little daughter.

She wished her to be as fair as the white snow that fell on the casement and with hair as black as a raven's wing.

Snow White may be used as a [type] of the church--white as the snow through the cleansing Blood of our Saviour that was shed to redeem sinful man.

How Sin Smothers Spiritual Life

Strange how quickly sin can travel and how it lodges in the human heart, crowding out all the good. On a recent trip to Adelaide and Sidney, Australia, we passed a place in the South Sea Islands, where a great royal palm had stood. There was nothing but the crumpled remains of the palm left, for as the natives explained, a great, sprawling banyan tree had digged [sic] its fibrous, fleshy roots right into the palm's very heart and had spread out all around.

According to the natives' story, a banyan seed lighted atop the palm to rest a while on its journey in the wind. It soon rewarded the palm tree's hospitality by smothering out its life, such as America has been rewarded by Communism and other radical political heresies, because of its hospitality.

So too, has the seed of sin lodged in the heart of humanity and has destroyed its life and fellowship with God.

The story goes on to say that soon the good queen mother died, and another queen took her place. She was wicked and vain and carried about a talking mirror. When she would say:

"Mirror, mirror in my hand,
Who is the fairest in the land?"

the mirror would always answer back: "Thou art the fairest of them all."

"Thou Art Fair, My Dove, My undefiled"

The world has its riches and bank-accounts and wordly pleasures. The world looks into its "mirror" and cries: "Ha! Ha! who are these Christians, anyway, but a lot of fools who have given up the pleasures of this earth? And Wall Street cries out: "Mirror, mirror in my hand, who is fairest of the land?" Monte Carlo cries out: "Mirror, mirror in my hand, who is the fairest in the land?"

"Mirror, behold me in my beauty and behold me in my riches and pleasure--now, tell me, mirror, who is the fairest of them all?" and the mirror of their pride answers back: "Thou art fairest of them all."

Poor little Snow White was degraded by the wicked queen, to be a kitchen drudge. So also has the Church--the snow-white princess of the skies--been persecuted and regarded as the off-scouring of the earth.

The church was born on the Day of Pentecost, and, even though she went happily about her task, doing good to all men, nevertheless, "Snow White" incurred the anger of the queen, Worldliness. For, one day the queen looked into the mirror and called out: "Mirror, mirror in my hand, who is the fairest in the land?" and the mirror answered back: "Snow White is the fairest in the land."

"Even as Christ Loved the Church"

We are told that while the wicked queen counseled with her huntsman to slay Snow White in the forest, a handsome prince spied Snow White in a castle window and fell in love with her. Just so has Christ our prince fallen in love with the church--as the fairest in the land.

No sooner was the church born on the Day of Pentecost than she was

put, as was Snow White, to the world's menial tasks.

The wicked stepmother, the world, came when sin entered, and is represented by Cain who slew his brother Abel, represented by Jacob who plotted against his brother and stole his birthright; it is represented by Pharaoh who sought to destroy and keep in bondage God's children, Israel; it is represented by Nebuchadnezzar who cast the three Hebrew children into the fiery furnace, and many were guillotined and martyred and hung, throughout the ages.

"Huntsman," said the stepmother, "you take Snow White into the deepest forest. Take the knife and cut out her heart. Bring it back in this small casket that I may know she is dead." Thus Snow White was sent out into the forest for a walk with the hunter.

"Come, little Snow White," said the hunter, [sic] Queen Worldliness has given me permission to take you for a little walk in the field. You have been working so hard, you deserve a little vacation."

Beware of Satan's "Kindness"

"Oh, how lovely! Good hunter, do you mean she has given me a moment off from my tasks?" And they walked along, he, in his heart, breathing out threatenings against Snow White. It reminds me of Saul of Tarsus on the way to Damascus, breathing out threatenings against the Church of Jesus Christ.

The huntsman pursued Snow White with his knife, much as the world has persecuted the Church. But his heart softened by her childish pleadings and he relented.

I see the stones as they are hurled forth. I see them as they fall

upon Stephen the martyr's brow as he refuses to compromise with sin and gives up his life for the Gospel. But, even as little Snow White, a type of the church, walks through the virgin forest, Peter went to an untried field, down to the house of Cornelius, and even so did Philip go down to Samaria to win a city for the Lord Jesus Christ. And Paul, after his conversion went to Athens and Rome and suffered many things in many places for the sake of the Gospel.

"A Resting Place in the Wilderness"

"After fleeing from the hunter, groping her way along, little Snow White, the King's daughter, came to a dwelling-place; and, though persecution may follow you and the enemy pursue, there always is a dwelling place for you, beloved, if you are a follower of the Lord Jesus Christ and are snow-white in His precious Blood.

The wicked Queen World laughed as the martyrs of old were put to death upon the guillotine. She laughed and mocked as Christians were burned at the stake and when the Bible were burned in England. Queen World laughed when Latimer and Ridley were tied to the stake and the flames leaped around them. "Ha! ha!" she sneered, with a coarse laugh: "Now I have the heart of the church!"

People today are mocking at the church. They are crying: "Away with Christianity! for Queen Worldliness lives today; but, haughty Queen, you are mistaken if you think this world has departed from Christianity.

"What a beautiful little house?" Snow White cried, as she spied a cheery-looking cabin in the wood. "I will enter and rest awhile," she

said, for the door was open. And Snow White, used to the toil of the way, used to work, dried all the dishes--there were seven of them, showing that there were seven people who must live there.

Seven is a Bible number. Christ walked among the seven candlesticks. In Isaiah 11:2 we read of the seven spirits of God--"The spirit of the Lord, the spirit of wisdom and understanding, the spirit of counsel and might, the spirit of knowledge and of the fear of the Lord."

This house in the forest was the home of seven little dwarfs who toiled in a nearby mine in the hills. And Snow White found food and shelter there in that house. Beloved, if you will trust in God, even though the world may turn against you, there is shelter for you. There are promises upon which you may rest and relax. Snow White tried all the little beds, and found one to her liking, and if you be rich or poor, you, too, may find a resting place in the Holy Spirit.

God's Faithful Seven

A sound falls upon Snow White's ear. Trip! trip! tripping--over the mountain came the little dwarfs with their wheel-barrows, each one with a light, for they had been mining. What blessings these toilers are to mankind! One we shall call Prayer, another "Love," another "Service," another "Hope of His second coming," "Redemption," "Faith," "Trust."

"Oh, who has been drinking from my cup?" they cried.

"Oh, who has been eating of my bread," they wondered.

When some one touched Jesus, He said, "Who touched me" Virtue

hath gone out of Me." And if we partake of the things of God it will be evident to others, for our lives are the only Bible the world will read.

"Somebody has been resting upon my Word! Somebody has been trusting in My promises!"

And the seven little dwarfs gathered around little Snow White-- a type of the snow-white church, resting on the promises of God.

At last, beautiful Snow White of our story awoke. She smiled and oh how kind and thoughtful of her comfort were the little men. She told them how the huntsman had been told to slay her in the forest, told them of the wicked stepmother and her persecution. And they said, "Never mind the past, Snow White, here is a home and rest for you." So too, the church finds rest even in the midst of a forbidding world.

Upon their departure to the mines, the dwarfs warned her against allowing any one to come near her or to enter the house. The church's safety also rests in our having nothing to do with the world!

The Church May Swoon, but She Cannot Die

Certain that Snow White was dead, the wicked queen looked into her mirror and asked, "Now who is the fairest of them all" [sic] The mirror answered, "Snow White who lives in the forest."

Disguised as a harmless old lady she persuaded Snow White to accept a beautiful ribbon for her bodice. This is a type of the worlds temptations.

Beware O Church! Do not become entangled in the things of the world and allow the devil to gain dominion over that which was purchased by such a price.

"Now, darling," said the disguised queen--"I am going to show you something wonderful here." "My dear, Snow White One, you have come out from behind the door of holiness and have consented to talk with me. I have here the cloak of formality. The church must be more formal, much more dignified and austere."

And no sooner did Snow White allow her to place the robe around her, than the old evil one bound her fast with the lacings of formalism and atheism and, it seems it will crush her very heart out.

A man said not long ago: "Sister, I am an atheist. I do not believe in God." "Brother," I said, "if you could see the blind receive their sight, if you could see crutches clattering to the floor; if you had seen people delivered from arthritis after years of agony; if you had seen people arise from their wheel-chairs and walk when there was, seemingly, no hope, and when the best doctors had given them up, you would know there is a God, you would change your view."

But just at this time the seven dwarfs come out of the mine. They have been mining for riches all day. Hurry! Hurry! little dwarfs. "Oh, what is wrong with Snow White?" they cried, "She has been left to die!" And they discovered the tight lacings around her. "Quick! give me a knife. We must cut this cord at once," and little Snow White began to breathe again. Thus would the world put the Church into bondage.

How Vanity Lures the Church

And the snow-white church was warned, just as little Snow White was, not to open the door or window again. "Under no circumstances,

little Snow White, be deceived again. Now the world is after you. The devil would like to destroy you, but hold yourself pure and sanctified from the things of the world."

But no sooner did the wicked queen reach the castle than she looked into the mirror and said: "Mirror, mirror in my hand, who is the fairest in the land?" and the mirror still said: "Snow White in the forest is the fairest of all."

"She shall not live! I will be the fairest. I will disguise myself and this time I shall put an end to this Snow White." Just as the world strives to put an end to the church today. And, taking a beautiful comb, the queen said, "I shall not appeal to her along the line of formality, I shall appeal along the line of fashion. I shall say, "O Snow White, why do you not seek for personal adornment and worldly beauty? Why do you not go to parties and dances and shows. Do not live forever within the walls of holiness. You step out and enjoy the things of the world while you are young. Come, beautiful one, come!"

"Snow White! Snow White!" the world is calling. "Come, see this beautiful comb! How lovely it will look in those raven black tresses!" But the comb was dipped in poison.

Christ's Bride Will Outshine Them All

Again Snow White was deceived by the wicked queen, and when she allowed her to comb her hair, the poison soon caused her to fall as one dead. Thus the Church has fallen a victim of folly and pride.

The queen of worldliness looked once again into her mirror. "Now

I know I am the fairest," she said. But the mirror answered, [sic] Snow White is the fairest."

The Church of the living God is the fairest of all. Millionaires, with your houses and lands and great costly mansions and cars and swimming pools, with your rich and beautiful garments, you may think you are the fairest, but the mirror of God's Word speaks the truth, and, in spite of your riches and costly adorning, the Word of God declares the CHURCH OF THE LORD JESUS CHRIST--THE BRIDE OF THE LAMB IS THE FAIREST OF THEM ALL.

Again the old queen came, this time with a poisoned apple. Again Snow White was deceived, and fell down as dead. This time the dwarfs could not revive her; so they put her in a glass casket.

One day the prince came and in removing the casket the poisoned apple fell from her mouth and she revived. Needless to say they were soon married; and, according to the best tradition of fairy tales, "lived happily ever after."

Thus at Christ's command we too, shall rise from the coffin of this world's persecution and go to meet our Lord in the air. And the "Snow White" company shall go sweeping through the gates, "washed in the blood of the Lamb"--to also live happily forever more.

FOOTNOTES

¹Karen Gullen, "Booze," Billy Sunday Speaks (New York: Chelsea House Publishers), pp. 72-75.

²Aimee Semple McPherson, "The Rose of Sharon," Foursquare Crusader, 13 (Feb., 1930), pp. 15, 16.

³Aimee Semple McPherson, "Jack in the Beanstalk," Foursquare Crusader, 11 (April 20, 1938), p. 5.

⁴Aimee Semple McPherson, "Snow White," Foursquare Crusader, 11 (Jan. 19, 1938), p. 5.

APPENDIX B

ARTICLES

East and West of Calvary

I chose as my title "East and West of Calvary" and pictured one arm of the Cross as covering the events before Christ and the other arm the events after Christ. The promise of God to the woman--The seed of woman shall bruise the serpent's head--was taken as the first promise of healing. (Gen. 3:15).

A young woman, dressed in white with a wreath of flowers entwined in her hair and a garland of flowers around her arm, carried a banner with the word "Eve" and a scripture from the Book of Genesis. She picked up the first streamer and walked to the extreme right of the platform up on the rampart. Others carrying similar banners and wearing colorful robes followed her.

There was Abraham who prayed for Abimelech. There was Moses who prayed for the sick. There was Elijah and Elisha, etc., with the Scripture reference of each painted upon their banner. Then followed the miracles of Jesus which were placed directly at the foot of the Cross and represented by two little children, a boy and a girl, as one would not care to have any one dressed as Christ but a child can always be appropriately used if he carried a picture of Christ and a banner.

On the other side came men and women one by one, each dressed in colorful robes. First was the New Testament miracle where the woman touched the hem of His garment, then the Gaderene Demoniac, the man on crutches who was healed at the Gate Beautiful, etc., until I had an even amount of miracles on each side of the Cross and there remained

but one streamer in my own hand which I extended to the audience declaring that if God healed three thousand years before Christ, how much more we who live after He had come should be healed.

Picture that Cross with its golden beams and rays to left and right and you can perhaps visualize the scene. There was no difficulty at all in giving the altar call. I seemed attuned. In a minute the entire altars were lined, row upon row. There was some fascination in the Cross. I can hardly explain. I only know the converts rushed to the foot of the Cross.

Source: Aimee Semple McPherson, "Sister Tells Her Sermon Secrets,"
Foursquare Crusader, 5 (Feb. 26, 1930), p. 2.

The Greatest Robber in Los Angeles

Sunday morning there was no illustration but I preached a tithing sermon using as my announced subject, "The Greatest Robber in Los Angeles" and chose my text from Malachi, "Will a man rob God?"

The subject was a catch one. A great crowd was there and I opened by sketching simply the great robberies of Los Angeles from the little boy who stole cookies from mother's cookie jar to the crooked politician and embezzler.

At one time I took a purple handkerchief from my son's pocket as he was seated beside me, tied it across my face and around to the back of my head; picked up a toy revolver and padded lightly across the platform much to the amusement of the audience, crying, "Your money or your life." Then the footpad went up and asked the question, "Who is

the greatest robber in Los Angeles?" A gasp went over the audience when the answer was that it was the Christian. Then in explanation of this charge, we pictured those who had tried to rob the crown jewels of England, the rich and the royal; then described the men who tried to rob God by placing ladders end to end to steal the pearly gates of Heaven by taking them off their hinges could be no greater robber in the sight of God than the man who tried to rob God of His tithes.

With much interest I described the man who did not give his tenth the same as a robber.

Source: Aimee Semple McPherson, "Sister Tells Her Sermon Secrets," Foursquare Crusader, 5 (Feb. 26, 1930), p. 2.

The Lily-of-the-Valleys

The last sermon I shall describe to you hastily is of last night, "The Lily-of-the-Valleys."

Twenty long strands of heavy wire were bound with pale green paper and beautiful lilies-of-the-valley, each as large as a large bowl, were fastened thereto and used. The Rose of Sharon, a large rose twelve feet high, and these long stemmed lilies-of-the-valley, formed the background. The choir wore pale green caps with a spray of lilies-of-the-valley bound about it and pale green capes. The Temple was crowded to capacity.

Large Picture Bible Used

As I preached I used a large Bible which had been especially built and was approximately four feet in width and length. As I turned

the pages of this shining Book whose pages had been touched with Christmas tree glitter, I described "The Lily" taking Him in fifteen different phases.

Lily by the Stable Door, Lily at Temple Altar, Lily in the Carpenter's Shop, Lily by the Banks of the Jordan, Lily in the Wilderness (The Temptation of Christ), Lily in the Plains of Judea, (Healing the sick), Lily in the Valley of the Condemned, (Forgiving woman her sin), Lily in Gethsemane's Garden, Lily among Thorns, (Trial and Crucifixion), Lily in the Resurrection Garden, Lily in the Valley of Providential Test, (Present day Christ), Lily in the Valley of Bereavement, Lily in the Valley of Decision, Lily in the Valley of the Shadow, (Our Death), and finally, the Lily at the Golden Throne.

Source: Aimee Semple McPherson, "Sister Tells Her Sermon Secrets," Foursquare Crusader, 5 (Feb. 26, 1930), p. 2.

Illustrated Sermon

Sunday afternoon I illustrated my subject on the Holy Ghost for the first time and found it very effective and interesting. About fifteen young ladies came to the platform bearing a symbol on which the scripture was found.

Before I began the sermon, I invited each one to take a piece of paper and a pencil and make notes, not especially to get my sermon, but with the idea of their going out to teach it to others.

We began with Isaiah 28:11, where the clouds of refreshing rain were promised. The first young lady carried a cloud consisting of

cardboard cut and painted in a realistic manner. The second reference was from Joel two, where the latter rain was promised and wherein the floors were to be filled with wheat. This young lady carried a cloud with a sheaf of wheat painted upon it. The third Scripture was of John the Baptist, "I indeed baptize you with water unto repentance; but He that cometh after me is mightier than I, whose shoes I am not worthy to bear: He shall baptize you with the Holy Ghost, and with fire." Matt. 3:11. The third lady carried a flaming torch cut from cardboard and painted realistic [sic]. The fourth girl carried a dove which was perhaps three feet from wing to wing and was likewise cut out of cardboard and painted.

The fifth girl carried a fist with a streak of lightning painted thereon and bearing the scripture reference, "But ye shall receive power, after that the Holy Ghost is come upon you." Acts 1:8. I brought briefly, the desire of the whole world for power today and described the need of the Church today. Then came other symbols such as the three temples represented by three churches which were also cut out of cardboard and contained scripture references to the Baptism of the Holy Spirit in Acts eight, ten and nineteen, which fell in Samaria, the house of Cornelius and at Ephesus, respectively.

Source: Aimee Semple McPherson, "Sister Tells Her Sermon Secrets,"
Foursquare Crusader, 5 (Feb. 26, 1930), p. 2.

Her weekly "production illustrations" were skillfully presented and became famous. The "old reliable" was the Gospel Lighthouse, complete

with uniforms and Old Glory. "Throw Out the Lifeline" was its theme song. Uniforms of the female chorus in their bluejacket outfits were so nearly official the Navy tried, unsuccessfully, to restrain their use.

The service led up to a Rescue as the grande finale. A dozen nightgown-clad Virgins were clinging to the Rock of Ages. Thunder roared; lightning flashed; threatening waves beat about them.

Sister, wearing a magnificent costume that was half admiral and half general, directed girlish "sailors" in throwing out a lifeline. A male chorus of "coast guard" workers of the Lord swept rolling green waves with a searchlight.

The Virgins were saved.

The curtains descended as the band crashed, and the American flag waved triumphantly over all.

Source: Vivian B. Keatley, "Siren of the Sawdust Trail," Coronet, 42 (Aug., 1957), pp. 54, 56.

Life, Death and Eternity

The sensation of the season was the spectacle called "Life, Death and Eternity," which one member of the church described to me as "the grandest show I ever seen. Onct when I was in New York I went to the Hippodrome, but it wan't nothin' to this." A huge world, presumably pasteboard, occupied the center of the stage. The actors in the drama appeared ranged, at one side as angels in heavenly white, on the other, as sinners in purgatorial black.

"Oh, the rich man wants to hold on to his wealth and his fine house--

he holds on mighty tight, done't he?"

Now, at this stage of the performance I had not been able to get near enough to see exactly what happened, and I was obliged to visualize the tragedy of Dives through the report of a breathless spectator.

"Say, the rich man was carryin' a big toy house to the door o' Heaven--what d'yuh know about that? An' there was an angel stood there, she had grand wings, an' she was holdin' the door open. Well, the rich man he started to step in, but he wanted to take his fine house along, an' he couldn't get it through the door. He tried an' tried, but it stuck. Say, he had to leave it behind, all right!"

One by one the frivolous and the sinful were seen to pass into outer darkness. Mrs. McPherson herself enacting the idle lady of wealth who squanders the fleeting hours over the tea table. Incidentally, she indulged in a few jazz steps across the stage to enforce her point, and performed them with notable facility. So on, to the grand climax. Suddenly out burst a conflagration--"It was real fire, for sure!" one of the marvelling reported--the flames fell rapaciously upon the world, embracing it, destroying. The sinners had left for lower and unseen regions, the world had vanished.

And now, slowly descending from the top of the dome, appeared a huge painted scene of the Celestial City, sparkling with lights as it placed itself in the center just above Sister. Never having seen an authentic view of it before in any travelogue, I observed its architecture and streets with deep interest; the impression gained was that, in its tinted stucco effects and palm-lined boulevards, it strikingly resembles a

realtor's depiction of Los Angeles.

Source: Sarah Comstock, "Aimee Semple McPherson: Prima Donna of Revivalism," Harper's Monthly, 156 (Dec., 1927), pp. 13, 14.

The stage was set with a boat and all the scenery necessary to make it look the part including her rod and reel and she was assisted into the boat by her son. Immediately she began casting her line on the right of the boat, catching several objects depicting the bad things of life; reading her Bible, which she called the "Fisherman's Guide," she quoted Scripture where Christ told the disciples to fish on the opposite side of the boat. Then turning to the left as the Scriptures had shown, she made her casts and pulled in the good things of life. Casting a large net on this side and with the help of attendants, she hauled in a large catch of fish. Using this to bring out her point, she urged all Christians to be fishers of men and to save souls for the Master.

Source: "Noted Columnist Describes Visit to Temple," Foursquare Crusader, 12 (Aug. 24, 1938), pp. 1f, 4.

Ever intensely patriotic, Angelus Temple celebrated the Fourth of July with the outstanding musical program and sermon of its entire existence.

Though hundreds of thousands had fled to sea and mountain for the week-end, the Temple was crowded to the last rows of the top balcony.

As long as they live, those thousands who were privileged to hear

Aimee Semple McPherson in the Temple and over Radio K.F.S.G. will never forget the thrill of that night.

As the sermon started, the curtains opened upon a tableau of the stark, grim cross upon Calvary's Hill atop a fast sealed tomb. The organ sounded a doleful funeral march as the shrouded Angel of Death entered with the "White Flag" of Defeat.

Banners of the Cross

Then with a fanfare of trumpets came the rolling away of the stone and the triumphal entry of the Resurrection Banner. This was followed by the Christian Flag, as early disciples went forth to preach the Word, the Pirate's black "Skull and Cross-bones" of early persecution, the Crusaders' Banner of persistence in the face of opposition, the Red Cross flag of the Great Physician's healing Gospel, etc.

At the left and at the right of the speaker, the flags continued to enmass, as frequent fitting tableaux were unveiled.

Flags of the Nations

The flags of Italy, Germany, Scotland and Ireland were assembled as the Evangelist drew a vivid word portrait of the world dictatorship of today.

America's three flags brought down the house!

First that of the thirteen stars, as George Washington directed the work of Betsy Ross, secondly, the Rattlesnake flag with the significant words "Don't Tread on Me" with its attendant warning to foreign influences which would undermine true Americanism, and finally, Old Glory with Miss Columbia and Uncle Sam standing by the Capitol.

The "time of the end" was portrayed by the flag of the Dragon, the Hammer and Sickle and the Red Flag of the International.

Dramatic Moment

The dramatic hightide of the sermon brought the crowd to their feet, when Lucifer appeared and climbed to the top of a seventy foot flag-pole and gleefully unfurled the red banner of World Revolution.

No sooner had he left his high perch, and the speaker described the horrors of the Coming Armageddon, the glories of the Marriage Supper in the Air, and the Triumphal Return of Christ to reign with his Bride, than a man dressed in humble attire appeared, who ascended the lofty flag staff, tore the Red Banner from its place and hoisted the glorious huge white satin Banner of the Cross and Crown to its allotted place.

With one accord the entire audiences were lifted to their feet, as though by the magnetic pull of Heaven. Instantly they broke forth singing, "All Hail the Power of Jesus Name," as the curtains opened upon the scene of the Heavenly city, and the entire line of standard bearers turned to fall upon their knees before the King of Kings, and Lord of Lords.

Needless to say, the altars were filled, row on row with those who came to confess their sins and crown Christ, Lord of all.

Source: "'Tableau of Flags' Thrills Temple Throngs," Foursquare Crusader, 11 (July 8, 1936), p. 8.

"The Merry-Go-Round Broke Down" and

A Football Illustrated Sermon

Gradually I became insensitive to the pulsating sorrow that surrounded me. The floral tributes diffused into a carrousel. The organ music faded into the lively discordant honking of a calliophone. I saw this same auditorium draped in canvas like a circus tent, and I heard the hoarse cries of a barker. It was Sister Aimee preaching her sermon, "The Merry-Go-Round Broke Down." The merry-go-round was civilization. Every once in a while it broke down and all the riders tumbled off. This happened at the beginning of the Christian era. To get things started, Jesus came. But civilization stripped its gears again in the sixteenth century, and Luther appeared as the deus ex machina. And when the good old merry-go-round of life crashed for the last time in the roaring twenties, who should enter as the mechanic and fixer-upper but Sister herself?

The next Sunday the circus moved out and a gridiron was set up. Sister, in football togs, carried the ball of the Foursquare Gospel for a touchdown. Jesus ran interference.

Source: Marcus Bach, "The Foursquare Gospel," They Have Found a Faith (Indianapolis, N.Y.: Bobbs-Merrill Co., 1946), pp. 59-60.

So it was that on Sister's visit to the Garden of the Gods in Colorado, she caught the inspiration for the sermon which she preached last Thursday evening. The scene on the platform carried the minds of the people to that wonderland that God has chiseled and colored under the Colorado skies--in fact, it was so realistically portrayed that it seemed as if they were really in Colorado.

Silhouetted against a background of an azure sky were replicas of many of the well-known formations which make the Garden of the Gods a delight to students of the pranks of Nature. Each of these Sister likened to some truth of the Bible or to some of God's promises.

Sermon in Stones

There was the Balanced Rock--the Word of God. The Sea Serpent she likened to the devil, and the Lion's Head to Christ. The Chinese Temple spoke to her heart as the heathen, and the Cathedral Spires as the Church of Christ. The Siamese Twins, the evangelist likened to sin and sickness which the devil brought into the Garden of Eden. She then turned them around, explaining that from the other side, in the Light of God's promise, they took on the likenesses of Salvation and Healing. Madame Grundy and the Scotchman were there, as was the Bee Hive--Angelus Temple, of course.

But the dominating formation of them all was the Rock of Ages, where the doves seek shelter in the storms which sweep the mountain country. This Rock was beautifully portrayed as Jesus. As Sister McPherson spoke of it, a storm swept the platform and from out of the clouds, amid the noise of thunder, a snow white dove flew into the shelter of the rock.

Then, as the storm passed and the sun shone again, the dove came forth from the crevice.

The sermon was as effective as it was unusual, and touched many hearts. No one who heard it will ever see the Garden of Gods without remembering Sister's portrayal of the different rocks which attract the interest of visitors.

Source: "'Garden of Gods' Unique Subject of Sermon," Foursquare Crusader, 8 (Aug. 21, 1929), pp. 1, 2.

On Sunday afternoon at 2:30 the Angelus Temple Children are presenting a beautiful Easter Pageant, in which more than 200 little ones will take part. A children's Choir of 82 children dressed as lilies will sing the opening number.

Little boys dressed in dark gray representing the little shadows of death will keep guard around the Tomb and as the Angels roll the stone away, the Resurrection Sunbeams will burst forth from the Tomb. These sunbeams will be 22 little girls dressed in pale yellow and wearing attractive head dresses.

Tiny raindrops will awaken the lilies who will be fast asleep in flower pots. The little children whom Jesus healed and blessed will be seen seeking Jesus who has just been crucified and will be led by the Spirit of Love to the Garden and shown that Jesus has risen from the Tomb and has gone on to Galilee. Led by Love the little ones will go to Galilee scattering the pathway with roses.

Then Love will bid the audience follow the Master to Galilee, His

Galilee where the needy wait to learn of the Christ and where hearts hunger for the bread of life; His Galilee where souls wait the joyous tidings of a loving Lord.

Source: "Children's Cantata Next Sunday," Foursquare Crusader, 3
(March 27, 1929), pp. 1, 2.

Eighteen Day Diet or the Skeleton Army

. . . then Sister McPherson introduced her theme, the "Eighteen Day Diet or the Skeleton Army." When the curtains behind the pulpit parted the "Valley of Dry Bones" was revealed. The desert was strewn with bleaching bones and as the pastor followed in the Scriptures the story which is familiar to every Christian, the bones were heard to rattle and "they came together, bone to bone." Later they became clothed with sinews and flesh, then the winds blew and they breathed and moved.

This remarkable change was achieved by means of scenic effect and was the most perfect portrayal ever produced in Angelus Temple. The living men appeared where the skeletons had recently lain and arose triumphant in the Army of the Lord.

Sister McPherson likened them to the army which God is calling out in these days of modernism and of the discrediting of Bible truths. She compared the dry bones with the churches of today which are so sorely in need of awakening and which need to be clothed with the born again experience, Baptism of the Spirit and Divine Healing.

When the sermon was concluded throngs responded to the altar call

and the altars were crowded with penitents weeping their way to the feet of the Saviour.

Source: "Sunday Sermon Marvelously Portrayed," Foursquare Crusader, 8 (Aug. 21, 1929), pp. 1, 2.

Sister McPherson preached a unique and intensely interesting sermon on last Thursday evening when she chose "Tenting Tonight" as her subject. The Temple was thronged with first-nighters as is so often the case on Thursday night when the great baptismal service is held, as many who come from a distance have never before had an opportunity of seeing so many baptized in one evening. In the past three weeks there have been 200 baptized in the Temple Baptismal font and many more are planning to be buried with their Lord next Thursday evening among the Easter Lilies which will enshrine the platform and baptistry.

When the pastor entered the auditorium and went to the platform last Thursday evening she approached a happy faced group of young people who sat about a cheery camp fire (electric, of course, but wonderfully realistic) and it was in this setting that the impromptu program was rendered.

The musical program was all in keeping with the topic of the evening. Such songs as "Tenting Tonight," "I've Pitched My Tent in Beulah," "Plant My Feet on Higher Ground" and others on similar subjects were sung and the young people about the camp-fire accompanied some of them with their banjos and other instruments. Special numbers were rendered by Brother Cardiff on his saxophone and he also sang "The Foursquare

A. B. C.'s.

A group of visiting colored singers sang some beautiful numbers, among them being "I Want to Go to Heaven When I Die" and "All God's Chillun."

There was also an exquisite instrumental number in the trio of piano, violin and cello.

At the conclusion of the musical program Sister McPherson presented the theme in the preached Word, depicting the camps of the Christian as He journeyed through the pathways of life. There was a background of mountain peaks and here and there was shown a camp. As Sister spoke of the four camps (the four phases of the Foursquare Gospel) a light sprang up in that particular tent a red light in the first Camp of Salvation, white in the Baptism of the Holy Spirit; green, in the pastures of Divine Healing and purple denoting the Second Coming of the Royal King.

Source: "'Tenting Tonight' Theme of Sermon," Foursquare Crusader, 3
(March 27, 1929), p. 2.

"Christ the Bridge"--Oratorio

One Sunday evening she presented, with her choir, an oratorio entitled "Christ the Bridge." The words were written by herself; the settings were designed by her; gestures and movements were arranged by her--but the music was borrowed from The Merry Widow. For her chorales she always turns to the melodies of popular songs; no operetta is safe.

In this oratorio Jesus appears--as Carpenter, as Shepherd, as Teacher,

as Fisherman, as Sailor, as Doctor, as Everyman, as Servent, as the King of Kings. Across a bridge, which rises behind the altar, He steps slowly forward, always in the costume demanded by the verse, while the chorus, adorned with ever-fresh symbols and instruments, accompany Him. For example, to the tune of "Vilja, Vilja, my woodmaiden," Aimee and the chorus sing:

Sailor, sailor, sailor,
Sailor from Galilee!
Oh, oh, oh!
Darkness is falling,
Tempests are rising,
Oh, oh, oh!

All singers, male and female, wear sailor caps on their heads and carry oars in their hands, so that they can control the waves with vigorous movements. Aimee also wears a cap, but hers is made of silk and is richly embroidered. She wears hers at a more coquettish angle than the others; her oar is bigger and costlier and glitters with paste diamonds.

Source: Oscar Handlin, ed., This Was America (Cambridge: Harvard University Press, 1949), p. 508.

The Quest of the Holy Grail

The illustration itself was the most elaborate, Sister McPherson has ever attempted. The entire front of the Temple including both large new choir lofts were utilized in the presentation of the "pageant of the ages." Beginning with the garden of Eden, which was shown with all

its verdent trees and rushing streams, the illustrations swept through the Bible, to the birth, ministry, last supper, death, and ascension of the Lord. The martyrdom of the saints, the carrying on the gospel and the final rally around the marriage supper of the Lamb where the Holy Grail was pictured as resting eternally, was portrayed.

Banished from Eden, and searching for the draught of life-giving glory, the eager searchers were shown like Sir Lancelot of old, seeking the sacred cup of blessing. It was not found in the old levitical lay, nor in the stoney cup of the ten commandments. The Prophets foretold the coming of the cup of blessing. Then Christ came and asked of those who would sit with Him upon His throne: Are ye able to drink the cup, which I shall drink of?

On Calvary he drained the bitterness of Judgment from the cup and left but sweetness for us. The last supper, where the Holy Grail, the cup from which the Lord drank, and which He blessed was glimpsed and pressed to the adoring lips of His followers for a moment. But not until the coming of Christ and the grand processional into the Kingdom which in all its power and blessing [sic].

Upon the table in the Kingdom, stood the great, shining cup, and the words of the Master, I will drink it anew with you [sic] rang out again and again as down the ramparts and across the platform poured a colorful procession, representing the apostles and sages, the prophets and martyrs. When the whole company had reached the City they turned and with outstretched hands, as from the battlements of glory, sang to the audience:

Will you go? Will you go?
Oh say will you go?

To the Eden above.

The effect of it all is hard to describe on cold paper, but the wonderful spirit of it shall live always. Small wonder then, that the altars overflowed and Christ was made real and precious.

Source: "Audience Thrilled By Masterful Pageant," Foursquare Crusader, 3 (May 22, 1929), pp. 1, 3.

In the Center of God's Will

The closing number was the most beautifully illustrated and formed the theme of the sermon which Sister McPherson so wonderfully preached later in the evening, "In the Center of God's Will." Standing at the foot of a beautiful Cross of Light Sister sang this glorious song, the words of which so truly tell the reason for her enduring with sweet patience and such unshaken faith and consecration, the persecutions to which she has been submitted.

Below and all about her as she sang, black demons darted here and there but they could not reach or harm her for there burned, between them and this child of God, a circle of flame. The choir, dressed as angels, assisted her as did the choir and Thomas Johnson; accompanied by the organ and violins.

Source: "Sister Presents Group of Songs," Foursquare Crusader, 3 (March 13, 1929), p. 9.

What Think Ye of Christ?

All settle down as the lights are lowered, and the sermon, the climax of this astonishing religious vaudeville, begins.

Aimee preaches with a beautiful white-leather Bible in her right hand. The book is open and the leaves of her sermon are within it. She is rather closely bound to her notes, yet so deftly does she handle them that it almost seems as though she were preaching extempore. The sermon, from the theme "What Think Ye of Christ?" is crude, rambling, now and then artfully self-laudatory, a handful of proof-texts loosely strung together with commonplace illustrations. Summoning fanciful figures to her side with a vigorous hand-clap, she conducts a court of inquisition. Builder, banker, jeweler, architect, politician, schoolboy-- on they come in fancy, with many others, and each is asked the question, "What think ye of Christ?" to be answered with an ecstatically uttered text of Scripture. "He is the door," said the builder. "The pearl of great price," said the banker. "The Prince of Peace," and the statesman. "The rose of Sharon and the lily of the valley," said the florist-- it was here that Aimee's bouquet made effective entrance. Even the grocer had to bear his testimony, for Jesus was to him "the fuller's soap." With illustrations, almost all of them more or less improbable, these gentlemen with their testimonies were homiletically strung together. But it was reserved to the schoolboy to make the hit of the evening.

"Schoolboy," shouted Aimee, summoning him with a clap of her hand from the aisles of memory, "what think YE of Christ?"

"Oh, he is the elder brother!"

"Yes," shouts "Sister," "he is. See the poor little schoolboy going home from school. Behind that tree lurks a big, blustering bully. He pounces on the little boy and pummels him. But down the road comes the elder brother on a bicycle. He leaps on the bully, and has him down; he rubs his face in the dirt." The action is graphically illustrated by Aimee, and greeted by the excited laughter of the thousands. "He saves the schoolboy. Amen." "Amen," is echoed by all. "Oh, how often have I been like that schoolboy," she goes on, a note of pathos creeping into her voice. "No husband, no father, no brother--all alone in the world. The big bully, the devil, has me down, He is pummeling poor Sister. But suddenly down the road, on his bicycle of love and grace, comes the Lord Jesus Christ. Praise the Lord! He rescues me." Fervent ejaculations from her auditors.

Source: Shelton Bissell, "Vaudeville at Angelus Temple," The Outlook, 149 (May 23, 1928), pp. 126, 127.

Four Weak Giants

"Four Weak Giants" was the theme of Sister McPherson's Sunday night sermon which was probably one of the most unique of her many interesting subjects. Taking her text from Proverbs 30:24, 25, 26, 27 and 28, Sister preached a powerful and interest-enthralling message regarding the ants, conies, locusts and spiders and later drawing a spiritual application in each instance.

The illustrations were among the most unusual ever presented in Angelus Temple. A giant ant hill was first shown and as the inside of

the wonderful miniature city inhabited by the ants was shown, Sister told of the marvelous way the tiny creatures prepare for the winter days. Small wonder the Bible says to "Go to the ant thou sluggard, consider his ways and be wise." The illustration for the spiritual application was beautiful, showing the Heavenly city with its rewards and fruits of the spirit. A dear, saintly, elderly couple were seen approaching the portals where an Angel carrying a crown of reward was awaiting them.

Next the pastor showed the conies making their home in the rock, later depicting the Rock of Ages where there is safe shelter for all who will flee to its Haven. Then swarms of locusts were shown and Sister stressed the fact that one locust is comparatively harmless but that there is strength in their numbers as there is strength in the unity of Christians.

The last clever adaptation was of the spider gaining its way into palaces, "laying hold with her hands" and the final scene was a most exquisite portrayal of the Heavenly City above, where entrance may be gained through faith.

Source: "Unique Sermon Stirs Many Hearts," Foursquare Crusader, 4
(Aug. 6, 1930) pp. 1, 3.

Take a typical Sunday evening. The spectators arrive to find the stage set with an ocean background, rolling green waves flanked by rocks. At one side rises a lofty lighthouse of the kind known technically as "practical." From time to time its windows flash, its door stands ready

to open.

An hour of orchestral music, then the singers file in, from fifty to a hundred of them, ranging themselves in a loft over the speaker's platform, facing the people and creating the illusion of a heavenly choir just above the inspired one's head. Their costumes, for this particular evening of nautical entertainment, are in sailor effect, navy and white, jaunty caps atilt. When at length the leading lady enters in the role of rear admiral, she is gallant in a swinging cape over a white uniform, her red-gold coils surmounted by an all-but-official cap.

And now, after the round of applause, after the usual greetings and opening hymns and congratulations, after the request that everyone shake hands with four neighbors and say, "The Lord bless you!" the program begins. It is announced that Christopher Columbus will recite Joaquin Miller's poem. The lighthouse door opens and America's discoverer, in full costume of the fifteenth century and with impressive whiskers, emerges.

"Look at that, will yuh! If that ain't Chris to the life!"

"I'll say it's him!"

Delighted murmurs accompany him as he rolls forth "Sail on!" in baritone billows of elocution, while the organ assists.

The next performer will be a musician who plays upon a tin whistle and a set of chimes, perhaps a few other instruments. Again the lighthouse door opens, forth he comes, a Gloucester fisherman in full rubber attire to protect him from the nor'easter of tribulation. While Mrs. McPherson informs Radio Land upon the microphone (which is her constant

care) that, "He's got just a little tin whistle, folks, just like a little child'd play on," the artist chirps forth "Listen to the Mocking Bird," and in the audience many a horny-handed son of the Iowa farm nudges his neighbor and observes delightedly, "By gum! I used to whistle that when I was so high!"

"The Mocking Bird" is followed by "The Old Oaken Bucket," and delight waxes. But the act must be quickly finished. Rarely is the request for an encore acknowledged by more than a bow. The director knows the value of rapid movement, of the quick shift that anticipates boredom. The Gloucester fisherman is hustled off to make way for a sailor boys' quartette in which there is much business of tugging at the ropes, climbing the mast hand-over-hand, heave-hoing, rocking, and rolling. . . . Next an organ solo, a descriptive piece in which a storm at sea is depicted by creaks, roars, crashes, and groans of the instrument and terrific flashes of electric lightning. There are more songs by sailors and sailoresses, and at length, when the appetite for vaudeville is fairly appeased, comes the headliner, the great act of the evening--Sister's message.

It is in what she terms "illustrations" that she gives full vent to her showman's genius. These are her master effort, a novel and highly original use that she makes of properties, lights, stage noises, and mechanical devices to point her message. Heaven and Hell, sinner and saint, Satan, the fleshpots of Egypt, angels of Paradise and temptations of a bejazzed World are made visual by actors, costumes, and theatrical tricks of any and every sort that may occur to her ingenious mind--a

mind which must work twenty-four hours to the day to pave the way for the lady's activities.

On this particular evening her analogy pertains to the sea.

"Look at the little pleasure boat!" She turns to the background of tossing waves. "Here it comes, sailing along, having a grand time!"

Forth sails the little boat, which represents the gay and reckless one who ignores the warning to repent. It crosses the background of painted waves somewhat jerkily, but entirely to the satisfaction of the rapturous spectators.

"Yes, it's having a grand time, all right. But here comes the pirate ship--oh, the old pirate'll get you, little pleasure boat! I'm sorry for you, but it's too late!"

And now the pirate ship, emblem of Satan, hurries forward, overtakes the gay craft. A struggle--then down goes the victim, crashing, capsizing, while a rejoicing mob applauds--not the triumph of Evil, but the triumph of Sister the Showman.

A ship of commerce follows and goes upon the pasteboard rocks. "You men that don't think about anything but money, money, can't you make some more money! Oh, you'll find yourself on the rocks!" . . . Finally the submarine; it is compared to those infamous ones who attack Angelus Temple and its high priestess. Her devoted adherents laugh victoriously as the submarine fails in its deadliest efforts at destruction.

Source: Sarah Comstock, "Aimee Semple McPherson: Prima Donna of Revivalism," Harper's Monthly, 156 (Dec., 1929), pp. 12, 13.

"What I Would Do If I Were the Devil"

The curtains parted on the first scene:

A conference room in Hades was revealed as being located in an underground grotto of red and black stalactites. Weird green and red lights were moving upward upon the walls. On a central dais Satan sat enthroned in a thoughtful pose.

An assembly call had been sounded and his cohorts were summoned to appear from the four corners of the earth. First came the demons of Revelry. With a whistle of wind and a flash of powder and flame they stood revealed. Rubbing their hands and smirking gleefully, they bowed low before Satan and the Demons pantomimed as Sister McPherson described their report as to how the pleasure-mad world was whirling its life away over the dance floors, the pool tables, the card rooms and the joyrides, while the jazz bands played on the siren of the senses.

Jubilant Demons

Then came the imps of liquor and dope, pantomiming their satisfaction at the success with which they had met in dooming men and women, both soul and body. These were followed by the demons of filthy literature, reporting jubilantly the success with which they had poisoned the minds of the young and old.

Then came the two demons who had been sent to watch the spiritual progress of the Church and the home fires of the nation. They reported, with sad mein and drooping wings, that revivals were still churning here and there and that homes with family altars were doing a great deal of harm to the cause of Satan. Also that the Bible in the school was giving

children too good a foundation and that when they were old, they were unable to forget the teachings of the Good Book.

Clever Portrayal

Not a word was spoken by those portraying this scene in the background. No voice was heard except that of the Preacher, but so cleverly and so quietly was the scene portrayed one scarcely realized one had not been listening to a complete dialogue.

The curtains closed on scene one and opened on scene two.

The quaint, sweet Church of yesterday with stained glass windows was portrayed in the background and in the foreground a minister, with godly face, stood before the open pages of God's Word reading from the Scriptures concerning the Virgin Birth of the Lord, and the authenticity and immutability of God's Holy Word.

A male choir was heard singing in the background, "My hope is built on nothing less than Jesus' Blood and righteousness. On Christ the solid Rock I stand." But even as they sang an emissary of Satan entered, took away the Bible and offering the preacher the book of higher criticism, he substituted the book of modernism and evolution for the Old Book. With his new gospel, the preacher cried, "It is an insult to the intelligence of modern educated men to ask them to believe in the Virgin Birth, the blood atonement and the resurrection, and as for the story of Creation, it is to laugh! We doubtless have reached our present state through the process of evolution."

A dark pall seemed to fall upon the entire scene--the glory of

God was departed.

Satan Invades the Schoolroom

The next scene was laid in the schoolroom. It showed the children at their desks and the teacher in Quaker dress, white shawl collar, reading to them from the Word of God.

The children were repeating the Lord's Prayer when Satan, with the sound of the same little whistle and a flash of powder which by now the audience had learned to expect, appeared in the schoolroom. He took the Bible away from the teacher (the Bible is a forbidden Book in the schools of California and in many other states), and substituted the book of evolution. He reached up, took down the picture of Christ from the wall and put in its place the picture of a monkey, saying, "Children, meet your grandpa." A roar of laughter greeted this sally of satire directed at the evolutionist.

A stirring plea was made by the Evangelist for Christian voters to show their colors at the polls because when Satan struck at the children he had gotten in his most injurious blows. She pointed to the statistics of the Juvenile Courts and the reformatories and reminded her hearers that 80 per cent of today's offenders are under 18 years of age, and attributed this condition to three things: the taking away of the Bible from the schools, removing the family altar from the home and the formality and unbelief in the pulpit.

Then came the scene of the home. As the curtains opened a pretty spectacle greeted the eyes of the assembled thousands, one

which must have brought back misty memories to many. A quiet home of yesterday. A family gathered around the reading lamp. An open Bible on the lap of the grandfather. The grandmother in cap and shawl.

Two little children ran in, and crept into the arms of the grandparents. The boy took his place upon the lap of the grandfather and the little girl snuggled up to the heart of the grandmother. The father and mother came and stood behind the chairs of the old folks, smiling. As the grandfather read the Bible to the little children, the motto hung upon the wall, "God bless our home," seemed to shine with intensity.

The Prayer of Childhood

Then the little boy and girl dropped upon their knees, prayed the sweet prayer of childhood which echoes from myriad lips throughout Christendom:

"Now I lay me down to sleep.
I pray the Lord my soul to keep.
If I should die before I wake,
I pray the Lord my soul to take."

No sooner were the children tucked into bed than the same whistle sounded and Satan coming into the home, stealthily, reached up and placed a jazz record upon the phonograph. The complexion of the whole household seemed to change as the enemy replaced the motto, "God bless our home," with a modern one, "Let's make whoopee!" The Bible was replaced with novels and playing cards. The grandmother slipped out of her shawl and cap and shortened her skirts

and a typical American home of the present godless age was portrayed while the audience was swayed by emotion from laughter to tears. The force of the living argument, presented before their eyes, was so apt and true that a great altar call was assured there and then.

Satan in Church

The closing scene was one of the enemy in an evangelistic service. A young man was shown seated in the church pew, listening to the sermon. The enemy, dressed in correct attire, stood behind him. An angel of mercy stood before him and the battle between the Lord and the Devil was portrayed.

"But you could not live the life," one could imagine the enemy saying, as the Evangelist preached on and in silent pantomime the scene was portrayed on the platform at her back.

"Besides, you would have too much to give up." Then, again, "Why not put it off? Become a Christian some other day." Skillfully the speaker met every objection and the angel pointed the sinner to Christ. Finally a stained window in the little church, which had been specially erected on the platform for the occasion, lighted up and a picture of Christ on the Cross, with His arms extended, came into view, while a concealed choir sang, "I am coming, Lord to Thee, Wash me, cleanse me in the Blood that flows from Calvary." . . . The young man fell upon his knees at the foot of the cross and the choir sang, "Just as I am."

Source: "Congregation Hears Unique Sermon," Foursquare Crusader, 3 (Sept. 25, 1929), pp. 1, 2, 3.

"Judas," Sister McPherson's spectacular drama depicting the life of the man who betrayed the Christ, will be presented in Angelus Temple during Holy Week.

As the epic unfolds, Judas is seen in the tent of the moneychangers outside the Temple walls. When the Master appears, because his ambition whispers that Jesus will be the next King, Judas decides to follow Him.

Disillusioned and distraught when he learns that Jesus' kingdom 'is not of this world,' Judas allows Satan to enter his heart and he betrays Him to the High Priest, for thirty pieces of silver.

Under the capable direction of Mr. John Ratekin, a cast of some fifty characters has been assembled for a spectacular prologue. Beautiful new stage settings are being constructed under the direction of Mr. Harold Antiles. Miss Metta Shreve is in charge of the costumes.

Source: "Judas' Life Depicted in Holy Week Drama," Foursquare Crusader, 11 (Mar. 23, 1938), p. 1.

On Easter Sunday afternoon, what is deemed to be the best program ever presented by the Angelus Temple Children's Church and Sunday School, will be presented from the Temple platform, under the able direction of Estelle Jones Caldwell.

The tiny tots from the Beginners' Department are to be dressed in dainty flower costumes to represent Easter blossoms. A group of girls dressed as Easter lilies will sing songs of praise unto the Risen King. A brief resume of the play is as follows:

Scene one takes place in a garden near the home of Jairus, the

ruler of the synagogue, on the day when the daughter of Jairus is raised from the dead.

Scene two is in the same garden, but later, at the time of Jesus' crucifixion and death.

Scene three is the scene at the sepulchre, when the women go at daybreak to anoint the body of Jesus and are there met by the angel.

Scene four is the Twentieth Century as seen in the light of this present Easter Season.

Source: "Temple Children Present the King Triumph[ant]," Foursquare Crusader, 11 (Apr. 13, 1938), p. 3.

The traditional observance of Holy Week will be climaxed by several outstanding features.

"The Stayed Hand," written and produced by Mr. John Ratekin, dramatic director of Angelus Temple, will be presented on Monday evening, April 11th.

The theme of this unique drama is the persecution of the early Christians in the Roman catacombs. Taken as slaves by the Romans, the Christians seek to lead their cruel, pagan masters to Christ. The persecutions they suffer for their faith at the hands of the Romans is graphically portrayed by a talented cast of characters which includes:

Lucilla	Viola Erkell
Damaris	Mae Sackett
Nemesius	Mr. Chandland
Christian Slave	John Ratekin

Slave Mistress. Metta Shreve

Nobles of the Court Lewis Newbill, Walter Menard, David
Erkell, Fred Wulitzer.

Slave Girls.

Source: "Gripping Drama to Thrill Temple Audience," Foursquare Crusader,
11 (Apr. 6, 1938), p. 1.

"The Rich Man and Lazarus," Aimee Semple McPherson's latest sacred opera, was enthusiastically acclaimed by the capacity audiences assembled to view this spectacular production.

The beloved story of the rich man, Dives, and the beggar, Lazarus begins in the Valley of Decision, when each man chooses whom he will serve. The rhythmic stroke of the huge pendulum of "God's clock" which metes out to every man the minutes and seconds for which he must eventually give account is portrayed by the chorus of 300 voices in the impressive recitative: "Tick, Tock, God's Clock." Satan in all his diabolical glory bids for the souls of the young men, Dives and Lazarus. The Angel of the Lord offers them eternal glory in Heaven. Finally, Dives chooses to follow Satan, and Lazarus, to follow after the things of God.

The next scene is before the gates of the magnificent palace of the rich man. The friends of Lazarus, the poor beggar, bring him to sit without the gates of the palace begging for the crumbs that fall from Dives' table. The sumptuous feast in the mansion is ushered in with "The Parade of the Gourmands," and while the slaves bear in their

huge trays of rich viands, the guests to the banquet resplendent in costly raiment assemble in the banquet hall. Dives, arrayed in purple and fine linen, taunts the beggar with having chosen poverty while he lives in riches with his gold and jewels and lands.

At the climax of this scene, Lazarus' friends come to bear him back to his lowly hovel, but despite their kindly ministrations Lazarus feels that Death is approaching and begs the angels to bear his soul to Heaven. From above the clouds, the angels hear his plea, and they come to his cot, and bear him away up through the sky and beyond the stars to Abraham's bosom.

In the meantime, although he does not desire it, Death comes for Dives. Writhing and pleading for Death to spare him, his very soul is snatched from him, and Death bears it to the caverns of Hell. From his place of torment, Dives lifted up his eyes and seeing afar off, looks upon Lazarus resting in Abraham's bosom. He implores Lazarus to dip his finger in water and come to cool his parched tongue.

Abraham tells him that there is no way in which the souls in Heaven may come to the souls in Hell, or any way in which those in Hell may pass into Heaven, for between these two places there is a great gulf fixed. Dives then implores Abraham to allow Lazarus to go back to the earth and tell his five brethren the way of salvation that they may escape the place of torment, but sadly Abraham tells him that if they would not list to the words and admonitions of the prophets, they would not hear the words of Lazarus.

Source: "Thousands Acclaim 'Rich Man and Lazarus,'" Foursquare

Crusader, 12 (Oct. 26, 1938), p. 1.

The opera is divided in eight episodes of unusual beauty and dramatic power. Sister McPherson has developed a unique idea inasmuch as she not only presents the "ANNUNCIATION" and "BIRTH OF THE CHRIST CHILD" but she also presents the "ANNUNCIATION" and "BIRTH OF JOHN THE BAPTIST." The first scene shows the interior of Herod's Temple at the hour of prayer. The High Priest ministers before the altar, and the congregation awaits in the outer court, as procession appears waving the holy incense as a praise offering to God. Two priests--Simeon and Zacharias--while ministering before the altar talk in low tones of their earnest expectation of the coming of the Messiah, and Zacharias bewails his misfortune in being childless. The deep religious atmosphere of the setting and the gorgeous vestments of priests and acolytes prepares the mind for the sudden appearance of the angel Gabriel before the altar, who announces to Zacharias the coming birth of a son, destined to be known as John the Baptist, the herald of the Messiah.

Zacharias is unable to accept and believe the good news. "How shall I know this," he demands of Gabriel. In answer he is stricken with dumbness amid the consternation of the people.

Scene Two shows the house of Mary with its garden of spotless lilies. As the Virgin Mary sings the praises of God amid the dewy beauty of her Eastern garden, Joseph, her betrothed husband, enters and there follows a touching scene of love, faith and consecration to God.

The scene that ensues, known as the Annunciation is one of the strong scenes of the Opera. Gabriel now attended by bands of angels announces unto Mary that she is to become the mother of the Son of God. Unlike Zacharias Mary receives the good news with joy and faith. In Scene Three the home of Zacharias is shown and the visit of Mary to her cousin Elizabeth is pictured. The blending of the voices of Mary and Elizabeth in this scene, says Mrs. Stuart, is one of the high points of the opera.

Scene Four, a scene in the carpenter shop of Joseph shows Joseph in despair at the doubtful news concerning his betrothed wife, soon to become a mother and he is in the agony of distress, rejecting even the plea of Mary, until at last, reassured by angel voices, he falls to her feet and acclaims her the mother of the Son of God, and pledges his love and faith to her in her hour of need. In Scene Five, again opening in Elizabeth's garden, the child John, is brought to the Temple. The High Priest and the people would call his name Zacharias in honor of his father, but Elizabeth insists that he be called John. Upon being consulted, Zacharias writes on a tablet "His name is John," and instantly receives his speech. The scene closes with the famous prophecy of Zacharias.

In Scene Six we are beneath the starlit skies moving forward with the Holy Family to Bethlehem, attended by the choir of angels, invisible to them, but clearly seen by the audience. The long search at Bethlehem for a lodging in Scene Seven follows until finally the manger shrine is found in the stable of the inn. The setting shows

the manger shrine. In the final Scene Eight, wise men and shepherds gather about the Holy Child, with Mary and Joseph, Zacharias and Elizabeth and a throng of attendant angels.

The grand finale takes place on both the upper and lower levels. Heaven in choruses of angels, and earth in the inspired prophecy of Mary, Joseph, the Wise Men, Zacharias and Elizabeth unite in paeans of praise of the newly born King.

In presenting this opera, four stages are employed. This is necessary in order to present the wonderful scenic effect and the scenes which follow in rapid succession, namely: the center stage, the top of the proscenium arch, which pictures the Heavenly City, the left choir loft, which has been converted into the Garden of Mary, and the right choir loft which has been converted into the Garden of Elizabeth and Zacharias. There are usually more than three hundred persons in the cast, orchestra, and choir for this opera. Most of the costumes are authentic costumes which Sister McPherson has personally purchased in the Holy Land especially for her own productions.

The part of the Virgin Mary is sung by Blythe Taylor Burns, one of the outstanding sopranos of Southern California. She has several times been soloist for the Los Angeles Symphony Orchestra. The part of Joseph is sung by Eugene Pearson, dramatic baritone, who has delighted thousands with his dramatic renditions of various roles here in Angelus Temple. The impersonation of the Angel Gabriel is sung by Joseph Waugh, Angelus Temple's beloved tenor gospel soloist, while Thomas Johnson, the Angelus Temple baritone, takes the part of

Zacharias with wonderful platform ability. Elizabeth is represented by Evelyn Pettit, whose rich contralto voice exactly fits the role. The conductor is the popular leader of the Angelus Temple Silver Band and Symphony Orchestra, James Boersma. The dramatic direction is in the capable hands of John Ratekin. The scenic effects are by Harold Antiles. The costumes are by Leonta Shreves. The lights are by T. R. Freeman. The entire production is under the direct charge and management of the Angelus Temple Organist, Esther Fricke Stuart.

Source: "The Bells of Bethlehem," Foursquare Crusader, 13 (Dec., 1939), pp. 3, 4.

APPENDIX C

TEMPLE PERSONNEL WHO PARTICIPATED IN PREPARING
MRS. MCPHERSON'S SHOWS

Construction Gang

Manager, Thompson Eade
Construction, H. D. Bessonette
Electrician, T. Freeman
Scenes and Signs, E. Eade.

Assistants

Richard Gulick
Lloyd Matthews
Roy Eade
Harry Larson
Morris Ducume
Cal Booth
Claire Martin¹
Properties Man, "Rudy"²
Stage Manager, George Robinett³
Scenic Effects, Harold Antiles⁴

Costume and Make-up

Leonta Shreves⁵

Harriett Jordan

Assistants

Ruth Vincent

Carolyn Fizzell⁶

Emily ("Ma") Bradbury⁷

Music

Directors (in order of employment at Angelus Temple)

Rev. Gladwyn Nichols

Mr. Barralotti

Rev. James Boersma

Organists (in order of employment at Angelus Temple)

Mr. Brignall

Esther Fricke Green⁸

FOOTNOTES

¹Eade, Thompson, "Men Behind the Scenes," Foursquare Crusader, 3 (Jan 2, 1929), p. 11.

²Reported in interview by Mrs. Edith Munger, Los Angeles, California, Mar., 1974.

³Los Angeles Times, June 17, 1932, sec. 2, p. 16, col. 3.

⁴"The Bells of Bethlehem," Foursquare Crusader, 13 (Dec., 1939), p. 4.

⁵Ibid.

⁶Eade, op. cit., p. 11.

⁷Munger, op. cit.

⁸Reported in personal letters from Dr. Thompson Eade, former scene designer for Aimee Semple McPherson, Fall and Winter 1974.

APPENDIX D



Sunday in action (caricature)¹



Sunday in action (caricature)²



Sunday shaking hands from the well of the trap door (sketch)³



Sunday in action (sketch)⁴



Sunday, "Ma," the staff, and the oldest white man born in the county (for publicity)⁵



Sunday and Douglas Fairbanks Sr. (for publicity)⁶



Sunday and one of his chief ushers, a former Barnum and Bailey giant (for publicity)⁷



Sunday and "Ma" leading a parade (for publicity)⁸



One of Sunday's tabernacles⁹



A Sunday audience¹⁰



Sunday and Rodeheaver (sketch)¹¹



Mrs. McPherson, circa the early 1920's¹²



Mrs. McPherson, circa the middle and late 1920's, in a tableau¹³



Mrs. McPherson in Palestinian costume¹⁴



Mrs. McPherson in Pilgrim costume¹⁵



Mrs. McPherson in a costume of the Middle Ages¹⁶



Mrs. McPherson in Dutch costume¹⁷



Mrs. McPherson in police uniform for the sermon, Arrested for Speeding¹⁸



Mrs. McPherson in fireman's costume¹⁹



Mrs. McPherson's tent revival days²⁰



The marquee outside of
Angelus Temple²¹



Exterior of Angelus Temple
(note the radio antennas)²²



Interior of Angelus Temple²³



The setting for Slavery Days, Mrs. McPherson in crinoline, wig and hoop skirt²⁴



A setting prior to proscenium arch²⁵



The setting for Regem Adorate (note the proscenium arch and the use of four stages), Mrs. McPherson in "Christmas Spirit" costume, center²⁶



Spanish patio setting, Mrs. McPherson in Spanish costume²⁷



Floral and landscape setting, with Mrs. McPherson in foreground²⁸



Mrs. McPherson in front of setting for Christ or the Sphinx²⁹

Mrs. McPherson and the setting for Jonah and the Whale³⁰





A scene from an oratorio (note the lighting effect on Christ's face)³¹



Hospital operating room setting, with Mrs. McPherson in foreground³²



Mrs. McPherson in an American Indian setting³³



Setting for Samson and Delilah, with Mrs. McPherson on the left.³⁴



Adobe setting³⁵



Actresses from the Iron Furnace³⁶



Actor from an oratorio (note make-up and crepe beard)³⁷



Actresses from an oratorio (note make-up and costume)³⁸



Biblical setting³⁹



Stage setting of cornucopia⁴⁰



The Pilgrim ship "Bounty"
setting⁴¹



Lily-of-the-Valley setting⁴²

FOOTNOTES

¹William T. Ellis, Billy Sunday, The Man and His Message (Philadelphia: The John C. Winston Co., 1914), p. 88.

²Ibid., p. 152.

³William Gerald McLoughlin, Billy Sunday Was His Real Name (Chicago: University of Chicago Press, 1955), p. 98.

⁴Ibid., p. 67.

⁵Lindsay Denison, "The Rev. Billy Sunday and His War on the Devil," The American Magazine, 64 (Sept. 1907), p. 460.

⁶McLoughlin, op. cit., p. 195.

⁷Denison, op. cit., p. 464.

⁸Lee Thomas, The Billy Sunday Story (Grand Rapids: Zondervan Publishing House, 1961), p. 103.

⁹Ibid., p. 95.

¹⁰"Billy Sunday in Boston," Literary Magazine, 54 (Feb. 10, 1917), p. 342.

¹¹McLoughlin, op. cit., p. 194.

¹²From the collection of Mrs. Edith Munger.

¹³Lately Thomas, Storming Heaven (New York: William Morrow and Co., Inc., 1970), p. 280.

¹⁴Ibid., p. 154.

¹⁵Ibid., p. 298.

¹⁶From the Angelus Temple collection.

¹⁷Ibid.

¹⁸Lately Thomas, op. cit., p. 31.

¹⁹Ibid., p. 29.

- ²⁰Angelus Temple, op. cit.
- ²¹Ibid.
- ²²Ibid.
- ²³Munger, op. cit.
- ²⁴From the collection of Dr. Thomson Eade.
- ²⁵Angelus Temple, op. cit.
- ²⁶Ibid.
- ²⁷"Manana," Foursquare Crusader, 3 (Oct. 30, 1929), p. 1.
- ²⁸Angelus Temple, op. cit.
- ²⁹"Christ or the Sphinx," Foursquare Crusader, 12 (Oct. 26, 1938),
p. 1.
- ³⁰"Jonah and the Whale," Foursquare Crusader, 3 (Oct. 16, 1929),
p. 1.
- ³¹Angelus Temple, op. cit.
- ³²Munger, op. cit.
- ³³Angelus Temple, op. cit.
- ³⁴"What Price Haircut, or Samson and Delilah," Foursquare Crusader,
3 (Oct. 2, 1929), p. 1.
- ³⁵Angelus Temple, op. cit.
- ³⁶Ibid.
- ³⁷Ibid.
- ³⁸Ibid.
- ³⁹Ibid.
- ⁴⁰Ibid.
- ⁴¹Ibid.
- ⁴²Ibid.

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Interviews

Personal correspondence with Robert Bahr, doing research on Mrs. McPherson, from Allentown, Pennsylvania, Fall 1973.

Personal interview with Ruth Baker, former student and teacher at L.I.F.E. during Mrs. McPherson's time, in Los Angeles, California, Winter 1974.

Taped interview from Dr. F. Carleton Booth, who worked with Sunday, from Los Angeles, California, Spring 1974.

- Taped interview from Mr. Collins (who saw Dr. Torrey preach), from Chicago, Illinois, Winter 1974.
- Personal interview with Gary Curtis, teacher at L.I.F.E., in Los Angeles, California, Winter 1974.
- Personal correspondence with Rev. Charles Duarte, executive secretary of Angelus Temple and working at the Temple during Mrs. McPherson's time, from Los Angeles, California, Fall 1973.
- Personal correspondence with Dr. Thompson Eade, former scenic designer at Angelus Temple, from Los Angeles, California, Winter and Spring 1974.
- Personal interview and letter from Miss Elizabeth Findly, former Dean of the University of Oregon Library (who saw Mrs. McPherson preach), from Eugene, Oregon, Winter 1974.
- Personal interview with Bob Gibbens, student at L.I.F.E. and who interviewed Dr. Thompson Eade personally, in Los Angeles, California, Winter 1974.
- Taped interview with Verma Grego (who saw Mrs. McPherson preach), from El Monte, California, Winter 1974.
- Personal correspondence with Mary Haggerty (who saw Mrs. McPherson preach), from El Monte, California, Winter 1974.
- Personal correspondence with Mrs. Haney, former neighbor of Sunday, from Winona Lake, Indiana, Spring 1974.
- Personal interview with Rev. Higgenbotham, former student at L.I.F.E. during Mrs. McPherson's time, from El Monte, California, Winter 1974.
- Personal interview and tape from Mr. Myron James (who saw Sunday preach), from Eugene, Oregon, Winter 1974.
- Statement from Rev. Don Lamm, from Eugene, Oregon, Winter 1974.
- Taped interview with Helen Larson (who saw Mrs. McPherson preach), from El Monte, California, Winter 1974.
- Personal interview with Dr. William Gerald McLoughlin, who teaches at Brown University and is an expert in revivalism and Sunday, from Providence, Rhode Island, Summer 1973.
- Statement from Dr. Rev. Jack MacArthur, minister in Eugene and expert in religious history, from Eugene, Oregon, Winter 1974.

Interview with Dr. Rolf McPherson, son of Mrs. McPherson and President of the Foursquare Gospel Organization, in Los Angeles, Fall 1973.

Taped interview with Mrs. McWilliams (who saw Mrs. McPherson preach), from El Monte, California, Winter 1974.

Personal interview with Mrs. Edith Munger, former secretary to Mrs. McPherson, now receiving a Ph.D. from Fullerton, in Los Angeles, California, Winter 1974.

Personal interview with Mrs. Richards (who saw Mrs. McPherson preach), from El Monte, California, Winter 1974.

Statement from Mrs. Erma Rowland (who saw Mrs. McPherson preach), from El Monte, California, Winter 1974.

Personal interview with Marnie Shaw, employee at the Foursquare Headquarters who works with the historical materials, in Los Angeles, California, Fall 1973.

Personal interview with Ruth Swan, former L.I.F.E. student during Mrs. McPherson's time, in El Monte, California, Winter 1974.

Personal interview with Lately Thomas, biographer of Mrs. McPherson, in San Francisco, California, Fall 1974.

Personal interview with Dr. Lee Thomas, biographer of Sunday, in Los Angeles, California, Winter 1974.

Personal correspondence with Mrs. Grace Witt, caretaker of the Sunday museum, from Winona Lake, Indiana, Winter and Spring 1974.

Taped interview with Mr. Gene Wood (who saw Mrs. McPherson preach), from El Monte, California, Winter 1974.

Personal interview with Jewel Wylie, former L.I.F.E. student, in El Monte, California, Winter 1974.

Photographs (From Sources Not Previously Listed)

From the Angelus Temple collection.

"Christ or the Sphinx." Foursquare Crusader, Vol. 12, Oct. 26, 1938, p. 1.

From the collection of Dr. Thompson Eade.

"Jonah and the Whale." Foursquare Crusader, Vol. 3, Oct. 16, 1959, p. 1.

"Manana." Foursquare Crusader, Vol. 3, Oct. 30, 1929, p. 1.

From the collection of Mrs. Edith Munger.

Thomas, Lee. The Billy Sunday Story. Grand Rapids: Zondervan Publishing House, 1961.

"What Price Haircut or Samson and Delilah." Foursquare Crusader, Vol. 3, Oct. 2, 1929, p. 1.

Additional Source Found (Unable to be Used by Researcher)

Shanks, Kenneth H. "An Historical and Critical Study of the Preaching Career of Aimee Semple McPherson." Unpublished Ph.D. dissertation, University of Southern California, 1960.