

AARONS, ALEX

Played the Earle Theatre in Washington, D. C. in 1926 and
1927.

with originating organ sing-alongs.

"Earl Abel at the Texas Theatre in San Antonio recently offered as his organ solo several peppy parodies on the following late song hits; "You Call It Madness," "A Cottage for Sale," and "I'm Yours." Abel displayed a sign on the console which read, "Organ for Sale," and he announced that the house management was going to dispose of this mighty instrument if the patrons wouldn't sing every line of his song slides. The natives went for the gag in a big way and did they sing? They did! Then the master of the singfest rendered "Goodnight Sweetheart," "I Don't Know Why," "Sweet and Lovely," and "Shine On Harvest Moon." (The Motion Picture Herald, December 26, 1931.)

ABEL, EARL

Born Chicago, Illinois, May 26, 1899. His parents were Ada B. Inden and John T. Abel. He attended Lane Technical High School and the University of Chicago. Served as solo organist at the California Theatre in Los Angeles; the Tivoli in San Francisco; the Majestic in Tulsa, Oklahoma; the ~~Auditorium Theatre~~ in Berwyn, Illinois; the Belmont Theatre in Chicago; the Congress Theatre in Chicago; and the Texas Theatre in San Antonio, Texas. Organist Cornelius Maffie followed Earl Abel at the Paramount Theatre in Los Angeles and Earl Abel took organist Leo Weber's place at the Texas Theatre in San Antonio. The Texas Theatre in San Antonio was part of the Publix chain and featured a 3 manual, 15 rank Wurlitzer. Earl Abel is one of several organists credited

Earl Abel was heard on the radio over San Antonio radio station KABC in 1931.

Earl Abel played additionally such theatres as the Southtown Theatre in Chicago, the Brooklyn Paramount, the Majestic and Aztec Theatres in San Antonio, and the RKO Theatre in Boston (Wurlitzer).

Earl Abel retired from theatre organ work as organists were being replaced in the mid thirties and went into the restaurant business.

He passed away February 9, 1973 in San Antonio, Texas.

EARL ABEL (San Antonio, Texas) offered an organ solo of his own arrangement and he called it "Looking Backwards." Opening the musical presentation with "Daisy, Daisy," he followed with a group of comical song slides depicting the style and ways of yesterday. Next he rendered "In the Good Old Summertime" with several advertising slides used in the days of the magic lantern and these got many a hearty laugh. This was followed by "In the Shade of the Old Apple Tree" and "Let Me Call You Sweetheart." The organist received a great big hand.

1922
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EARL ABEL (San Antonio Texas) for New Year Week offered a novelty organ presentation which he termed "New Year's Resolutions." First on the program was "Harvest Moon." This was followed by a clever parody to "Long, Long Trail"; next came a brand new one entitled "Love Gave You to Me"; then a special arrangement on "Auld Lang Syne"; next "Now's the Time to Fall in Love," and for his closing selection, a burlesque on "My Blue Heaven."

ABRAMS, VIOLA

Played the Metropolitan Theatre in Washington, D. C. in
1928.

ADAMS, ESTHER

Recorded some religious selections on the organ in the studio
of NBC, Hollywood, California for the Sacred label (78 RPM).

Inter-Office Exchange

Memo to from

TAKE ACTION INDICATED
NOT LATER THAN

- Return to me
- See me personally
- Need not be returned
- Being sent for your information
- Furnish data requested
- Take action indicated
- Take up with
- Investigate and report to ..
- Express your judgment ...
- Set time when we may discuss this
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SUBJECT {
() SEE ATTACHED SHEETS

Adams, Frank Stewart

Rialto Theatre, NYC - 1953

ADAMS, FRANK STUART

In 1925 Jacobs Orchestra Monthly said the following about this organist, "One of the great players in our notable family (of organists) is the tall Mr. Frank Stuart Adams, humorist, scholar, musician, psychologist. His playing is scholarly. The seven day grind rarely damages his accuracy or his apparent freshness to the job. Mr. Adams is an academic organist and he prefers the finest genuine organ he can get. He was first in the Rialto, New York City, then he left the Wurlitzer there and went to the Austin in the Rivoli. The Wurlitzer followed there, too. In the Rialto this sober academic organist saw Mr. Minor in his Original Organ Novelty, scratched his left ear with his right hand, and by the third attempt so far beat Mr. Minor on the

ADAMS, FRANK STUART

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Novelty game that a Broadway audience gave him more applause for his efforts than it had given Mr. Minor. Novelties are distasteful to him as to every schooled musician. His whole training works in favor of creditable scholarly photoplaying with true psychological interpretation of every screened mood."

Mr. Adams is a humorist deep down under the surface. The public cannot get it at all, but the musician never misses the typical Adams stroke, whether it be wit, humor, or irony--and he uses all three. He could start a theatre school and be the whole faculty himself. If the picture is good the visitor will be highly paid for his trip to hear and observe Mr. Adams at the Rivoli at 50th Street on Broadway. If the picture is poor, send up a prayer for Mr. Adams, too, for he is having a miserable time.

ADAMS, MRS. F. S.

Played Loew's American Theatre in New York City in 1927.

ADAMS, MRS. FRANK STUART (Maiden name Anna E. Frank)

In 1925 played Loew's State Theatre, New York City, then moved to the American Theatre in New York City where she was playing in 1927, and in 1928 on to Loew's 83rd Street theatre in New York City.

ADAMS, R. LLOYD

Born in Minneapolis, Minnesota, October 17, 1896, Adams studied piano and organ with local instructors. In 1914 he took his first theatre job as pianist with the orchestra in the Best Theatre in Little Rock, Arkansas. In 1917 he moved to the Palace Theatre in the same city where a Kilgen pipe organ had just been installed. He played the concert-style instrument in addition to continuing as a pianist with the theatre orchestra. At the same time he served as organist of the Scott Street Methodist Church in Little Rock.

In 1918 Adams moved to Phoenix, Arizona where he took the job of organist and pianist with the orchestra in the Strand Theatre (Robert Morton organ). On June 22, 1921 he moved farther west to become pianist in the Belvedere Theatre orchestra, in Pomona, California. When the management later installed a Robert Morton pipe organ Adams became the organist. Five years later Adams moved to the California Theatre in the same city as pianist. A Wurlitzer theatre organ was installed and he became the organist. When sound films arrived the orchestra was discontinued but Adams remained as organist.

In 1933 the Pomona Fox Theatre was built and the Wurlitzer was moved to it from the California Theatre. Adams continued as organist of the Fox through World War II until April 1946. When Kay Kyser and his band played the Fox Theatre in the early forties, Kyser remarked that Adams must be the last full-time theatre organist on the Pacific coast.

After leaving the Fox (because the organ needed major repair and the management considered it too costly) Adams played occasional theatre presentations and became organist of the Trinity Methodist Church in Pomona, a post he was to hold for 21 years.

ADLER (first name unknown)

Organist of the Empress Theatre(Kimball), Anchorage, Alaska.

1. Born Minneapolis, Minnesota, October 17, 1896.
2. Studied piano/organ with local instructors. While most had College Degrees, none were nationally known. Same type of instruction applied to theory and arranging; much of the latter self taught through orchestral experience in theaters.

3. - THEATER EXPERIENCE

1914 - Became pianist with orchestra in the BEST Theater in Little Rock, Arkansas. 1917 - Played organ and was pianist with orchestra in the large Palace Theater in Little Rock. The organ was a Kilgen Concert style organ. Theaters were just beginning to install organs at that time.

At the same time, was organist for Scott Street Methodist Church in Little Rock. Organ was a three rank 'pump' organ, - Open Diapason, Flute, String stops with 4' extensions. Organ was pumped by a water motor; when 'ff' music was played, one could hear the organ "water motor's" chugging.

1918: Moved to Phoenix, Arizona. Played the organ and was pianist with orchestra in the Strand Theater. Organ was a Morton theater type instrument.

JUNE 22, 1921: Came to Pomona, California to play piano with the orchestra in the Belvedere Theater. Later a Morton Theater Organ was installed, I became the organist. STOP LIST OF THE ORGAN - Diapason 8' - Concert Flute 8' - Violin 8' - Celeste (string) 8' - Clarinet 8' - Synthetic Oboe 8' - Twelfth and Tierce. 16' Flute with 8' extensions on pedal board. Usual 16', 8' Couplers. Also, Orchestra bells, Xylophone, Bass and Snare Drums, Timpani, Wood Block, Train Whistle, Siren, Door Bell and Klaxon. . . The unique feature of the Morton Organ was the second touch system. When the organist wished to bring added volume, he would press harder on the keys, thus adding the combination set on the second touch tabs to the 'first touch' combination in use. The same applied to the pedals, bringing in the Bass Drum etc., when needed.

1926: To California Theater, Pomona. Vaudeville - silent pictures. A Wurlitzer Orchestral Organ was installed. Became organist - pianist with the orchestra. In 1928 talkies came in - the orchestra was discontinued. I remained as organist.

1933: Fox Theater was built. Wurlitzer Organ was moved from the California Theater to the Fox. I served as organist at the Fox Theater until April of 1946. The organ needed repairing badly; however, the management for the reason of high repair cost refused to have the work done. When Kay Kyser's Band played the Fox Theater in the early forties, he remarked that I was the only full-time theater organist on the Pacific Coast. After leaving the theater I played for occasional theater presentations.

In the 1940's while organist at the Fox Theater, I played the Wurlitzer organ at the Los Angeles County Fair, the largest County Fair in the United States. At the same time was official accompanist for the acts appearing on the stage in front of the grandstand.

APRIL 1946: Served as organist for Trinity Methodist Church in Pomona for 21 years - retiring September of 1967.

4. - OTHER MUSICAL ACTIVITIES

1945: Arranged music for the "Merry Widow" by Franz Lehár, which appeared at the Philharmonic Auditorium in Los Angeles. Featured star - Jan Kepura.

1950: Composed and arranged music for "Guachama" pageant in celebration of the Mormons' trek to Utah, which rested temporarily in San Bernardino, California. The pageant featured the Mormon Tabernacle Choir.

1952: First place winner of W. W. Kimball competition which was nationwide, for my song, "In June", subsequently published by Carl Fischer.

1955: Composed and arranged music for the Santa Barbara Fiesta. All Spanish music. Featured star, Vincent Price, and Flamenco Groups from Spain who wondered how I had learned to compose authentic Flamenco music.

1955: Arranged music for the California State Fair at Sacramento. Stars arranged for - Jeanette McDonald, Gordon McCrea, Margaret Whiting, and Marian Bell, who was star in the original production of 'Glockamora', a Broadway musical. Also arranged the song "Summer Time" from 'Porgy and Bess' by George Gershwin. Arrangement was for solo voice with chorus background accompanied by orchestra, and conducted by Paul Whiteman. Both the Fiesta and Fair were accompanied by a 45 piece orchestra, members of which were Hollywood Bowl Musicians. Incidentally I was pianist when needed.

ADDITIONAL INFORMATION

1957-1958: Served as President of the Musicians' Club of Pomona Valley. Am now pianist for three service Clubs. Host Lions, of which I am a member, Rotary, and Optimist Clubs. From 1948 through 1970, I was pianist with the Host Lions Club Band, made up of professional musicians. This band was the official band for the California-Nevada District of Lions International, and attended 18 International Conventions playing for Lions from around the world. Played in Mexico City, Toronto Canada, Nice France, New York, Chicago, Miami, Atlantic City and San Francisco. Repeat performances in U. S. cities. The Host Lions Band was well known through out Lions International. . . . I was made honorary member of Rotary in 1978, and received the Paul Harris Fellow Award in 1979, one of the high honors of Rotary. It was awarded for my 47 years as pianist for the Pomona Rotary Club.

The Wurlitzer Organ at the Fox Theater was a two manual unified organ - same stops on both keyboards. Unlike concert organs, the fortissimo sound was on the upper manual, called Solo, and lesser sound on lower manual, the Accompaniment. Stop list as follows:

Diapason 8'	English Horn 8'	Twelfth 2-2/3'
Concert Flute 8'	Trumpet 8'	Tierce 1-3/5'
Violin 8'	Tibia Clausa 8'	
Violin Celeste 8'	Vox Humana 8'	
Clarinet 8'	Kinura 8'	
Oboe 8'	Horn 8'	

16' Tibia, Diapason, Flute (extension of above) octave lower than 8' pitch. - 4' flute, tibia, violin, diapason (called Clarion), octave higher than 8' pitch. 2' piccolo - 2' violin two octaves higher than 8' pitch. These were complete pipe sets, not as couplers might add. Also 16' and 4' couplers for entire stop list, and Unison off.

Pedal - Diapason 16', Trombone 16', Tibia 16', Flute 8', Tibia 8' plus couplers 8' - 4' to Swell manual.

Percussion: Timpani, Snare Drum, Bass Drum, Triangle, Cymbals, Marimba, Xylophone, Chrysoglott (similar to Vibraphone), Orchestra Bells, Chimes. Actual Drums, Bells, Chrysoglott, Chimes, Triangle, Marimba, Xylophone were mounted in organ chamber with pneumatic hammers, or beaters for drums/timpani.

EFFECTS: Train whistle, door bell, telephone bell, siren, klaxon, played by right foot - also on manual by use of piston buttons.

Organ at Trinity Methodist Church was a Hook Hastings, with Kilgen console. Original organ was two manual - in 1967 added a Positive set of pipes for use with 3 manual Kilgen Console. Original ranks of pipes the usual, Open Diapason, Flutes etc.

(Thought you might like to have this.)

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AHEARN, EDWIN CHARLES

Born Chicago, Illinois, January 4, 1886. Studied piano privately in Chicago, Illinois beginning at age 6 through age 14. At age 14 enrolled in Chicago Conservatory where he studied piano under Guiseppe LaVerdi. Studied pipe organ under George Schappert. Arrived on the West Coast in 1907 where he directed a theatre orchestra in Aberdeen, Washington. In 1914 he was hired by William Southern to play the Kimball theatre organ in the Grand Theatre in Bellingham, Washington. In 1922 and 1923 he played the Kimball pipe organ in the Liberty Theatre in Bellingham, Washington. On March 25, 1926 he opened the Avalon Theatre Wurlitzer. He initiated half hour concerts at noon at the Avalon Theatre in October, 1926. He taught piano and organ from his studio from 1926 on.

AKIN, MARY

Played the Royal Theatre in Sioux Falls, South Dakota in 1926.

AKIN, NITA

Played the Majestic Theatre in Wichita Falls, Texas (a small Smith organ). Was organist of the First Methodist Church of Wichita Falls, Texas and taught at Midwestern University. A noted concert organist.

AKKERS, MADALYN

Played the Beverly Hills, California Hotel in 1930.

ALBRECHT, ELMER

Born in Chicago in 1901. Albrecht studied piano privately and played both piano and organ in theatres. He later led his own band. He composed and published a number of songs. Albrecht died in Chicago in 1959.

ALBRECHT, ELMER

ALDAG, PAUL

Played the Borough Park Theatre in New York City (a Loew's Theatre) in 1927. Served on the staff there with Miss Victoria Pownall.

ALEXANDER, JOE

On the staff with organist Lillian Truss at the Alabama Theatre (a Wurlitzer Publix No. 1) Birmingham, Alabama in 1927. Also played the Piccadilly Theatre, Rochester, and the Paramount Theatre, Springfield in 1929.

ALDERSON, JAMES

Organist of the Howard Theatre (3 manual Robert Morton pipe organ) in Atlanta, Georgia. Opened this theatre on December 13, 1920.

ALEXANDER, MILDRED

Born in Durham, North Carolina. Studied classical organ at Duke University and theatre pipe organ under organist, Bob Van Camp (now at the Fox Theatre in Atlanta, Georgia) at Duke University, Page Auditorium. Did graduate work in harmony and theory with Professor John Mooney of the University of Iowa. Alexander did radio work and played church organs starting at age 12. Graduated from high school at age 15 and immediately became musical director for Radio Station WDNC, in Durham, North Carolina, playing a number of remote broadcasts each day on a 2 manual Wurlitzer pipe organ in the recreation^{room}/of a local church. This job continued until she was 19. Alexander then moved to Tulsa, Oklahoma to play a remote broadcast on the theatre pipe organ at Loew's State Theatre over Radio Station KOME. In 1945 she moved back to Raleigh, North

ALEXANDER, MILDRED

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Carolina as musical director of the 50,000 watt NBC outlet, Radio Station WPTF. It was a 3 manual Wurlitzer in the auditorium studio. Some of her broadcasts were carried on the NBC network originating over WPTF. Alexander later was on the staff at Radio City Music Hall and was the only woman to have held that position.

Alexander later went into network television playing a Hammond organ. She "retired" when her last child was born in 1958. That same year she began preparing material for a publication by Hansen Publications, Inc., including her instruction books "Mildred Alexander Method of Complete Organ Mastery, and Arrangement Books." Alexander took a position with a Hammond Organ Company as an education consultant, and toured with them playing the organ and instructing. She has played for a number of American Theatre Organ

Society groups including Rochester, Detroit, Buffalo, Eastern Massachusetts, Portland, Oregon, San Diego (Fox), Vancouver, Indianapolis, Hollywood, the Kirk in Dunedin, Florida, etc.

She has recorded three pipe organ records "Alexander The Great," "Live At The Wiltern," No. 1 and No. 2, and "Thoroughly Fabulous Millie." These are recorded live and in concert at the Wiltern Theatre in Los Angeles, California.

*New Calif. address
on back of Dec. 1983 ~~envelope~~*
Nedres Alexander • 330 TAMiami TRAIL SOUTH • NAPLES, FLORIDA 33940

January 10, 1976

Dr. John W. Landon
College of Social Professions
University of Kentucky
Lexington, Kentucky 40506

Dear Dr. Landon,

Thank you so much for your letter of inquiry that was just forwarded to me by Don Wallace, of "Pipes and on Parade", KMAX-FM.

Birch: Durham, N.C., 9/17/72. (I had just as soon you didn't use the birth date, as I plan to stay "49 and holding" a few more years, as long as I am this active).

Studied classical organ at Duke University, and Theater Pipe Organ under Bob Van Camp (now at the Fox in Atlanta), at Duke University, Page Auditorium. Graduate work in Harmony and Theory with ^{Prof.} John Rooney, of N. of Iowa.

There were no theaters with organs in N.C. when I was young. I was deep into radio then. Played church organ starting at 12, graduated from High School at 15, and immediately became Musical Director for W.D.N.C. in Durham, playing many remotes a day on a 2 manual Wurlitzer pipe in the recreation room of a local church,

while 2 was 19. Then to Guatemala, then to play tenors on the Theater pipe organ at Loew's State Theater, over H.O.W.E. Park to Raleigh, N.C., in 1945, as Music Director of the 50,000 watt NBC outlet, W.P.T.F. There was a 3 mannal tuner in the Auditorium Studio, and often 3 ped manuals on that. Later to Radio City Music Hall. As of this date I am still the only woman to have been on the Organ Staff there.

From there into Network TV, always with a Hammond.
"Retires" when my last child was born in 1958. The same year the largest publisher of organ music, Hansen Publications, started publishing my instruction books, *Richard Steinbock's Method of Complete Organ Mastery*, and arrangement books. I am still writing for them. Soon afterwards went with the Hammond Organ Co. as their top international concert organizer and Education Consultant, playing every AIDS concert I could fit into my tour schedule, Rochester; Detroit; Buffalo; Eastern Mass.; Portland, Or.; San Diego; Fort Lauderdale; Indianapolis; Hollywood; The Kirk in Dunedin, Fla., etc. My 3 pipe records, Alexander The Great, Live at the Walden, #1 and #2, and *Thoroughly Fabulous*, *Julie* were made live, in concert, at the Walden, Los Angeles.
I am taking the liberty of sending a recent International Organists Magazine, to show you how very active I still am in the organ world. Thanks for your consideration.

Yours very truly,
Richard Steinbock

P.S. You don't really think a few more cards
talk in 130 words or less, do you?

ALEXANDER, W. H.

Assistant organist at the Hippodrome Theatre in Fort Worth,
Texas (Robert Morton pipe organ). Assistant to Robert Lentz.

ALLARD, LOUIS J.

Played the Colonial Theatre in Nashua, New Hampshire in the
late 1920's.

ALLEN, (Miss) (First Name Unknown)

Played Lowe's New York Theatre, New York City in 1927.

Type on half sheets

Allen, Elvaine Kathryn

organist of Lewis
on Broadway

In the early 1930's she moved
to San Francisco and appeared
on radio for a number of years
over station KFRC with the Meredith
Wilson Studio Orchestra.

Allen had the honor of playing for
the opening of ~~the~~ "The Big Parade", an
important silent film - she later
toured various theatres. She claimed
to be the first female organist
to appear on Broadway (NYC).

Allen died in Phoenix, Arizona
in 1968. She ~~is~~ is survived by
her sister, Miss Theodora Allen, ~~retired~~
professor ~~at~~ ~~for~~ (retired) at Indiana
University, Bloomington, Indiana.

Handwritten notes:
JMS
10/20/88
11/24/88

ELEANOR K. ALLEN, FUN-LOVING ~~ORGANIST~~ ORGANIST AND PIANIST 7/25

By

Lloyd E. Klos

When California pizza parlor organist, Bill Langford, was slated to play in Rochester in September 1979, he contacted the writer for advice, and in the course of conversation, said that the Old Prospector should do a feature on one of the most colorful and flamboyant female organists who ever lived. He referred to Eleanor Allen, whom he knew for some years.

We persuaded Bill and Eleanor's sister, Theodora, to provide the major background material on this organist who had a zest for living the full life.

Eleanor K. Allen was born of Clarence E. and Ida Saunders Allen in Dickinson, N. Dakota on February 11, 1900. It was through her father's influence that she became interested in music which became her career. He was a Northern Pacific Railroad employee for 53 years, and though he had no music lessons of any kind, he used his leisure time to play the violin. At the age of 17, he had left Michigan for N. Dakota.

There was little musical culture in the northern prairie communities, so he taught himself to play the violin, and became proficient enough to play for evening Catholic Mass. However, the Allen home always had a player piano, a violin, an Edison cylinder model

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phonograph ~~XXXX~~, and a music box--considerable music atmosphere for a budding artist of the keyboard. Eleanor's early childhood was spent in small railroad towns such as Dickinson, ~~XXXX~~, and Fillings and Glendive, Montana.

In Livingston, Mont. (Population 5,000) in 1907, Eleanor, at the insistence of her parents, began violin lessons. But the kinking of her neck, caused by hours of practice, was not to her liking. She long had the desire to play the piano, but initially studied violin for 10 years to please her parents.

When she took piano instruction, her teacher, Lois Coyne, and her parents insisted she play only the classics. However, a friend of her brother, introduced her to ragtime when her parents were out. It is probable that her talent at improvisation stemmed from this early ragtime exposure.

Eleanor attended Park County High School in Livingston. She was gregarious, liked her classmates, belonged to clubs, and served as accompanist for glee clubs and operettas. One of the clubs to which she belonged was "The Hungry Eight," ~~XXX~~ She organized it.

To earn money, she doubled as organist in the Congregational Church (a pump model) and played piano at the Main Street picture show for Saturday matinees. She participated in and encouraged others to enter the "home talent contests," sponsored by local theatres, for prizes. In 1916, she was graduated from high school.

Encouraged by a high school teacher, Eleanor chose to attend Oberlin Conservatory of Music. This was considered an adventurous experience for a young girl who had always lived in small communities, to travel such a distance to attend college. At Oberlin, she was nicknamed "Monty" as few students from west of the Mississippi ~~XXX~~ pi

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had attended the school. She completed three years at Oberlin, specializing in organ and piano.

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~~One of Eleanor's former high school classmates, Grace Cooney, ran a small boarding school in Bernardsville, N.J. at the time. Eleanor visited Grace several times, and on one occasion, volunteered to make Spanish rice. When Grace returned home from school, there was Eleanor in the kitchen, laughing like crazy. The whole place was filled with rice. She had ignored the fact that rice greatly swells when cooked!~~

In 1919, when her family moved to St. Paul, she completed studies for her degree there in the MacPhail School of Music (now the MacPhail Center of Arts, an extension of the University of Minnesota's continuing program). While there, she was elected into Mu Phi, the honorary sorority for women music students. This meant a lot to her.

She again doubled as a church and theatre musician; organist at the First Methodist Church, and in one of the Finkelstein & Rubin theatres, later under Publix aegis.

In 1920, Eleanor relocated in Helena, Montana, where she played organ in the 550-seat Antlers Theatre, and piano in a dance band. She married the son of the Antler's owner whom she later divorced.

For awhile, she played in orchestras in Duluth and in Fargo, where she ^{also} taught music, and ^{then} accompanied a vocalist on an Orpheum circuit tour. A tour on a vaudeville show took her to New York City in 1924.

Here she became an organist at the 2600-seat Loew's Gotham Theatre on Broadway, and was first heard over radio while at this house. She found her three-year New York experience very stimulating and ex-

citing, as it brought her into contact with theatrical personages, accomplished organists, and other musicians.

This was during the crest of the Roaring Twenties, when everything happened and she used to say how glorious it was to be 25 in 1925 or 27 in 1927. She claimed to ~~be~~ ^{have been} the first girl organist on Broadway, and that Billy Rose was instrumental in securing her that position. For six shows a day, she was making \$175 a week, when everyone else was making \$20. Eleanor said she had dated Lou Brice, Fanny's brother, and there were rumors of impending marriage. It didn't materialize.

There were parties which seemed to go on for days, if not weeks at a time. There was a grand piano in her hotel suite and when it was rolled out into the corridor, the party took over the hall as well as the rooms! She was asked to move from the hotel at once.

One of Eleanor's former high school classmates, Grace Cooney, ran a small boarding school in Bernardsville, N.J.. Eleanor visited Grace several times, and on one occasion, volunteered to make Spanish rice. ~~When~~ Grace returned home from school, there was Eleanor in the kitchen, laughing like crazy. The whole place was filled with rice. She had ignored the fact that rice greatly swells when cooked!

When Vitaphone arrived, ~~at~~ ^{by} her career in New York came to an abrupt end. "I recall so well," says her sister, "while visiting Eleanor in June 1929 that she and many of her musician friends had just been notified that their jobs were being terminated. They were very depressed, not knowing what the future held for them as musicians. One of her friends, an organist in a large theatre, jumped out the window of her eighth-floor apartment."

Miss Cooney recalls those rough days. "Everything was in an uproar for musicians. Although Eleanor had earned well, she didn't

have sufficient funds to return home, and was desirous to leave New York immediately. In the theatrical world, there is much borrowing and little returning, and Eleanor had been very generous with friends and associates.

"I loaned her enough for a ticket which she returned promptly by mail. I believe she always tried to be careful about monetary obligations."

Eleanor had been given a month's notice at the theatre. She returned to her parents' home in St. Paul where she had temporary work in cocktail lounges. In 1929, she moved to Seattle where she played the organ over radio stations KOL and KJR for a short time.

Later that year, she moved to San Francisco. While in New York, she had met a San Francisco Musicians Union agent at a convention. He took a liking to the girl and encouraged her to go to California. Talking pictures were coming in, and with uncanny shrewdness, he prophesized that theatres would be closing down, organists would be out of work; albeit, he knew where the musical action would be.

Eleanor followed his advice and arrived in San Francisco in time to be in the audience for the opening of the famed Fox Theatre in June 1929. Four months later came the stock market crash.

She became staff organist for KFRC of the Don Lee radio network on Van Ness Ave. She played a number of programs weekly. The station's musical director was the future "Music Man," Meredith Willson. She said "he was a demon to work with, but a provider of excellent training in the field." She also played with "Al Pearce and His Gang," which was a big radio show for a long time in San Francisco.

Mrs Ruth Kornfeld of Downey, Cal. was a neighbor of the Allens

when Eleanor attended grade and high school. "In 1932, we were visiting my cousins in Los Angeles when radio programs were interrupted for a news bulletin, announcing the death of the Lindbergh baby. It was a shock to the entire nation, and for the remainder of the day, all regularly scheduled programs were cancelled. Organ music was played by Eleanor Allen for the remainder of the afternoon.

While in that city, she was very active in the musicians local. A faded clipping which came into our hands showed pictures of a number of musical personages who were to perform at a musicians' ball in March 1932. Besides Eleanor and her twin-piano partner from KFRC, Edna Fisher, the following names should twitch memories of San Franciscans: Mageline DeMichel, also from KFRC; Harry C. Payson, 250th Coast Artillery; Anson Weeks, Mark Hopkins Hotel; Ralph Murray, director of the Golden Gate Park Band; Claude M. Sweeten, RKO Orpheum Theatre; Joe Mengel, Roof Garden Cafe; Hermie King, Warfield Theatre; Owen Sweeten, Oakland Orpheum; Jess Norman, IPO; Walter C. Love and John Walaahan, El Patio Ballroom; and Phil Harris, St. Francis Hotel.

At this time, Eleanor and a friend, Nadine, had some amusing adventures. The latter had a Model-A Ford of 1931 vintage, and one day while driving down Market Street, the car became caught in the trolley tracks. Pedestrians frantically motioned, the girls waved back, and suddenly there was the clanging of a bell behind them. Eleanor looked around, to be startled at a fire engine, barreling down on them! The people had tried to warn them, and ^{only} with great difficulty, they eventually got out of the track area.

Another time, the gals tried to move the car from in front of their hotel. It wouldn't budge as its bumper was locked with that of the car behind. The gals got out, and while a crowd gathered, separated the locked cars, accompanied by a round of applause.

In 1939, she played the organ and carillon at San Francisco's Golden Gate International Exposition. "I recall," says Ruth Kornfeld, "that she was the only musician on the west coast who could play these instruments. ~~They were~~ especially built for the event."

Eleanor moved to Tucson, Arizona in 1941 and played in several

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dance bands. Often, she played for the USO at the nearby Air Force base where she met Sgt. Harry Feeley. After their marriage, he was sent overseas to England, and Eleanor returned to St. Paul and her family. She played cocktail lounges in the Twin Cities on a substitute basis, on radio, and at the Oxford Skating Rink in St. Paul where she played a Hammond. As a volunteer, she played for Red Cross activities and the USO at Fort Snelling, Minn., and for other wartime benefits.

When her husband returned from England in 1946, she moved to his home town, Dover, Ohio where she resided until 1953. Harry had periods of unemployment, and Eleanor secured jobs, playing in cocktail lounges and restaurants. Most of these were temporary and she decided to take a correspondence course in hotel management.

After completing the course, she accepted a hotel position in Madison, Wisconsin, leaving her husband whom she later divorced. After a year there, she had a longing to get back into music where she felt she was best suited. Her adage was: "Once a musician, always a musician."

Traveling to Phoenix, Arizona in 1954, she became employed at the Arizona Piano Store, selling pianos and organs. Bill Langford well remembers her arrival. "The store had run an ad in one of the trade magazines, advertising for some personnel. Only the management knew she was on the way, but didn't know when she'd arrive. I was a salesman there, and one day this gal came in and put us thru our paces. She apparently wanted to buy the most expensive instrument in the store, but couldn't decide if she wanted a piano or an organ.

"She went thru the whole bit, leading us down the primrose path. Finally, she gave forth with an uproarious laugh, introduced herself,

saying she wanted to 'test the competition. Ho! Ho! Ho!' That was my introduction to Eleanor Allen. She was a trickster from the beginning, but a lot of fun. When she told of her experiences, I just sat, enraptured.

"She had just received her divorce and was starting a new life. She had driven to Phoenix, along trip, which considerably worried her sister, Theodora. The car was a ~~red~~ wine-red Nash of 1940 vintage, It was the car which advertised that, minus a wheel, it would remain level. ~~It was the car which advertised that, minus a wheel, it would remain level.~~

"As part of the purchase deal at the store, there were a number of free lessons which Eleanor gave. She enjoyed teaching very much, and several doctors were among those whom she taught organ, and she built up a sizeable group of piano students who gave some excellent recitals.

"Eleanor was a sizeable, statuesque gal, about 5', 10". She always said, 'I rose to my 6 feet,' and looked it! People called her 'The Big Parade,' because she toured with the orchestra which accompanied the premiere of the movie."

organists
Years previously, Edie Bunsstetter and Leonard Leigh were rivals in Minneapolis. When Eleanor learned in 1956 that the latter was playing at an organ bar in Phoenix, she and Bill Langford went down to hear him. "She was dying to see him again after many years. Feeling pretty happy after supper and a couple drinks," says Bill, "she said to him, 'Why Leonard, I remember when you played on KSTP. Why I was just a young lady then. I used to sit right behind you in the theatre. Do you remember?' Leonard was getting a little embarrassed, since he was ageless ~~looking~~ ^{How young} his hair etc. There was a lady sitting a couple stools down and she said, 'You've known Leonard for some

time, it sounds like.

"Eleanor went over the whole thing again, Leonard giving her glar- ing looks etc. ~~and~~ I was trying to quiet her. She asked the lady

how long she had known him, and she replied, 'Why, I'm Mrs. Leigh.' Eleanor whirled around to the organist, and said, 'Why Leonard! How nice! Your eighth wife is here tonight! He'd been married more

than once, and tho I didn't know if it were his sixth, seventh or eighth, I got Eleanor out of there before he leaped over the organ after her! ^{BT} That's the kind of person she was--liked the shock value, I guess."

she was in Phoenix about a year and a half, when Bill Langford

got a call from the Civic Art Opera Co. to be accompanist. "I de- clined but recommended Eleanor. They called her, she went down, they were delighted with her, and I believe she held the post until her death. She also was pianist in the pit during live performances.

She also served as pianist for the Phoenix Unity Church. (When a

new structure was built in 1969, the congregation dedicated their new organ in her memory, as she contributed so much to develop the

music department there.) Eleanor played church music with much feel- ing and originality. The congregation loved her and considered her a very unique and special human being.

~~Bill Langford~~ according to her sister, "While Eleanor's mus- ical talents brought much happiness, relaxation, and peace to others, and to herself at times, she was a restless soul, seeking love, accep- tance, and security."

Bill Langford sums up Eleanor Allen thusly: "She was a gal who

loved life, loved living. She had a zest for life, a zest for living. She had an infectious brand of humor; seeing the funny side of just

about everything there was. Those around her enjoyed her because she was able to see humor and express it. When she had a laugh, and we had many with her, the sound came right 'from the gut,' as it were.

"When I relocated in California, Eleanor visited us at Christmas. This was eight months before her death.^u According to her sister, she had been suffering from a metabolic condition for about a year, causing severe pains in her legs which made walking difficult. Two weeks before the end, she was entered in St. Luke's Hospital in Phoenix.

"At first, the doctors were puzzled, but eventually labeled her malady as gout. I sent her an article on the disease, published by the Indiana Department of Health, relating it to 'overindulgence of rich foods,' especially among royalty in England. Included was a comic sketch, showing a king, wearing a crown, his foot resting on a cushion with a swollen toe encased in a bandage.

"True to Eleanor's sense of humor, she asked one of her friends to make a crown. Prior to the hospital visit, she had visions of attending the 50th anniversary reunion of her high school class. On the date of the event, she wore the crown, she was wheeled down the hospital corridor, offering the patients and staff soft drinks to celebrate the occasion. She was always dramatic, had an imagination and ^{her} sense of humor, even when disappointed.

"On August 13, 1966, she died in what the autopsy labeled 'acute intestinal poisoning.' She never had accepted the aging process, always wanting to live life to the fullest."

Bill Langford supplies us with the perfect ending ^{to}~~of~~ our story of Eleanor Allen: "We thought that if she had known she were going, she would never have gone. She was a fighter."

ALLEN, ELEANOR KATHRYN

Organist of Loew's on Broadway. in the late 1920's.
New York Theatre

In the early 1930's she moved to San Francisco and appeared on radio for a number of years over Station KFRC with the Meredith Wilson Studio Orchestra.

Allen had the honor of playing for the opening of "The Big Parade," an important silent film. She later toured various theatres. She claimed to be the first female organist to appear on Broadway (New York City).

Allen died in Phoenix, Arizona in 1968. She is survived by her sister, Miss Theodora Allen, professor (retired) at Indiana University, Bloomington, Indiana.

ALLISON, CHARLES

Played the Hippodrome Theatre in Buffalo, New York in early 1926. Went on to join the staff at Shea's Buffalo Theatre in April 1926 where he served with Maurice B. Nicholson and Lloyd Del Castillo.

ANDERSEN, DON

Born December 8, 1925 in San Francisco, California. Studied accordian for five years before going into military service. After military service studied harmony for one year and began studying under Floyd Wright as organ instructor. Played San Francisco Orpheum Theatre from 1948 to 1950 on a 4 manual, 21 rank Robert Morton. Was house organist for the San Francisco Fox Theatre from 1950 to 1956. Played occasionally at El Capitan's 3 manual 13 rank Wurlitzer; Warfield's 3 manual, 11 rank Wurlitzer; Marina's 2 manual, 6 rank Robert Morton; and San Francisco's Civic Auditorium's 4 manual, 125 rank Austin, which is still being played occasionally for various functions. Andersen is still an active organist playing for baseball games at Candlestick Park and for ice hockey and basketball games at the Oakland California Coliseum.

Who's Hot

Melissa Ambrose of Royal Oak specializes in the music of the instrument that expressed the triumphs and pitfalls of Charlie Chaplin, Valentino, and other silent movie greats.

Playing selections from the opera *Carmen*, a Bach Prelude and Fugue in C, *Smoke Gets in Your Eyes*, and *Saving All My Love for You*, Ambrose became this year's international winner of the Young Theatre Organist competition of the American Theatre Organ Society.

Judges on the state and international levels listened to a 20-minute tape of Ambrose's work, and selected her for the top prize in May over entries from the U.S., England, Australia and Canada. She was sponsored by Detroit's Wolverine Theatre Organ Society.

Along with a \$600 prize, she won an all-expense-paid trip to Los Angeles last summer to attend the society's convention, where she performed in concert before over 1,000 members. While there, Melissa was elected international chairperson of a newly formed group, the Young Theatre Organ Enthusiasts, which supports the preservation of the theatre organ.

The theatre organ's heyday — the Roaring '20s — was already history when, as a 13-year-old, Melissa first fell in love with its sound at the Royal Oak Music Theatre. Theatre organs and their players have grown scarce since the invention of sound film, Ambrose notes. "There's kind of a generation gap."

But Ambrose herself has grown as a theatre organist. She competed for the Young Theatre Organist award when it was created in 1985, but lost by one point at the international level. "It was better to win this year, though, than in '85, because I got to go to California." The '85 convention was held in Chicago.

In May, she also won a \$500 scholarship in the American Guild of Organists' Classical Competition.

An organ performance major at Oakland Univer-



DUANE BELANGER/The Detroit News

Melissa Ambrose isn't old enough to remember the heyday of theater organs like this one at Detroit's Senate Theatre, but she plays them remarkably well.

sity, Ambrose plays a classical organ at school and an electric Yamaha E-70 at home. The 21-year-old studies with Frederick Dehaven and frequently gives concerts locally and across the country. She is also a substitute organist at area churches.

Born in Pennsylvania, Ambrose moved to Royal Oak in 1968 with her parents, James and Nancy, and her brothers, Jamie and Chris. ●

— Jocelyn L. Morin

THEATRE ORGANIST

Don Andersen

by Gene Gaynor

Every city has, or had its favorite organist of a particular time—in Gotham it was Jesse Crawford, Don Baker, George Wright; in Minneapolis, Eddie Dunstetter reigned long as 'King' of the King of Instruments; Milton Slosser was noted in St. Louis.

This was no less true with San Francisco, especially during the years of World War II. Mel Hertz at the Fox and El Capitan Theatres; Floyd Wright was on the bench at the RKO Golden Gate, with Francis White as his side kick. And with the war's end came a halt to the splashy stage shows at the deluxe downtown houses—

orchestras out, organs silent once again.

But this was not to be the case with one theatre in the City of the Golden Gate. Yes, the Orpheum, which had a large Robert-Morton of four manuals and 22 ranks was the exception. Citizens of San Francisco in this generation had never heard the Orpheum's Robert-Morton. But an enterprising and energetic manager by the name of Al Dunn was ever trying to give the public the best in entertainment, and it was at this juncture that Organist Don Andersen enters the picture.

Having served in the Army, Don had played a field model pedal pump reed organ, and it was this experience that can be concluded was the beginning of his career.

Upon being discharged from the Armed Forces, Don returned to San Francisco and his home. He was an avid fan of Don Baker and George Wright and quite interested in continuing his music. In the latter part of 1947, he approached Al Dunn at the Orpheum and asked permission to use the big Morton for practice; Dunn consented.

The two, Don and the Morton became fast friends, and the enterprising Manager Dunn suddenly saw a potential box office draw in the music maker and music producer. It came into full bloom in 1948 when suddenly an advertisement appeared in local papers proclaiming that "San Francisco's newest wizard of the pipe organ" would be a featured attraction at the Orpheum.

The Robert-Morton had languished in the pit for a lengthy period, and now it was to be raised, the console cleaned and put into top playing condition, the organ gone over for dead notes, ciphers and a major tuning.

Finally it was ready for show, dressed up in a coat of flat white enamel and the lift platform, which was round in design, painted flat black, and the revolving mechanism restored to operation.

On the appointed day of debut, the Morton and Don came up with the house lights dimmed and the console illuminated in black light, presenting a phantom-like appearance as it elevated and revolved into audience



Don is pictured above at the console of his three-manual Rodgers theatre model instrument which he played in the Kaiser Centre Building in Oakland, Calif., for a period of six years.

view. The sound at that opening was a once-in-a-lifetime thrill, not only for Don, but the theatre patrons as well. I was in the audience and can say without reserve the feeling was electric!

A life-size photo cut out of Don at the huge console was exhibited at the side of the box office and presented an enticing sight for theatre organ fans. Don remained at the Orpheum for two and one-half years playing solo spots, stage shows and film premieres. The Orpheum then was the money maker on Market Street.

Well, all good things must end, and so it was with Al Dunn, who became seriously ill and died. The new management changed policy and Don's engagement closed at the Orpheum.

But this was not the end of Don Andersen's days on Market Street. Just down the street, several blocks away, was another enterprising showman, the well-known Herman Kirsken, Managing Director of the huge, lavish Fox Theatre. Always on the lookout for talent, and knowing what an attraction Don had been at the Orpheum, he immediately engaged him to play the 4m/36r Crawford Special Wurlitzer. Don was once again in the spotlight in the west coast's greatest—5,000 seats—movie palace. Here he played for stage shows, solo presentations and premieres. This was the moment supreme for Don, for at this very Wurlitzer sat George Wright through the war years, and Don was something less than startled to be in the same spot. But he was equal to the position, and with the polish acquired during his Orpheum stay, he was to entertain theatre audiences for the next five years at the great Fox.

In 1953, Don took a vacation and went to Europe. While there he had the distinct pleasure of appearing at the Asta Theatre in the Hague, Holland, playing the 4m/17r Strunk organ for two weeks. The papers played it up big and Don finally returned to San Francisco and continued to play at the Fox until 1955.

During this period he also appeared at the El Capitan, presenting solos on the 3m/11r Wurlitzer at Loew's Warfield, playing a duplicate of the El Capitan organ; and at the Marina Theatre with its

(Continued on Page 8)



Don Andersen at the console of the Orpheum Theatre 4m/22r Robert-Morton organ



VACATIONING—While on a European vacation in 1953, Don Andersen was featured for two weeks at the Asta Theatre in the Hague, Holland, playing solos on the 4m/17r Strunk organ pictured above.

THEATRE ORGANIST DON ANDERSEN —continued from page 7
two-manual Robert-Morton organ.

All during this era, Don left an indelible trail of theatre organ music in and around San Francisco—the Midtown, the Uptown, in Napa, the Paramount and its 4m/20r Wurlitzer in Oakland, the State in South San Francisco.

But with the ever increasing costs of theatre operation, the onslaught of television which began cutting patronage, future outlook for theatre work was not too promising. Having the debacle of sound films and theatre organs as history, like many musicians, Don began preparing for the inevitable—"the end of an era". And it wasn't long in coming. Theatres closed, theatres such as the massive New York Roxy fell to the wrecker's ball, then the big Fox and New York Paramount, the San Francisco State and Paramount Theatres came down—the demolition disease had hit full force.

Don's talents were not wasted. He turned to his Hammond and made it earn its keep playing a series of engagements in nite clubs and restaurants. This work kept Don busy. He also found time to take over the big four-manual Austin in San Francisco's Civic Auditorium. The 110-rank concert organ was used for conventions, luncheons, shows and the San Francisco Opera's "Fol de Rol" a great occasion with all the big names in show biz; opera, TV, radio and films and the cream of local society turning out for the event.

Concurrent was the entry of the Rodgers electronic organ. The little Hillsboro, Oregon firm was growing and manufactured their first three-manual instrument in classic design. Next they produced the first of a long line of three-manual theatre-type electronics. They were in keeping with the tradition of theatre organ and Don ordered one. It was a custom job. Whilst the organ was being fabricated, he was laying plans for his new home, the Kaiser Centre Building on Lake Merritt in Oakland. A large building with many offices and a shopping complex, beauty shop and barber shop and a dining room that seated 1,000 patrons, here was to be another elite monument in Don's career as an organist.

The custom-built Rodgers and its speaker system arrived and was installed. From 1960 to 1967 he played to thousands of diners. The organ did its work well under his capable artistry. When cost cutting hit the Centre and Don's lengthy engagement ended, he moved into the San Francisco Hilton Hotel to play for diners, at luncheons and fashion shows, and also carried his work over to the Jack Tar Hotel, playing another instrument there.

Since then, Don has been a very busy organist. He is official ice hockey organist for the "Seals", plays at the Oakland Coliseum, and San Francisco's Candlestick Park baseball stadium, plus Marine World.

It would be easy to go on heaping praise upon praise about this organist; but to describe him in simple terms, he is an artist par excellence; a very warm and likeable individual whom I've considered it to be my very good fortune to know in the past 20 years, and a person who has the knack of providing the public with the type of music they want to hear. Dan Andersen is more than just a musician—he's a showman as well!

BARTON ORGAN MAY COME TO SACRAMENTO

An unconfirmed report has disclosed that Jimmy Welch has purchased the Mays' Barton organ in Kokomo, Indiana and will move it to Sacramento Calif., for installation in a building there. The organ recently has been used by Rev. John Landon in radio broadcasts in Indiana.

"THAT WASN'T THE MONROE";
ROCHESTER ORGANIST ADVISES

"Gene Gaynor's picture published in The Console October nostalgic issue, on page 3, isn't what the caption claims," Rochester Organist Tom Lockwood has advised. "The Monroe Theatre never had a Wurlitzer, nor was it even built in 1919, the time stated in the text.

"Possibly the photo is of the old Piccadilly, which later became the Rochester Paramount. Perhaps an old timer of the city might be able to recall the setting shown in the photo and make proper identification," Lockwood added.

COMPUTERIZED CLASSIC ORGAN GETS TWO TV NEWS SHOWINGS IN SINGLE DAY IN LOS ANGELES

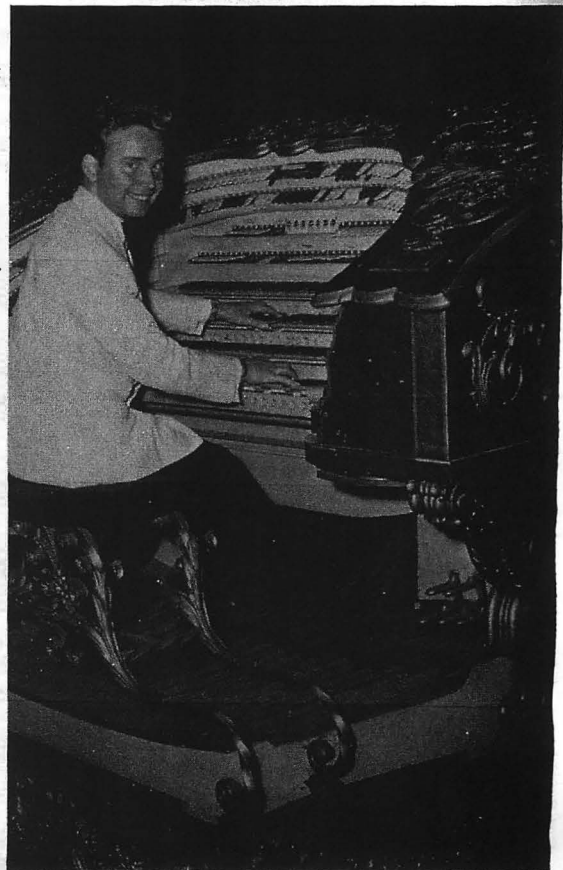
Southern California Television viewers who watch news telecasts Friday afternoon, January 11th saw heard the computerized classic organ owned by La-Crescenta Scientist Dr. Prentiss Knowlton—not once but twice, provided they tuned in two different stations.

Both stations used Knowlton's computer and organ general news telecasts and each gave the subject broadcast coverage which amounted to three minutes or less touched only slightly on the marvel that the scientist has created. The complete story of the "paper tape" playing instrument was published last September in The Console.

First telecast went over Channel 7 around 5pm. Second news coverage was telecast over Channel 4 about 5:45.

The system, as developed by Dr. Knowlton, can be applied to any pipe or electronic organ and offers immediate replay, with full expression and registration just as the artist performed. Teletype paper tape the regular tape recording method can be adapted use with the computer system.

Dr. Knowlton is one of the scientists employed at the Jet Propulsion Lab in Pasadena, Calif., which is better known to the public for its satellite tracking facilities. He is a computer consultant and systems design expert. He built his 2m/9r classic computer organ from a former Murray M. Harris instrument.



Don Andersen at the console of the San Francisco 4m/36 r Wurlitzer pipe organ.

ANDERSON, FRANK

Played the Long Beach Theatre in Long Beach, California in 1923,
the Liberty Theatre in Long Beach, California in 1924, and the Egyptian
Theatre in 1925. Also organist of the Iris Theatre, Los Angeles.

The following item was found in the January 1927 issue of Jacobs Orchestral Magazine by Lloyd E. Klos:

FRANK ANDERSON

When Alberta Vaughn, the screen star, was recently in search of a musical theme to be used in the scores of her future productions, after scanning hundreds of manuscripts, she selected "California", a waltz composed by Frank Anderson.

Mr. Anderson is an organist of note, having played at the Cort Theater in Atlantic City, the season of 1917-18. His work received much attention and he was secured for the Leader Theater in Philadelphia, where he stayed two years. But, the lure of the West was too much, so Frank packed his bag and landed in Los Angeles where he played in theaters on the West Coast Company's chain. In 1921, he was offered the post at the Iris Theater, where he remains.

Anderson has a fine collection of beautiful photos, bearing the autographs of film celebrities who have complimented him on his work. Cecil B. DeMille, Mae Murray, Irene Rich and others have extended tokens to Frank for playing their favorite numbers. So many film favorites attend the previews at the Iris that Frank says he wouldn't be surprised if Felix, the cat, walked in some day.

James D. Barnard

ANDERSON, GUNNAR

Born February 23, 1908 in Bellingham, Washington. Studied piano and organ in Bellingham, in Los Angeles, and Seattle, and was a scholarship student at the Cincinnati Conservatory of Music. Played professionally at the Grand Theatre, the Egyptian Theatre, the American Theatre, the Avalon Theatre, and the Mt. Baker Theatre in Bellingham, Washington. Later played at the Roxy and Music Box Theatres in Tacoma, Washington.

Served as pianist at Radio Station KNX and for Fox Movietone Studios in Hollywood. Also became recording organist at Universal Motion Picture Studios. Became musical coach and accompanist for numerous movie stars. Later acted as resident organist and program director at the famous Beverly Hills Hotel.

ANDERSON, GUNNAR

2.

During World War II, Anderson served as organist and accompanist for the Naval Training Center in San Diego. He is presently organist for Station KPUG and for the Mt. Baker Theatre in Bellingham, Washington.

ANDERSON, HAROLD M.

In 1924 played the Chatham Theatre in Chicago. In 1926 he was on the staff of the State Theatre in Chicago playing the four manual Moller organ, specializing in jazz arrangements.

ANDREWS, DAVID

Made several long playing recordings on the Kern's residence organ (Wurlitzer three manual, eighteen rank) in Hollywood, California in 1957. Recorded on the Era label.

ANDREWS, WILLIAM H.

Born in Bristol, Rhode Island, July 16, 1895. Studied piano at Combs Conservatory in Philadelphia, Pennsylvania.

Andrews took three organ lessons from a professional organist and was told not to come back because he would never be able to learn organ music. In 1914 he became the first silent picture organist at the Regent Theatre in Philadelphia. The following years were spent in the Philadelphia area until 1917 when he enlisted in military service (World War I) and became musical director for an overseas Naval orchestra in the British Isles.

At the end of World War I Andrews resumed playing silent films in the Philadelphia area until 1928. The Tower Theatre in West Philadelphia was one of the first to introduce sound pictures and

ANDREWS, WILLIAM H.

2.

and the 21-piece orchestra and organist (Andrews) were discharged.

After the invention of the Hammond organ, Andrews entertained on that instrument at nightclubs and restaurants in the Philadelphia area.

1928

WILLIAM H. ANDREWS

Mr. William H. Andrews opened the Tower Theatre in Philadelphia, where he is featured as solo-organist. He has previously played at the Frankford and opened the Roosevelt. He is very well liked at the Tower and has a nice following.

ANGELO, TONY

Played the National Theatre in Boston in 1927.

ANKNER, HELEN

Organist on Radio Station WHAM in Rochester, New York in 1933.

ANSTETT, STANLEY

Played the Butterfly Theatre in Menosha, Wisconsin in early 1924. Played the Wausau Theatre in Wausau, Wisconsin in late 1924. In 1927 played at the Parthenon Theatre in Hammond, Indiana.

ANZALONE, ALFREDO

Played the National Theatre in Boston, Massachusetts in the late 1920's. This organ was inaugurated by Arthur Martel.

APOLLO, SEBASTIAN

Opened the two manual, eight rank Geneva organ in the
Roseville Theatre in Roseville, California on May 19, 1926.

ARANDS, HENRY V.

Played Loew's State Theatre in Newark in 1927.

ARMSTRONG, (John B.) BERNIE

Born in Weston, West Virginia, July 28, 1907. Parents were Mollie and Willie Armstrong. He was educated in the Weston High School, and West Virginia Wesleyan College. He was involved in local stage shows and amateur theatricals before becoming a theatre organist.

He mastered the banjo at the age of six and played the violin professionally at the age of 13. He worked as a ticket taker in a Weston, West Virginia theatre and later became house organist for silent films. He moved to Pittsburgh in 1925 to be organist at the Liberty Theatre. He played the Grand Theatre in Pittsburgh in 1926 and in the late 20's was playing the Stanley Theatre in Pittsburgh. In 1934 he moved to the Alvin Theatre where he became organist of their new Wurlitzer. He was consultant for

ARMSTRONG, (John B.) BERNIE

2.

the purchase of this organ. After the 1936 flood which destroyed most of Pittsburgh's downtown organs, Armstrong joined the radio staff of Station KDKA and by 1940 he was named Director of the KDKA staff orchestra.

He died at the age of 55 in 1960.

ARNDT, BOB

Represented the Land O' Lakes American Theatre Organ Society Chapter at the 1973 Eighteenth Annual Convention of the American Theatre Organ Society, Portland, Oregon, July 25-28.

ARRIN, MR. (First name unknown)

Played the Ambassador Theatre in Washington, D. C. in 1925.

ARSEN AULT, T.O.



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HAROLD AYRES

Violinist

Concertmaster Minneapolis Symphony
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Music
60 South 11th St. Atlantic 6489

PLAYED AWFUL KIMBALL - ORPHEUM, MPLS

ASTOR, VINCENT C.

Organist of the Malco Theatre in Memphis, Tennessee.

ASHLEY, GLEN

Played Crandall's Apollo Theatre in Washington, D. C. in 1925. Played the Tivoli Theatre in Washington, D. C. in 1927.

AUCLAIRE, EVELYN

Played the Rialto Theatre in Maynard, Massachusetts in 1928.

DECEMBER 14, 1990 PERFORMANCE AT THE RTOS 4-MANUAL, 22-RANK WURLITZER

This evening marks the debut of Dr. John L. Atwell at the console of our RTOS Mighty WurliTzer. John Atwell hails from Melbourne, Australia where he certainly is no stranger to theater organ. John gained his musical training on piano and classical organ in his former home state of South Australia, and it is there that he became interested in the theater organ.

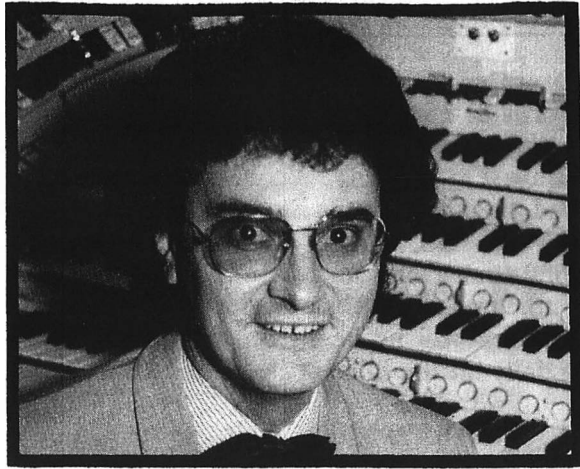
Careful preparation has enabled John Atwell to develop expert knowledge of a wide range of theater organ stylings, and has led to his recognition as one of Australia's leading theater organists. This has led to his engagement to play in the opening concerts of the Compton organ at Ballarat, the Capri WurliTzer in Adelaide, the Village Brighton (formerly Dendy) WurliTzer and the Orion WurliTzer in Sydney. Besides these special events, he has played for numerous concert engagements in all states of Australia over the past 15 years.

John Atwell's popularity as an organist has been enhanced through the many concerts he has played with Tony Fenelon as an organ and piano duo. John was also the first organist engaged to play a concert of light music on the Casavant organ in the new Melbourne Concert Hall in 1982.

John's livelihood is in a field quite apart from music-science! He holds a PhD in immunology and biochemistry and currently works as a research scientist for the Australian Government research organization, CSIRO, in the field of biotechnology and genetic engineering.

John Atwell's theater organ mastery was reviewed from a recent Australian concert with the comments "...playing on this occasion was impeccable, flawless in its many styles of music performed.....it is individual, uninfluenced by others, alert to tonal colour, with frequent changes of registration.....pedal work is constantly interesting with a fluid technique."

RTOS is indeed proud to present this exciting "Down Under" theater organist during his first American theater organ tour.



As a Courtesy to All--Please do not take flash pictures during this concert. Tape recording of RTOS events is NEVER permitted in the theater's seating area. Taping of this concert by RTOS members is permitted in the Top Balcony Foyer, using the facilities provided.

The Rochester Theater Organ Society, Incorporated

The Society is dedicated to the preservation of theater organs and the presentation of music on theater pipe organs. RTOS preserves and produces musical events on two fine theater organs: this Auditorium Center 4-manual, 22-rank WurliTzer and the RMSC Eisenhart Auditorium 3-manual, 11-rank WurliTzer. This Society and its two WurliTzers have a world-wide reputatation for excellence.

RTOS membership is available to all. Membership information is available in the Main Lobby, or by writing to RTOS, PO Box 17114, Rochester, NY 14617. The telephone number is (716) 544-6595. You will find that the \$20 annual RTOS Membership Card is your affordable Passport to many enjoyable evenings featuring great family entertainment.

ALLEN MILLS RETURNS SATURDAY, JANUARY 12

Allen Mills returns to our Mighty WurliTzer console on Saturday, January 12 at 8:15 PM for his fifth theater organ performance for RTOS audiences.

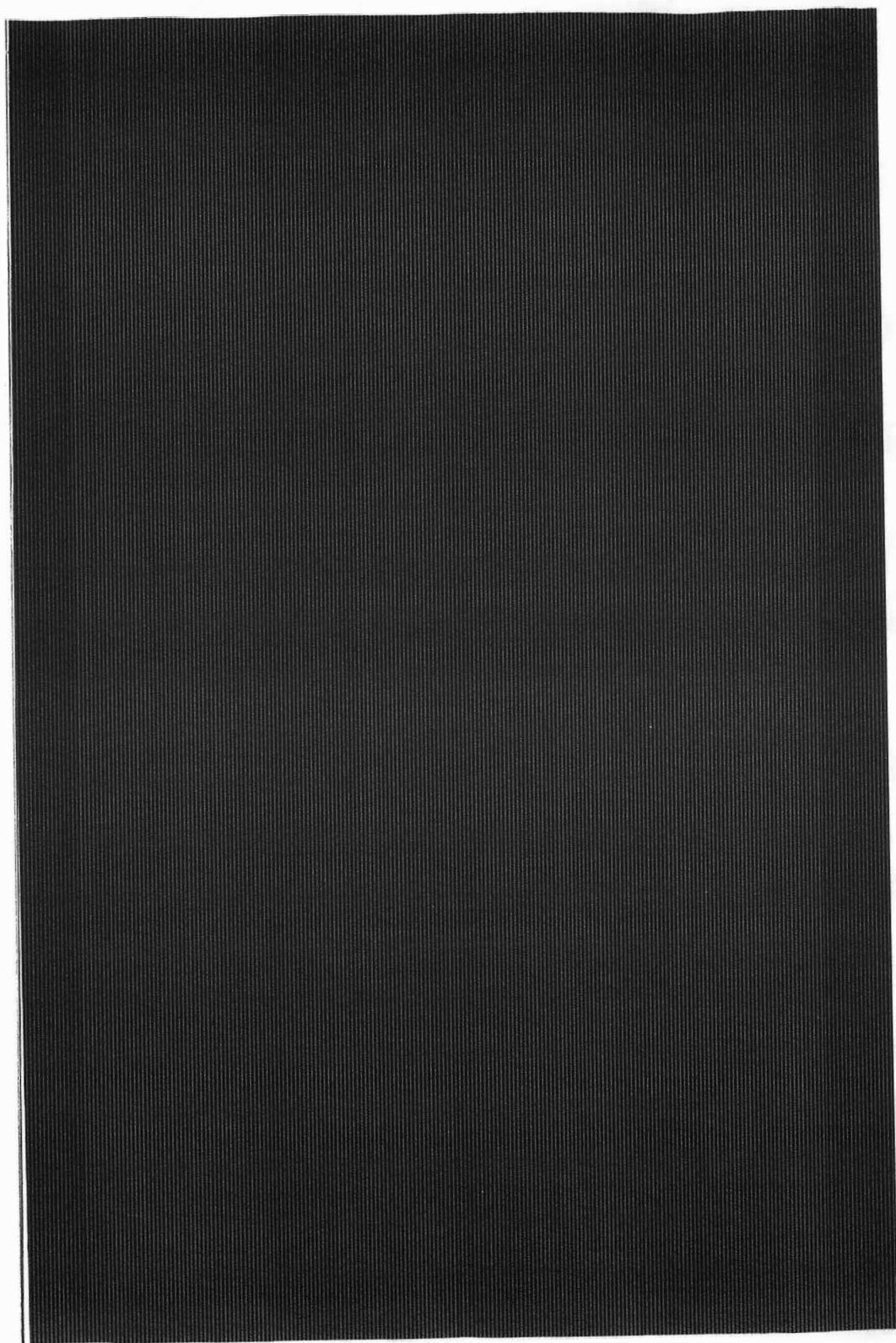
This Public Event concert will be FREE to 1991 RTOS members. All others must purchase tickets on the evening of the concert at the Auditorium Center Box Office for \$5.50 each.

AURANDT, DICK

Spotlight organist of the San Francisco Fox Theatre (Wurlitzer) from 1930 until October 20, 1932. Also played the Warfield, the Paramount, the RKO, and the Orpheum Theatres in San Francisco, California, all part of the Fox West Coast Theatres chain. Did a considerable amount of radio broadcasting for all of the networks, including furnishing music for such broadcasts as "The Whistler," "The Great Gildersleeve," "Wild Bill Hickock," etc. He was also a very fine pianist.

Dennis Awe

“THE VELVET TOUCH”



DENNIS AWE

A talented organ virtuoso and entertainer, Dennis has a vast range of playing tastes and talents, ranging from classics and sacred music to the most requested popular standards. Dennis' performances provide an exhilarating and entertaining musical experience for organ enthusiasts and music lovers alike.

Without a doubt, Dennis is a born showman. In each performance he treats his audience to an enormous selection of show tunes, light concert music, concert music, contemporary hits and old favorites, and his wonderfully warm sense of humor.

Entertaining people began for Dennis at the early age of sixteen. He was the musical director with the Parris Touring Company, who produced such shows as "The King and I" — "Carousel" — "Sound of Music" and "Music Man." He also made numerous guest appearances on television, from the "Today Show" to the "Tonight Show." Dennis also has appeared in Las Vegas at the Sahara Hotel and the MGM Grand Hotel. He has travelled many times around the world playing, entertaining, and winning critics' praises everywhere.

Dennis is one of America's leading organ recording artists. His cassettes and videos have received critical acclaim and are truly treasured by all those who collect them. A selection of his cassette tapes, and videos are available at special prices at all concerts. An announcement will be made during the show as to availability. Dennis will autograph and personalize each cassette and video.

A constant question asked of Dennis is "Do you have any teaching material?" The answer is YES! If you would like information on how you can sound professional, play better, know more of what to do and how to do it, just write Dennis, care of Showcase Productions, P.O. Box 161, Chuluota, FL 32766.

**NOW YOU CAN HAVE FREE LESSONS
AT WWW.DENNISAWE.COM !!**

TONIGHT'S PERFORMANCE

Each performance by Dennis Awe is inspired and created by his audience. For this reason, each show will vary in musical selections performed.

Tonight's program begins with a tribute to the great Theatre and Pop Organists of America, including many of the following:

Jesse Crawford	Ethel Smith	Lenny Dee
George Wright	Eddie Dunstader	Mildred Alexander

A wonderful journey through the fabulous hits of the 1950's may include songs of :

The Chordettes	The McQuire Sisters	Elvis Presley
The Platters	Bill Haley and the Comets	Pat Boone
Connie Francis	101 Strings	Eddie Fischer

A Nostalgia Medley featuring America's most enduring hits by several of the following:

George Gershwin	Cole Porter
Irving Berlin	George M. Cohan
Jerome Kern	Sammy Kahn

The great specialty groups will be represented with several of these memorable musical stars:

The Harmonicats	The Three Suns	Clyde McCoy
The Inkspots	Spike Jones	The Dukes of Dixieland

A Salute to the Big Band era with one or more of these orchestras saluted:

Glenn Miller	Tommy Dorsey	Harry James
Count Basie	Jimmy Dorsey	Sammy Kaye
Guy Lombardo	Russ Morgan	Lawrence Welk

Also to be played will be many of the most popular songs of today, along with the great standards of yesteryear.

There may be one intermission.

UPSTATE THEATRE ORGAN ECHOES No. 16

July 1929-Elmira native, HELEN ANKNER is broadcasting organ music over WHAM.

Sept. 1929-The Buffalo Times is advertising the following organists: ART CROSSMAN at the *Elmwood*; HENRY B. MURTAUGH, Shea's *Buffalo*; MAC AHAN, *Lafayette*; JULIA DAWN, "The Singing Organist", at the Fox *Great Lakes*...JOE ALEXANDER is broadcasting from Rochester's *Picadilly* over WHEC, using the 3/13 Wurlitzer...PAUL H. FORSTER is keeping patrons of Syracuse's *Eckel Theatre* happy by use of request cards. Available in the lobby, each is answered by mail, indicating when the request will be played.

Nov. 1929-R. KENNETH WIDENOR is alternating with MAURICE COOK, "The Jovial Console Master", at the 5/24 Marr & Colton in the *Rochester Theatre*.

Jan. 1930-NELSON SELBY opens the 3/15 Wurlitzer in Shea's *Seneca Theatre* in Buffalo, while ALMA LISSOW is broadcasting from the Eastman School's organ studio over Rochester's WHAM.

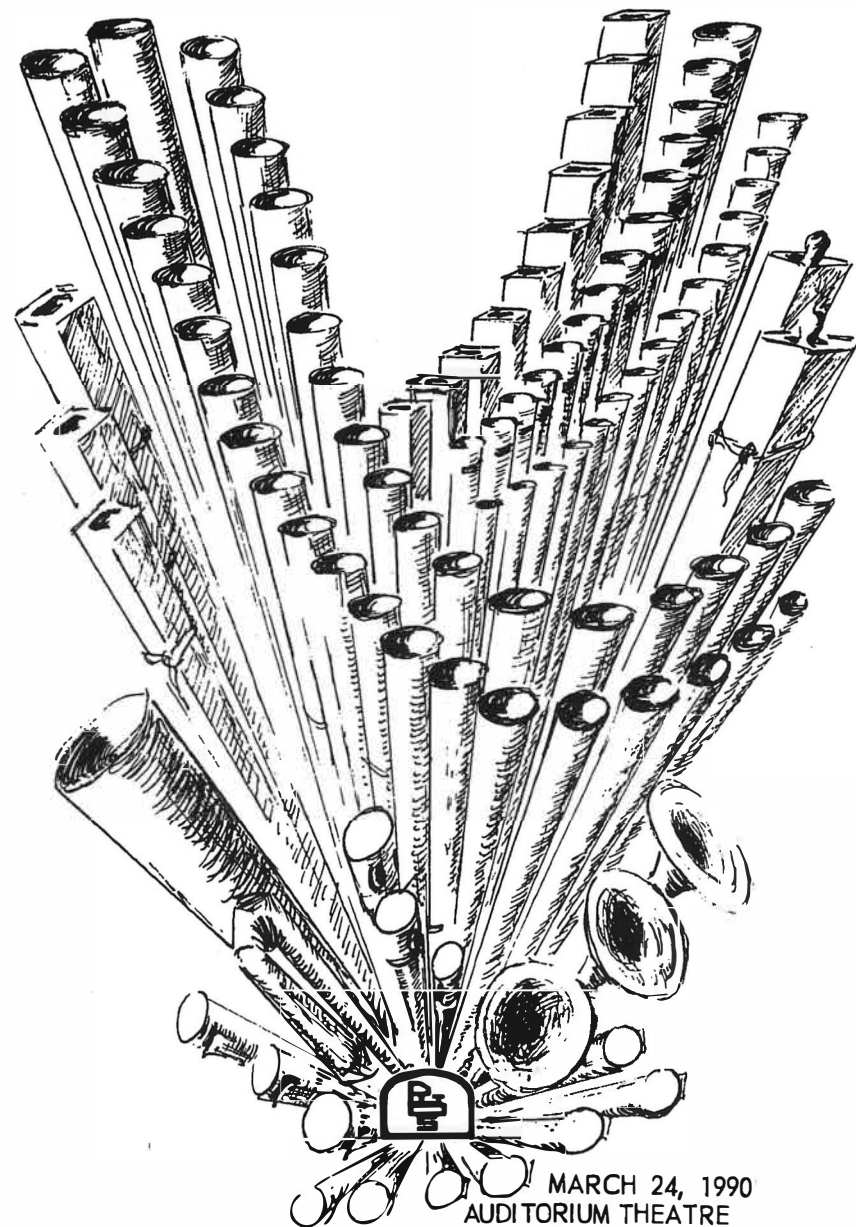
Mar. 2, 1930-Organist EDWARD C. MAY, engineer Howard Bloomfield and announcer-vocalist Nick Pagliara combine to provide programs on WHEC from the *Riviera* daily at noon and 3 p.m.

May 11, 1930-HARRY G. SULLIVAN, local organist, returned to the air last week when he broadcast the regular morning program of organ music on WHAM.

Aug. 1930-The Wurlitzer in Syracuse's *Harvard Theatre*, silent since the house was wired for sound over a year ago, is being heard again before and between shows. Organist is Nottingham High School student, W. STUART GREEN.

Jan. 1931-BETTYE LEE TAYLOR is not only doing well at RKO *Proctor's* in Schenectady, but her organ music is making a good name for her on WGY, the General Electric station.

Series Notes by Lloyd E. Klos



LOWELL AYARS

RTOS MARCH 24, 1990 PERFORMANCE

RTOS proudly welcomes Lowell Ayars back to the console of our Mighty WurliTzer. His last appearance in Rochester was in December, 1983.

Lowell, a native of Bridgeton, NJ, began his study of music at age five with piano lessons. At thirteen he added the pipe organ. He attended the Philadelphia Musical Academy and Philadelphia's Clarke Conservatory. He began the study of theater organ with the well-known and greatly talented Leonard MacClain. "Melody Mac" put the polish on his theater organ studies which Lowell had begun with Bridgeton organist Frederick W. Spencer.

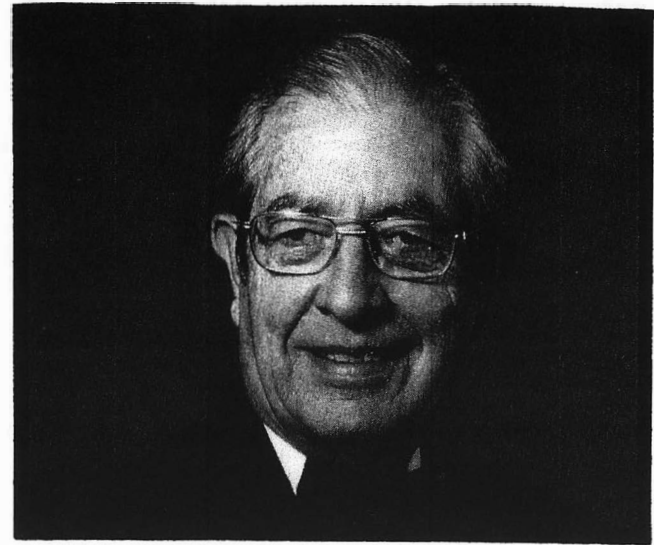
Lowell's early theater organ assignments were at Bridgeton's Criterion and Stanley Theatres in Bridgeton and the Broadway Theatre in Pitman, NJ. During his theater work he accompanied a few of the last of the remaining silent films, lots of vaudeville work at both the organ and the pit orchestra piano, many organ solo presentations including "singing organist" and "sing-a-long" varieties.

He broadcast popular organ music from Philadelphia's Uptown Theatre Kimball 3/17 over WHAT and later a long series of daily programs from a Hammond in his home over WSNJ.

Realizing that full time musicians in movie theaters were on their way out, Lowell held both theater and church positions concurrently and enrolled in the University of Pennsylvania to obtain his B.S. and M.S. in Education. He taught music in Vineland, NJ public schools for twenty years and is Organist and Choirmaster Emeritus of the First Presbyterian Church of Bridgeton.

A charter member of ATOS, Lowell was selected as ATOS Organist of the Year for 1980, elected to ATOS Hall of Fame in 1981 and made a lifetime Honorary Member in 1987. He has extensively toured the theater organ circuit in this country and in Great Britain.

We have a musical treat in store for us with the long awaited return of Lowell Ayars to the console of our Mighty WurliTzer.



As A Courtesy To All--Please do not take flash pictures during this concert. Tape Recording of RTOS events is NEVER permitted in the theater's seating area. Taping by RTOS members is permitted in the Top Balcony Foyer, using the facilities provided.

The Rochester Theater Organ Society, Inc.

The Society is dedicated to the preservation of theater organs and the presentation of the music on theater pipe organs. RTOS produces musical events on two theater pipe organs: this Auditorium Theatre and the Eisenhart Auditorium WurliTzers.

RTOS membership is open to all. Information is available in the Main Lobby, or by writing to: RTOS, PO Box 17114 Rochester, NY 14617, or by phoning: 544-6595. You will find that a \$20 annual RTOS Membership Card is your affordable passport to many hours of great family entertainment.

TY WOODWARD PERFORMS ON FRIDAY, APRIL 20th

Ty Woodward, famed California organist, will return for his fourth RTOS engagement. This Friday, April 20th concert will start at 8:15 PM, with the doors opening at 7:30 PM. Admission is free to RTOS members.

Non-member tickets at \$5.25 each will go on sale at the Auditorium Theatre Box Office during the evening of the concert.

AYARS, LOWELL

(Born March 21, 1915)

Attended Philadelphia Musical Academy, Clarke Conservatory, University of Pennsylvania, and Trinity College, London, England. While obtaining his classical training in organ, he studied under Leonard MacClain and Edward Shippen Barnes. He also studied voice under Marguerite Barr. He began in the profession of accompanying silent films and after the introduction of sound he was organist at the Stanley Theatre in his native Bridgeton, New Jersey, the Broadway Theatre in Pitman, New Jersey, and the Uptown Theatre in Philadelphia where he broadcast over Radio Station WHAT. He also played some of the last silent films and spotlight solos, he accompanied vaudeville acts, short subjects, newsreels, and sing-alongs. Later he played a series of daily broadcasts from his home over Radio Station WSNJ, Bridgeton.

AYARS, LOWELL

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Ayars went on to complete a Master of Science Degree in Education, and for approximately 20 years he taught choral music at Devineland, New Jersey High School. He retired from teaching in 1975.

Ayars has performed for many American Theatre Organ Society chapters and organ clubs in the east and midwest. In his home he has a 2 manual/8 rank Wurlitzer pipe organ. He has made a number of recordings and has played for some of the National Conventions of the American Theatre Organ Society. He is a charter member of the American Theatre Organ Society and was official organist of the New York State Fair in 1975.

Ayars is one of the few organists trained to sing while playing the organ.

Died February 21, 1992.

Found dead in bed in his home.