

CADMAN, CHARLES WAKEFIELD

Opened the Moller pipe organ in the Shrine Civic Auditorium, Los Angeles, California in 1926. Composer of the song, "At Dawning," which was copyrighted in 1906.

CAHAN, IRVING N.

Organist at the Karlton Theatre, Philadelphia, Pennsylvania in 1924. and publicity chairman of the Philadelphia Theatre Organ Society in 1925.

1938

THE TOWN

J. LESLIE CAHILL

There is nothing overdone or oversaid when one speaks of J. Leslie Cahill, solo-organist at the Embassy Theatre in Waltham, Mass. He has a brilliant personality and is a graduate of Phillip Andover, 1910 and Harvard, 1914. Leslie opened the Embassy and is certainly making a sensational hit there and is well liked by all his patrons, of which there are many. He previously played two years at the Fenway Theatre in Boston and held a ten year run at the Strand Theatre in Haverhill, Mass. He is featured in solos, presentations and interesting novelties.

CALCATERRA, ROB

Robert Gene Calcaterra, Jr., was born January 22, 1956 in Joliet, Illinois. He showed an interest in music very early and began taking organ lessons at the age of seven, just before starting 2nd grade. By age 10 he was giving organ lessons and two years later he became organist of St. Joseph's Catholic Church in Rochdale, Illinois.

Through his public school years he was deeply involved in musical events in the school and community. In his sophomore year he joined in efforts to restore the Barton organ in the Rialto Theatre, Joliet and a year later he began playing organ intermissions there on Saturdays.

Calcaterra studied organ under Dr. Oswald Ragatz at Indiana University. Not content to develop only one side of his musical personality he also undertook the study of classical piano, violin and voice. His studies at the university also gave him opportunity to expand his efforts in arranging and composing.

Opportunity knocked for Calcaterra in 1981 when he was selected as organist for "The Christmas Spectacular" at Radio City Music Hall, New York. Shortly thereafter he was hired for the 50th anniversary show at the Music Hall, "Encore." While at Radio City Rob played for various functions including the premiere of "Annie" and "Night of 100 Stars."

In 1982 Calcaterra wrote the Grande Finale for the "Macy's Thanksgiving Day Parade" with Peter Nero conducting the televised finale while 1400 instrumentalists played it live on the street. Other choral and orchestral works arranged by Calcaterra have

premiered at Carnegie Hall and Avery Fisher Hall.

Calcaterra has had several European concert tours in addition to his frequent appearances in this country. He is proficient in seven languages which has been helpful to him in his foreign tours. He has worked in the summers as a Tour Guide. He continues his work composing and arranging presently working on a mass, an opera, a ballet and a Broadway musical comedy.

Rob Calcaterra has been the recipient of many honors including being listed in "Outstanding Young Men of America(1982)", and receiving the "Best Organist Award" for the 1980 Liberace Entertainer Contest in the state of Indiana.

The Artist: ROB CALCATERRA

The Rochester Theater Organ Society takes pleasure in presenting Rob Calcattera for his third performance at the Wurlitzer 4/22 console. Rob has been very busy since his last Rochester appearance in March 1983. He has toured Canada, Europe, Australia and New Zealand in addition to his extensive travels on the theater organ circuit in the United States.

During his tours he has given both theater and classic organ performances, conducted both orchestras and choirs, composed and arranged musical pieces, and otherwise fulfilled his ambition to become a well balanced and all around musician. Rob has served as head organist at the fabulous Radio City Music Hall Wurlitzer for several of their special shows. He has arranged and orchestrated items ranging from the "Finale" for 1400 musicians at the climax of a televised Macy's Thanksgiving Day Parade to jingles for animated TV commercials. Rob Calcattera has had the pleasure of working with show business performers like Sinatra, Pavoratti, Shearing, Robert Merrill, the cast of "Annie", and the famous Radio City Music Hall Rockettes.

Some of Rob's honors and awards are: "One of the Outstanding Young Men in 1982", "Best Organist Award" in the Indiana State and "Outstanding Performance Award" in the Mid-West finals of the 1980 Liberace Keyboard Entertainer Contests, and 1980 "Man of the Year" for the Kappa Sigma fraternity.

Rob Calcattera has made two stereo theatre organ albums, both of them produced on this RTOS Wurlitzer 4/22. The first album was an S&B Productions record that was released in 1980. The second album is an RTOS production that is a brand new Fall 1986 release. This album, "Master of the Organ", available in both record and tape cassette formats, will be sold in the Main Lobby during this concert.

Soon, the house lights will be dimming and the Mighty Wurlitzer console will slowly rise for the start of another memorable evening of entertainment. Relax and be ready to enjoy the polished theater organ mastery of ROB CALCATERRA.

AS A COURTESY TO ALL-Please do not take flash pictures during the concert. Tape recording is permitted only in the second balcony alcove. RTOS wishes to thank Mr. Calcattera for his permission to record tonight's performance.



The Program: Rob Calcattera will announce his program.

The Rochester Theater Organ Society:

The Society is dedicated to preserving and presenting the sounds of the theater pipe organ. It produces performances on two organs: the Auditorium Theatre and Eisenhart Auditorium Wurlitzers. Additionally, it is restoring the George Eastman House residence organ.

Society membership is open to all. Information is available in the lobby or by writing to: RTOS, PO Box 17114, Rochester, NY 14617, or by phoning: 544-6595. You will find that an RTOS membership is the best entertainment buy in Rochester.

COMING ATTRACTION: DICK SMITH, another RTOS popular favorite, will make his third RTOS appearance at this Auditorium Theatre on Friday, December 12th at 8:15 PM. Admission is free to all RTOS members, with tickets for the public available at this theater's box office on the night of the concert. The inside doors will be open for seating at 7:30 PM.

CALDWELL, JACK

Organist of the Hippodrome Theatre in Dallas, Texas.

Organist of the Hope-Melba Theatre in the 1920's. Organist of the Palace Theatre in Dallas, Texas in the early 1920's. Organist of the Old Mill Theatre in Dallas, Texas in the 1920's. Organist of the Arcadia Theatre in Dallas, Texas in the 1930's.

CALDWELL, JACK

It was the early spring of the year 1920 when Lee Wolfe arrived in Dallas, Texas from California to open a Smith-Seeburg Photo-Play and Theatre Pipe Organ Outlet in a building next door to the Western Union main office on Main Street at Pearl.

Around the corner on Commerce Street was a Harrison-Smith Auto Supply Company. A shipment of a new electric soldering iron which had just been placed on the market had arrived. Wolfe and his organ mechanic were finishing the installation of a theatre pipe organ in the display area. They had ordered one of the new soldering irons to be delivered at once. A young teenager working the summer school vacation named Jack Caldwell was sent to make the delivery.

CALDWELL, JACK

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There being no air conditioning the front entrance to the organ store was wide open. As Jack passed by the Western Union Building, he heard for the first time in his life the indescribable voice of the theatre pipe organ.

Jack gave the mechanic the soldering iron, and turned to leave, when the mechanic said to him, "Hey boy--wait a minute--hold this chord for me, I want to make an adjustment to the tremolo." As that sound developed, Jack just sat frozen at the console. "Wow, this is it, this is for me," he said! He never returned to the Harrison-Smith Auto Supply Company.

Caldwell studied under George Perfect, known as the "Dean" of theatre organists in Dallas, Texas at that time. He progressed so well in his studies that he began to fill in occasionally for

CALDWELL, JACK

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Perfect at the console of the 2 manual/4 rank Hillgreen-Lane organ in a theatre on Knox Street in North Dallas, named the Ronile (after the owner's daughter--Elinor--spelled backwards). Eventually, he landed his first full-time job playing relief shift and late show on the Model 235 Wurlitzer at the Hope Theatre on Elm Street in Dallas, Texas. In the meantime the Hippodrome Theatre had been opened on the opposite end of lower Elm Street. Well known organist Dwight Brown opened the Hippodrome Theatre and Caldwell received his first promotion. He moved to the Hippodrome as Brown's assistant. He remained there for a period of about a year.

Brown was then moved to the Palace Theatre in Dallas and Jack Caldwell moved with him.

CALDWELL, JACK

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In 1925 when the celebrated organist C. Sharpe Minor opened an engagement at the Palace Theatre in Dallas, Texas for a four week period. One evening Caldwell remained in the theatre after Minor's concert and was mimicking the great maestro's technique on the organ. He was doing quite well when suddenly an usher tapped him on the shoulder and said, "Mr. Caldwell, Mr. Minor wishes to see you at the back of the theatre." "Good Lord, I've really torn it this time. I'm fired," he said out loud as he stumbled to the back of the theatre. The result was that Mr. Minor on the spot, offered him a position to return to New York City. He went with Caldwell to ask permission of Caldwell's mother and father. C. Sharpe Minor had entered into an agreement with the Link Organ Company to

CALDWELL, JACK

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design and build a special Link-C. Sharpe Minor organ. Caldwell's first assignment was to meet Minor at the Astor Hotel in New York City. He left Dallas by train, stopping off in St. Louis and Chicago on the way. Caldwell met Minor in New York and from there they went to the Link Factory in Binghamton, New York to check out the voicing of the first organ. They remained at the factory for two weeks until the voicing was completed. This first Link-C. Sharpe Minor pipe organ was shipped to Elmira, New York. Caldwell met Mr. Minor in Elmira to play the opening concert. Each played organ solos, a slide presentation, followed by a piano-organ duet with Mr. Minor at the piano. Caldwell continued his work with Minor over a period of about two years, playing throughout

CALDWELL, JACK

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Pennsylvania and New York State. During this period, 16 of these C. Sharpe Minor Specials were installed. Caldwell would remain behind after each beginning concert to break in a local organist to take over the organ.

During a break when he was home in Dallas, Texas on vacation he received a telegram from Pat McGee, Manager of the Criterion, a Publix Theatre in Oklahoma City. Caldwell was offered the job of head organist (Wurlitzer Model 235). He notified Mr. Minor and went on to Oklahoma City to take his position. In 1927 Caldwell broadcast over Radio Station WKY directly from the Criterion Theatre. He also broadcast over Station KFJF.

Caldwell among others studied with famous organist Pietro Yon, who later became organist of the Vatican in Rome.

In 1929 Caldwell left the Criterion Theatre and moved to the Jefferson Theatre located in Beaumont, Texas. After a short term of service there, he followed the well known organist, Wade Hamilton into the Ritz Theatre in Tulsa, Oklahoma. He was later succeeded by organist Milton Slosser and Bob Mack. Caldwell also broadcast from this theatre over Radio Station KVOO. (The organ of the Ritz Theatre was a Robert Morton.)

Caldwell went on to the Arcadia Theatre in East Dallas, Texas to the 4 manual Reuter pipe organ there. He was assisted by organist Raymond Willis. They played a great many piano and organ duets while they were together. Willis went on to become a fine surgeon. Caldwell returned to the Criterion Theatre and Radio Station WKY

in Oklahoma City, but theatre organs by this time were heard in fewer theatres. He returned home to Dallas, Texas in 1935. About this time the Hammond organ was introduced to the Dallas, Texas area by Howard Beasley of the Whittle Music Company. Soon Caldwell was playing Hammond organ in the Tower Theatre in Oklahoma City. He did 12 minute solo presentations between shows and some radio broadcasting, as well as holding down a position at the Black Hotel and the Ormond Dinner Club. In 1937 Caldwell went to the Dallas Athletic Club as organist to replace organist Dwight Brown, who had become seriously ill. Caldwell entertained there with the Hammond organ and organized his first band, "Jack Caldwell and His Orchestra." He played organ

the noon lunch period and the band played for dinner dancing during the evening. Caldwell married Genevieve Burros on August 2, 1939. Caldwell has appeared at the Dallas Athletic Club and the Dallas Athletic Club Country Club for almost 40 years. ~~XXXXXXXXXXXXXXXXXXXX~~ ~~XXXXXXXXXXXXXXXXXXXX~~ ~~XXXXXXXXXXXXXXXXXXXX~~ He died January 21, 1977 in Dallas, Texas.

CAMPBELL, THEODORE

Theatre organist in the Chicago area in the early to mid-1920's.
Remembered for his appearance at the Prairie Theatre in 1924.

CANE, MRS.

Organist of the Harding Theatre in Chicago, Illinois in 1924.

CANILO, LARRY

Organist of the Grand Lake Theatre in Oakland, California in
1927.

Inter-Office Exchange

Memo to from

TAKE ACTION INDICATED
NOT LATER THAN

SUBJECT {
() SEE ATTACHED SHEETS

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 ()

()

Cantill, Harry

an organist (retired)

at Radio City

Music Hall in

the 1940's.

CARLEY, CANDI

CANDI CARLEY BIO

Candi is currently preparing for her Easter Sunday concert for the Australian National Convention in Sydney. While there she will be doing a second concert on April 14th. Candi will leave Sydney on the 16th...which will give her a few days at home before she and Don Thompson fly to New Orleans for an 8 day trip on the Mississippi Queen, where they will entertain the passengers.

Candi has done 5 concerts for the Los Angeles Theatre Organ Society. Her concerts are well attended. She keeps very busy playing concerts for organ clubs throughout California and Nevada.

She attended public school and graduated with honors. Soon afterward she was given a piano scholarship by the Los Angeles Braille Institute Auxiliary. After several years of piano study Candi studied organ with Richard Purvis and Gordon Kibbee.

Candi's hearty spirit and musical talent have enabled her to turn her blindness into an asset instead of a handicap.

Candi never rests on her laurels. She is at work constantly augmenting her repertoire. Older listeners are pleased to hear their favorites of the 30's and 40's. Teens and young adults happily listen to Candi play their favorites of the 80's.

She has recorded 3 albums and 1 cassette. Candi plans to record another cassette and also has plans to release a video cassette of her August '84 concert. She has appeared on local television many times. She was featured organist at The Great American Wind Machine Restaurant in Reseda, California for 7 years. Tho The Wind Machine lost its lease over a year ago, it was standing room only on the nights that Candi played. Candi's great rapport with her audience makes them forget about her blindness. She exudes happiness and a love for people and music.

Rev. 1/15/85

CANDI CARLEY

Candi is a beautiful phenomenon. Blind since birth, due to a lack of medical technology, from the age of two to five, she spent almost all of her waking hours listening to 78 rpm records. Many of the songs she plays today are ones she first heard on those records.

When she began playing piano at age six, she picked out melodies with one finger. A few weeks later, she was using two fingers and rapidly added the other digits. By the time she was seven, she was playing with both hands--full chords and many embellishments. At that time, she was first introduced to an organ. Friends had a Hammond B-3 in their home and a whole new world opened for Candi from the moment she climbed onto the bench.

In 1961, LA, Orange County and Long Beach Professional organists held benefit concerts to raise money to buy an organ for Candi and later that year surprised her with her very own Hammond B-3. Even though she acquired a big Rodgers 12 years later, she still has her Hammond.

From ages 10 to 14 she received no formal musical training. In 1968, the Braille group gave her a classical piano scholarship and she studied with Nella Bettinger. At the present time, she studies organ with Richard Purvis and theory and arranging with Gordon Kibbee.

Having heard a song, Candi can usually play it immediately and easily transposes it into any key. Her extensive repertoire enables her to play most of the song requests she receives at the Great American Wind Machine, where she is one of the staff organists. In classical study she listens while Richard Purvis plays a new selection, they they start to work, taking passage by passage. The exacting music demands great patience on the part of both student and teacher.

Candi goes to Long Beach Veterans Hospital one night each month to play for the patients.

She navigates all consoles with professional aplomb through use of Braille dymo labels which do not interfere with anyone else who plays the instrument. For concert appearances, the labels are removed at the end of her program. At the Great American Wind Machine, Mike Ohman, her boss, permits the markings to remain ~~XX~~ all the time.

Candi has an excellent long-play album in release which was recorded on the GAWM Wurlitzer. Its title: "Candi."

Reference: 1979 ATOS Convention Brochure

CARLISLE, J. B.

Organist of the Melba Theatre in Dallas, Texas in the 1920's where he cued silent pictures. He played other theatres in the Dallas, Texas area. He also was an accomplished accordionist and ventriloquist. He performed on his accordion for the yearlong Texas Centennial Celebration held at the State Fairgrounds in Dallas, Texas in 1936. For many years the town of Gainsville, Texas operated a highly successful community circus with the usual animals and performers. The entire personnel of the circus was made up of the local citizens and businessmen. Carlisle joined the Lone Star Gas Company in Gainsville in the 1940's as an appliance salesman. Throughout his stay in Gainsville he played the steam calliope for the circus parades and performances.

In the 1940's Carlisle opened his own insurance agency retiring from it in 1955. Beginning that same year he demonstrated organs for the Goodman Piano And Organ Company in Dallas.

Carlisle died May 18, 1982.

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CARLISLE, J. B.

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In 1950's he was engaged in the demonstration and sale of electronic organs
for the Goodman Piano and Organ Company in Dallas, Texas.

CARNEY, AL

Well known theatre organist, radio broadcasting organist, and recording artist in the Chicago area in the 1920's and early 30's. He was associated for many years with Radio Stations WCFL and WHT in Chicago.

The Chicago Federation of Labor established Radio Station WCFL in 1926. The original studio was at 826 South Wabash Avenue in the Brunswick Building. The studio boasted a 2 manual/10 rank Barton organ. Al Carney was organist from the start and continued with Station WCFL when they moved to the entire 20th floor of the Furniture Mart at 666 Lakeshore Drive. The Barton organ was moved to the new Studio. Organist Eddy Hanson was associated with this organ for many years and is perhaps better remembered than Carney

CARNEY, AL

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in relation to it. In 1927 and 1928, Carney was broadcasting from Radio Station WHT located in the Wrigley Building in Chicago. Because of his experience in broadcasting from many pipe organs over the radio, he drew up the specifications of the kind of organ he wanted for radio broadcasting. The organ itself was built by the Page Pipe Organ Company of Lima, Ohio. It was a 4 manual instrument which was quite unique including the new Pageophone to imitate the Vibraphone, pizzicato touch on the accompaniment and solo manuals and double touch on the great, accompaniment, and pedal. The console was finished in bright gold and rose with beautiful wood carving, although it was built to be heard and not seen. Carney broadcast as a part of the air team of "Al and Pat." On Sundays the Page Company broadcast

its "Page Organ Hour," using well known organists in the Chicago area. As one periodical of the time indicated, "as the signing off draws near, the goodnight salutation from WHT steals softly over the air as a lullaby --'WHT at the Wrigley Building, Chicago, with Al and Pat and the Page organ are bidding you goodnight in their own original way, so no matter where you are, or how you are when you hear "Home Sweet Home," chimes, and taps, you'll know it is WHT bidding goodnight--goodnight." Carney recorded two 78 r.p.m. records of theatre pipe organ music on the WHT Radio Station organ for the Melotone Company about 1928. He was on the staff of Radio Station WCFL in Chicago at the time of his death, January 13, 1931.

CARSON, PAUL

Theatre organist of the California area who was a prolific recording artist and best known for his many years as organist of the radio serial "One Man's Family." From 1932 to 1941 the theme for that broadcast was "Destiny Waltz." From 1941 to 1959 it was "Patricia." Carson also played the radio theme for "I Love A Mystery," (Sibelius-"Valse Trieste"). In 1928 and 1929 he was organist at the Glendale Theatre in Glendale, California. He was active in the Los Angeles Theatre Organists Club. Carson was a prolific recording artist having recorded at least 50 long playing albums of pipe organ music on the NBC studio pipe organ in Hollywood, around 1957 and 1958. These records were mainly released on the Alma label. He is now deceased.

CARTER, C. ROY

Theatre organist and teacher in the 1920's in the Los Angeles, California area. Billed himself as "Mexico City's Premier Organist," but it is not known where he may have played in Mexico City. In 1927 he was at the Highland Theatre in Los Angeles.

He authored a brief booklet entitled, "A Theatre Organist's Secrets," (see Chapter One). ~~XXXXXXXXXXXXXXXXXXXXXXXXXXXX~~

CARSON, PAUL

Paul Carson, the son of an Illinois Methodist minister, first played in public when only five. The organist was absent one Sunday and Paul substituted playing, "Nearer My God To Thee," and "Jesus Lover Of My Soul." His career as an organist was assured. His parents saw to it that he began lessons at age seven and later directed choirs and played for church services. After military service in World War I as an ambulance driver, Carson majored in music at Northwestern University. Study in England and France followed, one of his teachers being the noted Edwin H. Lemare.

From 1928 to 1929 Carson was organist of the Glendale Theatre, Glendale, California. He was active in the Los Angeles Theatre Organ Club. He entered the new medium of radio in 1922 and in 1931 began a program for Richfield Oil. The name of the broadcast was borrowed from lines by James Russell Lowell: "The musing organist, beginning doubtfully and far away, first lets his fingers wander as they list, and builds a bridge from dreamland for his lay." Thus the "Bridge to Dreamland" series was born.

In 1932 Carleton E. Morse's "One Man's Family," the first radio serial to originate in San Francisco, came on the air and Carson served as organist continuously until May 1951. For nine years, "Destiny Waltz" was the theme until Carson composed "Patricia" which was used for 18 years. Carson was finally succeeded on this broadcast by Sybil Chism and later Martha Greene.

"I Love A Mystery," came on the air in 1939 with Carson playing Sibelius' "Valse Trieste" as the theme. The broadcast was carried at different times by the NBC Red and Blue networks and CBS.

Following his radio and recording days (he recorded nearly 50 long playing record albums on the NBC studio pipe organ in Hollywood in the late 1950's, most of them released on the Alma label) Paul Carson retired to Mexico where he died several years ago. Carson was a member of the American Theatre Organ Society Hall of Fame.

CARTER, C. ROY

Theatre organist and teacher in the 1920's in the Los Angeles, California area. Carter billed himself as "Mexico City's Premier Organist," but it is not known where he may have played in Mexico City. In 1927 he was at the Highland Theatre in Los Angeles.

Carter authored a brief book entitled, "A Theatre Organist's Secrets," which showed how to create various kinds of special effects at the theatre organ keyboard. This book was reprinted by Console Magazine some years ago.

RTOS AUDITORIUM THEATRE PERFORMANCE ON OCTOBER 17, 1986

The Artist: GAYLORD CARTER

The Rochester Theater Organ Society takes pleasure in welcoming Gaylord Carter to his sixth performance before our audiences. Tonight gives us a chance to share his 64th year as a professional musician.

Mr. Carter has been based in the Los Angeles & Hollywood area for much of his career. Beginning his career as a youth at the Sunshine Theatre in 1922, Gaylord became the chief organist at the luxurious Million Dollar Theater in 1926. He was there in the late '20s when the first sound movie "The Jazz Singer" was introduced. This "little fad", as Gaylord described the talkies, was to literally sound the end of the original purpose of theater organs of accompanying silent films. Mr. Carter also was featured organist at the Egyptian and Grauman's Chinese Theatres in Hollywood before the final end of the silent era.

He changed to playing solo spots at the Los Angeles Paramount during the early '30s before moving to radio in 1936. Gaylord's best known assignment was playing "The Perfect Song" on a studio Wurlitzer for millions of listeners, tuned in to "Amos 'n Andy" every weekday evening. (Story on the back cover gives more details.)

Uncle Sam called Gaylord Carter to serve as an officer in the U. S. Navy during WW II. Following his wartime stint, he returned as a TV musical director for the three major networks. Gaylord has also found time to tour the theater organ circuit, produce several records, and compose and record many scores for several silent films. His latest endeavor is the production of silent film video tapes, featuring organ accompaniment.

In 1975, Gaylord Carter was named the "Theatre Organist of the Year" by the American Theatre Organ Society. Gaylord is also in the Theatre Organist Hall of Fame.

Mr. Carter is calling this his Gala Farewell Tour of the theater organ circuit. So now let us sit back, listen to, and appreciate his fine-honed skills as both soloist and silent film accompanist. ENJOY!

The Film: MARK OF ZORRO

Tonight's 1920 silent film stars Douglas Fairbanks, Marguerite de la Motte, and Noah Beery. An adventure, set in old California, is full of the twist and turns that always occur when "hero" (Fairbanks) fights "evil" (Beery), while our "heroine" (de la Motte) looks on.



The Program: Gaylord Carter will announce his program.

AS A COURTESY TO ALL-Please do not take flash pictures during the concert. **NO TAPE RECORDING** is permitted during this concert, by the request of Mr. Carter.

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The Society is dedicated to preserving and presenting the sounds of the theater pipe organ. It has two organs under its jurisdiction: the Auditorium Theatre and Eisenhart Auditorium Wurlitzers. In addition to these two instruments, it is restoring a residence organ in the George Eastman House.

Society membership is open to all. Information is available in the lobby or by writing to: RTOS, PO Box 17114, Rochester, NY 14617, or by phoning: 544-6595. The Rochester Theater Organ Society, Inc. is a not-for-profit educational organization.

COMING ATTRACTION: **ROB CALCATERRA**, a young and very talented organist, will make his third RTOS appearance at this Auditorium Theatre on Saturday, November 15th at 8:15 PM. Admission is free to all RTOS members, with tickets for the public available at this theater's box office on the night of the concert. The inside doors will be open for seating at 7:30 PM.

GAYLORD CARTER BIOGRAPHICAL SKETCH (1985)

CARTER, GAYLORD

Gaylord was still in high school in 1922 when he got a job playing piano for silent movies in a neighborhood theatre. With a different film every night and no rehearsal time, Gaylord was playing strictly ad-lib. In the early days, "It was hit or miss," Carter said, "The movie would start, you'd grab the ring and hang on." Then the movie industry became more sophisticated, providing cue sheets with notes like, "door opens, window shuts, man slaps woman." After a few months, the theatre installed a small pipe organ and Gaylord was on his way.

Harold Lloyd frequently previewed his latest films at the Seville on Los Angeles' south side where Carter was playing in 1926. Lloyd was quite impressed with Gaylord's imaginative and spontaneous cueing, and the two soon became good friends. Lloyd was instrumental in Carter's hiring at Grauman's Million Dollar Theatre as chief organist that same year.

Working with musical director Leo Forbstein, Gaylord played for the premieres of such silent epics as THE TEMPTRESS, BEN-HUR, BEAU GESTE, and THE THIEF OF BAGHDAD. The introduction of first "talkie" in 1928, "THE JAZZ SINGER", marked the end for most theatre organists. Gaylord, however, continued playing theatre organ in solo spots at the Los Angeles Paramount and United Artists, and the Egyptian and Warner theatres in Hollywood.

In the mid thirties, Gaylord went into radio, and for several years played "The Perfect Song", theme of the Amos 'n Andy Show. In 1942 he joined the Navy, and was responsible for distribution of films throughout the North Pacific Area. (Carter still serves in the Naval Reserve as a Lt. Commander.) After the war, television called on Gaylord's talent. He served as musical director for BRIDE AND GROOM, THE PINKY LEE SHOW, and for his own show, EVERYBODY SING.

Since 1960 Carter has devoted his time to composing his own themes as well as touring the United States, Canada, and on occasion, Europe and Australia.

In 1975 Carter was named Theatre Organist of the Year and elected to the Theatre Organist's Hall of Fame by the American Theatre Organ Society. He has served as Dean of the Pasadena chapter of The American Guild of Organists, and on the Board of Directors of ATOS.

In January of 1983, Carter underwent open heart surgery, but within three months was fully recovered and back on the road.

Now 80, and with more than sixty years in show business, Carter continues with his concert circuit, which, in 1984, took him from California to Utah, Arizona, Wisconsin, Ohio, Kentucky and Michigan, in addition to coaching several enthusiastic young organists.

Gaylord Carter died Nov. 20, 2000 at the age of 95.

GAYLORD CARTER bio update

During 1982, in his FLICKER FINGERS PRESENTATIONS, GAYLORD CARTER will be celebrating SIXTY YEARS in Show Business! Gaylord was a high school student in Los Angeles in 1922 when he got a job playing silent movie piano in a little neighborhood theatre. With a different film every night and no rehearsal time, Gaylord 'winged it' with the aid of thematic cue sheets provided by the studios. In this way he had an idea of the kind of movie coming up and could be ready for direct musical cues - and not be surprised by bugle calls, bells or train whistles flashed on the screen without warning. After a few months on the piano the theatre installed a small pipe organ and Gaylord was on his way. In 1926 through the generous help of Harold Lloyd, a famous comedy star, Gaylord joined the staff of Grauman's Million Dollar Theatre as chief organist. In this beautiful presentation house, working with musical director, Leo Forbstein, Gaylord provided music for great silent films like BEN HUR, BEAU GESTE and THE THIEF OF BAGDAD. After the screen found its voice Gaylord stayed on in solo spots at the Paramount and United Artist theatres in LA and the Egyptian and Warner houses in Hollywood. In the mid 30s Gaylord went into radio and for several years played 'The Perfect Song' theme for the AMOS 'N ANDY show. In 1942 he joined the Navy and as a Lt. Cmdr. was responsible for the distribution of movies throughout the North Pacific Area. After the war TV beckoned and Gaylord served as musical director for BRIDE AND GROOM, THE PINKY LEE SHOW and for his own show EVERYBODY SING. Since 1960 Carter has devoted his time to encouraging a worldwide revival of interest in theatre organ sound and its relation to silent films. His presentations have taken him to every part of the U.S.A. and Canada and on several occasions to Europe and Australia.

(more)

(Bottom line of this page) Organist for the L.A. County Museum of Art and the FILMEX Assn.

GAYLORD CARTER BIO UPDATE AUGUST 1984

Gaylord Carter began his theatre organ career in a little neighborhood theater, the Sunshine, in Los Angeles in 1922. At age 17 and attending Lincoln High School and not having a dime to get in, he got a job playing for silent films at \$2 a night. In 1926, with the help of Harold Lloyd he was installed as top organist at the prestigious Million Dollar Theatre in downtown LA. When the screen found it's voice in 1929 Gaylord was organ soloist at the Paramount theatre where he remained for several years, playing specialty numbers and popular songs, usually with song slides on the screen. In the mid 1930s Gaylord went into radio playing the theme song for the famous Amos 'n Andy show. The theme was the 'Perfect Song' which Gaylord still uses to introduce his Silent Movie Shows. In 1942 Gaylord enlisted in the Navy and helped distribute films to ships and bases in the Pacific area. Discharged in 1945 as a Lieut. Commander Gaylord joined the Bride and Groom radio show. Later he was musical director for Pinky Lee's TV show. In 1960 he had his own TV show, 'Everybody Sing with Gaylord' on KCOP Ch. 13 in Los Angeles. Gaylord started his 'Flicker Finger Presentations, The Organ and the Silent Screen' in 1960 and has been working with silent movies ever since. His travels have taken him all over the United States and to Canada, England, France and Australia. He has composed and recorded organ scores for many silent films for the Mary Pickford Company, The Harold Lloyd Corp., Blackhawk Films, the BBC, and most recently WINGS for Paramount Pictures Corp. Gaylord is a past Dean of the Pasadena Chapter of The American Guild of Organists and in 1975 was named Theatre Organist of the Year by the American Theatre Organ Society. He is also a member of the Theatre Organists Hall of Fame. In January, 1983 Gaylord underwent open heart surgery for an aortic valve replacement. Completely recovered, he is actively touring with concerts scheduled for Alaska, Hudson, Wis., Dayton, Ohio, Louisville, Kentucky, Detroit, Mich. Albuquerque, N.M. and several in the Los Angeles area. While at home in LA Gaylord is

(Bottom line, see top of page 0.

CARTER, WILLIAM R.

Carter was born in Philadelphia May 2, 1908. He attended the Temple University School of Music. He accompanied silent films on theatre organs in the Philadelphia area and also later did piano work in small bands, doing night clubs, radio and television work. He composed and published a number of songs.

CARTER, WILLIAM R.

CARTER, GEORGE B.

Organist of the Park Theatre in Newburgh, New York in 1924.

CASSELBERRY, HARRY R.

Organist of the Fox Theatre in Philadelphia, Pennsylvania in 1926.

CASTERLINE, LYLA M.

Organist of the Char-Bell Theatre in Plymouth, Indiana in 1926.

CASTILLO, LLOYD GOULD DEL

~~See pp. xxxxxxxx to xxxxxxxx~~

See Chapter Four, "The Artists."

CATERWOOD, JOHN (correct spelling is CATHERWOOD) [WLC]

Organist who alternated with William Mollema at the 3 manual/22 rank Barton in the State Theatre in Kalamazoo, Michigan regularly in 1973.

CEIGA, GEORGE

Organist of the Orpheum Theatre in Gary, Indiana in 1926.

TROY, N. Y.

1938

EMILE CATRICALA

Emile Catricala is solo organist at the Lincoln Theatre in Troy, N. Y., where he has been featured for four years. He is very well liked and his novelty numbers and slide numbers are a great hit.

Holiday Greetings

1938

Emile Catricala

Solo Organist

AT

Lincoln Theatre

Troy, New York

CEIGA, GEORGE

Organist of the Evanston Theatre in Evanston, Illinois in 1924. Moved to the Capitol Theatre in Whiting, Indiana in late 1924. 1930 found him as organist of the Orpheum Theatre in Hammond, Indiana.

CENTER, EDWARD

Organist of the National Theatre in Boston, Massachusetts.

CEIGA, GEORGE

Organist of the Evanston Theatre in Evanston, Illinois in 1924. Moved to the Capitol Theatre in Whiting, Indiana in late 1924. In 1926 Ceiga served as organist of the Orpheum Theatre, Gary, Indiana and later moved to the Orpheum Theatre in Hammond, Indiana where he was playing in 1930.

CERINI, CATHERINE

Organist of the Mont Lake Theatre in Seattle, Washington in 1927.

CERINI, CATHERINE

Organist of the Montlake Theatre in Seattle, Washington in 1927.

CHADBOURNE, JOEL

Played a five rank Robert Morton organ in the State Theatre, Benicia, California. He was once asked to substitute at the 4/36 Wurlitzer in the San Francisco Fox Theatre. He went down to the theatre and took a look at it and said, "It frightened me so, my bowels almost moved." He didn't play it.

CHANDLER, ARTHUR, JR.

Born in 1899 probably in Cincinnati, Ohio. He studied accounting in high school and at the University of Cincinnati, and took piano and organ lessons just for fun. A friend of his father's, who ran a small theatre rushed him in as substitute when the house pianist became ill. After a few days Chandler decided on a full-time musical career and eventually graduated from the Cincinnati College of Music. He played some of the theatres in the Cincinnati area, through the 1920's including the Capitol Theatre in Cincinnati. In 1929 he joined Radio Station WLW as a staff organist. He played piano and organ at WLW for 20 years and was organist on the "Moon River" broadcast as well as many other programs. He died October 25, 1972 at the age of 73 in Cincinnati. (A great many organists played at WLW and on the

CHANDLER, ARTHUR, JR.

2.

"Moon River" broadcast at some time. At the high point of its live programming, Radio Station WLW had four staff organists, and three Wurlitzer pipe organs.)

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CHAPLAIN, CHARLES

Organist at Loew's Elsmere Theatre in New York City in 1927.

CHAREST, LORETTE

Organist of the State Theatre in Nashua, New Hampshire in 1928.

CHAPMAN, KEITH

A concert organist who occasionally performs at theatre organs, Chapman came to national prominence when he was appointed as head organist at the John Wanamaker store in Philadelphia which houses what is reputed to be the largest pipe organ in the world. Chapman began organ studies at age five in San Francisco becoming assistant to his teacher, Richard Purvis, at Grace Cathedral. He accepted a scholarship to study at the Curtis Institute of Music in Philadelphia. Having earned his Bachelors, Masters and Doctors degrees in music, Chapman is admirably suited for his present position, heading the graduate organ department at Combs College of Music, Philadelphia.

Chapman has appeared regularly with the Philadelphia Orchestra under a number of distinguished conductors, at Lincoln Center, Carnegie Hall as well as at many prestigious churches in Philadelphia and San Francisco. First among the locations where he has given theatre organ concerts would be Rochester, New York where he has appeared on several occasions.

Chapman frequently utilizes his pilot's license to fly to his out-of-town concerts. He and his wife are renovating a century-old Victorian house in the Philadelphia area.

Keith R. Chapman, D.M.A., A.A.G.O.
Stentorian Concerts
Post Office Box 94
Flourtown, Pennsylvania 19031

Concert Office: 215-248-5380
John Wanamaker: 215-422-2450

BIOGRAPHICAL SKETCH

Keith Chapman came to national prominence in 1966 when as a student at the Curtis Institute of Music he was appointed head organist of the John Wanamaker Grand Court Organ, the largest instrument in the world. Since then his career has included solo concerts and guest appearances internationally with symphonies, concert associations, churches, choirs and ensembles.

His studies began at the age of five in San Francisco and led him to the post of assistant to Richard Purvis, his teacher, at the famous Grace Cathedral. Dr. Chapman moved to the East to accept a scholarship with Alexander McCurdy at the Curtis Institute of Music in Philadelphia. He earned the Bachelor of Music degree and the Associate degree of the American Guild of Organists. He completed the Master of Music degree at Temple University and the Doctor of Musical Arts degree at the Combs College of Music where he currently heads the graduate organ department. Chapman has appeared regularly with the Philadelphia Orchestra under the baton of numerous conductors including Eugene Ormandy, Zubin Mehta, William Smith, Edo deWaart, and the immortal Leopold Stowkowski. He has appeared at both Lincoln Center and Carnegie Hall as well as Saratoga Springs and the Mann Music Center.

Dr. Chapman served many of the most prestigious Churches and Synagogues in Philadelphia and San Francisco. He has performed many benefit concerts to keep such formidable instruments as the Irvine Auditorium Organ at the University of Pennsylvania and the Public Auditorium in Cleveland alive. Through two state administrations Dr. Chapman served the Pennsylvania Council on the Arts as an advisor on musical funding requests. He also served for several years on the Curtis Alumni Board of Trustees and is a member of the renowned Musical Fund Society of Philadelphia.

In 1976 Dr. Chapman was a guest artist for the International Congress of Organists and in 1983 he played the opening recital for the National Convention of the Royal Canadian College of Organists in Ottawa. In June of 1984 Chapman was a guest artist at the National Convention of the American Guild of Organists premiering a commissioned work for organ and orchestra by David Raksin with the San Francisco Symphony. Chapman received a significant honor from the music world when he was selected to be the organist to memorialize the great virtuoso Virgil Fox. The Fox family and the Virgil Fox Society requested this artist for that recital on May 3, 1981 at the National City Christian Church in Washington, D.C. Again in 1976 he was selected as the guest artist by the National Governors Conference to present the concert held in honor of the Queen of England during her visit to our Bicentennial Celebration. In July of 1985 he will be presented on the recital series of the Crystal Cathedral.

"The Grand Court Organ", his first recording on the Wanamaker Organ, was released by Stentorian Productions in October of 1973 and has been widely acclaimed. The second of the series, his own transcription of "Pictures at an Exhibition" was released in September of 1975 receiving several reviews proclaiming it to be the finest organ recording of all time. A third album, "Airs and Arabesques", was released in February of 1976, again with accolades. Dr. Chapman has also received considerable recognition as one of the country's new young church music composers through the publication of several of his organ and choral compositions by McAfee Music and Richard Bradley Publications, both of New York.

Dr. Chapman and his wife of eighteen years live in a one hundred year old Victorian home which they are personally renovating and his busy schedule is accommodated frequently when he flies as a commercially rated pilot to his out-of-town engagements. The Chapmans are also avid sailors and equestrians.

Chapman is represented by Stentorian Concerts as listed above.

CHARLES, MILTON

(See pp. _____ to _____.)

CHASE, J. RILEY

Organist of the Clemmer Theatre in Spokane, Washington in 1923.

Milton Charles; Organist for Silent Movies, Radio Shows

By BURT A. FOLKART
TIMES STAFF WRITER

Milton Charles, one of the last of the silent-film organists whose understated, often improvised accompaniments added to the eloquence of the plush theaters of long ago, has died.

His daughter, Stephanie Brown, said her father was 94 when he died Friday in Corona.

"He had been in good health and giving monthly concerts [at the retirement home where he had been living] until September," she said Monday.

Born to a musical family in San Jose in 1897, Charles was taking piano lessons at the age of 7, and at 13 was a church organist, earning \$25 a month. Two years later he had moved to San Francisco and was earning \$50 a week in its palatial film houses. But the move was not without some anguish—his music teacher refused to continue his lessons because he disapproved of a boy working in the film business.

Even back then, Charles said, he tried not to play the same music twice for each film, although he would repeat themes for various

characters and settings.

Sid Grauman, of Grauman's Chinese Theater fame, heard of him and asked him to come to Grauman's new Million Dollar Theater in downtown Los Angeles, where he shared the organ duties with Charlie (C Sharp) Minor. Minor would often leave the theater for hours at a time, Charles said in interviews over the years, so the teen-ager often worked 12 hours or more a day.

"And then Sid would call me late at night to go back to the theater to entertain his guests."

Those included Charlie Chaplin, Gloria Swanson, Jack Coogan (Jackie's father) and Carter de Haven, a famous actor of the day.

At the time, Charles was one of only a dozen or so theater organists in the country used at major movie houses, and he began to move around, to Chicago's Tivoli Theater and then back to Los Angeles, where the Paramount had just been built at 6th and Hill streets.

He also gave concerts in Philadelphia and Europe, often accompanied by symphony orchestras.

After sound films became prevalent at the end of the 1920s, Charles moved to radio, scoring back-



Milton Charles

ground music for "The Amos and Andy Show," "Ma Perkins" and "The Road of Life." He later worked on the Roy Rogers and Gene Autry radio shows, was a staff organist with CBS in Los Angeles, and spent the last 20 years of his career as organist and vocalist at the Kings Arms restaurant in Toluca Lake.

He retired about 20 years ago.

Survivors include four sons, three daughters, nine grandchildren and six great-grandchildren.



Notes on the Obituaries

Before going to Columbia, Milton Charles recorded several sides for Orlando Marsh's early electrical process in Chicago (see issue #71, labels #4, 5, 9, and 22-24). It is regrettable that we didn't know Charles was still living, as he surely could have told us much about the Marsh operation.

Charlie Davis made only a handful of recordings for Gennett, Brunswick-Vocalion, and ARC between 1923 and 1934. At one time, Dick Powell played and sang with the Davis band. One of his lasting contributions to the jazz world was his composition "Copenhagen," reportedly named for his brand of chewing tobacco!

Other recent deaths in the music and recording world: Bobby Christian (he recorded with Louis Panico's Orchestra for Brunswick in 1930); Buck Clayton, Charlie Ventura and Champion Jack Dupree.

Thanks to Bill Bryant, Quentin Riggs, and Ed Zahlmann for spotting all these.

MILTON CHARLES

At the beautiful ace house of Balaban and Katz, in Chicago, the Chicago Theatre, Milton Charles is the solo-organist. Charles has long been featured with the Balaban and Katz houses. He is as versatile as he is popular. He can feature community singing or concert numbers. In fact, for a long time he gave concert recitals at the Chicago Theatre on Sunday noons. They were a tremendous hit.

Charles is a composer and has many song hits to his credit. He also teaches organ in his own classes. 1928

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The following article on Chicago organist, Milton Charles, was found in the June 1923 issue of Melody Magazine by Lloyd E. Klos:

It may be something of a novelty for the manager of a booking exchange to be in a position where it becomes necessary for him to book himself in order to obtain the means of a livelihood, and yet this was the predicament of Milton Charles in 1915. Directing the affairs of a booking exchange was only one of the many ventures to which Mr. Charles was a party, and the culmination of them all was his arrival in Chicago from California a year and a half ago to accept a position as organist at the Tivoli Theatre.

Mr. Charles has had a rather interesting and at the same time, fascinating musical career. For 20 years, he has been studying or playing in churches, theatres and cafes on the Pacific Coast. He has worked at his profession--playing the piano and organ--in a score or more cities and towns in California and his apprenticeship in this work has been made doubly interesting because he served it when he was in his teens. He attributes his success largely to his persistence to make good despite adversity with its attendant lean years and the handicaps which youth often carries when competing against musicians who are familiar with all the angles of the profession.

Musical ability first manifested itself in the life of Mr. Charles when, as a youngster of three, he began playing the piano

by ear. He studied with a neighborhood teacher and continued his work with the piano until 14. One of the interesting experiences of young Charles in his native city, San Jose, Cal., was the opportunity given him on one occasion to play an accompaniment for Mme. Schumann-Heink when the famous contralto was a visitor there.

When Mr. Charles was 14, he took up the study of organ. He served for a time in the Emmanuel Baptist church in San Francisco, where he had charge of a choir of 20 voices. Later, he was organist at the Ninth Church of Christ Scientist, where he filled an engagement extending over a year.

An opportunity to play one of the first moving picture organs installed in San Mateo resulted in Charles' going to that suburb of San Francisco where he claims he "broke into the picture-playing game" and had his first chance to utilize his own ideas in supplying musical background for pictures.

"The salary I was to ^{work} received in San Mateo was rather staggering, and I didn't hesitate to accept the opportunity to go there," said Charles. "It gave me the chance I wanted and in the end, the experience I obtained proved invaluable. Playing the organ in those days was a sort of round-about job in a movie house--the organist was a fill-in man and could improvise his musical settings or work out any of his own ideas in order to follow the pictures.

"At San Mateo, I had a chance to work out my own problems. Here I found I could build a foundation for the future, if I expected to devote my future to organ work in motion picture houses. With this thought in mind, I devoted my time to serious study of the organ and its possibilities. I endeavored to build musical plots just as they were perfected on the screen; in comedies, I tried to give the comic touch to my music and no matter what the emotional

side might be, I worked to supply a musical background which was in harmony with the picture."

A succession of engagements followed at various picture houses on the coast. One of the experiences of Mr. Charles assumed the proportions of an adventure after he gave up his work in San Mateo. It was the aforementioned booking agent venture in which Mr. Charles and his partner endeavored to draw their talent from the Hawaiian Islands--the Hula song and dance epidemic being prevalent at the time, and the upshot of it all was that Charles was compelled to book his own services at Rector's cafe in San Francisco.

"An orchestra in those days was composed of any number of men with the pianist usually directing," said Mr. Charles in discussing his experiences in San Francisco in 1916. "There were various combinations, frequent changes in the organizations and none of the special arrangements, including orchestrations nor luninaries of the field of syncopation which we have today."

While playing on the coast at this time, Mr. Charles at various times was associated with Paul Whiteman at Comma's Neptune Palace in San Francisco, and with Arnold Johnson at Tate's. While playing at the Paris Louvre, Mr. Charles received an offer to play the organ at Porterville in south-central California. Then followed an engagement at the new Jewel theatre in San Francisco, a second at the Strand and later, the position of solo organist with the Turner and Dahnken forces.

While playing at Stockton, California, Mr. Charles was offered a position with Sid Grauman at Grauman's Million Dollar Theatre in Los Angeles. Charles remained in this theatre for a year and a half, and then went to Pasadena to open the Strand. Later, he re-joined the forces of Grauman and went to the Rialto in Los Angeles.

Following a six-month engagement, he went to the California Theatre, and after a year of organ work in that house, he came to Chicago.

"In synchronizing pictures, I endeavor to improvise a musical setting which will bring out the action of the picture," said Mr. Charles discussing his work. "To do this successfully, one must take the theme for each leading character and develop the musical side to fit the various moods of the character.

"At the same time in supply the musical background for pictures, it is necessary to consider the fact that the men and women who make up the average audience, enjoy the melodies which are familiar and with this thought in mind, I have turned more and more to the old-time strains and have used them in preference to improvising.

"For situations in which humor or the coquettish thought predominate, I find I can improvise very effectively because the action is so spontaneous and one has an opportunity for individual expression. Very often, it is possible to build musical accompaniment which from the standpoint of being grotesque and humorous, overshadows the picture itself.

"Again, in intensely dramatic situations, it is possible to work toward a musical climax more effectively through improvising. The reason for this fact is that it is almost next to impossible to find a written piece of music which will build the musical side of the picture as the story is unfolded. This same condition prevails in playing storms, battles and subject matter of an intense nature. In such cases, the organist can work from one climax to the other by improvising.

"The orchestra in the modern movie house can be used to a good advantage with short subjects. A beautiful melody can be used for

the musical color or a scenic; a bombastic march is adequate for the stirring patriotic, war and other features of the news weekly, and the written daily topics will take a popular tune and one usually wherein the jazz idea predominates.

"The organ can function to a good advantage with the highly dramatic pictures or serve with comedy. In the features, the organ can bring out the musical shading; it can work up to the various situations and supply the background for the big climax of the picture.

"The programs given in the modern moving picture should be arranged so that originality comes first. Of secondary importance is the matter of variety and with it one can supply the various forms of entertainment which are calculated to satisfy the people who make up the audience. This ~~XX~~ all applies to the music side of the show, and the organist who can inject originality and variety into his work will generally find an audience which is responsive to his efforts and such an audience will not hesitate to express its appreciation."

CHARLES, TERRY

Charles first heard a theatre pipe organ at age thirteen when his parents took him to the Alabama Theatre, Birmingham to hear Stanleigh Malotte at the Wurlitzer. Once he had heard the tones of the theatre organ Charles knew that it would somehow play an important part in his life.

Charles' professional experiences include restaurant and club appearances from Florida to Vermont. He has appeared in concert on some of the finest theatre organs in the country including the organ in the Senate Theatre, Detroit (Detroit Theatre Organ Club) and the instrument in the Auditorium Theatre, Rochester (Rochester Theatre Organ Society). He has also appeared on radio and television.

CHARLES, TERRY

2

Charles is best known for his association with the Kirk of Dunedin, Florida. He is the designer, installer, organist and curator of the three manual, nineteen rank Wurlitzer organ in this beautifully designed church building. Some of the world's most famous organists have appeared in concert here as a part of the Kirk Organ Series. Charles has recorded several records on this instrument.

CHASE, DR. FRANK WILBUR

Organist of the Alaska (later the Strand) Theatre, 1114 2nd Avenue,
Seattle, Washington (E. M. Skinner pipe organ, 3 manual/23 ranks).

CHASIN, NETTIE (Miss)

Organist of Loew's Greely Square Theatre in New York City in 1927.

CHAVANNE, J. PAUL

Played the Egleston Theatre in the ^{Roxbury}~~Roxbury~~ section of Boston
in the 1920's (a Marr and Colton organ). (Del Castillo was guest
organist for the debut of this organ.)

CHEYNE, MRS. MILTON

Organist of the Ambassador Theatre in Washington, D. C. in 1927.

CHINN, URQUHART

Organist of the State Theatre in Nashua, New Hampshire in 1928.

CHISM, SYBIL

Radio organist who played the (NBC) pipe organ theme for the "One Man's Family" radio broadcast (May 14, 1951-March 26, 1954).

Organist of "Lum + Abner" radio broadcast, 1941-45. Wrote the theme song they used during these years, "Eva Lena." (Prior to this Lum + Abner's theme was, "Eleanor." From 1945-48 Lum + Abner's organist was Ralph Waldo Emerson, who with his wife, Elsie Mae Emerson, wrote a new theme, "Down on the Old Party Line"; used until the end of the broadcast in 1953.

CHONIERE, HECTOR

Organist of the Orpheum Theatre in Boston, Massachusetts in the 1920's. Also house organist of the Keith-Albee St. James Theatre in Boston (a Kimball, Smallman, and Frazee organ).

CHRISTENSEN, AXEL W.

Organist of the Cort Theatre in Chicago in 1919.

67
11/17

24/4

Hummer

The following item was found in the October 1920 issue of Melody Magazine by Lloyd E. Klos:

Axel W. Christensen, the well-known promoter of nearly a hundred ragtime schools throughout the country, recounts in the following, a recent experience in playing the picture, shortly after the movie musicians' strike in Chicago was settled.

"The musicians' strike, which affected all the moving picture houses during the past summer, has finally been settled, and again the audiences are not obliged to endure the silence of the silent drama.

"One thing which may be said in favor of the strike was that during the musical drouth, one was never compelled to undergo mingled emotions--one could feel glad or sad, according to the action of the picture, without any outside disturbing elements to interfere. One did not have to laugh at a funny situation and cry at the same time over Ase's death which the thoughtless orchestra conductor forgot to turn off at the end of the sob scene; nor did one have to weep at the death of the heroine's mother with the pulsating swing of ragtime which had helped make merry a previous funny 'cut-in'.

"This playing of inappropriate music is not always the fault of the orchestra director, as many scenes are flabbed on the screen for so short a time as to make it really impossible to change the

music quickly enough, and many leaders content themselves with selecting music to fit the scenes which predominate throughout the picture, and run this music through intervening scenes.

"But, the boys are all back now, and we are glad to have them. After the first week without music, the pictures surely seemed empty, although many of us would not go across the street to hear a symphony orchestra play the music which is now played for pictures, if the same music were to be given in the form of a concert.

"Things were rather mixed during the first week. So many of the orchestra boys and organists had found work elsewhere that when it came time to reopen, most of them could not leave the positions they were holding. This was true of the organist at the Covent Garden (Chicago) who had accepted a position as pianist with a road show just a day or two before the strike ended. In such a case, under the laws of the Federation of Musicians, one month's notice is necessary to terminate contracts by either party.

"MacFarren, the organist just mentioned, tried to get an immediate release from his new engagement. His old job at the console of one of the world's greatest organs looked better to him than a road position, even if the latter gave him the delight of riding around the country on railroad trains at somebody's else's expense, and the added and extra privilege of sending picture postal cards to his wife at various intervals.

"He tried, therefore, to get back on the organ bench at once, but with no success. In fact, his musical director told him in no uncertain language that he expected him to stick, that he wasn't rehearsing new piano players for the fun of it, and a lot of other things too numerous to mention, which in substance amounted to the fact that "Mac" would have to play out his notice.

"After going into conference with his manager, Sam Trinz, of the Covent Garden Theatre, they called me to the telephone and talked me into coming out and holding down Mac's job for him until he could get there himself.

"Those among you who have ever played a pipe organ will understand the lure of the thing, the 'call of the wild' which an ex-organist feels when the opportunity is offered him to come back to the console of the instrument he loves. So it was with me. I can really earn more money by staying in my office and attending to business than by playing pictures on the organ, and with less effort, too--with the advantage of going home to supper every evening and staying there with my family at my pleasure. But the knowledge of these facts didn't make any difference--I wanted to get at that organ and I got at it without much ado.

"The first night I sat ~~at~~ the organ bench from 5:30 until 11:30 continuously, except for two 15-minute breathing spells when a vaudeville act filled in. When I was through, they nearly had to carry me out because I could hardly walk. In playing a pipe organ, you see, one has to use a lot of muscle which is seldom used in any other sort of work, so unless a fellow is in training, he's going to feel it.

"It's just like riding horse-back for the first time. The only difference is that when you are riding a horse, you pretty nearly know enough to quit, before you are entirely gone, but in playing the organ, you become so absorbed in the work, with the wonderful possibilities which are contained in four manuals, with their countless stops and pistons, that you forget everything else and, in fact, never know when to quit.

"The following night, however, I was neither so ambitious when

I started nor so tired when I got through, and as the week progressed, I was able to enjoy to the full the delight which goes with the playing of a monster organ.

"Either as a musical instrument or as a toy to play with, it is the king of all. The player can bring forth the sweet sound of an angel's voice or he can make hell break loose--both with a touch as light as the softest summer zepher.

"During the Saturday matinee when I was again feeling quite at home with the instrument, the manager came down to tell me that the vaudeville act scheduled for that day and Sunday had failed to put in an appearance.

"Say", said he, 'You've been substituting for the organist all week. What's the matter with substituting for the vaudeville act, also? I'll pay you pro grata, etc.'

"'Why Not?' returned I, 'so long as I've got to stick around any way. But listen to me, Sam. I haven't been home a single night for a week, and if I don't cut this out pretty soon, I won't have any home--the wife is kicking something awful. Tell that fellow Mac to hurry back here.'

"So on Saturday and Sunday I dramatized the pictures as usual, and when it came time for the vaudeville act to go on, I played my own introduction, walked around and got on the stage to do my vaudeville act. After completing the act, I walked back around to the organ, played my own exit music and played the picture which followed.

"On Monday, the orchestra came back, so I only had to go 50-50 with them on the work.

"Wednesday, Mac came back. Next day, I went fishing.

CHRISTENSEN, INGABORG

Theatre organist in the Chicago area in 1919.

CHRISTENSEN, ROBERT

Theatre organist in the California area. Organist of Loew's State Theatre in Long Beach, California in 1922. Organist of the California Theatre in Los Angeles in 1925.

June 15, 1987
310 West Perrin Ave.
Springfield, Oh. 45506

CHURCH
Grace

Dr. John W. Landon
University Of Kentucky
Lexington, Ky.

Dear Dr. Landon

I am sending you another name for your "Biographical Dictionary of Theatre Organists", one that I'm not sure if you have. I have very little information about her, but I do remember meeting her once back in the 50's.

Grace Church : Played a 2/5 Wurlitzer installed in the Capital Theatre, Bloomsburg, Penna. from 1927 until the mid 40's.

I'm sorry about such little information, as I have asked several people about her, but they couldn't help much. Being from that area back in Pennsylvania, there were alot of small towns which had organs in the theatres. I have a friend in Harrisburg that is hoping to come up with some names and dates for you, but haven't heard from him as of yet. Will let you know when I do.



Bob Cowley

CIMMINO, N. FRANCIS

Born in Patterson, New Jersey, March 27, 1939 to Nicholas F. and Ethel M. Cimmino. Both of his parents were musically inclined. Began his musical education on the piano at the age of seven, having tried drums, xylophone, harmonica, and ukulele since he was ~~two~~^{three} years of age. Occasionally, he was able to visit Radio City Music Hall, where he heard organist Dick Leibert at the Wurlitzer pipe organ. This whetted his appetite for theatre organ and he began taking instruction in music theory, harmony, keyboard technique, and registration. He also went to work with a pipe organ company as an apprentice to learn about the mechanical aspects of the "King of Instruments." Currently, resident organist of the Suburban Restaurant in Wanaque, New Jersey on a 3 manual/17 rank Wurlitzer

CIMMINO, N. FRANCIS

2.

theatre pipe organ--a post he has held for several years.

Cimmino designed the layout of this organ and was instrumental in ~~the~~^{its} ~~XXXXXX~~ installation.

Some of the concert and performance dates which he has played are as follows: the Riviera Theatre in North Tonawanda, New York (3 manual/15 rank Wurlitzer); the New York State Fair Grounds, Syracuse, New York (3 manual/11 rank Wurlitzer); Long Island University (formerly, the Brooklyn Paramount) organist for about a year and in concert (4 manual/26 rank Wurlitzer); the Beacon Theatre, Broadway, New York City, organist for nine months in 1974 (4 manual/19 rank Wurlitzer); organist of the Rahway Theatre in Rahway, New Jersey (2 manual/7 rank Wurlitzer); next at Asilomar Conference Center in

Monterey, California in concert to present the first Saville 3 manual/9 rank electronic theatre pipe organ, built to Wurlitzer specifications. Cimmino served as consultant in its design and construction; St. Patrick's Roman Catholic Church, Smith's Bermuda in concert for the dedication of a 2 manual/10 rank Rodgers Classic Organ. Cimmino served as consultant and assisted in its installation.

Cimmino served as instructor of music theory and organ, choir director of several churches including the First Army Company Choir at Fort Dix, New Jersey, when he was in the United States Army.

THE ARTIST

Frank Cimmino, a native of northern New Jersey, began his musical training at an early age under the tutelage of his mother, a pianist, composer and instructor. Frank is talented not only as an organist, but also as an organ technician, having worked as an organ installation and tonal consultant for several companies in the New York area. Frank has served as house organist at the Beacon Theatre in New York, and he became widely known in the New York area as a popular dinner club entertainer as a result of his thirteen years as house organist playing the 3/17 Wurlitzer at the Suburban Restaurant in Northern New Jersey. Frank has appeared on radio and television programs both locally and in Bermuda, where he periodically plays a concert series. Frank's recent concert tours have included performances at the Auditorium Theatre in Rochester, the Riviera Theatre in the Buffalo area, the New York State Theatre in Syracuse, and during the past month at the Beacon Theatre on Broadway, where he performed at the 4/19 Wurlitzer in a special benefit show with Bob Hope, Peggy Lee, Henny Youngman, and other famous entertainers. Currently Frank plays at Marco's Restaurant in Wayne, New Jersey, teaches organ, is co-director of the Landmark Theatre Organ Arts Company, and serves on the Board of Directors of the New York Theatre Organ Society.

Frank will announce his program from the console.

THE ORGAN

The NYMA 4-manual, 31-rank Moller pipe organ, Opus 4925, containing more than two thousand pipes and situated in four chambers, was custom built and installed by the M. P. Moller Company of Hagerstown, Maryland, in 1927, and was dedicated in April, 1928, "To Ours Who Served." The instrument was designed by H. Leroy Baumgartner, music professor at Yale University who described the organ in the dedication brochure as one which "demands all the requisites of a church and concert organ in tonal variety, power and dignity...but will also be used to accompany motion pictures and other forms of entertainment...and must contain all the musical requirements of the modern theatre organ." However, the professor expressed a lack of enthusiasm for the theatre organ in his correspondence to Moller: "The pipe work of the typical theatre organ is much too coarse in quality... for any purpose other than picture entertainment, while even for that it leaves much to be desired." His tonal design resulted in the wide range of voices found in the NYMA organ that contribute to its unique orchestral ensemble, a sound perhaps far more theatrical than the professor had expected.

Over the past several years the NYMA organ has undergone extensive renovation, and in addition to the redesign of the console, many improvements have been made to enhance both the tonal characteristics as well as the electrical and mechanical operations of the instrument. Thanks primarily to Bob Seeley of Circleville, NY, who has volunteered countless hours of labor, skill and pipe organ expertise in leading the project of maintaining and restoring the NYMA organ, along with Tom Stehle, the Director of Guidance at the Academy, with the assistance of other volunteers, the instrument has been upgraded to the extent that it is considered by many to rank among the finest theatrical pipe organs in existence.

BOB CLARKE

1928

Bob Clarke is being featured at the organ of the Hollywood Theater in Detroit, where he is a big favorite with the Hollywood patrons.

CLARKE, GLADYS

Organist on the staff of the Regent Theatre, Rochester, New York--an 1800 seat house located at East Avenue and Chestnut Street which opened November 10, 1914 and boasted a 3 manual Hope-Jones Wurlitzer, designed by Robert Hope-Jones himself. (Hope-Jones took his own life in Rochester, New York three days after the theatre opened.)

Also one of the organists of the Strand Theatre in Rochester in the 1920's and early 30's. This organ, a four manual Marr and Colton, was opened by organist Tom Grierson, November 28, 1921.

CLARKE, MRS. IDA

She is associate organist in Crandall's Tivoli Theatre in Washington, D.C., a young, talented woman who has played for the Crandall Company so long she is considered a part of the firm's standard equipment.

A native of Washington for years, her family and that of Harry M. Crandall lived side by side. Her family is also in show business and her brother-in-law owns a chain of movie theatres in the area.

What started her playing organ for movies? "I fell and broke my leg. I think mine was a fortunate fall, although I didn't think so the first few days after the accident. I was forced to keep quiet for weeks, and that was the hardest thing for me to do."

One evening the Crandalls were over, and Mr. Crandall suggested that she learn to play the organ which he was having installed in one of his theatres as an experiment. She started and has been playing ever since. Never too busy to play, she can be depended upon, outside her regular work, to fill in during an emergency. She is a fiend for learning, always trying something new and spends much time listening and absorbing valuable knowledge.

She has had much experience in playing organ with orchestra for movies, and for many seasons was organist at Crandall's Savoy, which housed an orchestra under the direction of Daniel Breeskin, supervisor of music for Crandall's. She has played in every Crandall theatre, but thinks the three-manual Wurlitzer at the Tivoli the best of any. She builds a complete score for every picture, although she is able to improvise and weave the melodies in a most pleasing way.

At the time of the Knickerbocker Theatre disaster in 1922, Mrs. Clark was the organist and was eye witness to the tragedy which snuffed out many lives. She had finished playing her shift and, after turning off the organ, walked to the back of the house. Hearing an awful roar, she looked back in time to see the organ bench and the entire orchestra buried beneath falling debris. It was many months before she recovered from the shock. Ida, who has a small son, recently played a season of Saturday morning shows for children at the Tivoli. Harriet Locher, who conducted the shows, believes their success was due to Mrs. Clarke's cooperation, and both regretted when the season ended for them. Ida has a magnificent gem-studded accordion which is now silent, unless she and her

husband can be prevailed upon to entertain at one of the exclusive clubs after theatre hours.

"I don't know what to do with my feet, and I can't get any counter melody on it, so playing the accordion isn't as interesting to me as it once was.

Mr. Edward Clarke is actively engaged in the theatrical business, while young Billy is following in the wake of his talented parents, being an accomplished drummer.

CLARK, GRACE

Organist of the Crown Theatre in Chicago in 1928. Also broadcast over Radio Station WLS during the late 1920's.

CLARK, IDA

Played the Earle Theatre in Washington, D. C. In 1922, played at the Knickerbocker Theatre in Washington, D. C., the night the heavy snowstorm collapsed the roof of the theatre killing about 150 patrons. She herself would have been killed if she had been at the console, but she was in another part of the theatre at the time. (When the theatre was rebuilt, it was renamed the Ambassador.)

CLARK, JACK

Organist of the Broadway Theatre in Tacoma, Washington in 1927.

CLARK, JANE

Organist of the Cameraphone Theatre in East Liberty, Pennsylvania
in 1926.

CLARK, MABEL

Theatre organist in the Washington, D. C. area, where she played such theatres as the York Theatre and the Apollo both in 1927.

CLARK, LEONARD

Theatre organist in the California area. In 1922 he was organist of the California Theatre in Los Angeles. In 1926 he was at the Criterion Theatre in Los Angeles, and in 1927 he was featured at the California Theatre in Anaheim, California.

CLARK, MERLE E.

Born in South Haven, Michigan, April 13, 1897. His parents were Grace W. and William E. Clark. He attended public school in Schoolcraft, Michigan and the Malek Conservatory of Music, Grand Rapids, Michigan. He married Marian K. Bott. From 1918 to 1920 he traveled with different small time musical acts, playing piano and singing, and in 1919 he had his own band, "Merle Clark's Wolverines." As organist he spent five years with John H. Kunsy, Detroit, Michigan. Was assistant at the State and Michigan Theatres in that city. He doubled on the stage piano at the State Theatre under Herb Straube, Fred Stritt, and Russ Morgan. Was solo organist at the Grand Riviera Theatre in Detroit and also Master of Ceremonies there. Went to the Toledo Paramount Theatre (Wurlitzer), May 15, 1929. In 1931 he was featured organist

CLARK, MERLE E.

2.

at the Paramount Theatre in Brooklyn, New York.

1928

Holiday Greetings



Merle Clark

Solo Organist at

Grand Riviera Theatre

DETROIT, MICH.

MERLE E. CLARK

1928

Merle E. Clark is organist at the Grand Riviera Theatre in Detroit, Mich. He broadcasts over WJR and WCX. His feature solos are enthusiastically received by the Riviera patrons and he has created a large following. There are many theatre patrons who enjoy the organ solos as well as the pictures and Clark's numbers are responsible for that enjoyment.

1928

MERLE CLARK (Detroit Michigan) has expressed a determination to teach this audience community singing. He does not believe that the idea can be conveyed with any enthusiasm merely through slides, consequently his solos are characterized by generous use of the microphone. He opens this week by telling the audience that he is challenging their wits with a musical crossword puzzle, and asks for a three letter word meaning wordless vocalizing. The answer is "hum," and the song accompanying it is "I'm Hummin' To Myself." The stunt is followed through with "My Silent Love," "Down By The Old Mill Stream" (with a rebus lyric), "One Hour With You" and "In My Hideaway." Clark, in very good voice, sings "It Was So Beautiful." He is winning his way here and probably will overcome all of the audience's singing reluctance.

CLARKE, IDA V.

Theatre organist in the Washington, D. C. area in the middle and late 1920's. In 1926 was on the staff of the Tivoli Theatre in Washington, D. C. and was relief organist at the Ambassador Theatre. In early 1927 she broadcast from the Tivoli Theatre organ over Radio Station WRC in Washington, D. C. By the end of the year she was featured organist at the Apollo Theatre in Washington, D. C.

CLARKE, ROBERT GORDON

Alternated with C. D. Boomhower at the 3 manual Hillgreen-Lane organ in Detroit's Capitol Theatre in 1925. Featured organ soloist at the Capitol Theatre in 1926. In late 1927 he opened the 4 manual/21 rank Barton organ in Detroit's Hollywood Theatre.

11/70
67

23

The following item was found in a June 1927 issue of Metronome Magazine by Lloyd E. Klos:

ROBERT G. CLARKE

Robert Clarke began the study of piano at the age of five. At this time, he exhibited marked musical ability by trying to pick out melodies (mostly church hymns, as the family were devout church goers) on an old melodion.

A neighboring music teacher, a dear, old lady, became interested in the boy, and a course of piano instruction began, which lasted six years.

Having arrived at the fresh age, where practice became too monotonous when considered with such things as baseball, swimming, etc., and as the result of indulgent parents, the lessons were discontinued.

With an occasional appearance at church and Sunday school functions, the musical ability was allowed to lie latent until the age of 16, when the first picture theaters, or "store shows" came into vogue.

Bob's first professional appearance was in one of these "nickelodeons", with a phogograph's playing the latest band marches with bells as a ballyhoo in front of the theater, the music for the single reel and illustrated song being by Bob Clarke. This "theatre" operated only six nights with Saturday matinee, so it did not interfere with school, and the salary was \$7 a week.

✓

It was a short step to a regular vaudeville theater with real acts, and the assistance of a drummer. Also quite an honor to be "prof." ("Professor" being the way most vaudeville acts addressed the leader at rehearsal).

Then, a season of barnstorming with a small musical comedy, one-night stands (42 weeks of them), covering the east and north central states.

The summer months ^{were} spent at a northern Michigan resort hotel in the capacity of pianist with a concert orchestra. The following season came the position of musical director with a larger and better musical comedy, and then one day, a chance hearing of an organ in a picture theater in Detroit. That settled it.

Returning to Detroit at the close of the road show, Bob obtained a position as relief pianist in a "modern movie" house. Four hundred seats, a nine-piece "symphony" orchestra, a two-manual organ, and a show consisting of ^a four-reel feature--that was the status of the modern movie house. After work on the organ in this place, Bob was now ready for an organist's position in one of a number of these theaters.

By listening to the orchestra, and gradually enlarging a musical library from them, he had acquired a sufficient library for all the essentials of moving picture routine. Fortunately for Mr. Clarke, he had allied himself with a firm which was eventually to be a star in the world of the moving picture business, the firm of John H. Kunsky, Inc. This firm, seeing the possibilities of that business, immediately started a series of theaters which were destined to be second to none.

As they progressed, Mr. Clarke, by diligent work, progressed with them, step by step up the ladder until the Capitol theater was built. A theater of wonders, truly the most beautiful palace devoted to

pictures in the state of Michigan, equipped with a symphony orchestra of 35 excellent musicians and a marvelous four-manual organ. At this time, the organ solo with colored slides was conceived and introduced into picture house programs in large cities, and the Capitol in Detroit, recognizing the value of a new unit in its program, was the first house in the city to make use of this form of entertainment. Mr. Clarke was also the first organist in Detroit to really be successful in getting his audience to sing when the community singing became popular. The organ solo has now come to be a regular part of the program and is varied from week to week, consisting of popular ballads, with and without song slides, classical compositions, both standard and modern, community singing novelty solos, and regular organ novelties, which have all proven very interesting and amusing to the audience.

Mr. Clarke is still playing an indefinite engagement at the Capitol in Detroit, and by the way, is still studying. Early morning hours find him at the console of the four-manual unit, searching and looking constantly for a new effect, or working on the solo for the next week. Which is no doubt the real reason for the success and popularity which he enjoys.

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The following item was found in the November 1926 issue of Metronome Magazine by Lloyd E. Klos:

ROBERT G. CLARKE

Detroit's Robert G. Clarke, Capitol Grand Organist, joined the John H. Kunsky musical organization in 1914 as relief organist at the old Liberty Theater, located of Farmer Street, just off Monroe Avenue.

Clarke began his musical education on the piano at the age of five, later branching out to the old-fashioned reed organ which was the instrument at the Liberty. Playing for high school parties and festivities, Clarke became imbued with the idea of professional work.

He secured his first theatrical job in an old store ^{"Show"} ~~shop~~ in Providence, R.I., at the age of 18, and received the munificent sum of \$15 a week for his services. His next position was in a vaudeville theater as the leader of a five-piece orchestra. Variety did not hold him long, and he became associated with a barnstorming musical comedy show as musical director.

Landing in Detroit, "Bobby" liked the town and settled down. After playing at the Liberty for several months, he was transferred to the Strand Theater when it was opened. The opening of the Adams Theater in 1917 gave him a boost up the ladder, as did the opening of the Madison.

With the opening of the \$2,000,000 Capitol Theater in 1921,

Clarke was appointed first organist, a position which he has held ever since. Clarke is one of the most popular organists in Mr. Kunsky's employ, and up to several weeks ago, featured a number of illustrated songs and community sings which found instant favor with Capitol patrons. With the new policy of a stage show with a stage orchestra, Clarke dropped his specialty numbers, and now plays accompaniment to the motion pictures. He is 37.

THE WARREN CLARK STORY

By

Lloyd E. Klos

Though our subject was not a theatre organist during the silent film era, Warren Clark still played plenty of sing-alongs, spotlight solos, and radio work in the Philadelphia area, starting in the thirties.

Warren W. Clark was born on March 26, 1915 in Philadelphia. When he was about six, he had piano instruction from his mother. Advanced training was with a neighbor, Arthur Hinnett, who used the traditional method as well as the chord system used today.

Hinnett was organist at the Keswick Theatre. Its Moller console had no lift, so a trailer appeared on the screen, announcing Art and describing his selection with hokum such as: "Mr Hinnett is one of five organists in this area able to play this music." He was not responsible for this propaganda, and smiled when one mentioned it. After the trailer, a spotlight picked him up at stage left and followed him to the console.

When teaching Warren to accompany singers and instrumentalists, Hinnett played a violin. "In those days," says Warren, "there was no way for me to practice on a theatre organ, but with my piano training, and sitting in the theatre's front row, it was easy to see what to do. I don't believe I saw much of

the pictures!"

In 1933, the family moved to an apartment over his father's drug store. "My parents thought there was no future in popular music, so I had some lessons with church organists, using the text 'The Organ' by Stainer which contained preludes and postludes.

"I didn't get caught practicing popular music in church then. However, in the 50s in another church, there was a strong draft whenever anyone opened the back door, and I used a spring-type clothespin to keep the hymnal open. Once, a candle fell, causing a slight blaze. Quickly I extinguished it and played a couple bars of 'I Don't Want to Set the World on Fire.' I expected to be in big trouble but the priest told the vestry that I may have averted a panic.

"I also worked as an assistant projectionist, having secured an apprentice license for a year. With a key to the house, I was able to practice for many hours. The theatre didn't have a regular organist, but the manager heard me one day and let me open the house and play intermissions. Since it was not in the city, I had no trouble with the union." Warren worked other theatres as usher, doorman, and assistant manager, just to practice on the organs.

By now, he was allowed to drive the family Ford and again

called on Art Hinnett. "Pleased with the progress I'd made in the theatre idiom, he gave me additional lessons to correct some faults a self-taught organist can develop, and taught me styles of playing. Art was an excellent teacher, and I became so engrossed at what he was saying that I once burned two cigarette holes in my pants!"

With the advent of the Hammond in 1935, Art became NBC's coast-to-coast "Swing King of the Organ," and recorded for Bluebird Records, the jazz label of RCA. "He made it possible for me to get on station WIP where I stayed for several years. Those were the good days before the disc jockey, when the station employed two organists and a 15-piece band."

The organist was very important as WIP used many vocalists. This required transposing from 'FS manuscripts.' (Anyone who has worked in a vaudeville house will know this means handwritten scripts on which many flies had sat!). The station used a 3/27 straight Kimball in the Benjamin Franklin Hotel ballroom. "With my church experience, I was able to produce the sound which the program director wanted." This radio exposure got Warren considerable work: banquets and conventions at the Franklin and Broadwood hotels. The latter had a smaller, straight Kimball, but in a larger ballroom than the former.

"There were other organs playing over the local stations

then, but the best sounding was in the 2146-seat Uptown Theatre. A 3/19 Kimball (now owned by well known Philadelphia radio organist, Charles Fleck), it was broadcast by Leonard MacClain. 'Melody Mac' played the most beautiful, modern-sounding harmony in those distant days. I studied with him also."

Warren always sought to better himself and to improve his technique, which caused him to study with teachers at various points in his career. Besides Hinnett and MacClain, he took piano/organ lessons from Kenneth Goodman, Carmen LeFavre and Joseph V. Parcells; and harmony with Dr. Kurt Eisenburg at the Hamilton School of Music in Philadelphia. While in the Navy in World War II, he had a stint in the Navy School of Music in San Diego.

In 1936, Warren Clark became one of WHAT's seven organists who alternated on its daily organludes: Lowell Ayars, Buddy Bonds, Tommy Bush, Warren Clark, Giebel Falconer, Kenneth Goodman and Leonard MacClain. It was believed they constituted a record for a station. In time, the others left, but Warren stayed until the war, being the last to broadcast over WHAT from the Uptown Theatre.

Of interest is that Giebel Falconer was the nephew of Dr. Adam Giebel, writer of classical pieces and instruction music.

Dr. Giebel also wrote the pop tune "Sleep," but spelled his name backward when the song was published so no one would connect him with this type music. "He was blind, and when I was a boy, he came to our school and entertained us at assembly. With his secretary at the piano, we were invited to hold up any object. The pianist played a few chords and Giebel told us what was being held."

With the demand for theatre organists practically non-existent, Warren bought a Hammond and took to the bar-and-cocktail-lounge circuit. "I didn't care for it, but I had no other ideas and had to eat. One evening, former theatre organist Harry Hartung stopped in and suggested roller-rink playing. There were two rinks with organists, so I visited those not having any, offering to supply organ and organist.

"One rink took me up on it, so I bought extra amplifiers and worked there for several years. I played from eight to eleven p.m., then broadcast from the Uptown from 11:30 to midnight. Many nights after the broadcast, organist Violet Egger (performed at the 1976 ATOS Convention), her husband, Henry, and I would play the Uptown organ until three a.m.

"Next door to the Uptown was a night club, featuring a floor show and a band: 'Viola Klaiss and Her All-Girl Orchestra.' Vi was a local theatre organist as was her brother, Bill.

Everyone living on that fatal "Day of Infamy" on Sunday, December 7, 1941, knows what he was doing. Warren had a dinner-music engagement at the Exton Lodge in a Philadelphia suburb, but was unaware of the Pearl Harbor attack until he got home.

"In 1943, I joined the Navy as I don't like marching. They sent me to aerial photography school in Pensacola, Florida, and I learned the art of holding a camera over the side of an SNJ plane. The instructor's admonition was: 'You can drop the camera, but you better bring back the handle.' Off duty, I broadcast over a local station, using a Hammond, and played intermissions at the Saenger Theatre."

Warren's next post was the Joint Intelligence Center, Pacific Ocean Area, near Honolulu which entailed no more flying. "In the office of the theatre chain, I met organist John DeMello who arranged for my playing the nice-sounding 3/9 (make uncertain) in the Kiamaki Theatre. Since I had a blackout pass, I also tried the Robert Morton in the Princess Theatre, played by Earl Bond. John DeMello was a good friend in those days, and we corresponded until his death on my birthday in 1959."

Following V-J Day, the carrier "Hornet" was used to transport troops from Hawaii to the mainland. With 3,000 men in the chow line, those in charge thought that music would ease the

wait (tho the lines did move surprisingly fast). A Hammond was installed on a shelf on the hangar deck and wired into the speaker system. "Since my record showed that I'd been a theatre organist, they picked me up at Ford Island and I became a crew member of the 'Hornet.'

"One duty was to play for meals and before the movies. Since the chaplains thought the instrument most suitable for accompanying hymns, I played for Protestant and Catholic services, too. It was a lot of work, but it ended when I was discharged in San Francisco.

"Back in Philadelphia with no car and my Hammond sold to a church during the war, I was waiting for a street car outside the old 2000-seat Carman Theatre in Germantown and Hilton. Now a skating rink, its manager, whom I knew, called out, 'just what I need--an organist.'

"I went right to work, staying a couple years until they transferred me to their best rink, the Circus Garden. On the staff was Harry Hartung, who had been assistant organist to Karl Bonawitz at the Germantown Theatre, and later was at the Fox. Another was Stan Templeton, who had been at the Mastbaum with Milton Charles. A city block in size, the Circus Garden had a white Hammond in a glass enclosure.

"The enclosure was equipped with a monitor speaker but I

preferred playing with the door open to enjoy the sound from the speaker system. There were 16 twelve-inch speakers and eight 20-watt amplifiers in a bank instead of being distributed about the rink as are most installations today. However, they really moved the air--a good, solid sound!

"One night, a pretty girl looked in the door and asked if I knew her brother, Eric Wilkinson. I had known him, a theatre organist, for years. At different times, he was organist and staff accompanist for WIBG, WDAS, WIP, WCAU and KYW. So, that is how I met my wife, June. I stayed at the Garden until I got the urge to play real organ music again instead of strictly metered music where very little phrasing and registration were possible."

Warren bought another Hammond with the aid of a \$2100 GI loan. With a used Packard and a two-wheeled trailer for the organ, he was booked by the Bennett Agency on the hotel and night-club circuit from New York to Florida. Among the hotels he played were: the Ben Franklin and Senator in Philadelphia; El Dorado in Wildwood, New Jersey; Cumberland in Bridgeton, New Jersey; and the DeLeon Springs in Florida. Clubs included the Kit-Kat, Beach Club, and Beachcomber in Florida; the Cape May Tuna Club and Shore Bar in New Jersey. He also was heard over WCOA in Pensacola.

"In the 1950s, working in south Jersey, I noted a new development of houses being built. Getting the urge to stop traveling, I bought one. Wanting a pipe organ, one came my way soon. Ex-theatre organist, Charles Bowen, owned a Conn Agency and in 1950 sold an instrument to a church. With the speakers slated for the pipe chambers, the church's Estey had to go. It was mine for \$150. Promising to remove it quickly, I hired a man with a truck and we got it out in one day.

"While working a summer in Wildwood, June and I went to a matinee at the Liberty Theatre in Cape May. In the pit was a covered console and after the show, we had a look at it. It was a 2/6 Moller, having a Doppel Flute, two strings, a loud Diapason (later replaced by an Estey Diapason), a Vox and a Tuba. Since I played one like it years before, I knew how it would sound, and bought it for \$100.

"Former theatre organist, Howard Reeves, and I moved it in a luggage trailer that summer. We'd load the trailer during the day, play in the bars until two a.m., drive to my home, unload the trailer, get some sleep, then drive back to Cape May again. The Moller was fine for a few years."

Reeves was the last organist at Philadelphia's Drury Theatre and when it closed, he bought its Kimball. An avowed Wurlitzer enthusiast, he also bought a 3/8 Wurlitzer which was in a church.

~~XXXXXXXXXX~~

"As I had given Howard some Wurlitzer parts, he gave me what was left of the Kimball: two strings, Vox, Trumpet, and Diapason, plus some water-damaged chests which had been stored in his garage. Thus, the trade was of benefit to both of us.

"So, the Kimball is my present instrument with a Gottfried console from KBBR in East St. Louis. Originally of two manuals, I've added a short manual above the others. Ranks are Tibia, Vox Trumpet, Viol d'Orchestre, Viol Celeste, Salicional, Bourdon and a Diapason. The entire instrument is housed in the basement. A chime set masks the horizontal shutters, and due to space limitations, the Bourdon is also installed horizontally. Stored in the attic and cellar are enough pipes and chests for another organ, but I can't bring myself to get rid of any of it.

"When I worked in south Jersey, I'd stopped in Pitman to see Al Becket, projectionist at the Broadway Theatre for 44 years. The theatre manager didn't care whether the 3/8 Kimball were played or not, but he refused to sell it. Dave Miller had played it a couple years until he went to the Tower Theatre's 3/17 Wurlitzer. After the sixties, Bob Figlio played on Sundays, I on Saturday nights, John Chase on Wednesdays, and others until they lost interest.

"The present (1986) owner is Clayton 'Duffy' Platt. He likes the organ and wants it played. In the days of Al Becket, my

name was on the screen: 'Warren Clark at the Organ.' A spot-
light shone, I'd appear in a jacket and bow tie. Though the
audiences are small today, they are enthusiastic. The Kimball
is played at least once a week, and I have come full circle
in the process."

CLAUSEN, FRANK

Organist of the Liberty Theatre in Enumclaw, Washington in 1926.

CLEM, RUTH (Mrs. George L. Boedeker)

Organist of the Palace Theatre in Dallas, Texas from which she broadcast over Radio Station KRLD. She also accompanied silent movies at the Washington Theatre and the Capitol Theatre in Dallas, Texas. In addition Clem appeared at the following theatres in the Dallas, Texas area in the 1920's: The Old Mill, The Ideal, and the Crystal. She later became music director of Radio Station KRLD. She retired in Dallas, Texas.

CLEMENT, FRANK

Organist on the staff of the Regent Theatre, Rochester, New York--an 1800 seat house located at East Avenue and Chestnut Street which opened November 10, 1914 and boasted a 3 manual Hope-Jones Wurlitzer, designed by Robert Hope-Jones himself. (Hope-Jones took his own life in Rochester, New York three days after the theatre opened.

One of the organists of the Strand Theatre in Rochester, New York in the 1920's and early 30's. This organ, a four manual Marr and Colton, was opened by organist Tom Grierson, November 28, 192.

CLEMENTS, GENEVIEVE

There were nine theatres located in one block of Elm Street in Dallas, Texas in the early 1920's. The Crystal, the Rex, the Garrick, the Palace, the Washington, the Old Mill, the Capitol, the Pantages, and the Queen. The Majestic Theatre, the Hippodrome, the Fox Theatre, and some others were located in other blocks on the same street. In 1922, Clements played at the Rex Theatre with organist Billy Kitts. In 1923, she was playing at the Capitol Theatre with organist Joe Evans and Bill Saling. She died in Fort Worth, Texas in the late 1960's.

CLEMENTS, GENEVIEVE

Organist of the Washington Theatre and the Capitol Theatre in Dallas, Texas. in the 1920's.

CLIFFORD, Eddie (Eddy)

Well known organist in the Pacific northwest area. Organist of the Blue Mouse Theatre in Seattle, Washington in 1925. Organist of the Blue Mouse Theatre in Tacoma, Washington in 1926. Appeared in Oakland, California in 1926 at the Oakland Theatre. In 1927 appeared at Port Angeles, Washington, at the Bagdad Theatre in Portland, Oregon, and at the Embassy Theatre in Seattle, Washington. Was also featured at the Wurlitzer organ of the Lincoln Theatre in Mt. Vernon, Washington in early 1927. ^{Also organist of the Liberty Theatre, Seattle.} He recorded a 45 r.p.m. record of theatre organ music on the 4 manual/18 rank Robert Morton organ in the Music Hall Theatre in Seattle, Washington in 1955. This was on the Music Hall Theatre label.

Clifford was featured at the Music Hall Theatre in Seattle for a year or so playing the 4 manual Robert Morton organ once every evening. He also did piano-organ duet work with pianist Tubby Clark at the Olympic Hotel in Seattle for many years. They broadcast as a duet ~~team~~ on radio as well.

CLINTON, ARTHUR

In 1922 was organist of the Symphony Theatre in Los Angeles, California and was organist of the Metropolitan Theatre in Los Angeles in 1924.

CLUBB, MILDRED G.

Before she was six years of age, her parents started her on piano, with a teacher in her hometown of Farmington, Missouri. At the age of 13, she became assistant organist at the Methodist Church across the street from her home. She attended Arkansas State University at Jonesboro, Arkansas. There she met the general manager of Malco Theatres, Inc., a chain of 43 theatres in Arkansas and Tennessee. She was given the job of organist in the 1,000 seat Strand Theatre in Jonesboro, Arkansas which she played for some time. (A Kilgen organ.) She played before the first movie and did spotlight solos. She also accompanied sing-alongs using slides of the popular songs of the day.

CLUBB, MILDRED G.

2.

Clubb also served as studio director for Radio Station KBTM in the Noble Hotel in Jonesboro for some time. She was also organist of the 3500 member Methodist Church there. She attended the University of Tennessee and took a special course of study. She next moved to Memphis, Tennessee to the Malco Theatre (3 manual/13 rank Wurlitzer). She played here for a period of time before returning to her hometown of Farmington, Missouri and started to teach organ and piano. She became organist of the Lutheran Church in Flat River, Missouri, and continues with her organ and piano instruction.

COBB, HAROLD

Organist of the Burke Theatre in Kenosha, Wisconsin in 1924.

COCKSDYCHE, GENE

Organist of the Strand Theatre in Seaside, Oregon in 1926.

COCKS-DYCHE, MRS. JEAN

The Strand Theatre at Seaside, Oregon, has for its organist Mrs. JEAN COCKS-DYCHE, who certainly reminds us in a most interesting way that photoplay theatre musicianship is international in its scope. Her musical education was received in Australia, and a great part of her professional life has been spent in concert and musical work in Australia and New Zealand.

Mrs. Cocks-Dyche has some very interesting information on the music of the native Fijians, as well as that of Australia and New Zealand. Australia is a very musical country; we know that from the many successful tours booked for that country by internationally famous artists. Especially interesting is her account of the Christmas pantomimes produced during the holiday season in the theatres and concert halls of Sydney.

Many of the Australian theatres are so built that their roofs can be opened, and as Christmas in that country comes in the middle of their summertime, these pantomimes are often staged under the star-studded tropical skies with the Southern Cross as one of the spotlights. These pantomimes are of the old English variety and include "Mother Goose," Jack, the Giant Killer;" etc., staged in a very lavish and spectacular manner and running for weeks after the holidays.

Mrs. Cocks-Dyche is not only a capable organist; she also plays the piano and the violin, and has been very successful as a singer. She came to this country some time ago for a vaudeville tour, under the professional name of "Adi Viti," a native Fijian name meaning "Princess of Fiji."

This charming lady confesses to an over-powering fondness for the Pacific Ocean. During her residence in Sydney and also when she lived in New Zealand and on various other smaller islands of Australasia, the Pacific Ocean was always within visiting distance, and consequently when she located in the States as an organist, it was within sight and sound of this old friend.

Seaside is more a summer resort town than otherwise, and at first, Mrs. Cocks-Dyche was only there in the summer season, spending the winter in vaudeville and concert work. The Strand theatre, however, has installed a new two-manual Robert-Morton unit organ, and during the past winter, Mrs. Cocks-Dyche has had charge of its console.

She uses her vocal ability to advantage on the musical program of the theatre, presenting both concert numbers and semi-popular songs with slides. It is undoubtedly fortunate for Seaside and the Strand Theatre that they are located on the Pacific Ocean; otherwise, it is doubtful if the lady could have been induced to locate there.

in Australia and New Zealand.

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CODDER, RAYMOND

Organist of the Cabrillo Theatre in San Diego, California in 1926.

COFFYN, ANNA T.

Organist of the Egleston Theatre in ^{Roxbury}~~Roxbury~~ section of
Boston, Massachusetts in the late 1920's.

COE, BOB

Born Robert K. Coe, Jr., May 8, 1907 in Whitewater, Wisconsin. From ages 6 to 11 studied piano. Began organ study at age 11 which continued until age 16. His piano and organ teacher was Miss Edith Wheeler of Whitewater, Wisconsin, organist of the Congregational Church in Whitewater. Coe received a Bachelor of Arts degree from Carroll College in Waukesha, Wisconsin. Received a Master of Arts degree from the University of Wisconsin in Madison. Both degrees were in mathematics. Coe was organist of the original Madison Theatre in Madison, Wisconsin from 1924 to 1925, the Menominee Theatre in Menominee, Michigan in 1925, the Strand Theatre in Marinette, Wisconsin from 1925 to 1926, the Strand Theatre in Duluth, Minnesota from 1926 to 1927, the Strand Theatre in

COE, BOB

2.

Whitewater, Wisconsin in 1927, the Orpheum Theatre in Burlington, Wisconsin in 1927, and the Parkway Theatre in Madison, Wisconsin from 1927 to 1928. The Strand Theatre in Whitewater, Wisconsin, the Orpheum Theatre in Burlington, Wisconsin, and the Parkway Theatre in Madison, Wisconsin were all part of the Fisher Theatre chain. After the coming of sound films in 1927, Coe continued with some theatre organ work, serving as organist of the Rialto Theatre in Gladstone, Michigan from 1928 to 1929. He then went to work for the Wisconsin Telephone Company in Milwaukee, Wisconsin. During the time that he was a student at Carroll College he served as organist of the Park Theatre in Waukesha, Wisconsin from 1936 to 1939. While a student at the University of Wisconsin in

COE, BOB

3.

Madison, he was organist of the Capitol Theatre in Madison from 1940 to 1941. After he returned from service at the close of World War II, he became organist of the RKO Madison Theatre in Ridgewood, Queens' Long Island, New York on weekends from 1944 to 1945. He substituted for a six months' period for the late Bernard Cowham at the RKO Flushing Theatre, Flushing, Long Island, New York in 1945. He played some occasional special shows at the RKO Richmond Hill Theatre from 1944 to 1945. He played Hammond organ in night spots in New York City, Port Jervis, New York, Red Bank, New Jersey between 1945 and 1952. He then returned to Whitewater, Wisconsin and played his own Hammond organ on weekends in night spots in that area. He also became organist of the Congregational Church in Whitewater in 1955 and remained in that

4.

COE, BOB

post until 1967 when he became associate organist of the church.

Coe has performed for the Chicago Area Theatre Organ Enthusiasts at the Montclair Theatre and the Patio Theatre in Chicago, Illinois. He has performed at the Indiana Theatre of East Chicago, at the Carl Werner Residence Wurlitzer in Addison, Illinois, and has given theatre organ concerts at the Coronado Theatre in Rockford, Illinois, and at the Paramount Theatre in Cedar Rapids, Iowa, and the Arcadia Theatre in St. Charles, Illinois.

ABOUT THE ARTIST

DAVID COGSWELL is a vocal music specialist for Wyoming (MI) Public Schools. He is organist/choirmaster at Christ Lutheran Church, Wyoming, and is associate organist at Good Time Charlie's Restaurant in Grand Rapids, where he plays a 33-rank Wurlitzer pipe organ.

Mr. Cogswell has toured the Northeast Command (Iceland, Labrador, and Greenland) as well as the Caribbean Command for the U.S.O.

He has been guest organist for many church organ dedications, conventions, and theatre organ programs throughout the United States and Canada.

Mr. Cogswell is a graduate of Western Michigan University, and is a member of the American Guild of Organists.

ABOUT THE ORGAN

In cavernous chambers high above the proscenium arch in hundreds of darkened movie theatres lie sleeping the sounds of the Mighty Theatre Organ. Though many of its kind have fallen into disrepair--or worse, fallen to the wrecking ball called Progress--there remain enough examples of the Theatre Organ Builder's Art to forever store this art form in the exacting memory of the modern digital computer.

The sounds of the "sobbing" Tibias, the "sizzling" Strings, the "mourn" of the Vox Humana--as well as all of the Theatre Organ "hardware" and traps, such as the Xylophone, Bass Drum, Fire Siren, Tambourine, and Police Whistle--have been stored in the Allen Digital Computer.

Like the present-day Allen Church Organ and Allen Concert Organ, the Allen Theatre Organ uses the sounds of real wind-blown organ pipes stored in the memory of the digital computer. In addition to the real-life pipe sounds are stored the sounds of the tuned and non-tuned percussion of the Theatre Organ.

The organist, seated at a traditional-looking horseshoe theatre console with its many-colored stop tabs, recalls from the memory of the computer the sounds desired for the rendering of a particular tune.

The Allen Organ of today is traditional-looking on the outside--"Space Age" on the inside.

--BILL KALTRIDER

COHEN, BETTY (MRS.)

Organist of Loew's Alpine Theatre in New York City in 1927.

COHEN, VERA

Organist of the Belmont Theatre in Chicago in 1928.

COHN, WILHELM

Organist of the Palace Hippodrome Theatre in Seattle, Washington
in 1926.

COLBY, WARREN

Organist in a new theatre in St. Joseph, Michigan in early
1927.

COLDWELL, VICTOR

Organist of the Blue Beard Theatre in Philadelphia, Pennsylvania
in 1924.

COLE, BUDDY

See pp. ___ to ____.

We Welcome Today's Artist - Karl Cole

It is indeed a pleasure to welcome Karl Cole to the console of the RMSC Eisenhart Mighty WurliTzer for this, his sixth RTOS performance. Karl is most excited about having this opportunity to entertain us in the intimate surroundings of the Eisenhart Auditorium. A Syracuse native, Karl has always felt a sort of kinship to Rochester as he has watched RTOS grow and develop into the fine organization it is today.

Karl's star began its' rise at the age of 19 when he became a touring Artist for the WurliTzer Corporation. While still based in Syracuse he performed on his own radio program and produced a Christmas Organ special for National Public Radio on the ESTMIM WurliTzer at the new York State Fairgrounds. In the late 70's Karl relocated to Florida where he operated and performed at his own restaurant in Pompano Beach. Following a stint playing Theater Pipe Organ at the Pipe Piper Restaurant in Warren, Michigan, Karl took up duties as musical director and chief organist of the now defunct Springdale Music Palace Restaurant in suburban Cincinnati, Ohio. During this ten year period Karl maintained a busy schedule of travel throughout the United States, Canada and Mexico to perform concerts on both pipe organs and Electronic Keyboards as well as producing a number of fine recordings and working on his own compositions and arrangements. He was also a featured performer at the 1990 ATOS National Convention.

Since leaving the Cincinnati area Karl has resided in North Carolina, Florida and now in Pleasantville, in Eastern New York State, all the while continuing to maintain an ambitious concert and recording schedule. His future plans include the establishment of a winter home in Florida. Karl feels privileged to have earned the admiration and support of two of the Organ worlds' most famous luminaries, Virgil Fox and Ethel Smith who inspired him to fully develop his skills both as a musician and as an entertainer. An avid collector of American cut glass, Karl also enjoys travel and often drives himself to the cities where he performs which gives him an opportunity to seek new treasures for his collections.

RTOS now invites you to sit back, relax and enjoy the beautiful sounds of the mighty 3/11 WurliTzer as Karl Cole brightens our Autumn Sunday with his own unique stylings of our favorite music.

As a Courtesy to All - Please, NO flash pictures during this concert.

Recording devices are never permitted in the seating area of the theater during RTOS events. We regret that the Eisenhart Auditorium does not have facilities for members to record. A master tape is being made and Library copies will be available.

Membership information is available by writing to:

RTOS Membership, 20 Nymark Drive, Greece, NY 14626-1261

The Eisenhart Organ - WurliTzer Opus 1492

The WurliTzer organ (Style E 3-manual, 8-rank Special), Opus 1492 you are hearing today was first installed in the Capitol Theatre in Worcester, Mass. in 1926. The theater was of the atmospheric design made famous by movie palace architect John Eberson. The principal organist of the Capitol was Ernest J. Johnson who accompanied silent films until the advent of talkies and then continued on to play the organ for Saturday morning kiddie shows and regular radio broadcasts on station WTAG until 1947.

Following 20 years of silence in the Capitol, Opus 1492 was removed in 1966 for a proposed but never-to-be installation at a Massachusetts college. The following year it was purchased and moved to Rochester by several RTOS members. Here it languished in storage for several years after the plans for the proposed installation site it had been purchased for fell through.

In 1969 the former Columbia School property was acquired by the RMSC through a generous donation by the Eisenhart family and a decision was made to remodel and expand the existing gymnasium building into the present Eisenhart Auditorium complex. As plans for the design developed, Planetarium Director and RTOS member Don Hall, an organist himself, envisioned the Auditorium as the perfect home for the WurliTzer.

A deal was struck between the owners of the organ, RTOS and the RMSC in time for chambers to be included in the construction plans and over a five year period more than ten thousand man-hours of volunteer labor were devoted to refurbishing and installing the instrument.

Premiering in a series of concerts with our own Don Scott at the console in the fall of 1978, Opus 1492 has undergone continuous refinement and expansion to its present size of 11 ranks. To accommodate these and planned future additions the console stop list has been expanded and the original relay and console combination actions have been replaced by modern solid state digital systems. A piano, playable from both the organ console and by hand, was also added. Further additions will include an orchestral oboe, a clarinet and a rare 25 note saxophone rank saved from WurliTzer opus 44 when the Regent Theater was razed in the 1970s. In March of 1995 Master voicers Clark Wilson and Brant Duddy were engaged to undertake a complete tonal revoicing and reregulation of the instrument to better match the speech of the pipes to the acoustics of the Eisenhart Auditorium.

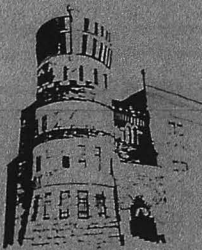
The 3/11 now ranks as one of the finest instruments of its size anywhere with a sound that beautifully complements the intimate, almost studio-like surroundings of the room. Although not used extensively for concerts in past years, it is ideal for educational programs, master classes, silent film presentations, open console sessions for RTOS members and informal programs including dance parties, Halloween gatherings, etc. RTOS is indeed fortunate to have Opus 1492 on which to present concerts while the 4/22 console is being restored and the Auditorium Theater is unavailable due to current renovations and the extended run of *Phantom of the Opera*.



KARL COLE

AT THE AGE OF NINETEEN, KARL BEGAN PERFORMING AND ENTERTAINING AUDIENCES THROUGHOUT THE COUNTRY. RECORDING ON THE MEDLEY LABEL, HIS MUSIC IS ENJOYED INTERNATIONALLY. HE HAS TOURED NATIONALLY AS A CONCERT ORGANIST FOR THE WURLITZER COMPANY AS WELL AS FOR CHAPTERS OF THE AMERICAN THEATRE ORGAN SOCIETY. AMONG HIS CREDITS ARE: A DAILY RADIO SHOW ON WDDS-FM, A LIVE THEATRE ORGAN BROADCAST ON NATIONAL PUBLIC RADIO, CAMEO PERFORMANCES AT THE 1972 A.T.O.S. CONVENTION IN WASHINGTON, D.C. AND AGAIN IN 1973, IN PORTLAND OREGON. THESE LED TO BOOKINGS WITH A.T.O.S. CHAPTERS IN NEW YORK CITY, FLORIDA, PHILADELPHIA, NEW JERSEY, DETROIT, CLEVELAND, MILWAUKEE AND BUFFALO. OTHER APPEARANCES INCLUDE: ROCHESTER THEATRE ORGAN SOCIETY, TORONTO THEATRE ORGAN SOCIETY, KEYBOARD CONCERT CLUB IN LAGUNA, CALIFORNIA, AND MANY OTHERS.

KARL IS WELL KNOWN FOR HIS PERFECTION IN REGISTRATION AND FOR PLAYING TWO DISTINCTLY DIFFERENT MELODIES IN PLEASING AND INTRICATE COUNTERPOINT. THIS IS HIS THIRD APPEARANCE ON OUR MIGHTY WURLITZER AND WE ARE SURE TO RECEIVE A SHOW WORTHY OF BOTH THE ORGAN AND THE ORGANIST. WHEN KARL IS NOT RUNNING AROUND THE COUNTRY SHARING HIS CONSIDERABLE TALENTS WITH ENRAPTURED AUDIENCES HE HOLDS FORTH AS STAFF ORGANIST AT THE SPRINGDALE MUSIC PALACE, NEAR CINCINNATI, OHIO. TO QUOTE ETHEL SMITH, " THE COMBINATION OF FINE MUSICIANSHIP, CLEVER IMPROVISATION, AND THE TECHNIQUES TO EXECUTE IT, MAKES KARL COLE JUST ABOUT THE BEST POP ORGAN SOUND AROUND. " WE COULDN'T AGREE MORE.



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COLE, DAISY

Organist of the Rivoli Theatre in Denver, Colorado in the 1920's. (A Wurlitzer Hope-Jones 2-1/2 manuals.)

COLWELL, HARRY

Organist of the Blue Mouse Theatre in Seattle, Washington in 1926, and Secretary of the Theatre Organ Club in Seattle, Washington in 1927.

COLEMAN, CARL

Broadcast over radio station WKBW, Buffalo, New York in 1935

COMEAX, TOM

Organist of the Paramount Theatre in Baton Rouge, Louisiana
(2 manual/6 rank Robert Morton organ). On the staff here several
years. Also performed at the Saenger Theatre in New Orleans.
(4 manual/26 rank Robert Morton.)

COMSTOCK, VERNE

Organist of the Westwood Theatre in Toledo, Ohio in 1929.

TAKE ACTION INDICATED
NOT LATER THAN

SUBJECT { Con Key - for name unknown
() SEE ATTACHED SHEETS

Return to me ()

See me personally ()

Need not be returned ()

Being sent for your
information ()

Furnish data requested ... ()

Take action indicated ()

Take up with ()

Relief suggested at San Jose
Calif. Liberty League
Robert. Maiton

Investigate and report to . ()

Express your judgment ... ()

Set time when we may
discuss this ()

()

CONANT, MILDRED

Organist of the National Theatre in Boston, Massachusetts.

CONKEY, L. BEAUMONT

Organist of the Liberty Theatre in San Jose, California in 1922.
In the middle and late 20's played at a number of theatres in the
Los Angeles area and was organist for the Masonic order.

CONRAD, HYDE

Broadcast over Radio Station WHAS, Louisville, in the early 1920's
from the Alamo Theatre (2/7 Wurlitzer)

COOK, GEORGE

Organist of the Rivoli Theatre (Wurlitzer), Muncie, Indiana in the 1940's. Broadcast this organ daily for a period of time with Carl Nobel at the grand piano. (Carl Nobel had his own dance band.)

The following item was found in the November 1, 1929 issue of the Rochester Democrat & Chronicle by Lloyd E. Klos:

MAURICE COOK, "THE JOVIAL CONSOLE MASTER"

Loew's Rochester will introduce a new organist, Maurice, at the opening of Metro-Goldwyn-Mayer's all-talking campus comedy, "So This Is College", tomorrow.

Maurice has been playing ~~KKK~~ organ solos for 10 years, and before that, he began his career as a theater organist. He traveled in vaudeville as a member of Dunbar's Nine White Huzzars, a Kieth headline act. For a season or two, he conducted an orchestra, playing with the "Birth of a Nation" production, and the Ramona traveling shows.

For more than a season, Maurice was organist at the Cinema Theater in Los Angeles. He left that house to take up a similar position in the Blue Mouse Theater in Minneapolis. He was also organist at the Tower Theater in St. Paul and the State Theater in Minneapolis.

In 1925, Maurice went to Chicago where, under the direction of Balaban & Katz, he opened 11 theaters for this firm in one year. From Chicago, he went to the Indiana Theater in Indianapolis and after playing there a year, was transferred to the State Theater in Syracuse where he remained until that house introduced a vaudeville policy. Maurice has come to Rochester from an engagement at Loew's Century Theater in Baltimore.

During his engagement in the Cinema Theater in Los Angeles, Maurice frequently played the organ for the big premieres in that theater. He has among his personal friends a number of the leading stars of the film colony in Hollywood.

"People who have never been there have a mistaken idea of Hollywood," said Maurice. "They think it is a place where more whoopee is made than pictures. As a matter of fact, many of the stars are exceptionally hard workers. They often retire as early as 9 PM in order that they may be in fit condition to meet their obligations on the lot the next day. Picture stars who have held their places are for the most part, surprisingly orderly persons."

COOK, MAURICE

Played the Tower Theatre in Minneapolis-St. Paul (3 manual/8 rank Barton). Was also organist for several years of Loew's Theatre in Rochester, New York where he was billed at "The Jovial Console Master."

COOPER, J. VAN CLEFT

A well known organist in the New York City area. Organist of the Rivoli Theatre in New York where he shared the console with Mr. Firmin Swinnen. He was at the console there for a number of years, as early as 1918 and through the middle 1920's. In 1922 and 1923 he served as the recording secretary of the New York Society of Theatre Organists, and in 1925 he moved to the Academy of Music on 14th Street. 1926 found him at Warner's Theatre on Broadway in New York City and 1927 found him at the Bronxville Theatre.

1928



Maurice C O O K

Solo Organist

AT

Loew's State
T h e a t r e

SYRACUSE, NEW YORK

SYRACUSE, N. Y. 1928

MAURICE COOK

Maurice Cook is making a popular hit as solo-organist at the Loew's State Theatre in Syracuse. Although this is but his first year at the above theatre he is featuring spotlight solos and has built up quite a following. Previous to this engagement he was with the R. & F. Circuit for three years. His vital personality helped him gain much headway.

COOPER, MAX

Organist of the Allen Theatre in Akron, Ohio.

COOPERSMITH, J. M.

Organist of the Capitol Theatre in New York City, June 1927.

COPELAND, GRANT (RALPH)

Organist of Loew's Livingston Theatre in Brooklyn, New York
in 1927 (Moller Pipe Organ).

COREY, HARRY H.

Organist of the Mt. Prospect Theatre in Newark, New Jersey in the
mid 1920's.



Bob Cordray
Solo Organist
ANNEX THEATRE
DETROIT, MICHIGAN

1928

BOB CORDRAY

1928

Detroit has another boomerang organist in the personage of Bob Cordray, featured at the Annex Theatre, where he has been for two years. He is instructor of the Modern Theatre Organ at the Webster Studio and broadcasts over WJR. Formerly he was featured at the Tuxedo Theatre and in the leading houses in Ohio and New York. He is very well liked and is making a sensational hit at the Annex.

CORNISH, DUBOIS

Organist of the Blue Mouse Theatre in Portland, Oregon in 1927.

COTTRELL, CHARLES W.

Organist of the Strand Theatre in Lowell, Massachusetts in 1928.

COUGHLIN, GRACE

Organist of the Jeffrey Theatre in Chicago in 1928.

CORTNAY, JACK

Organist of the Piccadilly Theatre in Rochester, New York
in 1928. (See British Theatre Organists.)

February 13, 1932



RKO

BERNIE COWHAM (New York Flushing Keith) is back on the job, after a week's illness. His future at this house certainly seems assured since he has been here over three years and the applause he gets during his entire solo is far greater than most acts on the bill. His own signature slide, bearing merely the word, "Bernie," drew down heavy applause. Then Bernie opened his "act" with the song "Blue Again," for which he composed special lyrics about his illness. After this number, Bernie turned toward them and gave them his own inimitable "salute" together with a little intimate talk which earned him another great hand. Then into the playing of "Sleepy Time Down South," a Chinese version of "Stein Song," "Time on My Hands," "Wouldn't Change You for the World," and his usual closing of events of the day, with special lyrics written to a popular tune. And how that audience does sing!

1932
QP
TIONS

ORGAN SOLOS

BERNIE COWHAM (New York Flushing RKO), back at the theatre where he has enjoyed a popularity exceeded by no other organist, was given one of the most enthusiastic demonstrations this reviewer has ever witnessed. His opening song was "Voice of the RKO," with his own lyrics instead of the usual words, for the audience to sing. He followed this with his own "salute" and, orally, told them that their "singing school" was again in session. A medley of three number was followed by a special for the boys and girls to sing. Bernie never forgets the old folk, and favors them also. Tremendous applause greeted these numbers and subsided only when he introduced Sid Kriser, a local high school boy, who sang beautifully, has an exceptional voice and will undoubtedly make a name for himself later on. The applause at the end of the solo elicited from Bernie a special "thank you" song.

1932

MOTION PICTURE HERALD

GAN SOI

BERNIE COWHAM (New York Flushing Keith) celebrated his third anniversary at this house by building a community-sing around this event. The audience "went for it in a big way," with heavy applause after every number. This chap is, without a doubt, one of the most popular organists in the East.

His program opened as usual with the playing of "Voice of the RKO" and an interesting talk. Then came the singing of the following songs: "Call it Madness," "Rest of the Crowd Goes Home," "Time on My Hands," an original and very clever parody on "Little Mary Brown," and a final chorus of "Anchors Aweigh."

COWAN, PAUL

Theatre organist in the Seattle, Washington area who taught organ and did radio broadcasting there in the middle to late 1920's.

COWDREY, BILL (His right name William J.)

Born Cleveland, Ohio, March 18, 1896. His parents were Mary Jackson and John Cowdrey. He attended Central High School in Cleveland, Ohio. He was organist at the Sherman Theatre in Chillicothe from July 1923 to June 1928. Organist of the Smoot Theatre in Parkersburg, West Virginia from June 1928 until January 1929. In 1929 he took some further study at Emil Velazco's Theatre Organ School in New York City.

COWHAM, BERNIE

Born in Oshkosh, Wisconsin. Cowham began working at an early age. When he was only 15 years of age, Charles Winniger, a Hollywood actor helped him get work in the circus feeding the elephants and doing other jobs.

Later he studied the organ and demonstrated instruments for the Boston Organ Company. He served as organist in the Milwaukee Theatre before becoming organist of the Ridgewood Theatre in 1927. In 1928, Christmas Day, the Flushing RKO Theatre in Flushing, New York opened. Cowham went there as organist and continued in that position until April 1, 1949. He died April 6, 1949 in Manhattan of a heart ailment.

Cowham was best known for his "singing classes" in theatres. He was an author, composer, and poet and he showed song slides with his own parodies of popular songs and had his audiences ("classes") sing them while he played the organ.

COX, CHARLIE

Organist of the Alabama Theatre, Birmingham.

COX, VIRGINIA C.

Theatre organist in the California area. Played the Superba Theatre in Los Angeles in 1922 and the Raymond Theatre in Pasadena, California in 1923.

CRABTREE, MISS

Organist of the Torresdale Theatre in Philadelphia, Pennsylvania
in 1923.

CRAWFORD, HELEN (on w/ Jesse's legacy).

See pp. _____ to _____.

CRAMER, BOMAR

Organist at the Circle and Indiana theatres, Indianapolis,
in the 1920's and early 1930's.

CRANE, JESSE

Organist at the Alhambra Theatre, Indianapolis(Smith-Geneva organ)
in the early 1920's. (The theatre closed May 21, 1922). Other
organists at this theatre included Dessa Byrd, Lester Huff.
and

CRAWFORD, JAMES A. (No kin to Jesse Crawford)

Director of music for the Pantages Theatre Circuit. Born in Kansas City, Missouri. Played the organ in such theatres as the Schubert Theatre in Kansas City, and played at various Pantages houses before assuming the position of musical director. Died in Visalia, California in early 1966.

CRAWFORD, JESSE

See pp. _____ to _____.

Back when theatre pipe organ was in its heyday, there were very few female console artists who achieved nationwide recognition and stature. It was definitely a man's world and even in the New York City area, the Ann Leafs and Rosa Rios found it difficult to rise above the prejudice against the fair sex.



One who rose to the top, however, was the wife of Jesse Crawford, shown above in a typical pose of the period. Helen Anderson was born in Cincinnati in 1899. Her father, a sometime musician, played piano in circuses and in a nickelodeon. Helen, with no formal instruction, could pick out tunes readily by listening to her father. When the family moved to Indiana, Helen, without music lessons, began playing organ in Chicago. She was 11.

In 1922, while playing in Chicago's Roosevelt Theatre, she heard the superb artist, Jesse Crawford, who was at the Chicago Theatre nearby. She was so impressed with the dapper young artist that she told her companions, "I'm going to marry that man!" A year later, they were. On March 1, 1924, they were united musically, playing on twin consoles in the Chicago. Their joint venture as "The Alfred Lunt and Lynn Fontanne of the Mighty Wurlitzer" had begun.

In November 1926, they moved to New York to be featured in the brand-new Paramount Theatre on the Queen Mother of all Wurlitzers. They performed programs for over six years, Jesse at the main console, Helen at one of several others, either in the pit or on stage. Her specialty was jazz, numbers which had a decided up-beat. Jesse, of course, was known for his "Gems of Miniaturization", lush ballads and dreamy waltzes being his forte.

In January 1933, refusing to take a cut in pay, Jesse left the Paramount for an English tour. Helen remained at the theatre until his return. They embarked on a tour of RKO theatres (including the RKO Palace in Rochester in March 1934). Recordings, tours, radio programs, and featured status at the Chicago World's Fair were among the couple's endeavors. The couple also performed on white Hammonds while fronting their own 16-piece orchestra.

In 1943, Helen was riding in a New York taxi when it was struck by another car. Though shaken up, but not outwardly injured, she went home. Three days later, she died as a result of a blood clot which had moved to her heart.

Jesse was devastated by Helen's death, even though the life of the two talented organists was often stormy. A year later, however, he remarried and spent his remaining years in California where he died in 1962.

Series notes by Lloyd E. Klos

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Record Review by Alex Campbell Gifford

"Cinema Organ Herald" May 1933, Vol 2, p. 75



ALL who heard Jesse Crawford's wonderful broadcast programme from the Empire, Leicester Square, London, will surely buy the new records that Jesse has made on the Empire organ.

The first is H.M.V. B4434, the record that Christopher Stone broadcast one evening last week. The tune is " My Love Song," with a vocal refrain. Many will not like the style of the vocalist, who is unnamed, but it is quite different to the usual crooner, and will appeal to all who appreciate an attempt to " sing " a dance number. On the other side of this disc is that delightful number " A Broken Rosary." When I played this record I was taken back to the Empire where I first heard it played by Mr. Crawford. I closed my eyes and could almost have imagined that I was back in the theatre, so good was the reproduction and recording. The other side of this record gives us a tune called " The Old Spinning Wheel," and is a very excellent demonstration of what our Jesse can do with an organ. These two records should be in the library of every cinema organ enthusiast in the country, and will stand as a happy memory of the time when we were all privileged to hear the world's finest exponent of the most complex instrument that has yet been devised.

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More about Jesse Crawford

by Reginald Foort

"Cinema Organ Herald" May 1933, Vol 2, p.p.101-103



SINCE he arrived in England, I have had the pleasure of spending many happy moments with Jesse Crawford, and, like everyone else who has met him, I cannot help being immensely impressed by the truly delightful, unassuming personality of this superb organist. He is an absolute artist to his finger-tips.

For the first two weeks of his visit, unfortunately, his times of playing at the Empire, Leicester Square, practically coincided with mine at the Regal, Kingston, so I found it impossible to get along to hear him in person until yesterday. Then I managed to slip in for his first interlude at 1 o'clock, and it was certainly a real joy from every point of view.

A Splendid Reception

Announced by trailer as "The Internationally Famous Organist," he came up on the lift and played three items; the first, which he described on the screen as a "Waltz Fantasy," was a medley of all the most popular waltzes from the period of "The Blue Danube" right up to the present day, in historical sequence; then he gave us a cleverly constructed mosaic of some of the biggest English fox-trot hits of the past dozen years; finally, he played "Ah! Sweet Mystery of Life," reproducing exactly his superb record of this number.

His wonderfully neat, musicianly, rhythmic playing and his quiet, convincing showmanship entirely captivated the rather small but most enthusiastic audience (even the Empire, Leicester Square, is by no means packed out at 1 p.m.!), and the sincere and prolonged applause would most certainly have justified a fourth item, which, owing to the system of accurate time-keeping in cinemas which we all know so well, he was unable to give.

Holding His Audience

His style of playing, which is identical with that of his immensely popular records, is too well known to need description; the way in which he has concentrated with striking originality and complete success on the interpretation of the popular tunes of the moment enables him to put these over with the most fascinating and varied treatment.

The Empire organ is a perfectly glorious instrument, and he used every tone-colour and every effect in it to the fullest possible advantage. The most striking points about Jesse Crawford's playing in the theatre are the contrasts of light and shade which he obtains, the constant and infinite variety of colour, including innumerable and amazingly beautiful combinations of tone, invariably pleasing to the ear, which he produces, and above all, his really exquisite phrasing, which was such that one could literally almost hear him making the organ speak the actual words which were thrown on the screen. One got an impression that he held his audience so easily and so completely that not one single member of it lost interest for one moment or missed the tiniest detail of his playing.

A Chat About Himself

After he had finished his interlude, he invited me up into his room, and we had a long and most interesting talk about himself and his experiences. He told me that he was born at Woodland, California, in 1895, and that the only musical training he ever had was that he played the mouth-organ from the time he was two years old ! About the age of nine, he began to play the cornet in a band, where he learned to read music, and at twelve, without any lessons from anybody, started to practise the piano and got a job in a dance band, which he held until he was fourteen.

Then for two years, he travelled with a small roadshow, playing cornet in the band and piano in the orchestra, and at the age of sixteen had his first experience of the cinema, playing the piano in conjunction with drums. " Of course," he said, " I only played the piano, *not* the drums. A reporter once gave it out that I played the piano with my hands and the drums with my feet, like a kind of one-man band ! "

His First Cinema Organ

After two years of that, he had his first taste of playing the organ in a cinema, again absolutely without instruction, at Spokane, Washington. The organ was a Kimball with seven stops, tubular-pneumatic action, and no tremulants at all ! After a couple of years, he moved first to San Francisco and then to Los Angeles, always playing on bigger and better organs, and began to develop the organ solo.

The double-feature programme has never been the fashion in America, and the standard cinema show, consisting of orchestral overture, news reel, cartoon or travel picture, stage presentation and feature film, clearly lent itself far better to the inclusion of an organ interlude than the type of programme which has always been the rule over here.

I asked Mr. Crawford whether he had ever played for silent pictures. " Oh, yes," he answered, " but I never fitted them up with printed music. I always used to improvise at least 99 per cent."

The coming of the talkies affected him not at all, except to enhance his value as an interlude organist by reason of the valuable contrast between " canned" music and the " personal touch."

He Likes London

His greatest successes were in the huge theatres in Chicago and New York, and now he makes his home permanently in New York ; he has a daughter aged 7| and, as everyone knows, his wife is also a superb organist and frequently joins with him in organ interludes and presentations on a second console.

There is no doubt that he is thoroughly enjoying his visit to England, and finds life over here a refreshing change. " London suits my temperament down to the ground," he said, " I have not the slightest wish to go back home for a long time ! I find existence in England generally considerably calmer and less of a hectic rush than in America, though you certainly seem to be able to get things done over here just the same. English audiences are simply wonderful to play to and are immensely more appreciative than those I have been accustomed to back in the States, and they listen far better. Indeed, last Sunday they forced the management to take off the big picture which had already started so that I could play to them again. When I first arrived, I went round and heard several of the leading English organists, including yourself at Kingston, and Quentin Maclean and Harold Ramsay, and I could not help being very much struck by two things : the extraordinary care you all take in preparing your organ solos and getting all the details of presentation and lighting absolutely right ; and the wonderful way in which your audiences listened to your interludes and applauded so enthusiastically at the end. There is no doubt that this is a genuinely organ-loving country, which is hardly to be wondered at when one considers what a number of very fine organists you have over here. You have a far greater proportion of first-rate players in England than we have in America, and I have no doubt whatever that the organ in this country will continue to grow in popularity more and more."

Fitting an Earthquake

Jesse Crawford's organ-playing has been exclusively confined to the cinema organ : he has never played concert or church organs or classical organ music, but I can assure you that the impression that he could not play Bach if he wanted to is utterly unfounded. He just does not want to !

He told me quite a number of incidents and anecdotes in connection with the various appointments which he has held, far and away the most extraordinary of which was that, on three separate occasions during his organ solo he has experienced earthquakes, and his account of his feelings when he had to go on playing while the entire building was rocking and shaking with terrific vibrations and rumblings, while the whole audience shrieked and screamed in a state of blind panic, is quite beyond my powers of descriptive ability.

What Would You Have Done ?

" The last time it happened was the worst," he said. " Ever}'one in California is far too well acquainted with the frightful dangers and results of earthquakes to be able to remain quietly seated when one occurs. The slides faded off the screen as the operators dashed out of the box for safety, all the women began to scream and hug and kiss each other, saying ' good-

bye,' and the entire audience got into a terrible panic and made for the exits. I hardly new what was the best thing to do, but I tried to keep the interlude going. Glancing around I noticed the members of the orchestra sliding off out of the pit, so I put on full organ and broke into the most lively, snappy fox-trot that came into my head, and after a few moments, those members of the audience who were upstairs in the circle, finding that they were not actually dead, began to get their courage back, gradually became quite brave ; they stood up and started to shout to the people in the stalls ' Shut up and sit down,' and the situation was saved."

Hats Off to English Recorders !

It was most interesting to hear Mr. Crawford's comments about broadcasting and recording over here. He said that when he broadcast on the Empire organ, it was the very first time he had ever had to do so in a theatre with an audience present, and he found it quite a strange experience to have to stand up to acknowledge applause between the items. He has also had a recording session on the same organ, and that, too, was the first time he had ever recorded other than on a studio organ. He is absolutely delighted with the records he made and considers that, not only have our English H.M.V. recording experts nothing whatever to learn from those of the American Victor Company, but that the recording technique of our people is actually superior, especially with regard to the " top," the high notes, the 4-ft. Tibia, and, above all, those vital " upper harmonics" upon which entirely depends the quality of tone. He is convinced that the American recording in this respect is definitely inferior to ours.

Off to the Continent

With regard to future plans, Jesse is at present somewhat vague. He is far more interested in making his visit an enjoyable holiday rather than in looking for professional engagements, and is just off for an extended tour of Europe. In company with Walter Pearce (the European representative of the Wurlitzer Company), he intends to visit Paris, Berlin, Vienna, and many other interesting places, and may possibly play in one or two theatres which contain suitable organs. Lucky Walter! Is he looking forward to the prospect ? I'll say he is !

When Mr. Crawford returns to England, he hopes to play in several of our most important provincial cities.

When I asked him to give me a few details about some of his more ambitious interludes, he was only too delighted to do so, but I am afraid space will only permit me to describe one or two of them. He introduced both " Masquerade " and " Auf Wiedersehen, my dear " to America and, in both cases, he and his wife played on two four-manual consoles *on the stage* with the assistance of the entire resources of the theatre, complete ballet, large chorus, solo dancers, principal singers and the huge permanent orchestra.

Some Interludes

In his presentation of " Auf Wiedersehen, my dear," he worked on the contrast between the modern number and Romberg's 20-year-old valse-ballad of the same name, illustrating his

ideas by having half the ballet dressed in old-fashioned costumes and the other half in modern dress, the interlude culminating in the playing of both the tunes together.

On another occasion, he put on Rubinstein's " Kamenai Ostrov " ; for this, he was provided with a specially painted drop-scene which alone cost over £40, depicting the mysterious island in the river with the monastery in the distance, and was assisted by a male-voice choir of twenty dressed as monks.

So pleased were the directors with these special productions that they had complete scores made and sent the shows all round their circuit for the local organists to put on. Cannot you see some of our English circuits spending even a fiver on an organ interlude, let alone £50 or £100 ?

Keep it an Organ Interlude

" And yet," Crawford was most insistent, " the organist must take care that his show is an *organ* interlude ; he must not put on these ambitious efforts too often, and when he does, must not let the actual organ playing be overshadowed by all that stage presentation. The week afterwards, he must get back to a perfectly straight, unadorned organ solo and then play it in such a way that it will ' get over ' equally well on its own merits."

Mr. Crawford considers that organists in this country are making a serious mistake in sticking permanently in one theatre. An audience soon gets used to any one organist, and it would be a splendid scheme of immense value in maintaining the pulling power of organs and organists if we could all frequently tour around or, at any rate, exchange jobs occasionally with other organists.

Long-felt Curiosity Satisfied

Just as I was about to leave, I put two questions to Jesse Crawford as to points about which I—and probably the majority of English cinema organists—had been curious for years. " When you are making those marvellously original arrangements of yours of popular dance numbers," I enquired, " do you copy the whole thing out in manuscript ? " " Never," I was surprised to hear him reply ; " I just get down on the organ and experiment and work all the details out and then memorise the number and afterwards I always play it exactly the same, note for note and stop for stop."

" One final question, Mr. Crawford," I continued; "is there any truth in all the stories we have heard about your having so many pupils at absolutely incredible fees that you have to spend practically the whole of every night teaching in half-hour spasms ? " He laughed so much that he nearly fell off his chair ! "I never teach at all! " he exclaimed, " It would take far more time and patience than I have to spare, and anyway I haven't the heart to take people's money. I can only remember giving one man two lessons in my life, and he was so insistent that he made my life a burden until I agreed to teach him. He was so well off that I had no hesitation

in charging him 50 dollars a lesson of half an hour, but at the end of the second lesson I just could not stand it any longer and absolutely refused to continue. The point was that he had bought one of my records—' Diane,' I think it was—and played it over and over again until he had analysed it and managed more or less to puzzle out for himself the notes and the combinations and so on ; then he was so tickled to death with himself that he was longing to give himself the satisfaction of showing *me* how clever he was. If he had come along and let me play to him for half an hour at a time, he might have got some good out of his lessons, but he just would not : he insisted on playing to me, and the result was that he learnt precisely nothing."

When Jesse Crawford returns from his trip abroad, I hope to be able to manage to have rather more free time and then I am looking forward to seeing a good deal more of him. He has promised to pay me another visit at my own theatre at Kingston.

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CRAWFORD, TED

Organist of the Granada Theatre in Santa Barbara, California in 1931. "Ted Crawford...Offered one of the cleveriest community sings of his engagement here. The title was, "Local Boy Makes Good." The solo was conceived and used as a prologue to the feature picture of the same title. The theme was nothing like the picture, but was a boost for personages who have made good. Cleverly written special lyrics were used for this and Crawford naively brought out the fact that the audience's singing would be instrumental in helping him to make good. They helped him as much as they could and that was by singing all of the popular melodies he had chosen. Applause was tremendous. This type of solo which this organist is offering is helping him greatly and will assist him in making the local papers carry items about another local boy who makes good, if he continues

CRAWFORD, TED

2.

to give them this fine entertainment." (Motion Picture Herald,
December 26, 1931.)

TED CRAWFORD (Santa Barbara Granada) played for his final solo at this house a very beautiful arrangement of "Sweet Mystery of Life," followed by two choruses of "Faded Summer Love." First chorus of this was offered in ballad style and the second for the audience to sing. Unpretentious as it was, the solo received a terrific hand, and as a touch of irony, Crawford encored with "Please Don't Talk About Me When I'm Gone."

1932

John -

Here are the two organists -
I mentioned on the tape.

Mildred Creese - now Elfstrom

Played the 2/7 Style "D" Special Wurlitzer at
Lincoln Theatre Mt. Vernon, Wa. (I do not know
if she opened the Theatre or not. there was mentioned
of a Mr. Dubois Cornish as opening night organist.
I'll try to find out for you.)

CRISP, HARRY A.

Organist of the Stanton Theatre in Philadelphia, Pennsylvania
in the middle to late 1920's.

CRISTOL, MISS BASIL

On the staff of Balaban and Katz Theatres, alternating with such
organists as Milton Charles, between the Tivoli and Uptown Theatres
in 1927.

1938



Harry A. Crisp

Feature Organist

STANTON THEATRE

PHILADELPHIA, PA.

1938

HARRY A. CRISP

There is a "lure" at the Stanton Theatre in the garb of Harry A. Crisp, organist, who is recognized as one of the finest organists in the country. He teaches organ and many of the organists playing at various houses in Philadelphia are his pupils. He was also engaged at the Victory Theatre.

CRISTOL, BASEL

December 1927 (M) (By Henry Francis Parks) Basel Cristol, organist, is one of Chicago's most entertaining musicians. She comes of Irish stock, having been born in Dublin. As a pianist, she has appeared with Chicago Symphony Orchestra, playing a concerto. Her theatre organ experience has covered a period of over five years in some of the city's leading houses, including the Chicago, Uptown, Tivoli, Riviera, Central Park and Roosevelt theatres. She has appeared with great success at several of the Sunday morning recitals held at the Chicago Theatre and has, for the past five months, given the same sort of concert at the Tivoli on the south side. She is opposite Milton Charles on the Tivoli-Uptown rotation, usually going on the bill with Benny Kreuger, while Charles appears on the program with Ulderico Marcelli. She is a capable improvisator and also presents slide novelties very effectively. But, aside from Mrs. Jesse Crawford of course, women organists do not seem to get as far as they should with the "firm" (as Balaban & Katz are familiarly known here), and Miss Cristol is no exception.

There is, of course, no reason why a woman cannot be as efficient an organist as a man. It is only a question of time until all producers recognize this; some of them do now, for that matter. But until that time comes, Miss Cristol and many other really fine women organists will not likely have the recognition and the opportunities their ability deserves.

CRISTOL, BASEL

Basel Cristol, a leading Chicago area theatre organist in the great era, died on April 7. She was 86.

Born in Dublin, Ireland, she began piano study at an early age, her father, brother and sister being talented musically. After emigrating to America, Basel studied at the Chicago Musical College, winning the Diamond Medal for proficiency.

After organ study, she began her professional career at Chicago's Central Park Theatre. Other theatres in which she played were the Circle, Roosevelt, Riviera, Tivoli, Uptown and Chicago. In the '30s, Basel went into radio, performing on WMAQ and WCFL, using a Hammond. An engagement in the Marine Dining Room of the Edgewater Beach Hotel, occasional stints at the Chicago Theatre for stage shows, and a 17-year stint at Iglers Restaurant kept Basel Cristol busy into her eighties. While at Iglers, she had a heart attack in 1973 and Hall of Famer Edna Sellers subbed for her. She retired from there in 1980.

For the definitive biography on Basel Cristol, see the March/April 1985 issue of THEATRE ORGAN.

LLOYD E. KLOS

21 1/2 / 1
Following is an item which appeared in Jacobs' Orchestral Monthly Magazine, appearing in March 1918, and submitted by Lloyd E Klos:

Harold J Crosby is one of Boston's accomplished musicians who has won his place in the "Hall of Fame", and is unanimously acclaimed by his hosts of admirers as "The March King." This is one of the rare instances where home talent is justly appreciated, where sterling ability and genius has forged its way to widespread favor and recognition. It is not the "flash-in-the-pan" reputation, acquired by a single popular hit, but the real and substantial recognition resulting from a long list of worthy compositions which are meeting with marked success in the piano, band and orchestra field all over the country.

Harold hails originally from Dexter, Maine, where before coming to Boston in 1910, he was known as the most talented performer on the trombone, baritone horn, piano and organ in that section of the state. His hobby was playing in bands, but the demands for his services as pianist and organist were so numerous that he turned his entire attention to these instruments and the intensive study of harmony and counterpoint.

His Boston debut was at the Globe Theatre, playing piano and organ with the orchestra. This position he resigned some two years later to accept a similar position at the Columbia. During this time, he grasped the golden opportunities offered by the big city and devoted himself to studying under Boston's masters of piano and harmony. Marking the growing favor of the organ in theatrical work, he later studied this instrument under Homer Humphry of the New England Conservatory, with whom he remained for two years.

Oftentimes, while playing on the organ in the theatre, his pleasing melodies and marches attracted the most favorable attention of the audience and musicians, many of whom urged him to arrange and publish these numbers, as they were of a new, pleasing and captivating style. Although a fine arranger, up to this time, he had never bothered with his own compositions, but to gratify the requests, he finally consented and arranged a couple of marches which he played with the orchestra. Immediately, they made a hit, meeting with app-

pause from the audience, and this demonstration convinced him that what the orchestra boys had been telling him was not all camouflage.

Among the first of these marches to be published were the "Citizen's Pride," "Majestic," "Queen of the Fleet" and the "U.S. Army." Their success was followed with the publication of "U.S. Navy," "Peace with Honor," "Conciliator," "Aristocrat," "Supremacy" and others (numbering 30 in all), each succeeding march winning new laurels for the gifted young composer.

Generally speaking, the writing of a march is not such an event as to attract unusual attention, but the Crosby marches were different. Although easy to play, they possessed that inspiring brilliance, pleasing melody and rhythm, with a striking and harmonious counter melody, which made them attractive for concert or marching. The leading bands quickly recognized their value and immediately took them up until today there is hardly a professional or army and navy band which does not boast of four or five Crosby marches in ^{its} ~~their~~ books.

Unlike many other favorite writers whose compositions are anxiously sought ~~for~~ by the publishers, Mr Crosby has not been disposed to flood the market with his marches, but has striven in every instance to improve on his last success. In this respect, he has fulfilled his ambition and his latest offering, "Over the Top," easily surpasses any of his former efforts.

This brilliant march in 6/8 time bears the mark of the inspired genius. Full of snap and ginger, with striking counter melodies, it is ideally adapted for all occasions, whether concert, marching or dancing. Published for piano, and for both band and orchestra, with full saxophone parts, it is a real gem for any library.

Mr Crosby has introduced an innovation with this number by arranging an organ part, to be played as an organ solo or with orchestral accompaniment. This is not the usual abbreviated harmony part, but a full organ solo with pedal figures--a positive novelty for theatre organists.

"Over the Top" already is one of the best sellers. It is being widely programmed in the theatres, hotels and concerts all over the country, and is

destined to remain for years as one of the real old standbys with all the bands and orchestras.

It is worth something, after all, to strive for a goal and make it, and with this thought in mind, we extend our congratulations for the pluck, perseverance and deserved success of Harold J Crosby.

9 3/4
10 1/4
13 1/4

20 5
21 1/4

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Generally speaking, the writing of a march is not such an event as to attract unusual attention, but the Crosby marches were different. Although easy to play, they possessed that inspiring brilliance, pleasing melody and rhythm, with a striking and harmonious counter melody, which made them attractive for concert or marching. The leading bands quickly recognized their value and immediately took them up until today there is hardly a professional or army and navy band which does not boast of four or five Crosby marches in ^{its} ~~their~~ book.

Unlike many other favorite writers whose compositions are anxiously sought ~~for~~ by the publishers, Mr Crosby has not been disposed to flood the market with his marches, but has striven in every instance to improve on his last success. In this respect, he has fulfilled his ambition and his latest offering, "Over the Top," easily surpasses any of his former efforts.

This brilliant march in 6/8 time bears the mark of the inspired genius. Full of snap and ginger, with striking counter melodies, it is ideally adapted for all occasions, whether concert, marching or dancing. Published for piano, and for both band and orchestra, with full saxophone parts, it is a real gem for any library.

Mr Crosby has introduced an innovation with this number by arranging an organ part, to be played as an organ solo or with orchestral accompaniment. This is not the usual abbreviated harmony part, but a full organ solo with pedal figures--a positive novelty for theatre organists.

"Over the Top" already is one of the best sellers. It is being widely programmed in the theatres, hotels and concerts all over the country. and is

destined to remain for years as one of the real old standbys with all the bands and orchestras.

It is worth something, after all, to strive for a goal and make it, and with this thought in mind, we extend our congratulations for the pluck, perseverance and deserved success of Harold J Crosby.

CROOK, GEORGE C.

Theatre organist in the New York area. Organist of the Rialto Theatre in New York City in 1918 and 1919. Later in 1926, organist with Walter Litt at the new Kimball organ in the Brooklyn Mark Strand Theatre.

CROSBY, HAROLD J.

Theatre organist in the Boston area. Organist of Loew's Columbia Theatre in Boston in 1917 and 1918.

CROSSMAN, ART

Theatre organist in the Buffalo, New York area, in the middle to late 1920's. Organist of the Elmwood Theatre in Buffalo in 1929.

CROVO, GEORGE

Theatre organist on the staff of the Orpheum Theatre in Boston.

CROW, ANDREW

Born June 8, 1933 in Santa Barbara, California. Graduated from Santa Barbara High School. He began taking piano lessons at age 8. At age 11 began playing the organ for regular church services. During his school years he played some piano and organ for local radio stations, at skating rinks, clubs, schools, and churches. Crow had begun taking organ lessons from a church organist when he was age 12. The organist told him that he would never be able to learn how to play the organ so he stopped taking lessons. However, after finishing high school he went on to graduate from the University of Redlands in Redlands, California with a Bachelor of Music degree. He did some master's level work at the University of Southern California and was a regular organist and

CROW, ANDREW

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choirmaster at a large church all during his college years. He did considerable radio and television broadcasting, some composing, and even wrote several music scores for musical shows while in college. He was drafted into the Army and spent two years at Fort Lewis in the Medical Corps. He was organist for five chapels while in the Army. When the opportunity presented itself during his army years, he would practice at the pipe organ at the Music Box Theatre in Tacoma, Washington every Friday and Saturday evening. He was released from the Army in 1958 and taught music at the Franklin Pierce School District in Tacoma, Washington for three years. At the same time ^{he} formed his own music studio and had 50 private pupils on piano and organ. He maintained two studios

simultaneously in Tacoma, Washington. In 1966 he closed his studios and he began traveling and playing concerts throughout the United States and Canada for Columbia Artists Management, New York City. He has been particularly active in the theatre organ world. He played the two concerts which opened the long silent Wurlitzer in the Oriental Theatre in Portland, Washington. He also gave the first four concerts at the Granada Organ Loft in Seattle, Washington. Has played concerts on various theatre pipe organs throughout the country. In 1964 he became staff organist for the Rodgers Organ Company of Hillsboro, Oregon. He played recitals for several private clubs in the Seattle, Washington area and many conventions in the United States and Canada. Crow makes about 40

concert appearances per year for Columbia Artists Management out of New York City. A good many of these are community concert series programs. He is co-owner of the Capitol and Olympic Theatres in Olympia, Washington. He had played in many pizza parlors as guest organist.

CROWELL, ARTHUR

Born in New Mexico, April 16, 1904. Studied piano and organ in Southern California with extensive work done under the tutelage of Mr. Frank Lanterman on theatre technique and style. Played various Fox Theatres in the Los Angeles area. Also played for some of the West Coast Theatres, Inc., one of which was the Hippodrome Theatre in Taft, California in the San Joaquine Valley, the Montrose Theatre in Montrose, California. Crowell also played piano in a theatre in Tajunga, California. From the early 1920's to 1928 were the years he played in Southern California. In 1939, Crowell moved to Tucson, Arizona and played the Hammond organ in the Pioneer Hotel until about 1956, and also played in the Redwood Lodge and Yucatan

CROWELL, ARTHUR

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in Tucson. He also played in the Officers' Club at the Davis Monthan Air Force Base. Crowell played during World War II solo spots and for War Bond Drives at the Fox Theatre in Tucson.

CULP, MARGARET

Organist on the staff of the Regent Theatre, Rochester, New York--an 1800 seat house located at East Avenue and Chestnut Street which opened November 10, 1914 and boasted a 3 manual Hope-Jones Wurlitzer, designed by Robert Hope-Jones himself. (Hope-Jones took his own life in Rochester, New York three days after the theatre opened.)

One of the organists of the Strand Theatre in Rochester, New York in the 1920's and early 30's. This organ, a four manual Marr and Colton, was opened by organist Tom Grierson, November 28, 1921.

CULLEY, LOUISE

Organist of the Orpheum Theatre in Kansas City, Kansas in 1925.

CUMMERFORD, MARY

Theatre organist in Seattle, Washington in the late 1920's.

CUMMINS, BAYNE

Theatre organist of the Ironwood Theatre in Ironwood, Michigan
(Barton organ). The theatre opened in 1928.

CUNNINGHAM, BILL

Organist of the Hippodrome Theatre in Dallas, Texas.

I hope the other information was of interest to you.

I am also enclosing a copy of an article on Jack Martin, who opened the Barton organ at the Al Ringling theatre. It is an interesting theatre to see, and retains quite a bit of its original splendor. I am enclosing one of their brochures. There are a few inaccuracies in it and the photos are from pre 1928. They have tours there during the summer and professional organist Marty Dohm has been playing a few pieces for the tours. Herb Reed of ~~the~~ Roseville, Mich., usually comes up to Baraboo once a year and plays it also.

Ringling Bros. tried a Kilgen pipe organ in a circus wagon in 1902 or 1903, but I heard it wasn't successful. I obtained a copy of the contract for it and a photo from the Circus World Museum in Baraboo. The action was to be tubular pneumatic, it was to be powered by an automobile steam engine, it was to have 4 manuals (1 of which played the organ) etc. It cost \$4000 in Ringling's advertising "a fortune".

In a few copies ^{of pages} of the opening book of the Ironwood Theatre in Ironwood, Michigan, it mentions "Boyer Cummins organist supreme and librarian".

I ran into an interesting person that played in Milwaukee area theatres a few years ago. He was in his 80's I believe and I hope he is still alive. His name is H. O. (Hugo) Neumann and he lived at Eden, Wis. If he isn't on your list I'm sure he could be reached at that address.

CURLEY, CARLO JAMES

Born in 1952 in Monroe, North Carolina. Began piano and harpsichord instruction at the age of three, began studying organ at the age of five, and at age six was organist in his parish church.

He studied at the North Carolina School of the Arts. Became organist of the Druid Hills Church, Atlanta, Georgia. He was befriended by Mrs. Asa G. Candler, Jr., who enabled him to study with Virgil Fox and with Dr. Harry Poister of Syracuse University. Following this he toured through Europe playing some of the greatest classical organs.

While in Atlanta, Curley's first recording was released. He performed more than sixty concerts there. He spent a year thereafter as organist of the Fountain Street Church in Grand Rapids, Michigan, during which time he released four more recordings.

CURLEY, CARLO JAMES

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In 1970 he was appointed head of the new Choral Keyboard Department of Philadelphia's Girard College--the youngest person to be named to the regular faculty in the 125 year history of the college.

He organized choral groups as well as serving as college organist. He restored the 40 year old 7,000 pipe Skinner organ in the college chapel.

At present Curley continues touring, making concert appearances, and recording. He recorded the first disc on the Aeolian-Skinner pipe organ in the Kennedy Center for the Performing Arts in Washington, D. C. He has given theatre organ concerts for the Rochester Theatre Organ Society, Rochester, New York.

Carlo Curley

"Over 3,000 present reacted as religious fanatics to a latter-day prophet. They would have stayed all night." NORTH LONDON NEWS

"No American organist has ever been so well received in England. No English organist has either." OVATION

"A keyboard wizard." PHILADELPHIA EVENING BULLETIN

"One of the most extrovert, yet exciting and musical organists of any generation." LONDON EXPRESS AND NEWS

"The ear is held from first to last by the buoyancy of the rhythm and the calculated architecture of the phrasing. Brilliant." GRAMOPHONE

"BEST OF THE MONTH. The organ demonstration record for some time. The sort of thing that can turn audio buffs into organ fans and vice versa." STEREO REVIEW

"Curley plays majestically." SAN FRANCISCO CHRONICLE

Rumor has again proved to be the best of all concert agents. Rave record reviews, BBC and Danish television specials, Sunday supplement headlines in England, standing room audiences at London's 6,000-seat Albert Hall, and at such diverse places as Copenhagen, Ipswich and Godalming, Surrey have brought the rumor about CARLO CURLEY back across the Atlantic.

Since his televised concert from London's Alexandra Palace in 1977 attracted one of the largest audiences for a solo musical performance in BBC history, the young Carlo Curley has won the affection of audiences by performances prodigious in imagination, broadness of conception, mercurial moods, wide palate of orchestral color and seemingly limitless technique. Playing from memory a repertory of over 100 works, he lives and breathes the organ, playing it for the grand concert instrument that it is—when the moment is right, enthusiastically chatting, romancing, briefly illuminating the instrument before his appreciative listeners. Carlo Curley, who recently gave a command performance at the White House, has made numerous recordings, including the last ever made at the historic Alexandra Palace in London in 1980, and the very first on the Aeolian/Skinner pipe organ at the Kennedy Center in Washington, D.C. He now travels with his Allen digital organ when on tour.



CARLO CURLEY

"Carlo Curley is the Pavarotti of the organ."

— SAN JOSE (CALIFORNIA) MERCURY

"No American organist has ever been so well received in England. No English organist has either."

— OVATION MAGAZINE (USA)

"He is a masterful organist — the music moves through him with great intensity. Organ concerts can never be the same again."

— TORONTO (CANADA) STAR

"The ear is held from first to last by the buoyancy of the rhythm and the calculated architecture of the phrasing. Brilliant." "... a King amongst organists!"

— GRAMOPHONE MAGAZINE

American-born CARLO CURLEY is one of only a few artists in the world who gives concerts on the classical organ unsupported by a teaching or church position. His mission is to establish the organ at the forefront of musical instruments. He aims "to dispel the elitism that obscures the enjoyment of classical music from a wider public."

He has performed in most major organ venues around the world. In England, for example, he opened the organ recital series at the Royal Festival Hall for three successive years and performed at Royal Albert Hall, St. Paul's Cathedral, etc. He served as Resident Organist at London's Alexandra Palace and has appeared in Britain's major festivals — Edinburgh, The Three Choirs, Harrogate, and Windsor among many others. In the USA he has performed from the stage of Carnegie Hall to the Kennedy Center in Washington. At the invitation of the President, CARLO played the first classical organ concert at the White House. In Denmark this season he played a Command Performance in Copenhagen for the Danish Royal Family and has also played in the presence of the late Princess Grace of Monaco.

CARLO CURLEY's charismatic personality inevitably finds its way to television and radio. In Japan he has made four

programs for national broadcast on their NHK-TV network. In Europe millions have viewed his various TV-specials — he has appeared on almost every BBC-TV talk show and has been heard on all channels of BBC-Radio including the World Service. His TV programs have been broadcast across North America on PBS. Organ design is another of CARLO's special enthusiasms.

CARLO CURLEY studied not only at the North Carolina School of the Arts but with the legendary American virtuoso Virgil Fox and Britain's foremost organist, the late Sir George Thalben-Ball. The national memorial service for Sir George (held at St. Paul's Cathedral, London) was opened by a concert given by CARLO CURLEY, appropriate as Sir George "delighted in CARLO and attended as many of his concerts as he could." Other teachers include Arthur Poister (Syracuse University) and Robert Elmore (Philadelphia).

CARLO CURLEY has served as a church organist in Atlanta and North Carolina and as Artist-in-Residence at Fountain Street Church, Grand Rapids, Michigan. At 19 he was appointed Organist of Girard College, Philadelphia, a post he held for two years.

CARLO CURLEY has recorded over 25 albums including several world-release recordings for the RCA "Red-Seal" label. He currently records for ProArte in America and is involved in making several Compact Disc recordings. A recent digital L.P. won him *Stereo Review* magazine's coveted "Best of the Month."

Since 1979, CARLO CURLEY has been associated with the National Music Camp, Interlochen, Michigan, performing solos, concerti, and coaching students. He was the only organist invited to perform for the XV Winter Olympics Art Festival in Calgary, Alberta, Canada in 1988.

The Press have not only dubbed CARLO CURLEY "the Pavarotti of the organ" but have said that "he has inherited the mantle of the late Virgil Fox" — high praise indeed for a 35-year-old performing musician.

CURTIS, HAROLD

Staff organist of Radio Station KMTR, ^{Hollywood, California. (Robert}
_{Born in Oakland, Morton)}

California. First professional organist position was as soloist at the old Mission Theatre on Broadway in Los Angeles, California. Curtis' mother was a pianist, so at the age of six he began his studies on that instrument, and at age 13 he turned to the organ. At age 16 he played the Criterion Theatre, Loew's State Theatre, the Boulevard Theatre, and the Egyptian Theatre. Organist of the Colorado Theatre in Pasadena, California in 1927.

CUTLER, KENNETH

Theatre organist of the Michigan Theatre in Chicago, Illinois
in 1926.