

DAGENAIS, RENE

Organist in the mid-1920's at the Capitol Theatre and broadcast from Radio Station WBZ in Springfield, Massachusetts.

DALTON, BILL

Became the first official house organist of Loew's Ohio Theatre in downtown Columbus. Although Henry B. Murtagh came from Loew's New York Capitol Theatre to open the 4 manual/20 rank Robert Morton pipe organ, he remained only until a regular organist could be found. Dalton became official house organist May 6, 1928, six weeks after the theatre opened. He was quite popular in Columbus, having played in a succession of area theatres prior to the Ohio appointment. He remained as chief organist of the Ohio Theatre until he was succeeded by Roger Garrett in 1933. Dalton had begun his successful career as theatre organist at age 12 in the Majestic Theatre in Columbus, Ohio. After his term as chief organist at Loew's Ohio Theatre, he went on to the Byrd Theatre in Richmond, Virginia.

Dalton died August 11, 1977.

DAMSKI, MR.

Broadcast theatre pipe organ music over the radio in 1927.

DANA, C. A.

In the mid-1920's organist of the Strand Theatre in Hudson Falls, New York.

ALBANY, N. Y. 1928

"CHET" A. DANA

With much personality and a great following "Chet" is being featured at the Mark Ritz Theatre in Albany, N. Y. Previous to his engagement at the Ritz he was a big hit at the Orpheum Theatre in Yonkers and the Dawes in Bridgeport, Conn. He features slides, novelties and solos.

DANBERT, JAMES J.

In the mid-1920's organist of the Arcadia Theatre in Reading, Pennsylvania.

DANIELS, HAROLD FRANCIS

Parents, Mary C. and George H. Daniels. Educated in the Henry Township High School and attended the University of Illinois. Married E. Lillian Cusack, June 5, 1926. Featured organist in motion picture theatres for several years.

DANIELSON, WIN

Theatre organist in the Boston area in the middle to late 1920's.

D'ANTALFFY, DEZSO von

Theatre organist who spent most of his professional life on the east coast. Organist of the Eastman Theatre in Rochester, New York in the early 1920's, on to the staff of the Roxy Theatre in New York City when it opened. From there he joined the staff of Radio City Music Hall in New York.

D'ANTALFFY, DEZSO VON

Mr. D'Antalffy comes from the Capitol Theatre in New York where he's been since July 1921. He was born in Banat, Hungary, and at age 12 was organist in three churches in Banat. After intermediate studies, he became a pupil at the Royal Academy in Budapest. He studied composition and organ under Hans Kossler, a pupil of Brahms, and Rheinberger. Upon completion of this work, he won several state prizes and became a student of Max Reger and K. Straube. The latter was organist at Leipzig's St. Thomas Church where Bach performed.

Mr. D'Antalffy completed studies at the University of Bologna under Enrico Bossi. In 1906, he was appointed conductor at the Cologne Opera House and at 23 was made professor of organ and composition at the Hungarian University of Music at Budapest as well as head organist at St. Stephen's Basilica. Became organist of Eastman Theatre in Rochester, New York in the fall of 1922.

1919); Director, Budapest Conservatory; former Conductor, Budapest Philharmonic Orchestra; Conductor, State Symphony concerts, New York (1925). Director of Hungarian Hochschule (since 1934). *Compositions*: Four Rhapsodies, for piano; chamber music; two symphonies, Piano Concerto in E minor; Violin Concerto in D; other orchestral works; *Tante Simona*, one-act opera (1912), and *The Tower of Vodvod*, opera (1922); others.

VON ENDE, HERWEGH—Violinist, Teacher. Born in Milwaukee, Wis., 1877. *Education*: Studied in Chicago and Berlin; pupil of Ziehn (piano), Gyger, Meyer, Halir, Witek (violin) and Taubert (composition). *Appearances*: Member, Berlin Philharmonic Orchestra (1898-99); tour of the United States (1899-1900), Head of Violin Department, American Institute of Applied Music (1903-10); Founder, Von Ende School of Music (1911).

VON GRANFELT, LILLIAN—Soprano. Born in Sakkola, Finland, 1884. *Education*: Paris; pupil of Duvernoy. *Appearances*: Mannheim Opera (1908-10); Kurfürsten Opera, Berlin (1910-12); Covent Garden, London (1913); Royal Opera, Berlin (1915-23); tours of the United States, Finland, Norway, Sweden, Denmark, and Germany.

VON HALLBERG, GENE—Accordionist, Pianist, Novachordist. Born in Brockton, Mass., 1906. *Appearances*: With Charles Magnante Accordion Quartette, Carnegie Hall, New York (1939). *Radio*: "Ipana Program," (1935-40). Member of Peter Van Steeden Orchestra and Charles Magnante Accordion Quartette. *Address*: Accordion Center, Inc., 113 W. 48th St., New York City.

VON REUTER, FLORIZEL—Violinist. Born in Davenport, Ia., 1893. *Education*: Pupil of Sauret, César Thomson, Marteau and Max Bendix. *Appearances*: Tours. Director, Violin Master-School, Vienna State Academy (1932-34). *Compositions*: *Variations on Three Themes in Carnival Manner*, *Levantine Rhapsody*, *Zeus, Roumanian Dances*, for orchestra; *Hypatia*, and *Die Brauteiche*, operas; violin pieces. *Author of*: *Guide Through Violin Literature* (1926). At present, teaching in the United States.

VON UNSCHULD, MARIE—Pianist, Writer, Composer. Born in Olmuetz, Austria, 1881. *Education*: Vienna Conservatory; pupil of Leschetizky and Stavenhagen (piano), Dont (violin), and Graedener (counterpoint, composition). *Appearances*: As pianist in Europe and America. Founder, Von Unschuld University of Music, Washington, D.C. (1904). *Author of*: *The Hand of the Pianist* (1901), *The Scale Practice* (1910), *The Von Unschuld Method of Pianoforte Playing and Teaching* (1911), *The Graded Course* (1912), *Art of and Means for Pianoforte Instruction* (1915), and *Handbook of General Musical Knowledge* (1915).

VON WEBERN, ANTON—Composer, Conductor. Born in Vienna, 1883. *Education*: Vienna University; pupil of Arnold Schoenberg, research under Guido Adler. *Degree*: Ph.D., Vienna University (1906). *Appearances*: As conductor of theatre orchestras in Germany and Bohemia. Teacher of com-

VON WEIN
LIX—Conductor, Dalmatia, Conservatory. *Appearances*: berg, Danzig (1884-91); phonic Concerto Kaim Concerto Opera (until certs of Vienn conductor thro United States; other phonic poem works for pi of nine Sy other technic cordings: Col
VON ZEML
 Conductor, C. 1872. *Educational Appearances*: Philharmonie (1906); State Opera (1909) Opera Hou Deutsche Mu ductor, Berl Professor of *Compositions*: *einmal* (1900) (1910), *Eine* (1931), *Der Z* (1933), operas; oratorio; Psalms; songs; present, comp United States.
VOORHEES, in Allentown, Director, Ly (1917-19); as tor, Allentown *Broadway Br Scandals, Earl 27*); others. "Show Boat" Cook, Tim Ry rad Thibault a tional Broad Building, New
VREONDES, Conductor. B. Greece, 1894. Greece; Juillia nes School, Ne pean, Athens, C Town Hall, Ne ances: Two tra Byzantine Vo as guest cond phony Civic (1937). At pre tine Vocal Er val Chrus, Ba and Nassau-Sut tra, Long Islan State Music P Choir, Brookly faculty, Union New York; R York. *Compos* phonic poem; s man's poems; s Indian melodies loncello and Pi cordings: Colu Member: Amer cety, American and National A Composers and Villa Byzantium

Filed under

D. Anstalt

DANZIGER, WALTER

Organist of Chotiner's Roosevelt Theatre in Los Angeles, California in 1927. Opened Fox Arizona Theatre in Phoenix, July 30, 1931. Had been with Fox West Coast Theatres for several years previously.

CHARLES DARRIN (Mansfield Straughn Hall), who features original community singing novelties at this theatre, which is located within the grounds of the Ohio State Teachers College, recently offered another of his original concoctions, built around the popular ballad, "Just a Memory." After the introductory slide, he played the verse in strict slow tempo, incorporating many pleasing registrations. A chorus followed, enhanced by a scenic tableau with a male vocalist singing the lyric. Novel variations on the melody prepared the audience for a singing chorus, which received a significant reception. This audience of college students is ideal for an organist who features community singing, and it has been an easy task for Darrin to build a big popularity for himself.

1932

JIMMY DAUBERT (Allentown State) has started off well here. His first effort to make the audience sing met with good success. The title of this solo was "Spring Frolic," and included a special continuity which gained the audience' attention right from the start. The singing numbers were: "By the Fireside," "Lovable," "Somebody Loves You" and "Snuggled." Daubert, being the only "live" music in town has an easy task before him.

1932

EGAN M.
DAUGHERTY, ~~EGAN~~

Born San Antonio, Texas, November 15, 1898, attended the Main Avenue High School in San Antonio and the San Antonio College of Music. Most of his professional theatre organ career was in the New York City area, notably Loew's Astoria-Triboro Theatre in 1931.

DAVIS, LOVE

Advertised as "The Girl With The Jazz Fingers," during her stint at the Wurlitzer organ in the Liberty Theatre in Seattle, Washington in 1920. ^{Also} billed at the Liberty Theatre as "The Dixie Girl." In the mid-1920's she became organist at Shea's Hippodrome Theatre (Wurlitzer organ) in Buffalo, New York where she shared the console with organist Maurice B. Nicholson.

TAKE ACTION INDICATED
NOT LATER THAN

Return to me ()

See me personally ()

Need not be returned ()

Being sent for your
information ()

Furnish data requested ... ()

Take action indicated ()

Take up with ()

Investigate and report to . ()

Express your judgment ... ()

Set time when we may
discuss this ()

SUBJECT {
() SEE ATTACHED SHEETS

Davis, Mary E. Prof.
Studied organ with Von Tobel - Henderson, Ky.
Played Im Estey at Princess
Theatre,
Henderson, Ky.

(Jack Chodwell)

DAVIS, MILTON

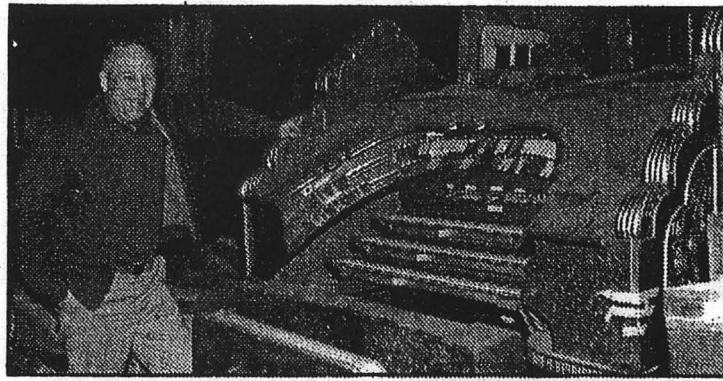
Theatre organist for Warner Brothers in the 1920's and 1930's. Opened the Tivoli Theatre in Washington, D. C. (3 manual/10 rank Wurlitzer) in 1924. Organist of the Metropolitan Theatre in Washington, D. C., through the mid to late 1920's. In early 1927 he opened the organ at the Tivoli Theatre in Frederick, Maryland. Also played at the Earle Theatre in Washington, D. C. Was active in music circles close to the time of his death, playing for special silent movie programs even into the early 1960's. Died in 1966 at age 68.

DAVIS, WILLIAM

Organist of the Woodland Theatre in Seattle, Washington in mid-1926, at Hamrick's Egyptian Theatre in August of 1926, and then organist of the Arabian Theatre in Seattle, Washington for several years.

Davis, Roy

June 1988



Roy Davis is one of the country's major theater organ brokers.

Collecting organs hits right note for Tenn. man

By Ardi Lawrence

Special to The Journal-Constitution

McMINNVILLE, Tenn. — In 1944, Roy Davis was a 10-year-old living in Scottsburg, Ind. On weekends, he rode the steam train to visit his grandmother in Indianapolis, where the Riverside Amusement Park provided a succession of treats.

"Most of all, I loved the organ sound," Davis said as he recalled ice skating to the music. "The things you can do gracefully on skates call for that kind of accompaniment. After a while, the organist let me sit on the bench beside her. I wanted to learn to play it *so bad*."

In college, David bought a Hammond spinet and did learn to play. Now, he's one of the major theater organ brokers in the country, and his research and buying trips to New York are heady experiences.

"I'll get into the old newspapers of the '20s, see what was playing at the theaters and get the address. And then I'll get on the subway and go there. The building may be a dress shop, in which case my job is to charm the manager into letting me go into the attic. ... Many times, I find organ pipes that have been walled up and forgotten for 50 years.

"Sometimes, I find the organ, and removing it is quite a thing. These cavernous places — sometimes it's 60 feet in the air. I have winches, and we use ways of rigging and lowering a thousand pounds without machinery, using cave-exploring techniques. We've never found anything we can't handle."

His first organ came out of a theater that was for sale in Johnson

Davis said. "Pipes were mashed, things had been painted green. It was awful. I told them I didn't want that piece of junk. Then I reconsidered, but they had already sold it. Fortunately for me, the man's wife wouldn't let him keep it. I paid \$1,000 and made 18 trips to Johnson City with my car and trailer."

By then, Davis was operating Cumberland Caverns, the second largest cave in the United States, on a long-term lease arrangement.

The 150-year-old house he lives in had sheep living in it when he arrived. "It was originally wallpapered with newspaper. The windows were all gone, and there was no electricity. A privy out back. [It was a] very primitive old farmhouse — and worthy of being abandoned."

Now the house has become a showplace: The great room is an impressive 32 feet by 42 feet, with a 20-foot ceiling dominated by a chandelier from the Schubert Theater in Detroit. Davis' Wurlitzer organ is now in the parlor but will be moved to the great room; nine additional ranks, or rows, of pipes will be added, making 18 ranks in all, including a full set of sleigh bells. The chamber housing the pipes will be in view through glass shutters, and the glockenspiels, drums, bells and whistles will be exposed outside the chambers.

Sometimes Davis' Hammond organ is moved into the cave, and future plans call for a pipe organ to be installed as part of a fully equipped theater.

There is already a chandelier in the cave's dining room that came from Loew's Metropolitan in Brooklyn, N.Y. It weighs half a ton and has 160 lights glowing red, white, blue and gold. When the theater project is completed, visitors will first see a pageant and light show interpreting a poem, "The Creation" by James Weldon Johnson. Then they will walk through a tunnel into a "theater room" just as the organ is rising from the stage floor.

In Davis' two-story warehouse in McMinnville, there are organs and ranks of pipes, lighting fixtures from old theaters and some fake rocks from a movie that was shot in the cave a few years ago.

"This organ came out of a little theater in Indiana. This one is from a cemetery in Michigan. This came out of the DuPont mansion. It is one of a kind."

The dust of the warehouse was obscuring all the lacquered brilliance and metallic gilt.

"This is a little hard to see. It's the Loew's Richmond organ, the one that's going in the cave. It's complete — and mint."

When efforts to save the Fox Theatre in Atlanta were successful, Davis supplied missing pedal pipes for the organ.

"When they were building the theater many years ago, it lacked the 12 notes that were specified for the bass in the pedal. I'd had a set for a long time that I found in New York."

"I was invited down for the concert when they played it for the first time, some four or five years ago. And so 50 years after it was installed, the Fox organ was complete."

DAWLEY, ALBERT

Organist on the "Slumber Hour" over radio station WBEN, Buffalo, New York in 1935.

DAYTON, FAITH

One of the staff organists of the Chicago Theatre in Chicago, Illinois in 1928.

DAWN, JULIA

Billed as the "Golden Voiced Organist." Organist of the Kirby Theatre in Houston, Texas in 1927 (a 2 manual/7 rank style E Wurlitzer), the Century Theatre in Buffalo, New York in 1928; in April 1928 she appeared at the Melba Theatre in Dallas, Texas; in June 1928 she appeared at the Denver Theatre in Denver, Colorado; the Century Theatre in Buffalo, New York in 1928; Shea's Buffalo Theatre in Buffalo, New York in March 1929, where she replaced organist Dwight Brown; and in September 1929 she appeared at the Fox Great Lakes Theatre in Buffalo, New York. In early 1930 she traveled to Australia where she appeared at Paramount's Prince Edward Theatre in Sydney. She returned to San Antonio, Texas where she played the Aztec Theatre (3 manual/10 rank Robert Morton organ) in the early 1930's.

JULIA DAWN (San Antonio Aztec). This golden voiced song bird is going over in a big way both in her daily offering from this Publix theatre and the KABC radio station, located in the Texas theatre building. Her request solos are broadcast from the studio by remote control. Miss Dawn recently presented the following songs on a morning period: "Sweet and Lovely," "I Don't Know Why," "Just Friends," "Lazy River," "Call Me Darling," "Let Me Call You Sweetheart," "Down By the Sycamore Tree," "Where the Blue of the Night," "Blue Danube Waltz," "Lies," "Love Letters in the Sand," "All of Me," "Monastery Garden," "When You and I Were Young, Maggie" and "River, Stay 'Way From My Door."

1932

ES



DECKER, JOHN

Organist of the State Theatre, Baltimore in the late 1920's. Decker had formerly been a musician with Paul Sprecht's Orchestra, a well-known dance band in the 1920's which recorded for Columbia Records.

DEEBLE, CHARLOTTE

Organist of radio station WPAR, Parkersburg, West Virginia in 1937

DEGER, URBAN

Organist of the State Theatre in Cincinnati, Ohio in 1927.

DeHAAN, MANUEL

Organist of the Massachusetts Theatre in Boston in 1928 and the
Bijou Theatre in Boston in 1929.



MANUEL DE HAAN
FEATURED ORGANIST
AT B. F. KEITH'S
BIJOU THEATRE

ALSO
STATLER HOTEL, WBZ,
BOSTON, MASS.

1928

MANUEL DE HAAN 1928

The youngest organist in Boston has shown that he merits high as a feature organist at Keith's Bijou Theatre and is also featured at the Statler Hotel and broadcasts over WBZ. This is his first year in the above house and has been there for six months. Formerly he was at the Keith-Albee Boston theatre. He has a brilliant personality and is assured of a successful career.

DE LAMARTER, ERIC

Played concert over WHAM, Rochester from Eastman Theatre, Aug. 29, 1923

DEL CASTILLO, LLOYD G.

Organist of the Rialto Theatre in New York, received his musical education at Harvard from which he was graduated with honors in 1914. In his undergraduate days, he was conductor of the 50-piece Pierian Sodality Orchestra, secretary and co-founder of the Harvard Musical Review, and musical director and composer of one of the annual musical comedy productions of the Pi Eta Club. A "Fantasy on Harvard Airs" was written and conducted by him at the Boston Symphony Orchestra's pop concerts.

After graduation, he wrote the incidental music for a Biblical pageant, "The Chosen King" with which he toured two seasons as musical director. He was connected with eastern picture theatres as organist and musical director, but for the most part, in Boston where he was organist at the Fenway Theatre. During the war, he saw service overseas as bandmaster with the 302nd Field Artillery. In January, 1926, he went to Shea's Buffalo Theatre to open the largest Wurlitzer in the east, a 4-manual, 210-stop instrument. There he remained until called to New York for his present engagement at the Rialto.

He has written various short numbers, published by Belwin, Inc. and Jacobs, Inc. and two years ago conducted his own concert overture "Gonzalo de Cordoba" with the People's Symphony Orchestra of Boston, of which he was the organist. This overture was afterwards played at the Boston Symphony Orchestra's pop concerts..

DEL CASTILLO, LLOYD

Lloyd Del Castillo, who was closely identified with Boston's musical life until he moved to Hollywood and the West Coast in 1943, graduated in 1914 from Harvard where he had been conductor of the Harvard University Orchestra, conductor-composer of Pi Eta Club shows, and co-founder of the Harvard Musical Review.

Following graduation, after a season as conductor-composer of the Masonic biblical pageant "The Chosen King," Mr. Del Castillo turned to the organ. He was featured successively at the Park, Fenway, State and Metropolitan theatres. Eventually he left the Metropolitan Theatre to found the Del Castillo Theatre Organ School. Here he turned out theatre organists who were much in demand until the advent of talking pictures; this development eventually closed him down. Forced into radio, during the next fifteen years he was successively organist, production manager and program director of WEEI, one of the seven owned and operated stations of CBS, until the Hollywood fever got to him.

On moving to Los Angeles he soon landed at KNX, the CBS outlet, doing double duty as staff director and organist-conductor until he decided to go on his own and free lance. The next two decades found him doing shows on all the four major networks. Among these radio productions were "Stars Over Hollywood," "Escape," "Mr. & Mrs. North," "We Deliver the Goods," "Sherlock Holmes," "Meet the Missus," "Rogues Gallery," "Anne Scotland," "Mr. Ace," "Mr. Magoo" cartoons and seven years on "You Asked For It".

Since then he has settled down to teaching (for twenty years he headed the organ department of the Sherman School of Music), occasional concerts throughout the United States, four record albums and then two years as composer-conductor of the famed Laguna Pageant of the Masters.

For relaxation he enjoys swimming and reading.

A Human Dynamo

“THE WORLD’S OLDEST ORGANIST”

by Tom B'hend

Lloyd Gould del Castillo, which has been shortened in recent years simply to “Del Castillo,” is about as close to being a human dynamo as it is possible to find. Describing himself as being the world’s oldest organist, now at age ninety, he undoubtedly can claim that title because he is certainly one of the world’s busiest organists.

As an example of his continuous performance industry, he was asked to play a brief recital for the Los Angeles Theatre Organ Society on March 27 at San Gabriel Auditorium preceding a general membership meeting. He accepted, and during his program was congratulated on his coming birthday, April 2, 1983. There was a proclamation from Los Angeles Mayor Tom Bradley. The Society presented him a plaque attesting to his artistry, and a warm-hearted note from fellow organist George Wright.

The biggest surprise was Del’s program. Long noted for his originality in presenting concerts, whatever he does always has a new twist to make each show different. Redundancy to Del is as bad as copying the work or ideas that someone else has produced.

For LATOS members he presented an informal mini-concert comprised solely of his own compositions. While it is no secret that Del had written music, some of which has been published, it was an entertaining revelation to hear him play his own works for almost an hour. Most members were unaware of the prolific output of this artist. Del later admitted that he has been writing musical compositions since he attended high school.

Most appealing were his salon-type selections — light, bright and airy — the kind of music generally played by theatre organists during intermissions. This sort of musical selection engenders in the listener a “theatre feeling” because it seems to blend well with being in a theatre, creating a sensation of well-being, a happy frame of mind, etc. One of this type, “Cuckoo Clock,” was announced and Del said he was unable to locate the music but would play the piece from the old 78 rpm Red Seal record he placed on the music rack. The platter was a recording of the number by Arthur Fiedler and the Boston Pops Orchestra.

Del was introduced to the famed conductor while he was a student at Harvard. Fiedler and the orchestra played two of his selections — one an overture, the other the aforementioned salon piece — in one of his concerts and used them with other compositions by Del in later programs. On another occasion Del was invited to conduct the Boston Pops at a special “Harvard Night” show, and he played his own “Harvard Fantasia” which he wrote for the event. The show was produced in Boston’s Symphony Hall.

Much of Del’s life was spent in Boston, where he was born in 1893. He began his musical career on the piano. His mother, who was a teacher, started him out. Later she would become his assistant, but that’s getting ahead of the story. Curiously, the name Del Castillo, which suggests Spanish descent, was actually Cuban. Del’s

grandfather emigrated from the Caribbean nation to the United States, and his father, who was a doctor, was born in New Hampshire.

Before he reached high school age, Del was not particularly inclined to follow a musical career. However, he became leader of the high school glee club and played drums in the band. It was while attending this institution that he wrote his first music, a march. By the time he completed his high school work he had set his goal in life, a career in music. It was his major upon entering Harvard.

For two years he was conductor of the Harvard Orchestra and wrote music for the Pi Eta Club shows produced at the university. One of his classmates was Leverett G. Saltonstall, whose name became a household word in politics, much as Del’s became known by having it spelled out on theatre marquees. There were others in Del’s class who were to become famous statesmen — James B. Conant, later a Harvard president, Tudor Gardiner, a Maine Governor, and Saltonstall who was Massachusetts Governor and U.S. Senator.

His first job upon graduating from Harvard in 1914 was writing the music for a Masonic biblical pageant, “Chosen King.” In order to qualify for the commission, he became a Mason. He toured with the production until its run ended and then he decided to become a theatre organist. He had studied classical organ at Harvard under Raymond Robinson. Motion picture theatres were just starting to install pipe organs. Del figured he

could accompany silents.

He first applied for the position of organist at the Fenway Theatre, a mid-town house in Boston that was nearing completion. Two others who had applied before him were given the posts as first and second organists. He then went to downtown Boston and landed a job at the Park Theatre.

Asked how he applied his classical training to silent photoplays, Del said, "I just did it off the top of my head." His success at the Park was sufficient after three months to make him rather cocky and he returned to the Fenway to listen to the two who had been hired in his stead. Leaving the theatre, he told the manager, "I could play your organ better than both of them!" Thereupon the manager fired both organists and hired Del. "My bold-face claim put me on the Fenway bench and I had to play all shows, from about noon to 11 p.m. daily, for two weeks. Finally I got a second organist. My dad encouraged my mother to become a theatre organist, and she was hired as second console artist at the Fenway."

In 1918 the Fenway became part of the Publix circuit. And the same year Uncle Sam pointed his finger at Del and got him. He joined the Army at Camp Devons, Massachusetts. Being a musician, he went to the camp band leader and applied for assignment. "What instruments do you play?" queried the head man. "What instruments do you need?" shot back Del. Naming several, Del stopped him when Baritone Horn was mentioned. "I knew nothing about playing such a horn, but a trip to Boston for several lessons took care of that. What I didn't learn was the fact fumigation of the mouthpiece is essential. I came down with a lip infection and had to settle for playing cymbals," he recalled.

Shortly afterwards, Del became band leader and received a "17" sergeant rating — "the kind that didn't know how to soldier." This was in April 1918. The following July Congress commissioned all band leaders second lieutenants. One week before going overseas, Del had "Looie Bars."

First foreign stop was Winchester, England, for training. Then his unit shipped off to the south of France and arrived there two weeks before the Armistice was signed. Del soon returned to the States and the organ bench at the Fenway Theatre.



Lloyd del Castillo and his Ninetieth Birthday cake, following his mini-concert at San Gabriel.

(Zimfoto)

Theatre organists might have tired playing for all's-well-that-ends-well pictures, but their own love lives brought the domestic way of life into full perspective — which is another way of saying Del got married in 1919 to Phyllis Woolley. The couple started raising a family and this brought about a problem with Paramount Publix several years later. The company asked Del to move to London to open one of the new chain houses. He refused because of his family and went back downtown again, this time to Loew's State.

During his theatre career, Del was a frequent contributor to *Diapason* and *The American Organist*, as well as to *Exhibitor's Herald*, *Motion Picture News* and other trade journals. His writing quite naturally added to his stature in the entertainment field. Eventually, Publix asked him to return to the fold and sent him to Buffalo to open Mike Shea's lavish new playhouse.

In 1924 Del invented the character of Dinny Timmins, an illiterate elevator operator who became a regular

contributor to the Jacobs music magazines published in Boston. After Del's move to Los Angeles in 1943, they were discovered by Lloyd Klos, who ran a column of Dinny's he had come across without knowing the author. Del read it and confessed to Lloyd that he was the author, and from then on Dinny's Colyum has been a regular feature of THEATRE ORGAN.

Recalling his stay at Shea's, Del said that in the second week following the theatre's opening, Mike Shea came down to the console one day and remarked, "When that organ opens up, it moves the orchestra right out into the alley!" "It was an exceptionally fine instrument with a beautiful tone," Del noted.

On another occasion during his tenure there he became a prisoner in one of the chambers. "The orchestra usually joined the organ in the final minutes of the picture and then took over playing for the stage show. One particular attraction called for eight bars to be played by the organist to open the stage presentation. I was

winding up the feature when a cipher developed. The orchestra then came in for the final scenes and I figured I would have time to go up and pull the pipe, then return to the console and play the eight bars. I made it up to the chamber in double quick time, pulled the pipe and turned around to go out. The theatre, being brand new, like the organ, still had a few problems. The door to this chamber was one of them. It became stuck hard and fast, and I couldn't get out. I didn't make it back to the pit and I heard the pianist play the eight bars. I was 'chambered' until I wrote a note, impaled it on my pen knife which I dropped out through the shutters, hoping it wouldn't kill a patron. The note and knife were found and handed to an usher and I was released from my prison after about half an hour."

Nine months later Del was transferred to Publix's Big Apple showcase, the Rialto Theatre on Broadway, where he stayed approximately six months. From there Publix sent him back to Boston as solo organist at their cavernous Metropolitan Theatre. Del's name was a lighted feature on the theatre's marquee. It was to be his final theatre position.

No, he didn't tire of playing pipes. He wasn't fired, either. And he didn't have an accident. But he did have one of his original ideas again. He would help other aspiring organists learn how to fit music to the pictures. Accordingly, he resigned his position at the Met, went back downtown again and rented space in Loew's State Theatre Building. Into the space he moved two two-manual Estey pipe organs and eventually a three-manual from the same builder, and opened the Del Castillo Theatre Organ School of Boston. Business boomed! Then it bombed!

An advertisement appearing in the December 1927 issue of *Diapason* declared the school "is pleased to announce that at the end of only eight months' operation it is obliged to add to its equipment a three-manual organ to accommodate the increasing enrollment. This instrument will be installed with the other modern and completely equipped Estey unit theatre-type organs in January, when Mr. Earl Weidner will become associate instructor. It is hoped these increased facilities for practice and study will eliminate the present waiting list, and permit instant enroll-

ment . . ."

With a sigh bordering on wistfulness, Del remarked that for over a year the school was a tremendous success. Then Al Jolson came out in "The Jazz Singer" and ruined not only the organ school but also several thousand organists who would soon be out of work. "It was a great idea to open the school, except I didn't know it was the end of silents," he recalled ruefully.

However, always an originator of a new idea, Del turned near-disaster into triumph. He returned the two-manual jobs to Estey and sold his three-manual along with himself to budding radio station WEEI in Boston. The station bought the organ and hired Del as staff organist. Subsequently, Columbia Broadcasting System acquired the station as its Boston outlet and Del stepped up as first production manager. He finally was named program director. Retaining this position until 1943, Del decided to move to California and made arrangements to move to Hollywood and CBS' station there, KNX.

Arriving in Hollywood and assigned to KNX, he ran into union opposition. A rule was on the books that would not permit him to play for six months. It was a stumbling block that caused him to trip over to Melrose Avenue and put his writing knowledge to work. He landed a job as a script writer with RKO Studios for six months; just long enough to keep busy until the union restriction faded away. At the expiration of the work rule, he started his job at KNX as organist, conductor and production staff member.

His KNX position lasted two years until Del decided to become a free lance artist and conduct small orchestras on radio. During this period he also became musical director of the Laguna Art Festival and had an 18-piece orchestra under his baton.

He appeared in a great many shows aired over all networks. In his free lance capacity he could hire his own musicians, provided his orchestra numbered seven men or less. This factor made his orchestras less expensive. For musical aggregations numbering more than seven, a contractor was required to hire musicians at a much higher cost.

Del finally bowed out of radio in 1958 when he took a sabbatical leave and, with his family, toured Europe

for a year.

Upon returning to Hollywood he became Chief of the Organ Department of the Sherman School of Music. In the ensuing years, Del has continued teaching and carried on his concert work, playing throughout the United States. He is also active in silent film programs and his accompaniment technique is on par with other leading exponents of this type of presentation. Del also served several years as Editor of *Off the Keyboards*, official publication for the Professional Organists' Breakfast Club of Los Angeles. During this time he has contributed to THEATRE ORGAN and other publications.

He has record albums to his credit recorded on the Wiltern Theatre 4/37 Kimball prior to its removal, the 4/61 Robert-Morton in the former Elks Temple in Los Angeles, Joe Koons' Motorcycle Shop Wurlitzer/Welte and the San Diego Fox Theatre 4/32 Robert-Morton.

Del was awarded Honorary Member status for 1982 at the Detroit Convention. His name is already inscribed in the ATOS Hall of Fame.

But to return to Del and his mini-concert at San Gabriel March 27. The appearance of this artist was to honor his birthday. As he finished playing and started to take the console down, LATOS official Peter Crotty came on stage holding a small cake which was expressly designed for the organist, with one candle for each decade. Del pushed the UP button, took the cake and disappeared back into the pit.

When he was sought out for interviewing and photographing after lowering the console, Del had disappeared, along with the cake, and couldn't be found. Later, he was contacted by telephone and asked his formula for longevity, or how to care for a human dynamo. His recipe: "One drink before dinner and moderation in all things!"

The "one drink" part of his statement rings true, but that part about moderation, especially for a 90-year-youngster who still maintains an active daily schedule that would put many younger men to shame, seems like it doesn't apply to him.

Oh yes, and that note to Del from George Wright, which reflects the sentiments of all organ buffs, reads: "Congratulations on your Ninetieth Birthday — here's to a hundred at least!" □

DELL, HELEN

Helen Dell's first musical study was on the accordian. She studied music at Whittier College in California, and upon graduation taught organ and harmony. In 1964 she took an around the world tour which included such places as the Imperial Hotel in Tokyo and Sydney, Australia, where she played a pipe organ concert. In 1968 she played a theatre organ concert for the American Theatre Organ Society's National Convention in Los Angeles. She has done a television series in Phoenix, Arizona, concerts for American Theatre Organ Society Chapters and the American Guild of Organists, radio and restaurant dates, horse shows, etc. Has appeared at American Theatre Organ Society Conventions in 1971 in Seattle and in 1974 in Detroit.

DELL, HELEN

2.

In 1972 Helen Dell was appointed official organist of the Los Angeles Dodgers. Dodger Vice President Red Patterson, says "We are learning to think of Helen Dell as a real champion, linked in the same class with the late Brooklyn Dodger organist, Gladys Goodding."

Fans of the television series "Maude" probably remember the sequence when Walter tried to play the organ. Flipitiously atrocious playing was done by Helen Dell. She has recorded nine albums, is musical director of Malar Records, has published two books of organ arrangements and has composed a number of selections. She was named "Best Female Organist of 1974," in a national poll conducted by Organist magazine. She was married to organist Paul Carson. Died

Dec. 13, 1993.

DEMAREST, CHARLES H.

Organist of the Vitagraph Theatre on Chicago's north side in
1926.

DeMARS, ANITA M.

Born Chicago, Illinois, October 16, 1897. Parents, Tres Strauch and Charles DeMars. Attended Parker High School and Columbia School of Music in Chicago, Illinois. Member of the Mu Phi Epsilon Honorary musical sorority. Served on the faculty of Bush Conservatory of Music. From 1925 to 1926 she was secretary of the Chicago Society of Theatre Organists, from 1927 to 1928 she was president of the same organization, and in 1929, again secretary. In the late 1920's she was chief organist of the Capitol Theatre in Chicago.



**ROBERT "BOBBY"
DEMMING
SOLO ORGANIST
AT
SHEA'S KENSINGTON
THEATRE
BUFFALO, NEW YORK**

1928

1928

34

AROUND

"BOBBY" DEMMING

Shea's have scored another master stroke, Robert Demming, solo-organist has opened their Kensington Theatre in Buffalo and has written various new compositions which will be released shortly. Bobby features novelties and his famous solos have created a large following. Previous to his last engagement he was featured at the Hippodrome.

DEMOREST, CHARLES

Organist instructor at Chicago Musical College, Chicago, Illinois
in 1927.

Exh. 102-11 - Demorest
Exh. 102-11 - Demorest
May 1927
June

SCHOOL FOR THE TRAINING OF THEATRE ORGANISTS

June 27 to August 6 (Six Weeks)

Direction: CHARLES H. DEMOREST and HENRY FRANCIS PARKS, Famous Theatre Organists

Students have lessons and practice before the Screens provided by the College in its studios. New two, three and four manual Wurlitzer and Moeller theatre organs for lessons and practice, owned and operated by the College.

SCHEDULE OF LESSONS

- 1st week lessons—Preparatory for Screen playing
- 2nd week lessons—Playing of weekly News feature
- 3rd week lessons—Short feature film and jazz
- 4th week lessons—Short feature film, comedy and jazz
- 5th week lessons—Long feature film and comedy
- 6th week lessons—Long feature film, comedy, cartoon, scenic and effects; and playing of song slides.

Improvisation, modulation, arranging orchestral works for organ, harmonizing from violin and melody parts; dramatizing the picture musically; taking cues and playing from cue lists and playing with orchestra are all given attention in the course. Various styles of playing jazz, ballads, intermezzos, characteristic numbers, etc., will be thoroly covered.

FREE FELLOWSHIPS

Mr. Demorest and Mr. Parks have each consented to award Free Fellowships of two lessons weekly, each of thirty minutes, to the students who, after an open Competitive examination, are found to possess the greatest gift for playing organ. Free Fellowship application blank on request.

FALL SESSION OPENS SEPTEMBER 12
 COMPLETE SUMMER OR WINTER CATALOG ON REQUEST
 WINTER TERM NOW OPEN FOR ORGAN STUDY

STUDENT DORMITORIES

Artistic and comfortable dormitory accommodations for men and women in college building. Piano furnished with each room. Prices reasonable. Make reservations now.

CHICAGO MUSICAL COLLEGE

or on a shelf, have many boxes with name labels and a sure cover. Toy theatres of all kinds for children are proud double the money at the next recital system for earning money for every pupil. In the first week, the child starts on the left of the keyboard and measures section as methodically as a brick wall. Right rhythm with the names of the notes especially important. Then memories, putting one on piano when a perfect accomplishment and bringing a mistake has been finally over, one is which is carried the music lessons. and and repeat again bringing the child three times. Then go over the same way; lastly,

cement the two sections together with five pennies. There is no assignment or other limit on money earned. At the lesson he must prove his right to the money. We don't argue any more about counting aloud. We simply put no pennies in the box after an otherwise perfect performance.

After a piece has been completely "pennied," it is put in repertoire and played with five pennies every day, the pupil earning one for each day he does it. In playing repertoire I grant the whole five or six pennies if the piece is played without a stop or change of expression for blunders. If it gets inaccurate, it is taken out of repertoire and pennied all over again.

When the pupil has five pieces we call them Old Repertoire. Make cards for each piece but go over only the top card with the five pennies and the rest once with the music very carefully. When he has ten, he joins the repertoire class and we have a grand celebration.

It is better not to look into the boxes or allow the pupil to do so till the final count, as that keeps everyone working. This is the only prize I give now and is by far the fairest, as each penny represents work not talent.

Public School Music Department

(Continued from page 431)

transform and the piano swung around the beat of the piano should be taken away from the resonance will be ob-

leader, and that is the general fault of creating an unmusical hiatus in the interpretation of songs. The school teacher is trained to observe definitely the punctuation of poetry, and she will carry this practice out in the interpretation of songs.

The Leader and Pianist

Permit of a disqualification of the accompanist. The qualified should be equal and the music a quandary with results. When this is the goal of the teachers to be adopted. Each should be able to conduct the end of two or more good teacher or teacher well and play well due course of time should be regularly and alternates chosen the occasion arises. depending observation to the interpretation of the school assembly

Some great poetry is complete in itself and cannot be linked to music, while musical verse lends itself readily to musical setting. With this thought in mind we should guard against taking of too great liberty with the rhythm of the song. Particular care should be exercised in joining phrases. No dead stops should occur in the body of the song. This staggers the flow of rhythm and disturbs the singers unduly, as their natural impulse is to sing on to the final cadence or point of repose. The period form in music is ordinarily larger than the sentence in verse. The stanza is the artistic unit, and the measured form of its musical setting must move from start to finish without pause unless definitely marked by the composer. It is considered most inartistic to insert holds or pauses at the end of phrases. The long notes of the musical setting represent the composer's interpretation of the text; and we must not consciously, or unconsciously, disturb the original form.

Course in History, Appreciation and Harmony

Part VII

Continued from page 402, May, 1927, Issue)

Referring to Musical History study are those in "The Standard Cooke"; those aligned with Appreciation listings are pages in Record Supplement;" and the book for Harmony study, to which "Harmony Book for Beginners" (Orem). In each issue is published course for study during one month.

TERM 2—Part 2

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The following item on Chicago organist, Charles H Demorest, was found in the November 1926 issue of Jacobs Orchestral Magazine by Lloyd E. Klos:

One of the leading pedagogues of Chicago in the theatre organ field is Charles H. Demorest. To him, the credit for the establishment of the Department of Theatre Organ in the Chicago Musical College should be given. Incidentally, he is organist at the Vitagraph Theatre, a community house on the North Side.

He studied piano during his earlier training, under Friedheim (the celebrated pupil and friend of Liszt) at the very college where later he himself was to teach. Continuing his studies under the best teachers, he earned for himself quite a reputation as a recitalist and church organist.

However, the call of the West brought him to Hollywood where he decided to take up the movie game. From that time, he became more and more identified with the picture theatre, playing at two of the largest theatres in Seattle, and later embarking for New York where he played in some of the leading theatres.

Mr Demorest has built an enviable reputation for himself in the Windy City and has more pupils than he can take care of. Quiet, modest and unassuming, he is beloved by his pupils. They are his life, his world. Occasionally, he steps out of the role of teacher



JOHN DE PALMA

FEATURED ORGANIST



AT THE

Frankford Theatre

PHILADELPHIA, PA.

1928

JOHN DE PALMA

1928 John De Palma does not lack any applause in appreciation of his very fine organ playing at the Frankford Theatre, where he has been for one year. His unfailing ability to catch the different moods of his audiences makes his feature work very interesting. Previously he has been featured as organist at the Strand Theatre in York, Penn., and has been with the Stanley Company for four years. Philadelphia

DEPOISTER, MISS

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

DERBY, BERNICE

Organist of the Strand Theatre in Battle Creek, Michigan during
the early 1920's.

DeNIL, BETTY

Organist of the Virginia Theatre in Harrisonburg, Virginia in 1930.

DEPEW, ARTHUR

Organist of the Regent Theatre in New York City in 1913. Organist of the Strand Theatre in New York City in 1916. In 1918 organist at the Rivoli and Rialto Theatres in New York City, and from April 1918 for several years full-time organist at the Rialto Theatre in New York City. Organist at the State Theatre in St. Paul, Minnesota in 1921.

DERBY, CLYDE

Born September 11, 1920 in Los Angeles, California. His interest in the theatre pipe organ was born when he was taken by his parents to see the movies at the Manchester Theatre and heard the Wurlitzer organ played. The organ was of more interest to him than the films. He began his musical training on the banjo. Subsequently, taught himself how to play the guitar and accordion.

As he grew older he began to play for dances on the banjo and accordion, continuing to do so through high school. At the beginning of World War II he bought a bass fiddle and played it for approximately eight years for various musical groups, doing western and Hawaiian music. By 1948 he had saved sufficient money to buy a Hammond organ and teach himself to play.

DERBY, CLYDE

2.

In 1958 he purchased 3 Wurlitzer pipe organs. The first came from a church in Grass Valley (a 6 rank Style D). The second came from California Theatre in Oak Park (a suburb of Sacramento). Derby gave the theatre owners a check on Sunday afternoon and planned to start removing the organ on Monday morning, but the theatre burned to the ground that very morning. The third organ was from the Rosemary Theatre on Lick Pier in Santa Monica, California. This he installed in his home. It was a Style F, 2 manual/9 rank instrument.

In 1962 Mr. Carl Greer was interested in putting a theatre organ in his new hotel (the Carl Greer Inn). He commissioned Derby to buy the organ ^{and} to become organist. The organ chosen was a 4 manual/16 rank Robert Morton from the Music Hall Theatre in

DERBY, CLYDE

Seattle, Washington. It was purchased in 1963 and was installed in the dining room in 1964. Derby became resident organist at that time and continued in this post even though the hotel changed hands and became a Sheraton Inn. The organ was played nightly into the early 1970's. It was sold and removed in 1978.

Derby was completely self-taught at the organ. He was a member of Local #12, Sacramento, The American Federation of Musicians. He died in 1978.

DETROY, JOHN

On the staff of Radio City Music Hall from 1958 to 1973.

DEVEREAUX, MRS.

Organist of the Sun Theatre in Omaha, Nebraska (later renamed the State) in the 1920's. (A 2 manual Kimball.)

DEVINE, JOHNNY

Organist of the Biograph Theatre in Chicago, Illinois in the mid-1920's. Opened the Patio Theatre in Chicago in March 1927.

DEVEREAUX, WAYNE

Head organ technician for the Mormon Tabernacle. A former theatre organist who in the 1920's played the Orpheum and Paramount Theatres in Ogden, Utah. He installed a 2 manual/10 rank Kimball organ from a theatre in Livingston, Montana in his home.

The following item on Chicago organist, John B. Devine, was found in the November 1926 issue of Jacobs Orchestral Monthly by Lloyd E. Klos:

This doughty and highly musical little son of Erin, who presides at the console of the Wurlitzer at the Biograph Theatre in Chicago, is not trying to "console" his audiences with the usual routine stuff one hears at the movie houses. Instead, he is knocking them over and that without apologies or explanations. It may be that his recent plunge into the matrimonial sea has had something to do with it in the way of furnishing inspiration, but Johnnie, like all sophisticated people when interviewed, insists that success is nine-tenths perspiration, and...oh, well, you know what we mean.

At that, he is right for, if he had not perspired his way through the long and varied musical experience he has had, he would not be able to put over his stuff the way he does. So it isn't any more than right to let you in on the inside dope. John has been pianist with the leading dance orchestras of the Friar's, New York; musical director of the wonder Marvel, the deaf mute dancer who recently personally appeared at the leading Balaban & Katz houses; and has also played some good moviешouses in the Middle West.

If you ever notice that the keys of the console are belching

forth smoke and flame, and other crackling noises are heard, you needn't holler "Fire". It'll just be because Johnnie is doing some red-hot jazz...so let it go at that. And as for cuing pictures--making you emote is one of the easiest things he does. He understands "themeing," cuing and every other ind of "ing" connected with making a picture almost talk. One patron, having put the bandana away after an unusually dramatic moment which J.B. had beautifully accompanied, turned to a friend and said. "Can't John B. Devine? We'll say he can."

Editor's Note: It was on the sidewalk outside the Biograph Theatre that John Dillinger, public enemy Number One of the early Thirties, was shot by Federal Agents under Melvin Purvis after they had been tipped off by "The Lady in Red."

DEVOLL, ETHEL

Played the Colony Theatre in Chicago, Illinois in 1928.

DIAMOND, ROSE

One of Rose Diamond's earliest jobs was at the 4 manual Moller in Loew's State Theatre in New York City. This was in 1931. She was one of two organists who handled the organ solos before the acts went on. It was a theatre that was still using vaudeville. Also the organ was broadcast Sunday mornings from a local radio station. Later she joined the staff of a New York City radio station that had no organ of its own and so they contacted places that had organs and broadcast remotes from those places in return for free publicity. The instruments used included the 4 manual Moller in the ballroom of the Waldorf Astoria Hotel and the 3 manual Moller in the Peacock Room of the Waldorf Astoria. The Barbizon Hotel for Women also had a pipe organ from which Rose Diamond broadcast. She broadcast from the Kimball organ in the rotunda of the Roxy Theatre and at the

DIAMOND, ROSE

2.

3 manual/11 rank Kimball in the studio. After the building of the Radio City Music Hall and the nearby Center Theatre in Rockefeller Center, Rose Diamond joined the staff as one of the organists for the Center Theatre. She also did a great deal of additional radio broadcasting from the New York City area including broadcasts from the WMCA pipe organ and at various dates on the Hammond organ including providing some music for Orson Welles' live production of Julius Ceasar.

Perhaps the highlight of her career was her appearance in the film "The Graduate." She played a helpless looking nearsighted organist in the final church wedding scene of that picture.

DICKENS, PERRY

Organist of the Grand Theatre in Port Washington, Wisconsin
in 1927.

DIEDERICH, EFFIE

Organist of the San Carlos Theatre in Los Angeles, California
in the middle to late 1920's.

Boston Globe Jan 10, 1985

Dickerman, Sybil

Sybil Dickerman, concert pianist, organist in bands, church, theaters

YONKERS, N.Y. — Sybil J. (Gould) Dickerman of Yonkers and formerly of Orleans, Mass., who led a career as a pianist and organist starting in the 1920s, before raising a family, died yesterday in Lawrence Hospital in Bronxville after a long illness. She was 84.

A native of Lisbon, N.H., Mrs. Dickerman began studying piano at age 7.

As a teenager, she was an organist for silent movie houses in New Hampshire. She toured the country as a concert pianist in the 1920s and twice performed at the White House, once before President Warren G. Harding and later before President Calvin Coolidge.

She also appeared with the big bands of the swing era in the 1930s and 1940s, and her music was heard over Boston area radio stations. She was the widow of Carlton Hathaway Dickerman, for many years the chief announcer at radio station WEEI in Boston. He died in 1966.

Mrs. Dickerman eventually left her career as a professional musician to raise her children, but later was organist at the Federated Church of Orleans, Mass., from 1965 to 1974.

From the mid-1950s through

the 1960s, she worked as a receptionist at Norwood Hospital in Norwood, Mass.

She leaves a son, Peter G. Dickerman; a daughter, Nancy DiGirolamo of Yonkers; a brother, Howard M. Gould of Wells River, Vt.; and five grandchildren.

Private graveside services will be conducted at the family lot in Orleans Cemetery.

Dilling, Eloise Rowan

Dilling,
Eloise Rowan

Article for the Grove's Dictionary of American Music and Musicians

Rowan (Dilling), Eloise -- Theatre organist and teacher

From the age of 9 through high school she studied classical piano at the Dakota Conservatory of Music in Fargo, North Dakota with its director, Ernest Boehmer. She continued her studies in piano, theory, and accompanying from 1922-23 at Northwestern University and from 1923-26 at the University of Minnesota, also beginning classical organ with George Fairclough. While still in college, she turned to theatre organ, took lessons privately with Eddie Dunstedter, and accompanied silent films at the Loring, the Strand, and the Garrick Theatres in Minneapolis. In 1926 Rowan succeeded Dunstedter as featured organist at the State Theatre and in 1928 at the Minnesota Theatre. There she played spotlight solos, provided background music for the weekly feature film, and accompanied stage shows for such celebrities as Ted Lewis, Ray Bolger, Burns and Allen, and the Mills brothers. From 1930-31 the Paramount Publix theatre chain transferred her to Denver, Colorado to open the Paramount Theatre (restored in 1980) as "Jean" of the duo organists "Jackie and Jean". Between 1931 and 1944 she taught theatre organ at the MacPhail School of Music in Minneapolis, served as NBC staff organist on radio station KSTP and as organist at the Minneapolis Auditorium for special events, ranging from international bicycle races to the war bond tours of Bing Crosby, Bob Hope, and Dennis Morgan. In Chicago, 1944-45, she was employed by NBC radio affiliate WBBM. After moving to San Francisco in 1945 she played for local and network shows on NBC's KPO and ABC's KGO. A pioneer in local San Francisco television from 1950, she appeared on programs produced by stations KGO, KPIX, and KRON. After her retirement in 1975, she continued to teach and to be active in the American Theatre Organ Society of Southern California.

Eloise Rowan's career as an organist spans the era from the silent film in the 1920's into talking pictures, from radio of the 1930's and 40's into television.

(see also
material
under

Margaret Dilling
University of California, Berkeley

Eloise Rowan

899 Island Drive, #311
Rancho Mirage, CA. 92270
May 25, 1986

Dr. John W. Landon
American Theatre Organ Society
% Office of Publication
4428 Pennsylvania Avenue
Fair Oaks, CA. 95628

Dear Mr. Landon,

As a subscriber to Theatre Organ and its predecessors for several decades, I am reading with special interest your "Biographical Dictionary of Theatre Organists". It happens to come at the same time that an article on my own life as an organist will appear in The New Grove Dictionary of American Music and Musicians (Fall 1986, publication date).

I include here a copy of an early version of the article along with a publicity shot of myself at the 4/20 Wurlitzer in the Paramount Theatre in Denver. Stu Green filled in some details within his informal account of my years of playing for the October-November 1980 pp.8-12 of Theatre Organ.

Sincerely,

Eloise Rowan Dilling

Eloise Rowan Dilling

at the Dakota
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1922-23 at
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o television.

Dilling,
Eloise Rowan

*(see also
material
under
Eloise Rowan*

Margaret Dilling
University of California, Berkeley

DIGGLE, ROLAND

Theatre organist at the Los Angeles Theatre in Los Angeles,
California in 1930.

DILLING, ELOISE ROWAN

DISSELL, DICK (Dick LaSalle)

**Played the final concert on the Minnesota Theatre (Wurlitzer)
Minneapolis, Minnesota.**

DITMARS, IVAN

Theatre organist in the Pacific northwest during the silent film era. He gained prominence as a theatre organist when he moved to Southern California and began a career in radio broadcasting.

As a theatre organist he got his start playing silent films, at age 12 when he became organist at the Ray Theatre, Olympia, Washington. He also played in two other Olympia theatres, one of them being the Capitol. While a student at the University of Washington in Seattle, Ditmars played regularly at the Neptune and Egyptian Theatres. He graduated following two years of study and went East to Boston and the New England Conservatory of Music. After graduating from the Conservatory, having majored three years in piano and organ, Ditmars

DITMARS, IVAN

2.

became an announcer at Radio Station WNAC in Boston, Massachusetts. After a time he moved back to Seattle, Washington to take up his duties as musical director of Radio Station KOL. He later moved to the southern area of California and became organist for Radio Station KNX playing a 3 manual/10 rank Wurlitzer Columbia Square Organ. He turned out numerous transcriptions for McGregor which were used exclusively by radio stations and independent stations. His Radio Station KNX broadcast won a wide audience. He also broadcast the Richard Vaughn 5 manual Wurlitzer over Radio Station KFAC in Los Angeles alternating with Gaylord Carter at the console of this famous instrument. Ditmars has recorded on the Lorin Whitney Robert Morton pipe organ for the

Crescendo label, a disc entitled "5002 Pipes." He recorded an album of Christmas carols which has appeared on many different labels including Crown. He has operated a music business, "Messages in Music," which has ceased operation but for sometime supplied music jingle advertising for giants of radio such as General Mills Roman Meal Bread. Ditmars has appeared on radio and television broadcasts with such stars as Eddie Cantor, Al Jolson, Burns and Allen, Ken Murray, Steve Allen, and Orson Welles, and played musical accompaniments for a number of popular radio and television shows over major networks.

DOC AND DON

Appeared at the Paramount Theatre in Des Moines, Iowa in February 1931 at the twin consoles. (Since this organ had only one console, it is assumed that some sort of special small console or manual was wired in for the occasion.)

DODGE, HUGH

Born in Lockport, New York west of Rochester. He was the only musician in his family and studied piano at an early age. In his first year in high school, he organized and directed and played in his own dance band. Because of his experience with the dance band he was hired to accompany some first run foreign films. He played the accompaniments on a piano out of doors. At the age of 15 he was hired to play piano for the dinner hour in Lockport's 752 seat Rialto Theatre. The theatre management finally bought an organ--a Wurlitzer. The first organist was Dusty Rhodes. Hugh Dodge served as a substitute. About 1923 Dodge took lessons from theatre organist Roseauz who was substituting at Buffalo's Elmwood Theatre.

DODGE, HUGH

2.

In the early days of radio, Hugh Dodge had a half hour radio broadcast over Radio Station WMAK, Lockport, New York featuring his dance band. Dodge went on eventually to study at Rochester's Eastman School of Music for a summer course. He enrolled in classical organ under Abel M. DeCeaux, a man who had nothing but contempt for the theatre organ. However, to bring in some income he auditioned as a movie organist for Victor Wagner, the director of the Eastman Theatre Orchestra. The Eastman, Regent, and Piccadilly Theatres were leased to Paramount-Publix and Hugh Dodge did substitute work at these three houses. The latter two having Wurlitzers, the first an Austin. In the fall of 1925 he became regular organist at the

Piccadilly (a 2 manual/9 rank Wurlitzer installed in 1919).

Hugh Dodge's daily schedule began at 8:30 in the morning with class sessions at the Eastman School, which lasted until 10:30 a.m., then he would go to the Piccadilly Theatre where he would play until 2:00 p.m., he returned to the Eastman School for more class work until about 5:00 p.m., and then returned to the Piccadilly Theatre for the dinner hour. Occasionally, he would play a late show at 10:00 p.m. Besides accompanying the movie he would often play with the orchestra giving the music more substance. In late 1928, the Piccadilly Theatre was closed and was wired to accommodate new sound pictures. A model 240 Wurlitzer with 2 consoles was installed, one a three manual, the other a two manual. Hugh Dodge and J. Gordon Baldwin

~~were chosen as the organists and known as the "Console Twins." In 1930 the Piccadilly began a policy of stage shows using the organ for solos and song slides. Hugh Dodge entered the broadcasting field first for Radio Station WHEC in Rochester and later for WHAN, broadcasting from the ^{2 manual / 7 rank Wurlitzer in the} Madison Theatre in 1930 and 1931. The Madison Theatre had a style E Wurlitzer and Hugh Dodge became his own announcer. In 1934 Hugh Dodge became organist and choir director of St. Monica's Church, a position ^{which} he has held ever since. In 1935 industrialist and restaurateur, Fred J. Odenbach employed Dodge to play dinner music in the Peacock Room of his Odenbach Restaurant, using the first Hammond organ to be played publicly in Rochester.~~

were chosen as the organists and known as the "Console Twins." In 1930 the Piccadilly began a policy of stage shows using the organ for solos and song slides. Hugh Dodge entered the broadcasting field first for Radio Station WHEC in Rochester and later for WHAM, broadcasting from the 2 manual/7 rank Wurlitzer in the Madison Theatre in 1930 and 1931. The Madison Theatre had a style E Wurlitzer and Hugh Dodge became his own announcer. In 1934 Hugh Dodge became organist and choir director of St. Monica's Church, a position which he has held ever since. In 1935 industrialist and restaurateur, Fred J. Odenbach employed Dodge to play dinner music in the Peacock Room of his Odenbach Restaurant, using the first Hammond organ to be played publicly in Rochester.

In addition to his public appearances, Mr. Dodge has done a considerable amount of teaching.

DOHN, MARTY

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 Dohn has been playing a few pieces for the tours. Bert Hess of ~~the~~ Roseville, Mich., usually comes up to Baraboo once a year and plays it also.

Ringling Bros. tried a Kelgen 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 Ringlings 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".

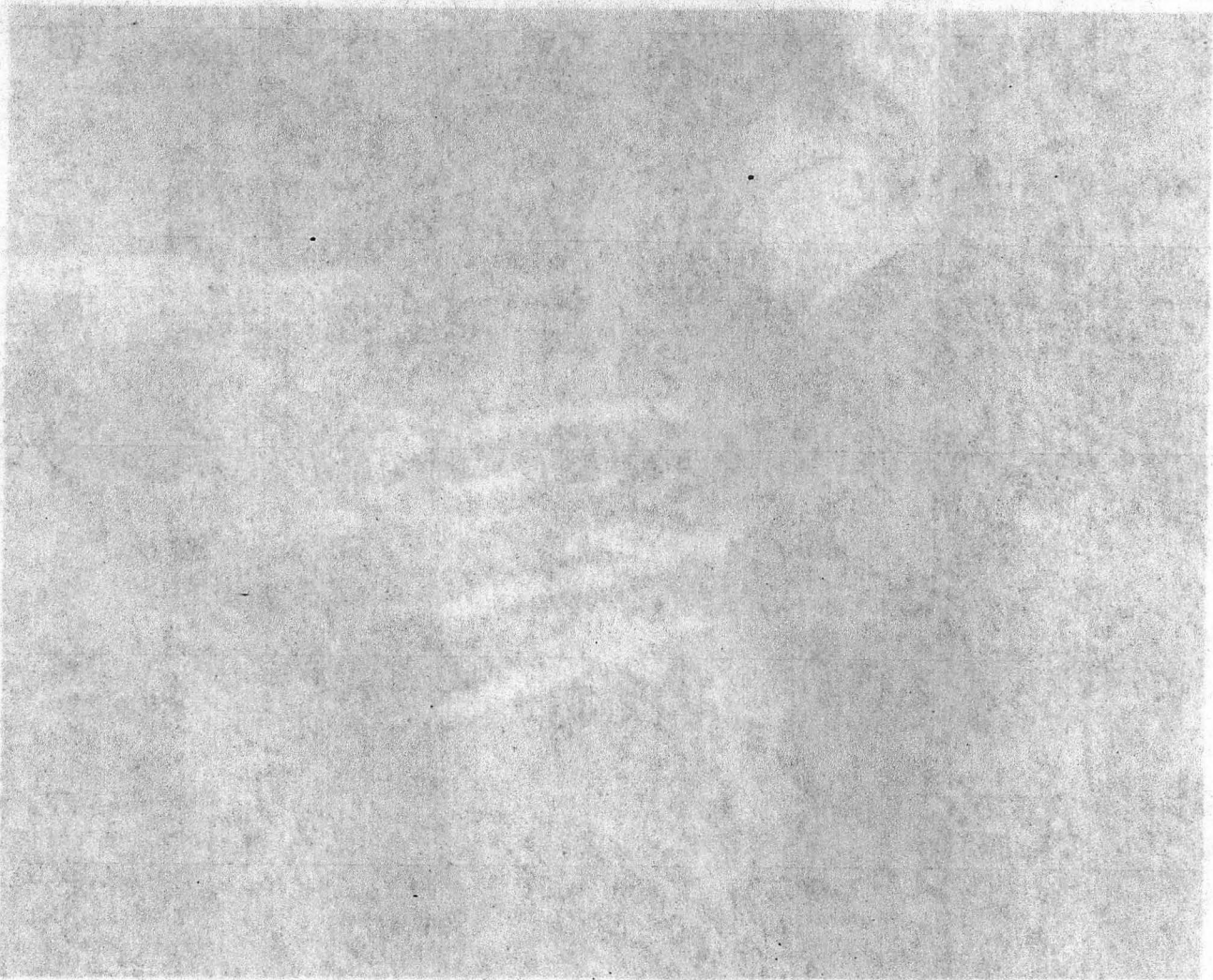
I ran into an interesting person that played in Milwaukee area theatres a few years ago. He was in his 80's I believe and I hope he is still alive. His name is H. O. (Hugo) Neumann and he lived at Eden, Wis. If he isn't on your list I'm sure he could be reached at that address.

DOLLIVER, MARK

Organist of the Cheerio Theatre in Seattle, Washington in 1926.

-Kimball
2/5 or 2/6


In early 1927 he went to the Embassy Theatre in Seattle, Washington where he remained until December when he became organist of the Pantages Theatre in Seattle.





Date: Monday, December 26, 2011 6:30 PM
From: Jeffrey Fox <irongoat4@comcast.net>
To: jwlandon@windstream.net
Subject: Cheerio Th. Mark_Dolliver

Nice Photo at the Seattle Cheerio Theatre. I believe the Kimball is either 5 or 6 ranks. This theatre was located on Queen Anne Hill.
Best, jeff.

 Cheerio Th. Mark_Dolliver.jpg



Cheerio Th. Mark_Dolliver

DORFMAN, LOUIS

Organist of the Alhambra Theatre in Stamford, Connecticut in 1916.

DOTY, J. WILSON

~~XX
Theatre organist in the Chicago area who broadcast over Radio Station
XX~~

~~XXXX~~

Began playing organ in 1927--the year of his marriage. It was the same year he saw Al Jolson in "The Jazz Singer." His hoped-for career cueing silent movies never materialized. However he went to work as organist for Radio Station KOIL in Council Bluffs, Iowa, playing a three rank Kilgen pipe organ, beginning in 1928. One day in 1931, Walter Preston, Studio Manager of WBBM, Chicago, visited the KOIL studios, heard Doty play, and hired him to replace Al Melgard. He began thirty days later. Doty is especially remembered for his years as radio organist at WBBM.

DOTZAUER, CARRIE

Organist heard on Cincinnati radio station, WMH in 1924

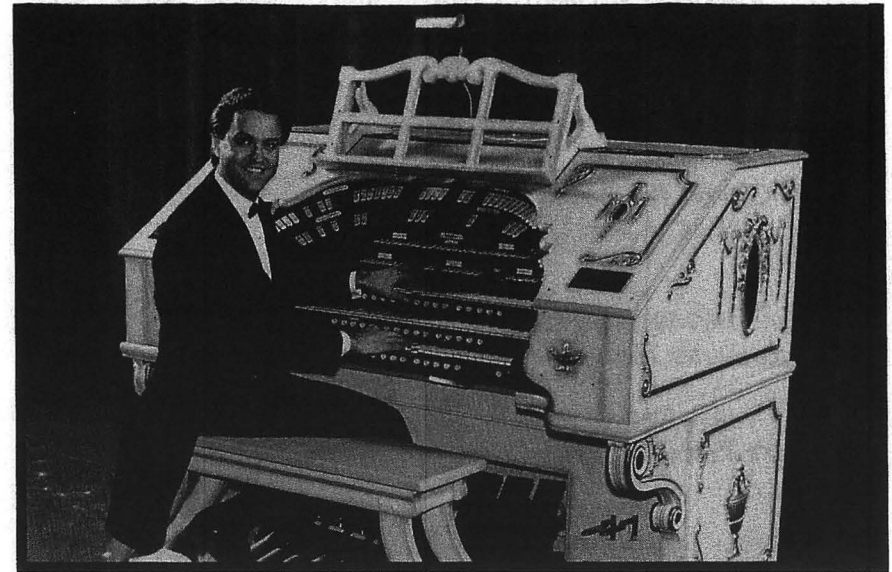
FEBRUARY 15, 1992 PERFORMANCE AT THE RTOS 4-MANUAL, 22-RANK WURLITZER

Tonight's Artist-RTOS welcomes Ken Double to his debut Rochester performance. Ken Double has worn enough "hats" in his young life to keep a coutourier in business! His varied broadcasting career includes current assignments as the "Television Voice of Purdue University Basketball" and the "Radio Voice of the Indianapolis Ice" IHL hockey team. Ken enjoyed a three-year stint as an announcer for the Indiana Pacers of the NBA after sportscasting stops at Indianapolis' WRTV, Lafayette, Indiana's WLFV-TV and WBAT radio in Marion, Indiana. He has been the Marketing and Public Relations Director for the Battle of Tippecanoe Outdoor Drama and even spent a year as a stockbroker. After all those varied assignments, he is best known in some circles for his musical talents at the consoles of grand old Mighty WurliTzer theater pipe organs!

Growing up in Chicago, Illinois, Ken Double started taking organ lessons at age eight and he was introduced to the theater pipe organ while a high school sophomore. It was then that he discovered the three-manual WurliTzer at the Pickwick Theatre in a Chicago suburb, and suddenly, music in his life had real meaning.

He spent ten years studying organ, including one year under the tutelage of Al Melgard, famed organist at the huge organ in the Chicago Stadium. Ken Double's concert career began in 1978 with a Christmas performance at Fort Wayne's Embassy Theatre, where he has now performed four times. Shortly thereafter, he started his association with Lafayette's Long Center for the Performing Arts, where he has appeared in numerous theater organ events with sell-out houses since the series started in 1982. He has appeared three times at the Kirk of Dunedin in Florida, has played the Rialto Theatre in Joliet, Illinois and at the Renaissance Theatre in Mansfield, Ohio. He performed the dedication concert at the Manual High School WurliTzer in Indianapolis. He was the Master of Ceremonies and a featured organist at the 1990 National ATOS (American Theatre Organ Society) Convention and is scheduled for the 1992 ATOS National Convention in Philadelphia.

The Organ-The Mighty Wurlitzer console has four 61-note keyboards and a full pedalboard. 22 ranks of pipes are used to produce the wide variety of musical sounds. Stop tablets control the 1558 pipes, tuned percussions, piano, untuned percussions and "toy" counter located in the chambers on both sides of the proscenium arch. A switchboard located under the stage relays the organist's commands to the chambers. This instrument originally came from Rochester's RKO Palace Theatre where it resided from 1928 to 1964. It reopened here at the Auditorium in January, 1967



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

The Rochester Theater Organ Society, Incorporated is dedicated to the preservation of theater pipe organs and the presentation of music on theater pipe organs. RTOS preserves and produces musical events on two fine theater organs: this Auditorium Center 4-manual, 22-rank WurliTzer and the RMSC Eisenhart Auditorium 3-manual, 11-rank WurliTzer. This Society and its two Mighty WurliTzers have a world-wide reputation for excellence. **Membership information is available in the Main Lobby**, or by writing to RTOS, PO Box 17114, Rochester, NY 14617. The telephone number is (716) 544-6595. The \$20 Membership is your Passport to many evenings of great family entertainment!

Father Bill Biebel Returns to RTOS on Saturday, March 14

A longtime Rochester favorite, Erie's Father Bill Biebel, returns to play a theater organ "Pops" program at this Auditorium Center. The performance at our Mighty WurliTzer will start at 8:15 PM with the doors opening at 7:30 PM.

This Public Event Concert will offer FREE admission to RTOS members. All others must purchase their tickets for \$5.50 each at the Auditorium Center Box Office during the evening of the concert.

We Welcome Our Artist - Ken Double

Ken Double has worn enough "hats" in his young life to keep a haberdasher in business! His varied broadcasting career includes current assignments as the "Television Voice of Purdue University Basketball" and the "Radio Voice of the Indianapolis Ice" IHL hockey team. Ken enjoyed a three-year stint as an announcer for the Indiana Pacers of the NBA after sportscasting stints at Indianapolis' WRTV, Lafayette, Indiana's WLFI-TV and WBAT radio in Marion, Indiana. In the Atlanta, Georgia area, Ken developed an 18-station radio hockey network before returning to Indianapolis. He has been the Marketing and Public Relations Director for the Battle of Tippecanoe Outdoor Drama and even spent a year as a stockbroker. After all those varied assignments, he is best known in some circles for his talents at the consoles of grand old Mighty Wurlitzer theater pipe organs!

Growing up in Chicago, Illinois, Ken Double started taking organ lessons at age 8 and he was introduced to the theater pipe organ while a high school sophomore. It was then that he discovered the three-manual Wurlitzer at the Pickwick Theatre in a Chicago suburb, and suddenly, music in his life had real meaning. He spent ten years studying organ, including one year under the tutelage of Al Melgard, famed organist at the huge organ at the Chicago Stadium. Ken Double's concert career began in 1978 with a Christmas performance at Fort Wayne's Embassy Theatre, where he has now performed many times.

Shortly thereafter he started his association with Lafayette's Long Center for the Performing Arts, where he has appeared in numerous theater organ events with sell-out houses since the series started in 1982. He has appeared three times at the Kirk of Dunedin in Florida, has played the Rialto Theatre in Joliet, Illinois and at the Renaissance Theatre in Mansfield, Ohio. He performed the dedication concert at the Manual High School Wurlitzer in Indianapolis. He has been the Master of Ceremonies at three National ATOS (American Theatre Organ Society) Conventions and was a featured organist at the 1990 National ATOS Convention.

His theater organ tours, starting in 1978, have included many venues around the United States. The trademark of a Ken Double performance is listenable music featuring familiar melodies, highlighted by his delightful sense of humor and his desire to make sure everyone has fun. Ken's appearance at our Mighty Wurlitzer this afternoon is sure to chase our mid-winter blahs.

As a Courtesy to All-Please do not take flash pictures during this concert.

Recording devices are never permitted in the seating area of the theater during RTOS events. Taping of this concert is permitted by RTOS members only in the Top Balcony Foyer, using the facilities provided for that purpose.

The Organ-Wurlitzer Opus 1951

The console of our Mighty Wurlitzer has four 61-note keyboards. The two pipe chambers, Main at the left side and Solo on the right side of the proscenium arch, contain 22 ranks of pipes that produce a wide variety of musical sounds. The rows of colorful stop tablets in the console horseshoe control the 1558 pipes, tuned percussions (including a piano), untuned percussions and "toy" counter. A switchboard located under the stage relays the organist's commands from the console to the pipe chambers. This Wurlitzer 4/22 originally came from Rochester's RKO Palace where it resided from 1928 to 1964. When the Palace was closed, RTOS moved it to this location. Since its inaugural Auditorium concert in January 1967, it has thrilled many thousands of concert attendees with the unique sounds of theater organ.

Membership information is available in the Main Lobby



or by writing to:

RTOS Membership, 20 Nymark Drive,
Greece, NY 14624-1261

Any of our guests who join RTOS this afternoon will receive credit for this concert's tickets plus all 1996 membership privileges. Full family membership is only \$25. Associate family membership (for those living more than 50 miles from Rochester) is only \$12.50. Besides FREE concert entertainment there are many other membership advantages. RTOS Membership is your "passport" to great musical entertainment!

The Rochester Theater Organ Society is dedicated to the preservation of theater pipe organs and the presentation of music on theater pipe organs. RTOS preserves and produces musical events on two fine theater organs: this Auditorium Center 4-manual, 22-rank Wurlitzer and the RMSC Eisenhart 3-manual, 11-rank Wurlitzer. The Society and its two Mighty Wurlitzers have a worldwide reputation for excellence.

Theater organist Lew Williams will return for his third performance at the Auditorium Center Wurlitzer for this season's third and final Sunday Matinee Concert at 2:15 p.m. on February 11th. Theater doors will open at 1:30 p.m.

There will be FREE admission to this event for RTOS members. (New and renewal memberships will be available in the Lobby.) Non-members may purchase general admission tickets at \$7.00 each, which will be available at the Auditorium Center Box Office during the afternoon of the concert.

DOUGHERTY, EGAN M.

Born in San Antonio, Texas, November 15, 1898. Received his education at Main Avenue High School and at the San Antonio College of Music. Had many years experience as a solo and concert organist in various theatres. In 1931 Dougherty was organist of New York's Astoria Triboro Theatre on Long Island. He was well known at this theatre for his community sings.

DOWD, GERTRUDE

Organist of the Keith-Albee Theatre in New York City in 1927.

DOYLE, LESLIE KAY

Organist of the Apollo Theatre in Washington, D. C. in the early 1920's.

DRAVIS, MARGARET

One of the organists at the Paramount Theatre in Waterloo, Iowa (3 manual/10 rank Barton pipe organ) in the 1950's.

Played for silent films

Drews, Leon F.

Veteran festival organist to retire

By CINDY BRYANT
Journal Special Writer

When a 9- or 10-year-old girl is about to try out for Junior Rose Festival princess, she finds it isn't easy to forget that nervous feeling.

But, during the past 10 years, hundreds of girls, ready to take their turn on stage, have been soothed by a steady stream of comforting music played by Leon F. Drews on an organ.

As Portland said hello to the last junior princess selected in April this year, Drews bade farewell to his organ-playing responsibilities at the princess selection.

"I'm enough of a ham to enjoy it," says Drews, looking back over the past 10 years of association with the Rose Festival, "but now is the time to quit."

Drews was born in Portland in 1906 "and I practically was born into the theater organ business. I started on the piano when I was 6 and on the organ when I was 12. I remember how I used to enjoy the old silent movies. Many times I skipped school to sit in the front row and watch the organist."

His ability to improvise and fill what otherwise would be an awkward and silent situation stems from years of playing along with silent films.

He started as a substitute organist to learn film accompaniment "and my ambition was to get downtown."

He played in theaters in the Hollywood district before

moving to the Coast to play in theaters in Tillamook and Astoria. His big break came when he was 21. The million-dollar Portland Theater (now the Paramount) opened on March 14, 1927, and he was hired as a relief organist.

On opening night, as the huge organ rose on a platform from below the stage, there was a burst of applause from the audience of 3,200 first-night patrons.

"I think that must have been one of the greatest thrills of my life, the crowning glory. I got up there and froze, but only for a moment," he laughs.

His job was to play for the first two hours until the main organist took over. The program included a stage show, organ concert, comedy, feature movie, and a newsreel.

Drews recalls that before the advent of Al Jolson and "The Jazz Singer," the first talking picture, there were 85 organists working in the Portland area. With the addition of sound, "soon there were only four of us left."

Drews went to Juneau, Alaska, where sound hadn't yet arrived and played there 18 months before returning to Portland to play at the old Heathman Hotel. He also had his own radio program 15 years on KOIN, preceding the nightly episodes of "Amos 'n Andy." Finally, he left Portland again to become musical director of KPRO in Los Angeles and in 1946 he was organist on Art Baker's television show, "You Asked for It."

While in Los Angeles, he met and married his wife of 34 years, Dorothy. They have one daughter.

DREW, L. GRACE (MRS.)

Born in 1877 in North Lubec, Maine. She began her career of silent movie accompaniment in Rochester, New York at the Fairyland Theatre on East Main Street. She moved to the Bijou Dream Theatre, then to the Colonial Theatre, then to the Hippodrome Theatre, and then to the Regent Theatre where she was organist for 11 years. The organ was a 3 manual/11 rank Wurlitzer. She ended her career as a theatre organist at the Strand Theatre in Rochester, New York (4 manual/18 rank Marr and Colton) December 31, 1926.

She was pianist for the Women's Ad Club, the Business and Professional Women's Club, and for over 30 years she was accompanist for the Zonta Club. She also played for graduations, weddings, amateur shows, fraternal shows, and hospital benefits. She

DREW, L. GRACE (MRS.)

2.

compiled a book entitled "My Recollections of the Silent Movies." When she was almost 80 years of age she first learned how to drive an automobile.

She died in 1961, one day before her 84th birthday.

DREW, MR. (First Name Unknown)

Played the second opening of Roxy's Regent Theatre, 116th Street and Seventh Avenue, New York City, December 1913 when it reopened under the direction of Samuel L. Rothapfel (Roxy).

DRIGGS, COLLINS H.

Born in Manchester, Connecticut, June 27, 1911. Educated in the public schools and studied with Harry Heald. In 1926 he became organist with the Paramount Theatres chain, known as "The World's Youngest Featured Organist." He spent four years as staff organist for CBS, conducted the New World Ensemble for the Ford Motor Company at the New York World's Fair of 1939. He was associated with the Hammond Organ Company as a consultant in its development and spent more than 20 years in its employ. He was a composer and teacher and author as well as organist. Among the books which he authored were: The Spinet Drawbars; Tone Patterns; Lefthand Styles; Vowel Tones.



COLLINS DRIGGS

Makes Music for Millions

WHEN a young boy just used to his first pair of long pants thinks his career as a musician is over, that's news! Especially because that boy today is Collins Driggs, a noted Hammond Organ and Novachord virtuoso who has travelled throughout the United States, a veritable twentieth century version of the wandering minstrel. He's tall, athletic, a man of action, yet when he touches his fingers to the Hammond Organ, he's all artist, drawing out beautiful music with consummate skill.

Yet Collins Driggs thought his career as a musician was over at 16. Born in Manchester, Connecticut, he grew up with an ambition to be an organ player. To that end he took three lessons, only three, but supplemented them by stealing into the local theater as soon as the show was over to practice on the organ from 11:30 to 3:00 in the morning. At last his big chance came to fill in for the regular organist, and he leaped at the opportunity with very successful results. In one short year, however, the picture changed . . . it became a "talkie," and young Collins Driggs at 16 found himself out of a job.

But Yankee ingenuity came to his rescue. He stayed on at the

theater as an usher and his stick-to-itiveness paid when after testing many organists for a much-coveted spot as feature artist, young Driggs made the grade. His salary jumped from \$15 to \$125 a week, and with the years he began to branch out, receiving top billings as the Youngest Organist in the World. Because opportunity has a habit of knocking on the door for energetic young people, Collins Driggs soon betook himself to Hartford, where the new widening field of radio offered many chances for his talent on the organ. A bit later he went to Wheeling in response to an offer from the local theater there.

On his way back, an incident happened which was to change Collins Driggs' entire future. While waiting in New York for a train to Hartford, he decided to drop into the local Hammond Organ studios to try the new Hammond electric organ. Amazed at its astounding versatility and tonal range he became from that moment a Hammond devotee. His work with the Hammond Organ resulted in a guest appearance on the Fred Allen program, and later with Lowell Thomas.

"One of the most exciting experiences of my life," says Mr.

Collins H. Driggs at the Hammond Novachord. You can hear this imaginative and skillful young artist through his new album of Victor records, "The Magic of the Novachord."

Driggs, "was a trip one day in 1939 down to a warehouse to help open the first Novachord delivered in New York. With boxes, cardboard, and straw all around, I sat down fascinated to try this new electronic marvel. Later I played it for such celebrities as Josef Hofmann, Moritz Rosenthal, Gladys Swarthout, Artur Rodzinski, Horace Heidt, Mrs. Eleanor Roosevelt, Gloria Swanson, Mrs. Huntington Astor, and many others. Ferde Grofé invited me to teach his Novachord players and to play the Hammond Organ for his New World Ensemble at the World's Fair." This ensemble of four Novachords and a Hammond Organ played during the two World's Fair seasons in the Ford Pavilion.

Early in 1940 Mr. Driggs made an extensive tour playing the Novachord for thousands of fascinated listeners. This year, he made a combined honeymoon and business trip to Mexico where he broadcast Novachord music from El Patio in Mexico City. At present, he is busily engaged in recording Hammond music for both the Columbia Broadcasting System and National Broadcasting Company.

"If I hadn't become a musician, I would have been a baseball player," says this versatile young man, who has written lyrics for two of Ferde Grofé's songs, and cuts no mean figure as a free-lance lyric writer. He lives quietly in Forest Hills, Long Island, which in the summer gives him plenty of opportunity for swimming, his favorite sport. Try listening to his "Magic of the Novachord" album, recently recorded by Victor, in which he plays the popular favorites, *Londonderry Air*, *When Day Is Done*, *Song of the Islands*, *Estudiantina*, *In a Chinese Temple Garden*, and *Parade of the Wooden Soldiers*.

The following story was written in 1949 by L. Grace Drew, one-time accompanist of silent films in Rochester. Coming to the city in 1907 from her birthplace in Lubec, Maine, she began playing piano and organ at the Fairyland Theatre (site of Mc Farlin's) on Main St. East. Successive stints took her to the Bijou Dream at Main and Water, the Hippodrome at Main and East (site of Security Trust), the Regent, and finally, the Strand, where she served until the advent of the talkies. She remained active as a musician until her death in 1961. (Article copied for RTOS use by Lloyd E. Klos).

MY RECOLLECTIONS OF THE SILENT MOVIES

By

L. Grace Drew

Unless you were born in or around 1900, this review of the early days of the movies will not mean much to you. However, read on, and see how the "pitchers" as the kids called them, served as an entertaining pastime for thousands of patrons.

Crude as the settings were, and corny the stories, they launched an era of one of the greatest industries in the United States. Millions have been entertained down through the years with the Motion Pictures, and millions of dollars have been made and lost through these same movies. Will the years to come, with their new forms of entertainment furnish the same pleasures as the oldsters had from the motion pictures? We wonder!

With the coming of the new form of entertainment, television, let us take a trip back to the early days of 1900, and the old, so-called "silent pictures." What a flood of memories those two words bring to mind!

Who remembers the summer of 1906, when the Bijou Dream opened its doors to the public at Main and Water Streets in Rochester, and the first motion pictures were exhibited in a home of their own? One reel, lasting about 15 minutes (9 minutes on Saturday

night), five cents admission reel. The Bijou showed movies for about a year without competition.

In the spring of 1907, four Rochester men--Charles Dake, Robert Bannard, O.E. Goodenough and Dr. C.S.Moon, each put in \$2,000 and the Fairyland Theater, with a seating capacity of 196, came into being. In the building now occupied by the McFarlin Clothing Co., this house opened on June 12, with one reel of motion pictures and an illustrated song using ^{hand-painted} colored slides, one slide to each line of the song. Some of these slides, especially those showing flowers, were very beautiful, even though the songs were very corny. The first two-reel movie was run in the Fairyland--"The Harlequin's Secret."

To give an idea of the money made in those early days, the Fairyland, with 196 seats at a nickel each, and costing \$8,000, opened to the public in the middle of June. By September 1, it had paid off the initial investment and all current running expenses which included film and song-slide rental, salaries for house manager, two piano players, and "effects" man (drummer), two picture machine operators, one singer, a ticket seller and a janitor. The projector was hand-operated. No motors were allowed in those days because of the fire hazard evident with nitrate-based film.

From 1907 to 1914, motion picture houses sprang up like mushrooms, some to stay, others to fold after a very short run. Among the former were the Knickerbocker, with its entrance on Main Street and exits on Water; the Happy Houf, which became the Strand on St. Paul Street across from the Chamber of Commerce; the Genesee on South Avenue; the Hippodrome on the site of Security Trust at Main E. and East Ave; the Lyndhurst; the Victoria on South Clinton where Lincoln-Rochester's new home will stand; the Gordon on whose

site the RKO Palace was built; the Piccadilly, now the Paramount; the Home of the Pipe Organ in the Sibley Store Building; the Grand on N. Plymouth near Main--these and many more on the outskirts, told of the popularity of the motion pictures in Rochester.

The Bijou was razed in 1913, the Fattyland closed March 17, 1910, but was remodeled and opened as the Colonial, which flourished for a time, but was sold and the name changed to the Rialto, which it held until its demise.

In 1912, the Victoria was opened under the able management of Pat Farren, now deceased, and continued showing to a steady patronage for many years.

The Gordon Theatre, also built in 1912, was the first of the larger houses, followed by the Regent in 1914. That year, a company was formed called the Regorson Corp., with the late George Simpson Sr. as president, the name being a combination of Re (Regent), Gor (Gordon and son (Simpson) which included the above houses, and later the Piccadilly was acquired. ~~Sibley Store Building~~

~~The Regent was the group~~

The Regent opened on November 11, 1914, with Clara Kimball Young as the star, in "My Official Wife". A ten-piece orchestra was an added attraction together with a 3-manual Wurlitzer organ. All feature pictures were screened before the public showing, the orchestra leader and organists making notes and fitting music to them as they owned a big repertoire of music.

But, let's go back five years to 1909. How many of you readers remember the two sisters who sang at the Hippodrome for many months? The Eldredge girls from Clyde were those singers, with voices which

blended perfectly and whose performance could stand up very favorably with the Jo Staffords, Peggy Lees and many others of the present day warblers. But what a problem to find new songs! A different song/^{was}needed every other day. Music publishers, turning out about four a month, weren't much help. Another singer in those days was Irving Kaufman, now a radio performer, who was interviewed for an article published recently for a popular magazine. Jack Morton was also an entertainer at the Hippodrome.

The song slides had been discontinued by then, and the Eldredge Sisters sang on a darkened stage, as the management felt they would be "subject to embarrassing attention from the outside if they were recognized." Publicity was not courted in those days. How different from today!

No account of those early days would be quite complete without mention of the popular manager, Mr. William Calihan. Known as the "Duke" among his employees, he was a friend at court to all connected with the theater. Taking over the management of the Hippodrome in 1912, he served in that capacity until the opening of the Regent in 1914. For many years, he acted as manager there, later taking a position at the Eastman Theater where he selected all the pictures for that house until he left for California in 1927. Since that time, he has been connected with M.G.M.

Music for the pictures was a tough proposition in those early times. No number was to be repeated on another picture ^{file same} ~~under a~~ month, unless a direct cue on the screen called for it. The order was: "Do not use too many numbers of the same tempo; avoid using too many waltzes; fit the scene as near as possible, but do not make the music too jumbled. In other words, if a blind person

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came in to "see" the picture, (we had many who came just to listen to the music) he would not think the piano player were throwing a fit. Above all, always remember to keep the music in the background--you are the accompanist, not the main attraction. Do not drown the picture by making the music too prominent."

In 1912, the Hippodrome introduced an orchestra--violin, cello, drums, piano, and later installed a small organ. By then, the show lasted an hour, with a feature picture, a newsreel and sometimes a travel or sport picture, or one depicting the opening of a flower, from a tight bud to full bloom. Animal pictures often were presented, photographed in the Ditmar's Zoo, and a short comedy made up the show.

The houses opened at a very early hour as compared with today. The Fairyland was open from 9:30 AM, closing at 11:30 PM. The Bijou Dream opened at 8:30 AM. Others/~~varied~~^{varied} the opening time, with ~~all~~ all running until 11:30 PM.

The actors' and actresses' names were rigidly withheld from the public, and for the first few years, faces were the only means of knowing when the same persons appeared in the picture. But, after a time, names began to leak out. The Independent Motion Picture Co. was the first to let the players' names be known. Mary Pickford, Lillian and Dorothy Gish, Blanche Sweet, Owen and Tom Moore were among those early entertainers. In time, many producing companies came into being. The Edison was the first, making pictures as far back as the nineties, but only showing them as part of a vaudeville program.

The principal companies besides the Edison were the Biograph, Vitagraph (Eastern and Western divisions), Selig, Pathe Freres.

Lubin, Kalem, Essanay, Melies, Gaumont, and later the Famous Players Co. and Keystone Comedies.

Do you recall "Tess of the Storm Country" with Mary Pickford, shown at the Gordon Theater, when Mary had those beautiful curls, washed in a scrub pail of suds? Also, were you one of those who stood in line, reaching from the Regent to Whittle's Candy Store, to see the same Mary in "Rebecca of Sunnybrook Farm"? This film had a run of two weeks and four days, an unheard of thing at that time.

And do you remember Mary, Zazu Pitts, she of the cow eyes and bewildered look, freckle-faced Wesley Barry and the little dog, who all got drunk on a jug of hard cider they found where a tramp had hidden it in the bushes in "Daddy Long Legs"?

Did you see the same clean-playing Mary in "The Goose Girl," ~~and~~ in "Huldah from Holland" where she fell through the skylight, and in "The Light That Failed", and many more? She always packed the house, and small wonder, for she was one of the finest players on the screen, earning for herself the title of "America's Sweetheart." All of the above mentioned pictures were five or more reels, but she made many single-reel subjects at first, one of them being "The New York Hat" with Lionel Barrymore.

Do you remember "The Battle Cry of Peace", which had a three-week run at the Regent before the United States entered World War I? The burning of New York City, was a very spectacular scene. Louise Beaudet, went crazy when her daughter, played by Constance Talmadge, was captured and met a fate worse than death. The music for that scene was a Tschaikowsky number "Reverie Interrompe", a hauntingly

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tragic theme which emphasized the terror in Louise Beaudet's eyes. Ben Lowenthal, now deceased, was pianist-leader at the Regent, and he scored the entire picture, doing a wonderful job.

Another outstanding picture of the silent days was David Griffith's "Broken Blossoms" with Richard Barthelmess and Lillian Gish in the leading roles. He played the part of a Chinese and she was the poor little beaten girl who died in the last act. Two very spectacular productions, "Civilization," made by Thomace Ince and the "Birth of a Nation" by Griffith, were pictures never to be forgotten.

"Uncle Tom's Cabin" and "Way Down East" where Lillian Gish crossed the ice, carrying her baby (and incidentally contracted pneumonia while performing that feat), and the two old maids with "Humoresque" used as their theme every time they appeared--who can forget it?

"Our Gang" comedies gave many a chuckle to both young and old. Funny little Farina, the colored child, always trailing along, and all the freckle-faced kids, always in trouble, but managing to come out on top.

Who remembers John Bunny; Flora Finch; Kate Price; Florence Lawrence; Florence Turner; Theda Bara, "the vamp"; Thomas Meighan; Betty Compson and Lon Chaney as the "Frog", the last three players in the "Miracle Man"? Also Sidney Drew and his wife, Jane Morrow in their Family Comedies; Antonio Moreno, Edit Storey, S. Rankin Drew, Jack Barrymore (the Profile) and Lionel Barrymore in "The Copperhead."

And how about those other stars of yesteryear--William S. Hart, Wally Van, Paul Kelly, Anita Stewart, Ralph Ince, Edmund Lowe, Leatrice Joy (known as one of the best dressed players on the screen at the time), Norma Shearer, Charles Farrel, Lillian (Dim-

ite Clark, the three Talmadge sisters (Norma, Constance & Natalie), Buster Keaton, Rudolph Valentino, Clara Kimball Young, Francis X. Bushman, Beverly Bayne, Bryant Washburn, Billy Anderson, cross-eyed Ben Turpin, Charles Ray, Jack Pickford, Mabel Normand, Will Rogers and Harold Lockwood?

Do you remember Harold Lloyd in "Grandma's Boy", "Safety Last" and many others; Kathlyn Williams; Tom Santschi; Henry Walthall; William & Dustin Farnum; Mary Miles Minter; Charlie Chaplin with flat feet, square mustache, derby and cane; Marie Dressler in "Tillie's Punctured Romance" with Chaplin; Charles Ogle; Marc McDermott; Miriam Nesbit; Mary Fuller, Guy Combs; Eugene O'Brien; Paul Panzer; Alan Hale; Pearl White in "The Perils of Pauline"; Elsie Ferguson; Marguerite Chapman; Milton Sills; and Conway Tearle?

Call the roll of memory and the names come flashing back: Gloria Swanson, Bebe Daniels and husband Ben Lyon; Clara Bow, Joan Crawford, Noah and Wallace Beery, Anna May Wong, Sessue Hayakawa, Corrine Griffith, Mae Marsh, Maurice Costello, Richard Tucker, Reneed Adoree, Mother Mary Maurice, Reginald Denny Laura LaPlante, Ford Sterling, Roscoe "Fatty" Arbuckle, Richard Bennett and three daughters, Constance, Joan and Barbara; Theodore Roberts, Wallace Reid, Mack Sennett and his Bathing Beauties, Francis Ford, Grace Cunard and hundreds more.

Douglas Fairbanks, Sr. also was a great favorite. Who can remember his athletic feats where he jumped from roof to roof; then, catching the limb of a tree, dropped many feet to the ground, then leaped across chasms while you sat with ~~XXXX~~^{baited} breath, wondering if he were going to make it? Did you see "The Lamb", his first picture, where he got lost in the desert, became very tired and dropped to the ground, only to sit on a cactus plant, leap wildly

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to his feet and start running while the cactus thorns grabbed at his legs, he becoming more and more terrified every minute? His "Mark of Zoro" was another fine picture, and he made many more, all good.

Modern westerns in Technicolor are beautiful, but the scenery in the black-and-white pictures of those early years was just as grand, and do you remember the blue film made then? The cowboys rode as fast and furiously then as today, and you got the same thrill forty years ago as the youngsters do now, maybe more of a thrill, for it was all new then. And oh! The crucial moment when the film broke, just as the villain rolled a boulder ~~XXX~~ onto the approaching hero on horseback! The crowd stamped its feet, whistled and boomed, and the small boys expressed their displeasure in language more forceful than elegant!

Time went by, and the picture business in Rochester continued with its ups and downs, but the larger theaters still held on, although many days not more than two full houses would be the order. The show then was usually two hours long, five shows a day. A single feature was the rule, with short subjects making up the program.

In 1921, the beautiful new Eastman Theater was begun, opening in September 1922. With an orchestra of 85 men, a mammoth organ, ~~XXX~~ a ballet, and the finest pictures to be had, a new era developed in the entertainment world of Rochester. This continued until 1927, when the advent of the talking pictures changed the whole setup. Orchestras were released, sound machines took the place of live music in the pit, the organs were silenced, and musicians scattered all over the country. Some gave up playing for business, careers, factory work--anything they could find to do. That was a tragic

completely lost when he is ousted from that world. The Civic and Philharmonic Orchestras took many of the players, but like the actors and actresses, many of them have passed into oblivion.

If this resume of the picture game has caused a little nostalgic feeling in the reader's heart, it also has shown how the older generation, yes, two generations, were entertained, and may bring a few thoughts of a day gone by, never to return.

EPILOGUE

We have taken you, the reader, from the gum-chewing, improvising, faking and ragtime playing days of the early movies, with the piano alone for accompanying the pictures, down through the years to the days of the orchestra of from 10 to 85 players; the two to five-manual organs; the music carefully selected from a big library with symphonies, concertos, operatic numbers, all types of incidental music from light to serious and tragic themes--a far cry from those earliest days--and the picture itself comparable to the finest talking picture of today. What next?

The movies' first real competition was the radio. In the early twenties, that came on the scene and gradually became more and more popular, from the home-made sets with the funny little earphones (if you had four of those, you could really intertain!) to the big machines of today. These early sets brought in programs by Roxy, Cheerio, Cabin Nights, Amos & Andy, to mention only a very few/~~which~~^{which} gave us a great deal of pleasure.

Radio seems to be holding its own in spite of the inroads of the new form of entertainment, television, which is competing with both radio and the movies. The advantage, so called, of being able to see and hear the televised subject is made up for by the fact

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to take over the entertainment we once saw only in the theaters. Will this new medium of recreation gradually supplant the once so popular movie, or with the passing of time, will that take a back seat as the old silents made way for the talkies? Will the script writers be able to turn out stories which will continue to please the public (fickle at best), considering the number which must be written to fill the schedule, week in and week out?

Will the public tire of seeing the same faces every week, hearing the same corny jokes, etc., ~~or~~ or will it seek another, as yet undeveloped medium of entertainment for its future pleasure? Will history repeat itself and the millions of dollars invested in buildings, equipment, etc. go by the board?

Again, we wonder. Only time will tell.

CONFIDENTIAL

See ~~page~~ Chapter _____, pp. _____ to _____.

DUPRESNE, HELEN M.

In 1923 librarian of the Los Angeles Society of Theatre Organists.

In 1925 organist of the Melrose Theatre in Los Angeles, California.

In 1926 organist of the Hill Street Theatre in Los Angeles.

DUNHAM, ARTHUR

Organist who played over Radio Station WNAC, Boston, Massachusetts
in 1928.

DUNHAM, FLORENCE CLAYTON

Organist at radio station WMMN, Fairmount, West Virginia in 1938.

DUNKLEY, GEORGE

Organist of the Liberty Theatre in Kalispell, Montana in 1926.

DUNLAP, HOWARD

**Organist of the Long Beach Theatre in Long Beach, California
in 1923.**

DUNLAP, MERRIL

Organist of the Chicago Gospel Tabernacle, Chicago, Illinois. This was the home base for Paul Rader, famous radio evangelist of the late 20's and the 1930's. The organ of the Chicago Gospel Tabernacle was a Welte-Mignon, 3 manual/38 rank instrument. Paul Rader was closely associated with Death Valley Scotty, and it is interesting to note that Death Valley Scotty's castle in Nevada boasted a Welte-Mignon theatre organ. Merrill Dunlap recorded this organ for Word Records in 1954. He was on the staff of the Tabernacle for a number of years, and is well known in sacred music circles both as an organist and as a composer of many hymns and choruses.

DUNLAVY, PRICE, JR.

Organist for Hollywood Theatres, Inc., in 1925. Also an active member in the mid-1920's of the Los Angeles Society of Theatre Organists.

DUNN, ETHEL

**Organist of the Wintergarden Theatre in Seattle, Washington
in 1927.**

DUNSTEDTER, EDDIE

See pp. _____ to _____.

MY BLUE HEAVEN

A Fascinating Fox Trot Ballad
by **WALTER DONALDSON**

WRITER OF "AT BONDORCH"

Lyric by
GEORGE WHITING



Played by
EDDIE DUNSTEDTER

Premier Organist

Exclusive Brunswick
Artist

With
UKULELE
or
BANJO-UKLE

LEO FEIST. NEW YORK

MY BLUE HEAVEN

A Fascinating Fox Trot Ballad

by **WALTER DONALDSON**

WRITER OF "AT BONDWOMAN"

Lyric by
GEORGE WHITING



Played by
EMILY DUNSTON

With
UKULELE
or
BANJO-UKE

LEO FEIST. NEW YORK

DUPRE, MARCEL

Was booked by Harry Portman, European manager for Loew's Theatres to play twice daily for one week at the Gaumont Palace Theatre in Paris in April 1927.

DURKIN, JAMES E.

Organist of the Greenwood Theatre in Greenwood, Mississippi in 1923. Organist of the Alamo Theatre in Vicksburg, Mississippi in 1924. Organist of the Capitol Theatre in Oklahoma City, Oklahoma in 1926.

DUSSAULT, LEON

**Organist at the Pontiac Theatre in Saranac Lake, New York
in 1923.**