

GABLE, EFFIE DREXILIUS

Organist of the Peoples Theatre in Pittsburgh, Pennsylvania
in the mid-1920's.

GABLE, PAUL DeLONG

Theatre and church organist in the Washington, D. C. area.

Received his education at Washington College of Music and he studied at American University and Catholic University. Played Keith's Theatre, the Savoy Theatre, the Rialto Theatre, and the Metropolitan Theatre in Washington, D. C. Organist at the First Congregational Church for 18 years in Washington, D. C. The church seated 1200 persons. During the years that Dr. Jason Noble Pierce was pastor of the church, he was interested in showing moving pictures in the church at the Sunday evening service. He had a large picture screen installed just in front of the organ pipes with the organ console facing the screen. There were two professional projectors in the balcony of the Sunday school room. The screen was raised with counterweights into the space

GABLE, PAUL DeLONG

2.

from the ceiling of the church and roof when it was not in use and could not be seen during the regular Sunday morning church service. Gable played organ music to fit the pictures, frequently writing a score for his own use. He was aided by the cue sheets which accompanied the pictures, and frequently reviewed the picture before it was shown to get a better idea of the music necessary for it. The first film that was shown in this series was the silent version of "King of Kings." The picture ran for four weeks every evening of the week and twice on Sunday. Gable accompanied the picture on the 4 manual Ernest M. Skinner organ in the sanctuary. Thereafter, every Sunday evening a film was featured at the evening service. This series ran for two and one-half years.

Gable also broadcast from this 4 manual/48 rank Ernest M. Skinner

organ over Radio Station WOL from 1927 to 1930 playing a half hour recital of both sacred and classical music each week. His theme was "Caprice Viennois," by Fritz Kreisler.

Gable also taught music at Eastern High School in Washington, D. C. for 18 years. This included teaching of orchestra, band, music appreciation, harmony, orchestration, and chorus. He also served as supervising director of music for the District of Columbia Public Schools, supervising 256 teachers both vocal and instrumental at elementary, junior high, and high school levels.

Gable led the 20 piece orchestra at Woodward and Lothrop's Department Store at its "Saturday Morning Sings," of employees for 19 years. Also served as organist at the Golden Lotus Temple (self revelation church) in Washington, D. C. for more than 20 years.

GAGE, WILLIAM

As a young boy Gage played organ accompaniment for silent pictures in the northern New Jersey and eastern Pennsylvania area. Gage's father was a concert organist who had played at the St. Louis World's Fair on the organ which became the Wanamaker organ. He also was a church organist and director of music in Stanford, Elizabeth, and Montclair, New Jersey. Gage used to go in to New York City to hear the well known theatre organists of the late 1920's including Jesse Crawford.

After the Depression, as the number of playable theatre organists dwindled, Gage went to CBS radio as an audio engineer. He worked on such programs as "The Pet Milk Serenade," "The Phillip Morris (with little Johnny)," and "The Court of Missing Heirs" with Rosa Rio at the Hammond organ. With the

coming of television, Gage went on CBS TV as an audio engineer working with such programs as "Fred Waring," "Perry Como," and many others. His musical background was a great help in balancing the microphones. Gage retired from CBS early in 1965 and devoted his time to playing concerts in the Montclair, New Jersey area. Gage was featured organist for the Casa Italiana where the Fabian Theatre 4 manual/28 rank Wurlitzer from Paterson, New Jersey, was installed. Gage played a number of programs for the Garden State Theatre Organ Society on this organ, including the accompaniment of silent films. He also played concerts at various locations across the country, including programs for the Motor City Chapter of the American Theatre Organ Society, the 1966 Regional Convention of the

GAGE, WILLIAM

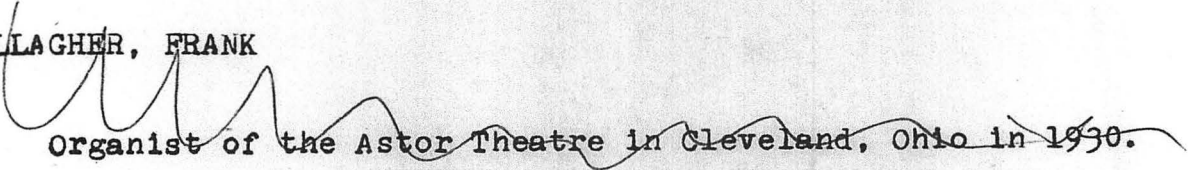
3

American Theatre Organ Society at the Mosque Theatre in Richmond, and the Fox Theatre at the Detroit Convention of the American Theatre Organ Society in 1967. Gage died February 25, 1979.

GALBERETH, BILL

Played the Strand Theatre in Shreveport, Louisiana (2 manual/12
rank Robert Morton).

GALLAGHER, FRANK


Organist of the Astor Theatre in Cleveland, Ohio in 1930.

GALLAGHER, FRANK

Appeared at the Allen Theatre, the Doan Theatre, and the
Circle Theatre in Cleveland, Ohio. Organist of the Astor Theatre,
Cleveland, in 1930.

GALLAGHER, FRANK

July 1926 (M) FRANK GALLAGHER, "The Little Irish Organist", is the very successful and capable artist in Loew's Doan Theatre in Cleveland. He has the unusual distinction of having played the first organ installed in a theatre anywhere, which was the old Fourteenth Street Theatre on Sixth Avenue in New York. At that time, Jack Driscoll, the booking manager, was the well-known singer.

After seasons in New York and New Jersey theatres, Mr. Gallagher journeyed west and became affiliated with Loew's Doan where he maintains a degree of popularity which is most enviable. He possesses the facility of making the patrons join in wholeheartedly with his songs, from which performance the audience derives a great deal of pleasure. Among Frank's feature numbers are "So Is Your Old Lady," "Rah! Rah! Rah!" "The Lonesomest Girl In Town", and "My Dream Of The Big Parade," all of which are Jack Mills' publications.

That Mr. Gallagher's popularity is quite extensive can readily be seen by the fact that his aggregation of birds in his country home garden bid him farewell when he leaves for the Doan.

"The Little Irish Organist" is one of the most interesting personalities in the world of popular music, and Cleveland Fully appreciated him.

GANNETT, KENT

Theatre organist broadcasting over Radio Station WOC from
Palmer's Chiropractic School, Davenport, Iowa in 1929.

GANNON, E. L.

Organist of Loew's 83rd Street Theatre in New York City in
July 1927.

GANT, JOHN

Born in Moscow, Russia, June 6, 1908. His parents were Regina and Jacob Gant. Received his musical education at the Conservatory of Music in Moscow. At the age of 10 he provided piano accompaniment for his father who was an opera singer and travelled throughout parts of Europe. In his early adult life he travelled throughout Europe as a concert pianist and then came to the United States and started a career as theatre organist for Loew's, Inc., playing at Loew's 83rd Street Theatre in New York City, following with the Capitol Theatre, the Metropolitan Theatre, and the Valencia Theatre. He was featured organist at the opening of the New Pitkin Theatre in Brooklyn, New York. He was one of the featured organists of Loew's Theatre chain in the New York City area.

GANZ, BILLY

Organist of the Isis Theatre in Kansas City, Missouri in the late 1920's.

GARDNER, ADELAIDE

Organist of the Rockville, New York Theatre in the early 1920's.

GARIS, GEORGE

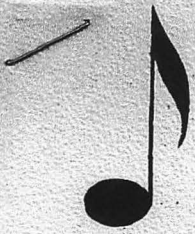
Organist of the Madison Theatre in Rochester, New York from which he broadcast over Radio Station WHAN in the early to middle 1930's.

GARNER, ELSIE E.

Organist of the Lorraine Theatre in Hoopston, Illinois
in 1927.

GARRETT, ROGER

Organist of Loew's Ohio Theatre in Columbus, Ohio from 1933 to 1942 (4 manual/20 rank Robert Morton). Henry B. Murtaugh came from Loew's New York Capitol Theatre to open the Ohio Theatre in Columbus. He was followed by Bill Dalton, who was first official house organist. Dalton was succeeded by Roger Garrett in 1933. Garrett remained at the console until 1942 when he left to serve in World War II. In the late 1960's Garrett was among those organists who gave an occasional concert on the Loew's Ohio (Columbus) organ. Garrett recorded a long playing record (Concert Records 0024) on the Loew's Ohio Theatre organ entitled, "The Mighty Morton."



BIOGRAPHICAL SKETCH of ROGER GARRETT

Roger Garrett was born in Springfield, Ohio, the son of Mr. and Mrs. Joseph E. Garrett. He attended Springfield schools and studied piano there, beginning at the age of 6, under Professor L. R. Lambert. He played in various Springfield movie theatres at an early age, as well as being organist of St. Luke's and First Lutheran Churches.

Shortly after his graduation, he was named organist of the Capitol Theatre in Aberdeen, South Dakota. He later was featured at the Keith-Albee Theatre in Huntington, W. Va.

In early 1933, he began an engagement at Loew's Ohio Theatre in Columbus, Ohio, which was originally scheduled for one week and extended to 10 years! In this capacity he was also responsible for all local stage productions in this deluxe theatre, including special shows for both Capital and Ohio State Universities. He also broadcast over WHKC, WBNS and WCOL Radio in Ohio's capitol city.

He served in the U. S. Marine Corps for 3 years during World War II. During this time he was NCO in charge of the Post Theatre at Parris Island, S. C., Camp Theatre, Camp Lejeune, N. C. and later attached to Marine Lt. Bob Crosby in the Pacific area as stage and lighting technician.

Upon his return to Columbus following the war, he was staff organist for WBNS Radio and then both Manager and Organist for the new University Theatre there.

As television came upon the entertainment horizon, Mr. Garrett joined the staff of WBNS-TV in Columbus as staff organist and production assistant. In this capacity he worked numerous local shows, with the now-famous Jonathan Winters as well as accompanist for such personages as Rudy Vallee, Bob Eberly, Pee-Wee Hunt, Wendy Barrie and many others.

Prior to coming to Clarksburg, he was associated with radio and television stations in Evansville, Indiana; Ft. Smith, Arkansas; Erie, Pa. and Steubenville, Ohio at which city he joined the Friendly Group (now Rustcraft Broadcasting) stations.

Mr. Garrett was transferred to Clarksburg, in November, 1958 as General Manager of WBOY Radio and TV.

He came here as a bachelor but was married to the former Ivel Martin Clark in February, 1960. They reside at 600 East Main Street.

Garrett, Roger

IED PIANO,
ROF. L. R. LAMBERT,

BUT TOO YOUNG
CHILD LABOR
D TO ACQUIRE
ORGAN THRU
Y LISTENING.

HERAN CHURCH
ATRE (FOTOPLAYER)
(2/5 PAGE)

ATRE ORGAN
ENEDICT, CHICAGO

DEEN, S. D.
BALL)

- THEATRE
KIMBALL)

HUNTINGTON, WVA

1-WSAZ RADIO

3 - SALESMAN

& DEMONSTRATOR FOR ORGAN DEPT. (SOUTHERN OHIO, INDIANA & WVA)

RETURNED TO KEITH-ALBEE, HUNTINGTON
(SHORTENED ENGAGEMENT DUE TO CALL-OUT
ON SYMPATHY STRIKE BY PROJECTIONISTS)

Mid 1931

BIOGRAPHICAL NOTES

ROGER GARRETT

600 E. MAIN ST.

CLARKSBURG, WVA 26301

Garrett, Roger

BORN - SPRINGFIELD, OHIO. STUDIED PIANO, BEGINNING AGE 6 UNDER PROF. L. R. LAMBERT.

ABOUT AGE 12 - BITTEN BY THEATRE BUG, BUT TOO YOUNG TO WORK IN THEM, A/C OHIO CHILD LABOR LAWS, HOWEVER MANAGED TO ACQUIRE KNOWLEDGE OF THEATRE ORGAN THRU

(ALL SPRINGFIELD) SUBSTITUTING, WATCHING & LISTENING.

1924-27 ORGANIST ST. LUKE'S LUTHERAN CHURCH

1925 - ORGANIST PRINCESS THEATRE (FOTOPLAYER)

1926 & 27 - " LIBERTY " (2/5 PAGE)

SUMMER '27 - STUDIED ADVANCED THEATRE ORGAN STYLING WITH EDWARD BENEDICT, CHICAGO

XMAS DAY '27 - CAPITOL THEATRE, ABERDEEN, S. D.

to " '28 (2/7 ~~PAGE~~ KIMBALL)

1929 SPRINGFIELD - REGENT THEATRE (2/10 KIMBALL)

ALSO TAUGHT PIANO

1930 KEITH-ALBEE THEATRE, HUNTINGTON, WVA (3/13 WURLITZER)

DEC. 1930 ALSO BROADCAST NIGHTLY - WSAZ RADIO WURLITZER CO. CINCINNATI - SALESMAN & DEMONSTRATOR FOR ORGAN DEPT. (SOUTHERN OHIO, INDIANA & WVA)

MID 1931 -> RETURNED TO KEITH-ALBEE, HUNTINGTON (SHORTENED ENGAGEMENT DUE TO CALL-OUT ON SYMPATHY STRIKE BY PROJECTIONISTS)

GARRETT - CONT'D

(2) ~~3~~

1932 - SPRINGFIELD - 1ST LUTHERAN CHURCH
(2/15 AUSTIN)

ALSO TEACHING & SALES AT WURLITZER STORE

MAR 1, 1933 - ORGANIST - MOBY'S STORE, COLUMBUS, OHIO
(3/11 MOLLER UNIT)

(FOR LAUGHS - OPENED ON BANK HOLIDAY -
10% CUT IN SALARY BEFORE STARTING)

APRIL 1933 - OPENED AT LOEW'S & UNITED ARTISTS'
OHIO THEATRE FOR 1 WEEK - THEN 2
WEEKS, 4 WEEKS & FINALLY TO 10 YEARS.
(DOUBLED INTO MOBY'S FOR SEVERAL
MONTHS AS WELL)

AT OHIO - PRODUCED MANY LOCAL
STAGE SHOWS FOR BOTH OHIO STATE
& CAPITAL UNIVERSITIES. APPOINTED
OFFICIAL DOWNTOWN CHEER LEADER
FOR OHIO STATE.

ALSO BROADCAST OVER WBNS, WCOL & WHRC.

NOV. 1942 - ENLISTED U.S. MARINE CORPS.

BOOT CAMP - PARRIS ISLAND, S. C.

THEN - ORGANIST - OLD POST CHAPEL

PROJECTIONIST & STAGE TECHNICIAN - ^{POST} THEATRE

LATER

CAMP LEJEUNE, N. C.

NCO IN CHARGE 2-3 BASE THEATRES

ALSO CONDUCTED, ARRANGED FOR AND
ACCOMPANIED VOCAL TRIO "THE MARKSMEN"
(FORMED AT PARRIS ISLAND)

1945 -

PACIFIC AREA - STAGE, LIGHTING & SOUND
TECHNICIAN FOR MARINE LT. BOB CROSBY

GARRETT-Cont'd

(37)

1946- COLUMBUS- STAFF ORGANIST- WBNS RADIO
(2/6 MORTON)

1947-50 COLUMBUS- ORGANIST & MANAGER FOR NEW
UNIVERSITY THEATRE (HAMMOND
ORGAN, AMPLIFIED THRU MUTE
SOUND SYSTEM & SPEAKERS)
CONTINUED STAGE & FOOTBALL
SHOWS FOR OHIO STATE, AS AT
LOEW'S OHIO.

1950-54 WBNS-TV
COLUMBUS
STAFF ORGANIST & PRODUCTION
ASSISTANT, WORKED ON AIR
WITH JONATHAN WINTERS +
JACK BUCK. ALSO ACCOMPANIED
BOB EBERLY, PEE WEE HUNT,
RUDY VALLEE, WENDY BARRIE- MANY OTHERS

ALSO DOUBLED - SEA FOOD BAY (1 1/2 YR)
NEIL HOUSE MAIN DINING ROOM,
(2 YRS)

1955-56 EVANSVILLE,
IND
ASST. GEN. MGR.
WEHT-TV & WEOA RADIO

1957 FTSMITHARK
SAME - RNAR-TV

LATER 1957- ERIE, PA
OPERATIONS & SALES MGR.
WSEE-TV

MAR 1958 STEUBENVILLE
OHIO
SALES MGR- WSTV-TV

NOV. 1958 CLARKSBURG
TO DEC 1977 WVA
TRANSFERRED TO GEN. MGR.
WTOY RADIO & TV.

JAN 1978- RETIRED FROM
REGULAR DUTIES
(CONTINUING CONCERTS ONLY)

11/1958
to 12/77

(4) ~~scribble~~

GARRETT Cozz'e

CLARKSBURG - CONCERTS (ALL ELECTRICS)

HUMANE SOCIETY - GRAND THEATRE
MUNY BAND (3) - CITY PARKS
FRIENDS OF THE LIBRARY
& VARIOUS BENEFITS

" MAYOR - 1961 - 1963
CITY COUNCIL - 1961 - 1965

" PAST PRESIDENT - ART CENTER
FRIENDS OF LIBRARY

" MARRIED - 1960 TO FORMER IVEL
MARTIN CLARK - HAVE
TWIN DOGS - 5 YRS OLD -
TOBY & TIPPY (WESTIES)

CONCERTS - LOEW'S OHIO, COLUMBUS (8009 SINCE 1967)

(INCLUDING THE SO-CALLED "FINAL PERFORM-
ANCE, FEB. 1969, WHEN THEATRE WAS ABOUT
TO BE DEMOLISHED)

PALACE THEATRE - MARION, OHIO

TRINITY METHODIST - CHILLICOTHE, OHIO
CHURCH

AUDITORIUM THEATRE - ROCHESTER, N.Y.

WEINBERG CENTRE - FREDERICK, MD.
FOR THE ARTS

RECORDINGS

CR 0024
CR 5070

THE MIGHTY MORTON
CONCERT RECORDING STARS WISH YOU A
MERRY XMAS. (1 CUT)

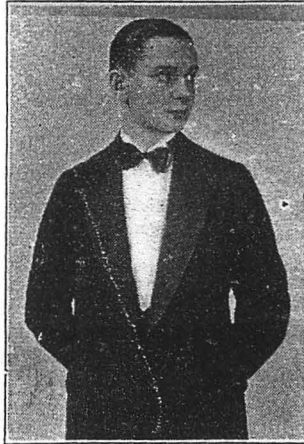
CR 5033

EXTASONIC VOL. 1 (1 CUT)

ROGER GARRETT AT THE WEINBERG CENTRE
MIGHTY WURLITZER (TAPE ONLY)

GART, JOHN

See Chapter _____, pp. _____ to _____.



1928

JOHN GART

John Gart is being featured at the organ at the Loew's Metropolitan Theatre in Brooklyn, N. Y. This is his second year at the above house. He has been with that organization for four years. Mr. Gart also teaches organ at his own studio.

Thomas A. Edison

EDISON

NEEDLE TYPE ELECTRIC

14008
L

PIPE
ORGAN

WEARY RIVER

Theme Song of Photoplay "Weary River"
(Clarke, Silvers)

JOHN GART
Played on the Morton Organ,
Loew's Valencia Theatre

THOMAS A. EDISON, INC. ORANGE, N.J.
MADE IN U.S.A.



PAPERHANG & GLASS
**WALL PAPER
PAINT**

LA P... ..

VALENCIA

GEIS, "HY C" (J. ARTHUR GEIS)

Geis surely must rank as one of the most colorful and interesting figures in the theatre organ world. Geis was born in the Mt. Adams area of Cincinnati, May 1, 1893. Parents, Esther M. and John C. Geis. He received his education at Holy Cross University, Cincinnati, Ohio. At age 12 he was named organist and choirmaster at Holy Cross Church on Mt. Adams. He was reputed to be the youngest professional church organist in the world at that time. He studied also at the Cincinnati Conservatory of Music and the College of Music. His professional theatre debut at 18 years of age was a flop. He had to accompany a western picture at the Bijou Theatre in Cincinnati and he used the "2nd Hungarian Rhapsody," because the picture called for a fast piece and it was the only one he knew. He was fired by

GEIS, "HY C" (J. ARTHUR GEIS)

2.

Ike Lisbon, the Cincinnati Theatre owner. He later became organist at Grauman's Metropolitan Theatre in Los Angeles for two and one-half years in the early 1920's. He went to the Rialto Theatre in New York City in 1925 and remained there through 1926. In May 1926 he went to Buffalo's Lafayette Theatre to replace organist Henry B. Murtaugh, who went to New York's Rivoli Theatre as organist. Geis spent three years as theatre organist in Boston, one year in Chicago, and one year with E. F. Albee in Cincinnati. He spent two years with Southern Enterprises, Inc., of Dallas, Texas and served as organist of the Stanley Theatre in Jersey City.

While theatre organist in Boston he learned to play three tunes simultaneously, to beat the competition down the street where the organist could play two tunes at once. Few people have been able to duplicate this feat. Geis' favorite combination was "Nearer My God

To Thee," "Humoresque," and "Swanee."

It was at the Rialto Theatre in 1925 or 1926 that he got his name "Hy C." Dr. Hugo Riesenfeld at the Rialto Theatre decided that the name John Arthur Geis was too plain for a theatre marquee and decided to think up something catchy. He decided on the name "Hy C" since Geis was actually six feet eight inches tall. Geis liked the name so well that he went to court and adopted it legally. He was known also as the "Eiffel Tower of Organists."

Geis is one of the organists credited with introducing the community sing idea to theatres. In 1925 he was already doing community sings at the Rialto Theatre in New York. By the time he went to Buffalo he had established a reputation as a theatre organist noted for his

community sings and in 1927, Ike Lisbon hired him away from the Lafayette Theatre in Buffalo, New York to come back to Cincinnati to play for the opening of the brand new Albee Theatre (this is the same man who had fired him a number of years before). After his return to Cincinnati he played at the Albee Theatre, the Orpheum Theatre, Keith's Theatre, and at the Paramount Theatre. He worked for Baldwin Piano as Hammond organ agent from 1936 to 1942. From 1947 to 1949 he was a Hammond sales manager for the city's largest music store. He also played in many of the area's finest restaurants and supper clubs as well as giving downtown public Christmas concerts in the Carew Tower Arcade from 1940 to 1948. Geis preferred classical and semi-classical music but he could play almost anything. He knew

more than a thousand tunes from memory. He was a pioneer in organ radio broadcasts from Radio Station WJAR in Providence, Rhode Island in 1925. He was organist and choir director at St. Cecilia's Church during the five years before his death in Cincinnati on February 15, 1963.

GEORGE, DON

Well known theatre organist who is remembered for his term as organist of the 4 manual/16 rank Robert Morton pipe organ in the Princess Theatre, Honolulu, Hawaii. He became organist of the Princess Theatre in 1934, following Edwin Sawtelle, Josephine Sosnowsky, Mildred Van Iwegen, and Alice Blue. George made four 10 inch/^{78 rpm} recordings for RCA on this instrument. He also broadcast weekly from the theatre as Edwin Sawtelle had done.

Previous to the Princess Theatre position, George had shared the spotlight at the twin consoles of the Robert Morton organ in the Hawaii Theatre in Honolulu. The other organist was Baron Hartsaw. (The twin console arrangement was made by the Consolidated Amusement Company. The Morton Company did not in its entire history of operation build a twin console organ.) George remained at the

GEORGE, DON

2.

Princess Theatre until 1942 when he left to become musical director for USO shows during World War II. He was followed by Earle Bond and Virginia Smith. George settled in California after World War II where he continued to play the organ and do arranging for some of the major music companies. Don George was one of the organists who responded to the invitation to participate in the formation of the American Association of Theatre Organ Enthusiasts at the home of Richard Simonton in North Hollywood, California, February 8, 1955.

Don George died early in 1978.

GERGER, NAIMO

Organist of the Walnut Theatre in Vicksburg, Mississippi in the
mid-1920's.

GERHARD, RAMONA

Theatre organist remembered particularly for her radio broadcasting over Stations KMOX, St. Louis, Missouri and WCCO, Minneapolis, Minnesota. Gerhard made a number of theatre organ records including a long playing disc in 1956 of Christmas carols at the Kearns' residence in Hollywood, California (Wurlitzer 318), and a second long playing recording at the same organ in 1957 entitled "Intermission Time With Ramona Gerhard." She also recorded on the studio organ of Radio Station WCCO (Wurlitzer 316).

She was one of the theatre organists very interested in the formation of the American Association of Theatre Organ Enthusiasts and attended the first organizational meeting that was held at the home of Richard Simonton in North Hollywood, California, February

GERHARD, RAMONA

2.

8, 1955. Ramona Gerhard's married name is Sutton. In the mid-1950's she was active as a television artist in Los Angeles, playing piano and organ.

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 { Germino, Alba
() SEE ATTACHED SHEETS

Organist, College Theatre, Long Island,
New York, 1939 (College Point, Long Island)

She also played in Columbia, South Carolina and at other theaters in NYC and during her career.

(Orga was a Style E Wurliizer shipped 3-22-26 from factory. Data from Judd Walton. See photo in photo file)

GETTY, MARJORIE NASH

Organist of the Rialto Theatre in Denver, Colorado in the 1920's.

GEYER, VERNON

Theatre organist in the San Antonio, Texas area where he played such theatres as the Majestic Theatre (3 manual/10 manual rank Robert Morton), the Empire Theatre (3 manual/10 rank Robert Morton), and the Palace Theatre (Hillgreen-Lane organ). He had a jazz style of playing which was unique for this period, in the late 1920's and early 1930's, and which was particularly adaptable to the Hammond organ. When the Hammond organ was introduced he became one of its leading exponents and made a series of recordings for RCA Victor's low cost Bluebird label.

GIBBS, JOE

Organist of the Orpheum Theatre in Springfield, Illinois
(3 manual/11 rank Barton).

GIBSON, ARCHER

Gibson would be the first to disclaim the label of "theatre organist." He was born December 1875 in Baltimore, Maryland.¹ He studied organ technique with Harold Randolph, head of the music department at Peabody Conservatory of Music, and studied composition with W. G. Owst. In 1901 Gibson became organist of the famed Brick Presbyterian Church. It is here that he supposedly kept photographs of female nudes within eye sight of the console. He remained at this church until 1909.

In 1904 Gibson was one of three top organists to present a memorized recital on the large, four manual, 140 stop concert organ designed by George Ashdown Andsley and built by the Los Angeles Art Organ Company.

GIBSON, ARCHER

2.

Gibson played many dedicatory recitals in churches. About 1910 he was in the midst of such a recital when several ciphers caused him to stop. He said to his audience, "a new organ is like a pet child... it never shows off worse than before company."

In 1915 Gibson played a series of recitals on a large Austin organ built for the Pan-American Exposition. He was also organist-conductor of the Apollo Club, Temple Beth El, and organist of the New York Philharmonic Orchestra and Musical Art Society. He played the large Aeolian organ in Andrew Carnegie's mansion for several years and also served as organist to John D. Rockefeller. He designed two instruments (Aeolian), for H. C. Frick--one for the New York residence and the other for Frick's summer home.

GIBSON, ARCHER

3.

Over the years Gibson worked most closely with the Aeolian Company, leaders in the residence organ business. He designed his own 65 rank Aeolian for his New York apartment. Other famous Aeolian installations include their largest (before merging with the E. M. Skinner Company in 1931)--a 4 manual/153 rank instrument for Pierre S. DuPont installed at Longwood Gardens (the DuPont estate) near Wilmington, Delaware. The Aeolian organ in Charles M. Schwab's New York residence was a favorite of Gibson for recording purposes. He made a considerable number of recordings for Victor Records on this organ in 1929. In 1935 he made another series of discs for Victor at his apartment Aeolian organ, 257 West 86th Street.

GIBSON, ARCHER

4.

Gibson became quite well-to-do acting on tips given him by his wealthy friends. When he visited the homes of the wealthy to play for them, he insisted upon being invited as a guest, not as a person merely hired to play the organ for the evening. His host was expected, during the evening, to ask with apparent spontaneity, "Mr. Gibson, won't you play for us?" Gibson would usually gracefully accept and the guests would be admirably entertained. It is said that Gibson preferred to be paid in stock (and stock market tips) rather than in cash. Undoubtedly, he profitted well from this arrangement.

Gibson broadcast over such radio stations as WEAJ (NBC Red Network), and WJZ (NBC Blue Network), New York City, and over the CBS Network beginning in the early 1930's. These broadcasts usually

originated from the twin-console Aeolian organ in Charles M. Schwab's New York residence (at Riverside Drive and 73rd Street). He broadcast some historic recitals from the Wanamaker organ in Philadelphia and also broadcast from his own residence in New York.

The story is told that when people moved into Gibson's apartment building (where his own residence was located), if they were disturbed by the organ music, he told them they could either remain and enjoy it or move out, since he owned the building.

Between 1917 and 1931 Gibson recorded more than 70 different organ selections on Aeolian Duo-Art organ rolls. He was an orchestral organist in the strictest sense of the word. He believed in orchestral transcriptions of compositions and he registered and played the organ

as an orchestra.

Gibson was popular and successful during his long career. In 1944 he demonstrated the Novachord, an instrument built by the Hammond Organ Company which could imitate some of the voices of an orchestra. Although considered quite a novelty in the 1940's, its popularity declined greatly within a decade.

Gibson remained very active throughout his life, even in his later years. He died suddenly of a heart attack on July 14, 1952 in his country home at Lake Mahopac, New York.

¹Most of the information about Archer Gibson comes from an excellent two part series:

Dennis E. Ferrara, "S. Archer Gibson," Part I. Console, April 1974, pp. 6ff.

GIBSON, ARCHER

7.

Dennis E. Ferrara, "S. Archer Gibson," Part II, Console,
May 1974, pp. 7 ff.

GIDDINGS, MR. (First name not known.)

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

GIESE, CLARA

Organist of the Allen Theatre, Cleveland, Ohio in 1926.

GILBERT, FLO

Organist of the Stahl Theatre in Pittsburgh, Pennsylvania in
1926.

GILBERT, MYRTLE

Organist of the Madison Gardens Theatre in Portland, Oregon
in 1928.

GILLETTE, CHESTER

Organist of the Circle Theatre in Los Angeles, California in
1927.

GILLICK, MELVIN (CHARLES MELVIN GILLICK) ("Pat")

Born in 1897 probably in Cincinnati, Ohio. The only Irish boy in a mostly German area of Cincinnati. He was nicknamed Pat by the neighborhood kids, and the name stuck for a lifetime. He began playing publicly at the age of 12 when he played the piano in a beer garden. His first organ playing experience was at the Colonial Theatre in Cincinnati, and during his career he played in many Cincinnati area theatres, opening several. He was organist of the Majestic Theatre in Columbus, Ohio in 1923. He became one of the staff organists at Radio Station WLW in Cincinnati in 1927 where he helped to start the "Moon River" radio broadcast as well as other organ programs. He joined the Baldwin Piano and Organ Company in Cincinnati in 1935 and was head of the organ department at his

GILLICK, MELVIN (CHARLES MELVIN GILLICK) ("Pat")

2.

death. He helped design Baldwin's first electronic organs. For many years he served as organist of the New Thought Temple, City Temple, and First Universalist Church. He died at age 65 on October 25, 1962 in Cincinnati, having had a career as organist for more than 50 years.

1928

JAMES F. GILLMORE

James F. Gillmore, solo organist at the Proctor's Fourth Street Theatre in Troy, N. Y., is popular with the patrons of the above theatre. He is in his third year at the console of the organ. Gillmore, previous to his present engagement, was musical director for Proctor's on the Keith Circuit. He also filled successful engagements at the Avon Theatre in Utica and he was organist at St. Patrick's Church in Troy.

1928

**JOSEPH K.
GLASNER**

Feature Organist

NOW AT

**METROPOLITAN
THEATRE**

Philadelphia, Pa.

1928

1928

50

AROUND THE

JOSEPH K. GLASNER *Philadelphia*

Loud praises are being sung in honor of Joseph K. Glasner, who plays one of the largest theatre organs in the world. In an unusually clever way he has caught the fancy of his patrons and community singing is a marked success at the Metropolitan Theatre. He features spotlight solos and has had engagements at the Earle Theatre for three years and with the Stanley people for twelve years.

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 { Glasner, Jos. K-
() SEE ATTACHED SHEETS

Earle Theatre - Philadelphia, Pa
in 1927-

(See photo section)

(Photo + data from Judd
Walter)

GLEDHILL, GEOFFREY

Organist in the Los Angeles, California area in 1925.

GILROY, WILL (WILLIAM J. GILROY)

Parents, Rose Quigley and Will Gilroy. Received his education at the Assumption Academy and the Institute of Musical Art. Married Marion Yeamans. His theatre organ career included the following theatres: the Cameo and Broadway Theatres in New York, the Strand Theatre of White Plains, New York, the Capitol Theatre of Miami, Florida, the Hollywood Hotel of Hollywood, Florida, the Florida Theatre of St. Petersburg, Florida, the Park Lane Theatre in New York City, the Proctorssett Theatre and Proctors of 58th Street, New York City. In 1931 he was organist of Loew's Pitkin Theatre in Brooklyn, New York.

GLEN, IRMA

Glen began her musical career at the age of 14 when she made her concert debut as a young pianist. At age 15 she was America's youngest orchestra leader, so widely known that she was engaged for five weeks at the Teatro Empire in Buenos Aires. Next Irma Glen and her mother toured Europe. Back in Chicago she became featured organist at one of the large theatres and from ^{this} stepped up to a position as staff organist for the National Broadcasting Company. During the next 12 years, Irma Glen appeared in as many as 23 broadcasts a week and was regarded by her fans as one of the nation's ^{women} top/organists. One of the programs which featured Irma Glen was one entitled "Lovable Music."

GLEN, IRMA

2.

One person who listened to Irma Glen over Radio Station WENR in Chicago in the late 1920's was so impressed with her playing that he went to the station and anonymously sponsored an Irma Glen broadcast to be heard one night a week for 15 minutes. Only Irma Glen knew who the sponsor was, and a part of the arrangement was that at no time would the sponsor's name be made public. This went on for two years.

With the completion of the Civic Opera Building, Radio Station WENR moved from the Straus Building to new studios on the 42nd floor, unusually large studios equipped with 3 manual/13 rank Wurlitzer.

After NBC purchased Radio Station WMAQ in Chicago, the station was moved to the Merchandise Mart. A 3 manual/13 rank Wurlitzer was installed on the 19th floor in the WMAQ studios.

The first family radio broadcast on the air was "The Smith Family," who broadcast from WENR. Irma Glen played the part of Betty the daughter and doubled at the organ for music bridges. In 1933 Glen taught at the American Conservatory of Music in Chicago. In more recent years, Irma Glen has lived in Escondido, California. She has continued composing music, playing the organ, writing, lecturing, and travelling. She has produced several long playing recordings, recorded on the Allen organ of a religious nature including, "Music, A Bridge To Higher Consciousness," "Music - Prayer Therapy," and "The Promises of Jesus." All of these are recorded on the Numinis label.

Irma Glen died December 15, 1982.

SECRET of RADIO'S "Shadow" Sponsor

REMEMBER your fairy tales? Then it won't be difficult to imagine a girl who rubbed Aladdin's lamp, and henceforth had every wish granted. But there's no need to continue imagining, for such a girl is alive and very real—and all her wishes have been granted. She is Irma Glen—young and beautiful and accomplished. Further, she's the possessor of a Fairy Godmother.

To put first things first, Irma has loved music ever since she could toddle. In fact, her first words were "Do, re, mi," instead of the usual "Da-da". She took to her piano as most little girls take to dolls—to the exclusion of all else. And at fourteen years of age Irma was playing the piano in a vaudeville act.

Then came a real chance to climb. Irma was awarded a degree, after taking a full course in technique, harmonics, and allied subjects, at the American Conservatory of Music.

While still in her teens, Irma was offered an engagement to play in another vaudeville act over the Pantages circuit. Fed up with the hectic phases of Irma's previous experience, both her parents emphatically said "No!" And Irma was heart-broken. She pleaded, she argued—and the argument resolved itself to this: "You're too young to travel alone!"

Now the managers of the circuit wanted Irma more than anybody knew. So they came through with an offer, in addition to the cash they were to pay her. They contracted to bear the traveling expenses of Irma's mother. The last obstacle was removed. Irma went on her second wide tour.

Back home, in Chicago, Irma set about doing something else with her piano-playing. She obtained an engagement in the orchestra at the Commercial Theater. After she had played there awhile, the orchestra leader left to take another engagement.

Here comes the true Irma:

"I can lead the orchestra!" she declared, although she never had done anything of the sort before.

Well, the manager of the Commercial needed a leader, and needed one badly. He gave Irma the chance.

Irma took lessons on wielding the baton—in characteristic fashion, just to make sure that this new rub of Aladdin's lamp would make her fully prepared to meet the genii at her elbow.

And before she was through conducting, Irma went as far afield as Buenos Aires, where she led an orchestra—and had to hire an interpreter to get her American "pianissimos" across to the Spanish orchestra.

Back in Chicago, once more, Irma found that the real demand was not for pianists, but for organists. And Irma came through once more. She studied organ. And with that study her real fairy tale began.

Irma played the organ at station WENR, before that station was absorbed by the National Broadcasting Company. She played a "theatrical" organ, not a church instrument; her preference ran to classical music, but she was equally adept at playing snappy hot-cha. All this is as true now, as then.

Comes into the picture now the most astounding Aladdin's dream of all, in the person of Irma's Lady Bountiful. Who is she? Let her be unnamed. Her function, not her identity, is important here.

Lady Bountiful has plenty of money to meet all her needs. She heard Irma's organ playing, in the morning over WENR. And Lady Bountiful wanted to hear more of it. She was entranced. And she wanted to hear Irma play the organ at the time of day best suited to her tastes. That was at night.

Lady Bountiful went to NBC to ask what could be done.

"Nothing," she was told. "That is—unless Miss Glen plays on paid time."

Lady Bountiful considered. She asked how much, and other details. And the outcome was that Lady Bountiful contracted to pay for fifteen minutes a week, every Tuesday evening at 10:30 EST—for thirteen weeks. Just so that she might hear Irma play the organ, so that Irma's organ music could come to her over her own receiving set, in her own home.

When Irma learned the cost, over a thousand dollars a month, she lost heart. Surely Lady Bountiful wouldn't keep that up—or so Irma thought. But she was wrong.

Lady Bountiful has been paying for Irma's time on the air for one whole year and nine months. And she still does!

Irma declares that Lady Bountiful is a most gracious person. Undoubtly that's so. But when it comes to graciousness, intelligent understanding, masterful technique—and a fast growing popularity on the air, the girl who rubbed Aladdin's lamp—Irma herself!—takes the palm.

Tune in on her some Tuesday, and find out if that isn't a correct statement. Or catch her programs some Monday or Tuesday or Wednesday morning. You'll see!



Irma Glen at the console
of her organ that is heard
by her Lady Bountiful

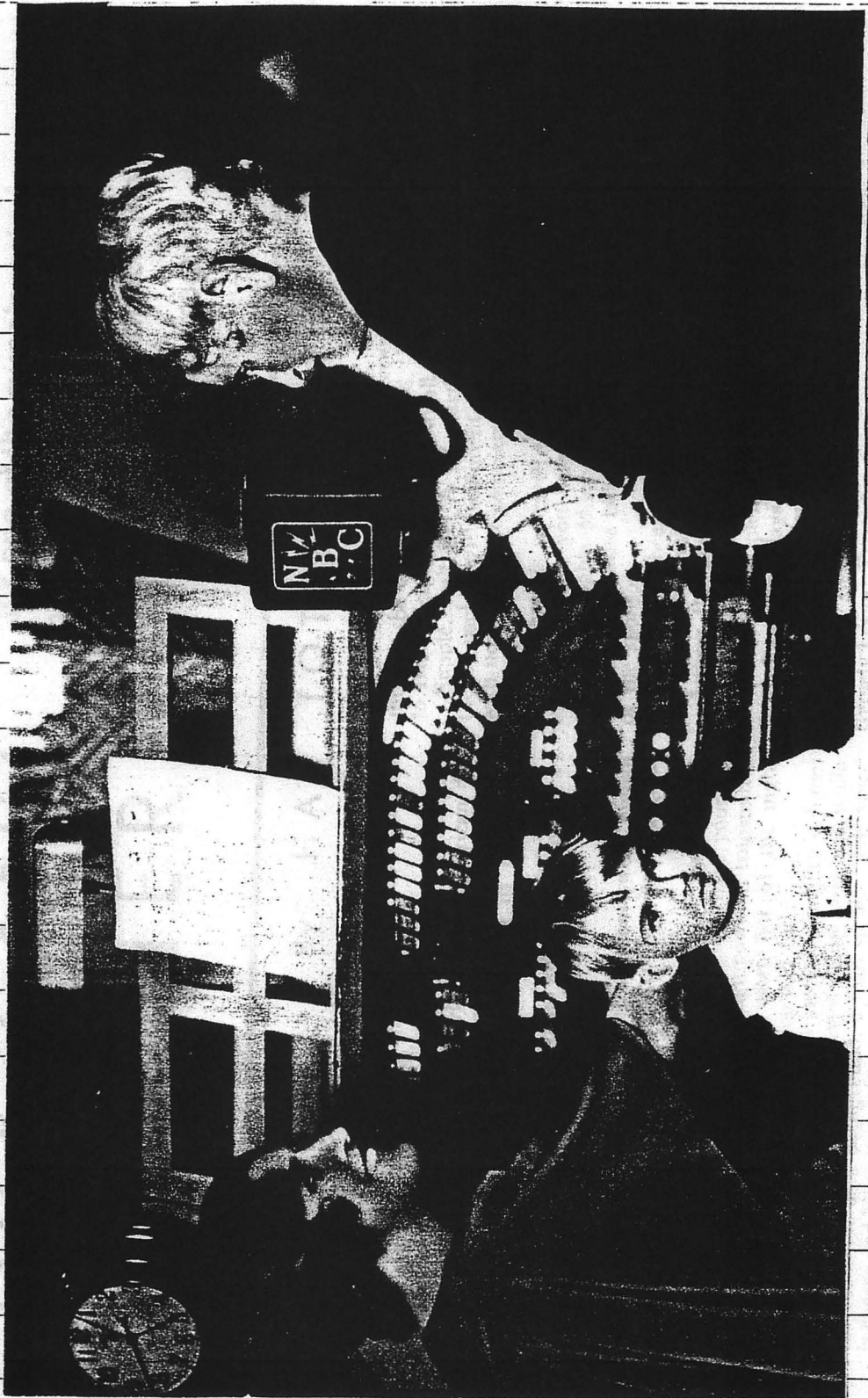


Irma Glen has been a radio personality since 1934. She was 12 years of age when she purchased her first organ and has since been playing it. She has been playing it for many years and has become a very accomplished organist. She is heard daily over the radio and has a large following of listeners. She is also a very popular singer and has recorded many records. She is a true lady bountiful and has been a great help to many people in need.



—Roy Lee Jackson

Irma Glen has had a most interesting musical career. As early as 12 years of age she conducted an orchestra of twelve men on a Chicago theatre stage. Two years later she toured Europe and South America with an organized girls' orchestra. A graduate of the American Conservatory of Music, Irma is an accomplished pianist, organist, and composer. She is heard daily over a national radio chain out of Chicago as an organist



THEY CAN'T FIRE HER!

It's one of the sweetest stories
in radio—this story of the
mysterious sponsor of Irma
Glen's WENR program

By HAL TOTTEN

YOU can take this on a silver platter or you can take it with a grain of salt—but no matter how you take it, get ready for a shock.

There's a commercial program on the air—a real, 18-carat, sponsored program for which good American dollars are laid on the line each week—in which there never has been and never will be one word of commercial sales talk.

Sounds like some sort of a radio millennium, doesn't it? Or maybe one of those "Vas you dere, Sharlie?" yarns of Baron Munchausen.

It is neither. Instead, it is one of those sweet, human stories of radio that come to light only once in a great while.

The program itself rather sneaks up on you. Along in the slack of a Friday evening you may have your receiver tuned in on WENR, the high-powered transmitter operated by NBC in Chicago, when out of the night steals the voice of an organ, deep and full.

The music starts softly, then swells to mighty volume. The tune is "Lovable." The tones again fade and while they continue as a background, a man speaks. His voice is cheery and his message is a most unusual one. Says he:

"Here is the program that comes to you each week through the courtesy of a friend. It is given as a tribute to Irma Glen and as a gift to all lovers of organ music."

Simple, isn't it? A bit startling, perhaps, but nevertheless packed with sentiment—a program, sponsored, yet with no thought of commercialization, no product to sell.

BUT there is no catch to it. No matter how long, or how often, you listen to the program "Irma Glen and Her Lovable Music," you will never hear one word of commercial sales talk. Nor will you ever hear the name of the sponsor.

It's a happy, heart-warming sort of story, so let's take it from the beginning.

Among the higher-powered broadcasters, WENR always has been one of those warm, chummy stations with a fine staff and plenty of personality in its programs. From its earliest days, WENR produced practically every form of program, musical or otherwise, with its own staff and filled its entire day's schedule by itself.

Thus the shows sparkled. The station's mail was extremely heavy. Every letter was answered. Many listeners became regular correspondents

and a large number of them, eventually, while visiting Chicago, called at the studios.

One day several years ago a letter came from a certain large western state. Others followed—from the same writer. They addressed many members of the WENR organization, but particularly Irma Glen, whose organ programs were among the most popular and frequent on the station. It developed that this correspondent was particularly interested in organ music and liked it especially in the evening.

One day the writer of the letters called. She was a woman, not young, but certainly not old. The staff met her royally. They knew her from her letters, remember. And she tendered a party to the entire WENR group.

This friendship grew. The lady visited Chicago every few months and each time gave a party. The staff, in turn, paid many tributes to her on the air. She became devoted to Irma and her music.

Then came the day when WENR

moved into the NBC fold. And with the reorganization of programs with network broadcasts, Irma Glen lost out.

AND what of the little woman whose favorite pastime had been listening to Irma's organ selections? She found herself without the solace which she most desired. She found herself rebelling at the powers that had cheated her of this joy.

In the NBC offices, executives soon received the first of a series of amazing letters. Here was a woman demanding Irma Glen on the air. One day, the woman herself arrived. She inquired politely if NBC sold their broadcast programs. The affirmative answer was just as she knew it would be. "Then I shall buy one," she told them. She bought a weekly evening spot and asked that it be filled with Irma Glen's music. She paid her money—card rates without discount—and today she has what she wants.

Was there ever a more peculiar arrangement? Not that the broadcasting

business knows about. But here is something else even stranger. This woman would sign no contract. If she did, she protested, her name would surely get to the press. She wanted no credit and no comment, nothing but Irma's music.

All this happened many months ago, and she still is unknown.

And that is the story of Irma's sponsor, the story of a great-hearted woman. Twice each year, she drives to Chicago. Her car is radio equipped so she will not miss any broadcasts en route. Twice each year, it parks briefly before the Merchandise Mart studios and then takes away Irma Glen—and those of the NBC staff who are free—to a gilded room in an exclusive hotel. There, these members of radio's royalty meet the woman of mystery and eat and drink with her and, afterwards, plan ahead the programs that shall drift into a million snug homes as "Irma Glen's Lovable Music."

So, you see, WENR couldn't fire Irma Glen if they wanted to—and they certainly want to do no such thing.

SECRET OF RADIO'S
Sponsor

GLOVER, WENDELL C.

Theatre organist who broadcast over Radio Station WJZ in
New York City in the mid-1920's.

The following item was found in the September 1925 issue of Melody Magazine by Lloyd E. Klos:

WENDELL C. GLOVER

One of the best indications of the importance the theater organist is assuming in our modern musical life, is the increasing number of excellent schools devoted to the proper training of the theater organist: One of these schools, of which we have heard considerably from many sources, is maintained by the Wurlitzer Organ Company at 120 West 42nd Street, New York City. For the benefit of Melody readers, we present herewith some of the most interesting facts connected with the man who is the most important part of the school.

The man is Mr. Wendell C. Glover, Mr. Glover trains organists in the way which will most quickly and efficiently give them proficiency in theater organ playing. Besides his duties in connection with the school, Mr. Glover records rolls for the Wurlitzer reproducing organ, broadcasts widely appreciated programs through WJZ, initiates with interesting recitals various Wurlitzer organs into a lifetime of melodious usefulness, and fills limited engagements at various theaters whose managers are interested or about to be interested in Wurlitzer organs. Of all this work, however, Mr. Glover seems to find his teaching the most interesting and the most important.

He says that he was born not so very long ago; at least, he ~~is~~ be-

gan to study piano in 1900 when he was nine years old. Later on, Prof. S. Frederick Smith of Plainfield trained him in organ work, and through Prof. Smith's brother, Mr. Robert A. Laslett Smith of Newark, N. J., he took a special course in public school music supervising. Then, for one year, he was music supervisor and conducted the music course in the East Side High School, Newark.

A course in the theory of music and pedagogy at the University of New York followed, but before it was completed, he accepted a position as theater organist in Newark. Mr. Glover says with considerable pride that his salary with this theater was \$18 a week; certainly not very much when you compare it with what organists receive now, but at the same time \$18 nine years ago would buy a great many more shoes and cakes than it will now.

It was not long, however, until he went to the Broadway Theater in Yonkers, New York, and received a substantial raise in salary.

While at Yonkers, Glover met Mr. Frank White, who had been the organist at the Criterion Theater in New York, and at that time was engaged in building organs. Glover says that it is to Mr. White's teaching and advice he owes most of the success which has come his way.

After a considerable period of hard study under Mr. White, an arrangement was made to take charge of the organ in a theater in Butte, Montana, at a salary of \$100 per week, which in 1917, was considerable salary. The war came along, however, and Glover spent the next two years in France with the A. E. F.

At the end of the war, considerable work, of course, had to be done to restore the partially vanished technique, and regain touch with theater organ work. Many of the rest of us know what this means, and most of us, it is to be hoped, have made up for the lost time with the success which Mr. Glover has. Since the war, and pre-

vious to his present association, Mr. Glover has been organist in the Hamilton Theater in Yonkers; Famous Players Picture Company in Meriden, Conn.; and the Temple Theater in Union Hill, N.J. Since his connection with the Wurlitzer people, he has opened for them the organs at the Grand Theater in Atlanta, Georgia; Majestic Theater in Providence, R.I.; LeRoy Theater in Pawtucket, R.I.; and the Strand Theater in Fall River, Mass.

Last November, Glover was booked to open the organ in the Chamber of Commerce Auditorium in Boston. After playing four days of concerts, however, he received word that his oldest girl had died, and he was forced to return home.

Glover makes his home at Yonkers, N.Y., and there is a Mrs. Glover and two very small Miss Glovers who are undoubtedly no small part of the inspiration for his work of building competent organists to play on the organs which the Wurlitzer Company builds.

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GNASTER, TOM

Gnaster is not only a theatre organist but a musician proficient in other areas as well. He earned a Bachelor of Music degree in piano from the American Conservatory of Music in Chicago, Illinois. He has some experience in orchestral conducting, teaches music theory and voice, and finds time to do some composing. He teaches piano and organ in the Chicago area, and makes personal appearances both in concert and playing in restaurants and pizza parlors.

April 29, 1985

GNASTER, TOM

Dr. John W. Landon
809 Celia Lane
Lexington, Kentucky 40504

Dear John:

Thank you for your kind letter. I've been slow in returning the information you requested because judging the alphabetical chronology, the bi-monthly format, and the amount of space allotted to your column, it seemed that you couldn't be in a real rush.

I'm appreciative and flattered that I would be included in such an historical compendium.

What I'm including at this time is a bare-bones resumé. The bulk of the other pages might be completely irrelevant to Theatre Organ readers. My career has included concerts in piano, voice and orchestral conducting. Vocal coaching has been, and is, still part of my life. For the purpose of your readers I suppose that the organ work would be understood.

If I only categorized my conducting repertoire and halls, etc. the list would be ^{BE}ridiculously involved.

The enclosed photo is not to deny the organ. I tend to photograph badly and when I find a picture that I feel is representative and flattering at the same time, I have no qualms about using it. In some ways just about every Theatre Organ has been photographed in one way or another. This pose gives me a little relief because, if for no other reason, I've been self-conscious of my teeth since I was in my teens.

While I'm not willing to withhold information it seems that I'm confused as to what information you really need. I believe that what I'm sending you is sufficient for your immediate purposes. If you really want an extensive list of what I've done I would have reservations. I believe that you are older than I am, now pushing 34, I don't mind discussing some of my more outrageous escapades with good friends but I think, and hope, that some of the things I've done with major opera companies will possibly be published posthumously. I have begun a book which is partly fiction and part fact. If I ever finish it the volume will be hopefully published under a pseudonym. There are a few of us in this area that have concluded that the only way we could get away with writing our memoirs would be to call them "novels". Nobody in their right minds could conceive that we could have possibly gone through all of these bizarre escapades.

To conclude: If you need more information contact me. I will try to cooperate in ways that seem suitable.

Sincerely,
Tom Gnaster
Tom Gnaster

As a Post Scriptum: I must apologize for the typing errors. I ⁶⁴ really do know how to type and spell. I've had three extraordinarily hectic musical days. Today gave me a chance to rest and get a little sleep but tonight I must travel into the city to sing for Confirmation in a Catholic church. I think you can successfully read through the errors--at least I hope so.

Degree: Bachelor of Music (Performance), American Conservatory of Music, Chicago, Illinois (1973) **V.P.G.**

Graduate work in Conducting, University of Hartford, Hartford, Connecticut (1976-77)

Piano: Five (5) years of study with William Browning, American Conservatory of Music, Chicago, Illinois.

Nine (9) years of study with Melinda Dytas, Hanewood, Illinois.

Organ: Rev. G. Nicholas Bullat, American Conservatory of Music; Performance Repertoire.

Jan Chojnacki, B. Mus., DePaul University; Liturgical Music.

Kay McAbee, Russell Wilt and John Seng for Theatre Organ Techniques.

Voice and Vocal Pedagogy:

Eight (8) years of study with Anne Fonayko, American Conservatory and DePaul University.

Coaching and advisement with Clarence Turner, former Contralto with Metropolitan Opera, et. al.

Theory: Four (4) years of comprehensive study of all phases of applications in music under Stella Roberts, American Conservatory of Music.

Specific aspects of orchestration and instrumentation under Vytautis Narijosius and Maria Tundica.

Conducting:

Vytautis Narijosius, University of Hartford; Graduate work in Conducting.

Maria Tundica, former student of Pawel Klecki, Franco Ferrara and Leonard Slatkin.

Russell Harvey, B. Mus., American Conservatory of Music, Chicago, Illinois.

Thomas Gnaster
910 Luther Lane
Chicago Heights, Illinois 60411

Height: 6'1"
Weight 175 lbs.
Date of Birth: 10/28/51
Marital Status: Single

I. EDUCATION

Degree: Bachelor of Music (Performance), American Conservatory of Music, Chicago, Illinois (1973)

Graduate work in Conducting, University of Hartford, Hartford, Connecticut (1976-77)

Piano: Five (5) years of study with William Browning, American Conservatory of Music, Chicago, Illinois.

Nine (9) years of study with Meloda Dybas, Homewood, Illinois.

Organ: Rev. G. Nicholas Bullat, American Conservatory of Music; Performance Repertoire.

Jan Chojnacki, D. Mus., DePaul University; Liturgical Music.

Kay McAbee, Russell Wilt and John Seng for Theatre Organ Techniques.

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Vocal Pedagogy:

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Coaching and advisement with Claramae Turner, former Contralto with Metropolitan Opera, et. al.

Theory: Four (4) years of comprehensive study of all phases of applications in music under Stella Roberts, American Conservatory of Music.

Specific aspects of orchestration and instrumentation under Vytautis Marijosius and Maria Tunicka.

Conducting:

Vytautis Marijosius, University of Hartford;
Graduate work in Conducting.

Maria Tunicka, former student of Pawel Klecki,
Franco Ferrara and Leonard Slatkin.

Russell Harvey, D. Mus., American Conservatory of Music, Chicago, Illinois.

II CAREER WORK

Instruction and Coaching:

1969 to present in Chicago and Hartford. Teaching and coaching piano, organ and all voice categories on a private basis.

Conducting:

Chicago South Suburban Symphony Orchestra for four (4) seasons.

Choral Conducting:

Extensive church work. Organized and conducted the CV Singers, a 30 voice mixed choir in the Chicago South Suburban area.

Opera Coaching:

Coached the performers of leading roles for appearances in Chicago, Philadelphia, Houston, Hartford and Barcelona, Spain.

Premieres:

Organist for the world premiere of the film "Hide in Plain Sight" starring James Caan. Shae's Buffalo Theatre for the Performing Arts--1980

Opening organist for the Buffalo Convention Center, Buffalo, New York, at the requests of June Allyson and Janet Leigh. October 1978

United States premiere of "Scherzo" from Concerto Symphonique in d minor (piano and organ reduction from score) by Henry Charles Litolff in 1977.

Recordings:

"A Young Man's Fancy" 1970
"Tea For Two: with crumpets and jam" 1975
"TOGETHER: for the first time" 1982

Concerts: Over 150 concert appearances in major auditoria from coast to coast. Nearly all performances were in theatres or concert halls. Others include theatres for the performing arts, libraries and hotel ballrooms.

Bookkeeping:

An active bookkeeper since 1971. Responsibilities include journalizing, posting, payroll, payables and receivables. Also included is inventory (periodic and all federal and state quarterly reports. I am employed by three small corporations all of which are retail outlets.

probably irrelevant



omit

III

MEMBERSHIPS:

- American Federation of Musicians
- International Association of Organ Teachers
- Metropolitan Opera Guild
- American Theatre Organ Society

IV

INTERESTS:

- Gourmet cooking, Needlepoint, Opera, Interior Design, Architecture, Art, Opera

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But it's unfortunate at this time is a hard-earned release. The work of the older years might be completely irrelevant to theatre organ readers. My career has included concerts in piano, voice and chamber ensembles. Vocal coaching has been, and is, still part of my life. For the purpose of your readers I agree that the organ work would be uninteresting.

If I only recognized my conducting repertoire and so forth, etc. the list would be considerably involved.

The enclosed photo is not to deny the organ. I had a photograph made of the organ that I feel is representative and flattering to the case that I have no qualms about using it. In some ways that photograph of the organ has been photographed in our way of looking at it. It has given me a little relief because, for no other reason, it's not self-conscious of my teeth which show in it.

While I'm not willing to withhold information it seems that it's confined to the fact information you really need. I feel that what I'm sending you is a letter for your immediate purpose. If you really want an extensive list of what I've done I would have reservations. I believe that you are older than I am, and pushing 60. I don't mind discussing any of my more outrageous experiences with you, which I think, and hope, that some of the things I've done with other organs, including what possibly be published occasionally. I've begun a book which is partly fiction and part fact. It's a collection of the organ with the organ published under a pseudonym. There are a few of well-known area that have been doing that for only way or two. I'd like to see with articles for you to be able to call your people. It's in their right mind would convince that we could have possibly gone through all of these various experiences.

To conclude: If you need more information contact me. I'll try to cooperate, in ways that seem possible.

Sincerely,
Tom Gnaster
Tom Gnaster

GOBEL, DOLPH (ADOLPH GOEBEL)

Born in Regensburg, Germany, February 10, 1899. Parents, Theresa Kugler and Adolph Goebel. Educated in Regensburg schools and the University of Bavaria in Munich, Germany. Began his theatre organ career in this country at the Meserole and Commodore Theatres in Brooklyn, New York from 1923 to 1924; at the Savoy and Brandford Theatres in Newark, New Jersey from 1924 to 1925; the Rex Theatre in Sheboygan, Wisconsin from 1925 to 1927; then taught at the Abelyn Kerr School of the Organ, Milwaukee, Wisconsin in 1927. Not only was he an instructor in this school, but he also broadcast over Radio Station WISN. Then he toured with the Loew's circuit beginning in January 1928. He opened the following theatres for Loew's, Inc., January 1928, the Avalon Theatre in Brooklyn;

GOBEL, DOLPH (ADOLPH GOEBEL)

2.

February 1928, Lowe's Theatre in Yonkers; and September 1928, the Fairmont Theatre in the Bronx. Served for a time as official demonstrator for the Robert Morton Organ Company and then returned to Loew's Yonkers Theatre for ^a several year term. Also played the 58th Street Theatre in New York City.

In November 1931 Goebel made a guest appearance at the Paramount Theatre, Springfield, Massachusetts.

Also broadcast over NBC from Atlanta, Georgia.



Though most of Dolph Gobel's musical career was spent in the New York Metropolitan area, he did have some stints in Wisconsin, Massachusetts, Nebraska, Virginia and Georgia. But he always returned to New York where he had built a large and enthusiastic following.

In 1930, he had an engagement at Atlanta's Paramount Theatre. He managed to get over to the prestigious Fox Theatre, have publicity pictures taken, and try the 4/42 Moller DeLuxe, at which console he is shown above.

The organ was built in 1929 and legend has it that the console was so large, a portion of the factory wall had to be removed prior to its loading onto a freight car. Installation was completed in time for the Christmas Day inaugural program, with the noted organist, Iris Vining Wilkins, doing the honors. Others who played it thru the years included Jimmy Beers, Dwight Brown, Cliff Cameron, Al Evans, Eddie Ford, Graham Jackson, Homer Knowles, Stanleigh Malotte, Don Mathis and the redoubtable Bob Van Camp.

From 1954 into the sixties, the organ lay idle, but in the seventies it was restored by the Southeastern Chapter, American Theatre Organ Society. Its resources are most impressive, especially the large percussion department which includes ding-dongs, song birds, two sirens, airplane sounds, wind and storm effects, locomotive bell and whistle, Chinese gong, Persian cymbals and a Ford horn. It was featured in several sessions of the 1978 ATOS Convention.

After a number of years with the networks and associated musical endeavors, Dolph Gobel retired. He died in 1970. His widow, Mary, is an avid follower of the theatre organ scene from her home in Great Neck, NY.

Program notes: Lloyd E. Klos

Next Concert: DAVID KELSEY Fri., Dec. 14, 1984

On Friday, December 14, we will present the first Rochester appearance of California organist, David Kelsey.

ADOLPH GOEBEL (O m a h a Paramount) for his opening solo surprised the audience with a novelty which was outstanding in its merits. A scene, showing the interior of a broadcasting studio, is first thrown on the screen. A man (it is Goebel but the audience are unaware of it as yet)

announces through a microphone that an organ recital will be broadcast over station P-U-B-L-I-X, with Goebel at the organ and the Paramount Theatre Mixed Chorus as the special attraction. Before going to the console, he introduces himself and then plays "Out of Nowhere," "You Call it Madness," an extremely laughable tongue-twister, a smart parody on local scenes, "River Stay 'Way from My Door," a special Christmas parody, some humorous imitations (which elicit much applause), "Good Night Sweetheart," and a special chorus on "You're the One I Care For." As he is taking his bows and acknowledging his applause, a slide bearing his likeness and with words of greeting appears on the screen. Applause was strong during several of the numbers and especially at finish.

TAKE ACTION INDICATED
NOT LATER THAN

SUBJECT {
() SEE ATTACHED SHEETS

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

Goldberg, Lawrence

^{Minnesota} Nun - Organist
State Theatre, Minneapolis
Pupil of Eddie Danzfelder

GOFF, GLENN

Theatre organist in the west coast area in the 1920's. Organist of the Pantages Theatre in Seattle, Washington in 1923, and the California Theatre in San Francisco in 1926.

GOLDBERG, B. (MISS)

Organist of the Fairyland Theatre in Cleveland, Ohio in 1926.

GOFF, GLENN

Theatre organist in the west coast area in the 1920's. Organist of the Pantages Theatre in Seattle, Washington in 1923, and the California Theatre in San Francisco in 1926.

GOLDBERG, B. (MISS)

Organist of the Fairyland Theatre in Cleveland, Ohio in 1926.

GOLDBERG, LAWRENCE



Lawrence B. Goldberg

Organist

Minneapolis, Minnesota

100

DUNSTEDTER ASS'T.

[Handwritten notes on lined paper, mostly illegible due to angle and fading.]



DON GOMEZ

Versatile South American pianist and organist with a library of over 2,000 tunes. Don Gomez plays the Hammond organ and piano simultaneously and also features the solovox. Specializes in semi-classical, show and old-time tunes, and excels on rumbas, sambas and tangos. He entered the cocktail field in 1938 after playing leading Eastern theaters for several years. He has been featured for lengthy holdover runs at the Baker Hotel, St. Charles, Ill.; Magic Bar, Minneapolis; Nelson Hotel, Rockford, Ill.; the Spalding Hotel and The Flame, Duluth, Minn. Currently in his 12th week at the Androy Hotel, Hibbing, Minn. Booked by the William Morris Office.

This add was run + paid for by William Morris Agency in Billboard

Sensationally Different
GOMEZ
PIANO AND SOLOVOX

for Dining and Dancing
FLAME
Hibbing, Minn.
for and Jimmy Crank
WILLIAM MORRIS AGENCY

Chicago, Feb. 1948.



HOLIDAY ATTIRE--Clarice Sands models new costume being worn by the Sheratonettes at the Sheraton Hotel's lounge, and wins votes of approval from pianist Leigh Barron (left) and organist Don Gomez.



Sensationally Different

GOMEZ

PIANO AND SOLOVOX

for Dining and Dancing

FLAME

th, Minn.

don and Jimmy Orsk

WILLIAM MORRIS AGENCY

Rd., L.W.
2-30060

having been
going on in Chicago in T.O.
the recent one on my old friend Bill
of his last letters yet. I followed
in 1946 (just out of service) and
those at the old German hotel where
his home town. Later when Bill was
at Hilton, he, Billy Barnes, Danny
and myself were all playing
in Cincinnati at the same time. We
had times then.

Chicago, Ill. 1948. Bill of an old and good friend who
just passed away, Don Gomez. He was an excellent
man and wonderful musician & a dear friend. He
was 80 yrs. at his death, Oct. 3, 1984. He has been
an ATOS member for yrs. He came to U.S. from
his native home, Bogota, Columbia, S.A. in the
early 20's. Studied theatre organ with Lew White
in N.Y.C., once played one of the 3 consoles in the
old Rovy, Lew White playing the 5 manual one in

Oct. 6, 1984

430 Winston Rd., S.W.

Marionetta, Ga. 30060

Dear Lloyd Kles,

I hope this finds you having been well lately. I still enjoy your writings & columns in T.O. Was nice to read the recent one on my old friend Bill Patton. I have several of his last letters yet. I followed him in Scranton, Pa. in 1946 (just out of service) and later played a return there at the old Germyn hotel where I met Bob Van Camp, his home town. Later when Bill was with Shergin & I with Hilton, he, Billy Barnes, Danny Daniel, Stan Todd and myself were all playing different hotels in Cincinnati at the same time. We had some pretty good times then.

I am writing in behalf of an old and good friend who just passed away, Don Gomez. He was an excellent man and wonderful musician & a dear friend. He was 80 yrs. at his death, Oct. 3, 1984. He has been an ATOS member for yrs. He came to U.S. from his native home, Bogota, Columbia, S.A. in the early 20's. Studied theatre organ with Lew White in N.Y.C., once played one of the 3 consoles in the old Romy, Lew White playing the 5 manual one in

either, Don & Emil Velozco at the 2 three manual consoles on each side.

I am enclosing some copies of some items of Don out of my scrapbook and a photo you can use for the Closing Chord int. O. He certainly deserves a nice recognition, as he had many friends in U.S. I have known him well since 1949, a real gentleman!

Don played the Rialto theatre in N.Y.C., Loews State and the pipe organ in the left hotel. He played others there, but am not certain of them.

During and after W.W. II, he bought a Hammond & played piano & organ in clubs & hotels throughout the north eastern part of this country and his theatre engagements were in Penn. and New England states and N. Y. C. After the W.W. II, he joined Sheraton Hotel & played hotels in Chicago, Detroit, Buffalo, Pittsburg, Springfield and Boston, Mass. and N.Y.C. He had many remote radio broadcasts out of most of those runs.

Don has spent the last 20 yrs. of his life in Biloxi, Miss. playing various engagements there and along the gulf coast.

My wife and I visited our daughters this past summer

old navy

Bill
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contribute
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re in

Albuquerque N.M. and Denver Colo. Paramount
 in Denver was closed for repairs then + I did not get
 to hear the organ there. In Albuquerque, the mgr.
 of the Casino hotel where the organ is, Phil Maloff, m
 owner, was put off town, but he did show it to me. It is T.O.
 kept locked behind glass when he is away. It is Bill
 in a perfect setting + I'm sure must sound well. We
 were to visit Don Gomez in Bilgion way hope. We
 arrived there + were told his nephew had taken him
 back home to Bogota after a severe stroke. His
 niece is the wife of Ferdie Grofe, Jr. and has kept me
 up to date on Don's progress and called me this
 morning from Malibu, Cal, telling me he panel away
 last Tues. Oct. 3rd. She had just returned to U.S.

I would appreciate your writing his closing card
 for T.O. and I know his family + friends will appreciate
 it very much.

That my 3rd detachment (retina) this yr. and
 has really played the devil now with my sight, so
 please excuse the lined paper. It does help me!

Thank you very much for this request and
 best wishes for you and ATO's.

Sincerely,
 George Jackson

old way,

GOMEZ, DON

Don Gomez, theatre organist during the big era, and a performer later in hotels and restaurants, died on October 3 in his native Bogota, Columbia. He was 80.

Coming to the United States in the early twenties, he studied under Lew White, and for a period played the Roxy Kimball with White and Emil Velazco. He performed at the Rialto and Loew's State Theatres and on the pipe organ in the Hotel Taft in New York, among numerous places in that area and in New England.

In World War II, Gomez played a Hammond in hotels and restaurants in the Northeast. After the war, he joined the Sheraton Hotel circuit, playing organ, piano and Solovox in Chicago, Detroit, Buffalo, Pittsburgh, New York and New England. He appeared on radio during most of those engagements. The last 20 years of his professional life were spent in Biloxi,

Mississippi, playing engagements there and along the Gulf Coast. His repertoire contained over 2000 tunes.

He is survived by a nephew and a neice, the latter the wife of Ferde Grofe, Jr.

GOMEZ, DON

Organist of the Palace Theatre in Dallas, Texas in the 1930's.

GOODE, HAROLD T.

Born April 4, 1905. Organist of the Wigwam Theatre in Reno, Nevada in 1927 and 1928.

GOODING, GLADYS (MISS) (GOODDING)

Born in Macon, Missouri, Miss Gooding played in Kansas City and Independence, Missouri theatres before going to New York in 1922. Organist of Loew's Orpheum Theatre in New York City in July 1927. Doubly gifted, Gladys Gooding often sang the "National Anthem," to her own accompaniment during a long standing engagement at Ebbetts Field when the Brooklyn Dodgers played in New York. She played for various sporting events in Madison Square Garden in later years. She died November 18, 1963 in New York City.

GOODWIN, VELMA

Theatre organist in the Boston, Massachusetts area in the 1920's. On the staff of Keith Memorial Theatre in Boston and organist of the Strand Theatre in Quincy, Massachusetts in 1928.

A Resident's Recollections

Pioneer of the Stadium Organ

By Lloyd E. Klos *6/86*

It hardly seems possible, but did you know that prior to 1942, major league baseball stadiums were not graced by organists? Up to then, orchestras, bands, or 78 rpm records provided background music between innings or when the action slowed due to pitching changes or arguments on the field.

(At Red Wing Stadium, the remembered Slager Post Band entertained on Sundays and holidays, and the Knot Hole Band performed on days assigned to that group. If memory serves, the first Red Wing organist was cigar-smoking Jimmy Kellogg, who played a Hammond in the upper grandstand area. This was after World War 2.)

Pioneer of the stadium organists was Gladys Goodding, and her experiences were so unusual that they bear telling here.

Goodding was born in 1893 in Macon, Mo., one of four children. When her parents died 17 years later, she and her younger brother were sent to the Masonic Home in St. Louis, where she received training in voice and pipe organ. She also pitched for the home's baseball team, becoming proficient in throwing curves and executing the hidden-ball trick.

Her first professional musical experience was in a Kansas City silent movie theater where she played piano. In 1921, she hit the Chautauqua circuit, touring with a saxophone sextet. A year later found her in New York, a woman with two children and in need of a steady job. She wanted to get into light opera or musical comedy, but circumstances forced her into theater work.

She was with the Loew's circuit, playing the Columbus Circle and Orpheum theaters until the advent of sound movies. Next came tenures at the Hofbrau at 48th and Broadway, and the Downtown Athletic Club.

IN 1936, Goodding was installed as organist at Madison Square Garden, a post she was to hold for 27 years. One of her duties was playing and singing

the national anthem before every event. Though she didn't keep a running account of the number of renditions, she stated that "each one was as inspiring as the first."

A possessor of a keen sense of humor, Gladys Goodding always seemed to come up with the right selection to play for unusual situations. For example, when a boxer lost a decision, his loquacious manager complained in a lengthy tirade. Goodding played "Goodnight, Sweetheart." During her 27 years at the Garden, she missed but one show, a tennis match.

Late in 1941, a Brooklyn baseball fan told her that she should be playing at Ebbets Field, home of the Dodgers. Being a woman of action, she fired off a letter to the general manager, Larry MacPhail.

Early in 1942 came a reply, informing her she was accepted as Dodger organist. Her first playing location was in the reserved section behind first base. Later, she was installed with the Hammond electronic in a glass-enclosed booth, high above the field.

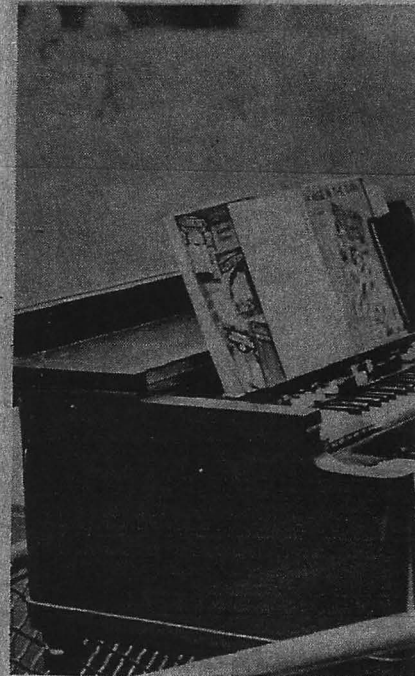
• • •

AS DODGER ORGANIST, Goodding used special music for the team. She wrote "Follow the Dodgers," which she played as they ran onto the field at the start of each game.

The Mexican hand-clapping song "Chiapenecas" became a part of the seventh-inning stretch or when the team was behind and needing encouragement. Following a victory, she'd play "What a Day This Has Been." If the team lost to the St. Louis Cardinals, she'd dolefully render "St. Louis Blues."

When the team lost the World Series in 1952, "What Can I Say, Dear, After I Say I'm Sorry?" was played. After losing another series, she rendered "This Nearly Was Mine."

Before games, Goodding saluted players on their birthdays with their favorite songs or other appropriate renditions. Gil Hodges got "Laura"; Carl Furillo, "O Sole Mio"; Andy Pafko, "On Wisconsin"; Jackie Robinson, the "UCLA Marching



GLADYS GOODDING, pathfinder of during her first year as Dodger organist base, it was here that she played the music its being banned from all renditions in the

Song"; while her favorite player, Harold "Pee Wee" Reese, was rendered "My Old Kentucky Home." Announcer Vin Scully requested excerpts from "La Boheme."

"Reese," she recalled, "was one of the nicest fellows you'd ever want to know, a gentleman on and off the field. It was he who presented me with my diamond-sapphire 10-year ring in 1952. When Pee Wee had a day in 1955, the MacPhails came up from their farm especially for the event, to honor this grand guy."

Asked about her greatest thrill at Ebbets Field, the pioneer baseball organist replied that there were so many, it was difficult to name the best.

One day in 1956, outfielder Duke Snider was getting a rough time by the "boo-birds" because of poor performance. "I got angry about it, and when Duke came to bat, I hollered out of the booth, 'Put it over there on Bedford Avenue, please, Duke!' He did, turning

Lawton

Organists: Gladys Goodding



baseball stadium organists, poses in 1942 seated in the reserved section behind first honorable "Three Blind Mice," resulting in future by the National League Office.

the jeers to cheers."

HAD GLADYS GOODDING lost a court case early in her Dodger stint, things might have been different.

A retired organist, J. Reid Spencer, who lived near the stadium, complained because he couldn't sleep in the afternoon as the music hit his home in a peculiar manner. Taking his case to court, he acted as his own attorney and lost. He then took it to state Supreme Court on appeal.

Oddly, while waiting for the case to come to trial, he gave Goodding some of his music. The case was dismissed on the grounds of poor hearing by the complainant: he cupped his hands to his ears to hear the judge's remarks!

On another occasion, Goodding discovered she was playing the organ for herself. During a night game in 1951, a thunderstorm stopped the contest. She closed the window of her booth and played light music: "Rain, Rain, Go Away," "April Showers,"

"Rain," etc.

After 15 minutes, she saw no reaction from the crowd. Opening the window, she heard no music coming from the speakers: the electrician had turned off the PA system. She called him on the intercom, power was restored, and all was back to normalcy in the Home of the Dodgers.

• • •

HOWEVER, the event most remembered by baseball fans everywhere occurred during her first weeks at Ebbets Field. When the umpires emerged to start the game, Goodding couldn't resist the chance to play "Three Blind Mice." She knew the chief umpire, Bill Stewart, and thought he and his colleagues could take it. However, they looked at each other in disbelief.

"She's your friend, Bill?" asked one. After a reprimand from the National League office, Goodding apologized, but the affair resulted in that number's being banned. Those were the days before Rodney Dangerfield, when respect was a big thing in sports.

When the Dodgers vacated Ebbets Field for the coast after the 1957 season, Goodding elected to remain in New York. She continued at the Garden, made appearances at the Stage Door Canteen, performed for the benefit of the blind, played at Carnegie Hall, and entertained at her Belvedere Hotel apartment, which was decorated in a Chinese motif, with plenty of porcelain figures and quartz elephants.

She loved animals and always had a dog. She liked riding horses, using mounts from a Brooklyn riding academy. In 1958, she won an American Legion citation for New York County.

• • •

WHEN NOT PLAYING for sporting events, Goodding ran amateur shows and directed music for a Major Bowes talent unit. Chairwoman of a ladies' group that worked at The Lighthouse, she transcribed books for the blind on a Braille typewriter and saw to the distribution of this material. At Christmastime, she appeared at Stern's

Department Store, playing appropriate music.

However, she always will be remembered as the premier baseball organist. The late Dodger board chairman, Walter O'Malley, told the writer, "She was a good friend of my wife and myself and was absolutely tops at the keys of the Ebbets Field organ. She always came up with an appropriate rendition — sometimes teasing, sometimes pleasing, but always in good taste and key."

Similar sentiments were voiced by ex-Dodger publicity chief Red Patterson and former Dodger broadcaster Walter "Red" Barber.

Asked if baseball were her favorite sport, she replied: "I can't say it isn't my favorite, but I love hockey. It's fast, but so rough. Boxing the same. When I first came to the Garden, I couldn't watch either as the violence gave me the shivers. But I learned to watch the contests and have studied the finer points of each sport, so I can appreciate it more."

• • •

IT WAS Gladys Goodding who blazed the trails for the major league baseball organists one hears today: Shay Torrent in Anaheim, John Kiley in Boston, Nancy Faust and Frank Pilecio in Chicago, Vince Lascheid in Pittsburgh, Eddie Layton in Yankee Stadium, Jane Jarvis at Shea, and Helen Dell, now Dodger organist, to mention a few.

Each has a particular style. Kiley is supposed to play the best national anthem in the American League. Neither he nor Dell plays every minute of the action, nor do they make noise when foul balls hit the backstop and roll back to the field. In brief, they do not consider baseball a circus with musical sideshow.

Gladys Goodding's last appearance was at Madison Square Garden on Nov. 16, 1963. Two days later, she died of a heart attack in her apartment. Her forte was playing the right music at the right time.

"The Song Is Ended, but the Melody Lingers On."

GORDON, EUGENE H.

Organist of the Strand Theatre in Columbus, Ohio in 1922, the Strand Theatre in Montgomery, Alabama in 1923, theatre organist in the Cincinnati area beginning in 1924, and theatre organist in the Arcadia Theatre in Cincinnati, Ohio in 1926.

GORDON, LEE ("STUBBY")

Organist at Loew's State Theatre in Cleveland, Ohio.

GOSS, ANNA WALKER

When only a teenager who had some piano instruction, she was drafted to play the organ for Sunday evening church service. After first trying the organ she knew that she wanted to learn the instrument thoroughly. All of her musical education and most of her professional work as an organist was done in Rochester, New York. She studied organ with George Fisher and attended the Eastman School of Music where she was in the master classes conducted by Joseph Bonnet.

She served as organist of the Piccadilly Theatre and played also at the Regent Theatre and the Eastman Theatre, all in Rochester, New York.

Goss' first church position was at Lakeside Presbyterian

GOSS, ANNA WALKER

2.

Church. She also was organist at other churches in the city. She spent 10 years (from 1944 to 1954) as organist of the old First Baptist Church on Fitzhugh Street, North, Rochester, and was very active in the Rochester Chapter of the American Guild of Organists.

She has also taught piano.

Young Michigan-born Betty Gould was visiting her sister when she heard her first theatre organ. It served as an impetus to the youngster who was to become a much-travelled musician and labeled "The Princess of the Console".

She played piano with a touring group for awhile, returned to Detroit, and upon hearing of an organist position in St. Paul she took it. After specialized instruction under organ builder Dan Barton, she worked up to about \$65 a week, playing theatres throughout Minnesota; Huntington, West Va.; Detroit and Chicago. In the Windy City she played some of the big houses: Harding, Oriental, McVickers, Roosevelt, Chicago, Tivoli, Uptown and Norshore.

When her husband accepted a job in New York, Betty and her identical twin daughters followed him where she was assigned to the Fox 14th Street Theatre. She was later sent to St. Louis to assist in the opening of the Fox Theatre there, playing the 4/36 Wurlitzer as well as the lobby Mollar.

Upon returning to New York, she had a stint at the Brooklyn Fox, followed by a stint at the two-console Wurlitzer in the Stapleton Paramount. Jesse Crawford had warned her about the difficulties in this type work, but she and her partner did very well. In 1931, she had a period at the Beacon Theatre on upper Broadway, and in 1932 was appointed by Roxy to the organist post at the new Center Theatre. It lasted 6 months followed by broadcasting on NBC and other work. She is shown above at the WMCA Wurlitzer console in a glamour pose.

After several years with NBC, she travelled about, playing electronic organs as well as pipes. She lives in Phoenix, Arizona and has enjoyed playing organs in pizza parlors, private homes etc. Betty Gould is still a veritable streak on the keys. In her own words, she says philosophically "A rolling stone keeps rolling."



GOULD, BETTY

Born in Michigan, she began playing the piano at a very young age. She took lessons for two years, but her teacher was distressed because she played so easily and found it easy to embellish the music she played. At age 11, Gould began accompanying vaudeville acts in Midland, Michigan. At age 13, she visited in the city of Detroit with her sister and they went to the Broadway-Strand Theatre and heard Eddie Benedict play the Hope-Jones organ. Gould was thrilled with the sound of this organ and began to develop an interest in the theatre pipe organ forthwith. She later moved to Detroit and lived with her sister, while she demonstrated sheet music and played piano for silent movies to earn a living. Her first theatre organ experience was playing a Bartola in an Ohio theatre. She then heard

GOULD, BETTY

2.

of a position in Minneapolis-St. Paul in a theatre that boasted a Barton organ and this was the first full size theatre organ that she played professionally. It was at the Oxford Theatre (3 manual/8 rank Barton) for \$35.00 a week. Among the patrons who heard her in that position was Dan Barton, builder of the Barton organ who worked with her over a period of time to help her learn the orchestral qualities of a theatre organ. While on the staff of the Oxford Theatre, she also played the relief shift for Maurice Cook at the Tower Theatre in Minneapolis (3 manual/8 rank Barton). When the St. Clair Theatre opened with a Robert Morton, she was hired as organist there. Eventually, she became homesick and moved back to

GOULD, BETTY

3.

Detroit, where she stayed briefly before going on to Huntington, West Virginia. There she played a 2 manual Wurlitzer for a period of three months. When she returned to Detroit she was hired to play the same Broadway-Strand Theatre (3 manual/15 rank Hope-Jones organ) which she had first heard as a girl. This was the theatre organ that had first attracted her to the profession. She then moved to where she Chicago/presided over a 2 manual/7 rank Wurlitzer in the Lakeside Theatre. She moved from there to the post of assistant organist for a year at the new Harding Theatre (3 manual/15 rank Wurlitzer) in Chicago. She later joined the staff of the Oriental Theatre (4 manual/20 rank Wurlitzer) and while there she was chosen as the "All Chicago Organist," at the International Jazz Congress.

GOULD, BETTY

4.

Louis Lipstone, musical director of Balaban and Katz Theatres installed Gould as relief organist for four theatres daily. She played about 20 minutes at each while the regular organist ate supper. Since all were downtown theatres she was able to walk between them. The theatres were the McVickers (3 manual/11 rank Wurlitzer), the Roosevelt (Kimball), the Oriental (4 manual/20 rank Wurlitzer), and the Chicago (4 manual/29 rank Wurlitzer). Chief organist of the Chicago Theatre at that time was Henry Murtaugh. Gould also played the relief shift/^{at times}for the Tivoli Theatre (3 manual/15 rank Wurlitzer), the Uptown Theatre (4 manual/28 rank Wurlitzer), and the Norshore Theatre (4 manual/15 rank Wurlitzer). Gould married and when her husband accepted a job in New York City, she left the Chicago area and moved with her twin daughters to

GOULD, BETTY

5.

New York. She took a position with the Fox 14th Street Theatre (3 manual/15 rank Wurlitzer) playing for pictures and vaudeville. Major Zamphe, manager of Fox Theatres after hearing her asked her to help open the Fox Theatre in St. Louis, Missouri. This she did and remained for a few weeks in St. Louis in early 1929. This position required her to play the main organ (4 manual/36 rank Wurlitzer) and the lobby organ at intervals throughout the day (3 manual/13 rank Moller). She returned to New York City to her previous position at the Fox 14th Street Theatre and later was assigned to the Brooklyn Fox Theatre (4 manual/37 rank Wurlitzer). She was followed in that position by Rosa Rio.

In the fall of 1930 Gould opened the Stapleton Paramount Theatre (3 manual/19 rank twin console Wurlitzer) on Staten Island.

GOULD, BETTY

6.

The other organist was Priscilla Holbrook, who called herself, Jean. Betty Gould and Priscilla Holbrook were billed on the theatre marquee as Betty and Jean. Gould left the Stapleton Theatre in June 1931 due to illness.

After the coming of the Depression, Gould played her and there as jobs were available such as the Beacon Theatre (4 manual/19 rank Wurlitzer). In late 1932 she was hired by Samuel Rothafel (Roxy) to open the Center Theatre at Rockefeller Center. (A part of the complex that included Radio City Music Hall.) The Center Theatre boasted a 4 manual/34 rank Wurlitzer and the other organist hired for the theatre was Alexander Richardson. Opening night was December 29, 1932. Both Richardson and Gould played for the opening night's

and
Dr. C. A. J. Parmentier later replaced Richardson./ Parmentier
and Gould played at the Center Theatre until it closed after about
six months in order to boost attendance at Radio City Music Hall.

When the Center Theatre reopened for a brief period of time
Gould was again at the console. She broadcast from this theatre over
Radio Station NBC. When the Center Theatre closed later, Gould
stayed/^{on}with NBC for a few months, broadcasting from their studio
Skinner pipe organ.

Gould played for a short time at the RKO 58th Street Theatre
(3 manual/10 rank Wurlitzer) in 1933. She also was doing radio
commercials and short solo spots. In 1934 she started a series
of broadcasts over the studio 2 manual/7 rank Wurlitzer at Radio
Station WMCA, New York. There she had her own morning show,

"Sing Something Simple," which ran for over a year. While on the
staff of WMCA she also took over the broadcast, "Morning Reveries,"
which had featured Fred Fiebel playing on the Paramount studio
organ over the Columbia Broadcasting System.

In the late 1930's she began demonstrating Hammond organs for the
organ department of the Knabe Company. She took a job playing for
hotels on the Hammond organ in the spring of 1942 in Torrington,
and Hartford, Connecticut. She moved to the Heublein Hotel in Hartford,
Connecticut in 1943. She returned to New York to play the St. Regis
Hotel in 1947 and during the summer seasons played at the Shelbourne
Hotel on the Boardwalk in Atlantic City. In 1949 she moved west for
her health. She played engagements at Tucson, Arizona (the Westerner

Motel and the NCO Club at a local Air Force Base). She also played an eight month engagement at the Fez Club in Albuquerque, New Mexico.

She played an engagement at Valle's in San Diego, California and at Los Angeles and Santa Barbara, California

GRAY, BETTY (Hortense Ragatz)

Theatre organist in the Chicago area. Did some radio work on Chicago stations and played the Moller organ in the dining room of the Edgewater Beach Hotel, Chicago, for many years.

GRAAG, DAISY

Organist of the Broadway Theatre in Tacoma, Washington in 1928.

GRAY, MARGARET

Organist of the Capitol Theatre, Vancouver, British Columbia
in 1926. Organist of the Kirkland Theatre in Kirkland, Washington
in 1927.

GREEN, MARTHA

Radio organist who played the (NBC) pipe organ theme for the "One Man's Family" radio broadcast (March 29, 1954-May 7, 1954).

GREEN, MARTHA N.

Organist of the Boulevard Theatre in Los Angeles, California
in 1927.

GREEN, W. STUART ("Stu")

Born in Rochester, New York in 1912. Studied piano from the age of ten. Studied briefly with theatre organist, Paul H. Forster, and Bartholomew Wright after moving to Syracuse, New York. Green obtained his first playing job when he was 16 years of age, ^{and} a student at the Nottingham High School for Callet Theatres (Regent, Avon, Harvard), cueing silent films. Played for silent films, sing-alongs, and intermissions also at the Syracuse, Brighton Theatre, the Riviera, the Syracuse, the Rivoli, and Elmwood Theatres, and briefly at the Lyric Theatre in Stuart, Florida in 1930. He continued his career during college (Syracuse University) playing silent classic revivals at Syracuse University's Civic Theatre in 1936. He graduated with a Bachelor of Arts in Music in 1938. He became a radio studio

GREEN, W. STUART ("Stu")

2.

technician at Radio Station WLOP in Syracuse in 1939. Later moving to CBS, New York. He achieved the rank of Army Staff Sergeant (Signal) during World War II, then remained overseas in Austria as program director of the Army's (later the State Department's) German Language Occupation Radio Network, Sendergruppe Rot-Weiss-Rot. He broadcast from Vienna playing on the Welte pipe organ (3 manual/11 rank) at Wienfilm's Scoring Studio, and the first imported Hammond organ in Austria. Green moved to California in 1953 and soon became engaged in the pipe organ hobby activity. He produced the first Posthorn publication for the Theatre Organ Club of Los Angeles in 1959. That publication became Bombarde published for the American Theatre Organ Society in 1964 and was later absorbed by the

GREEN, W. STUART ("Stu")

3.

American Theatre Organ Society Theatre Organ magazine. Green remains an active reporter, author and photographer for several organ-oriented publications and Editor Emeritus of Theatre Organ. He married organ enthusiast, Peg Nielsen (second for both) in 1971. They live in Granada Hills, California.

GREGORIUS, GERRY

Cameo performer for the Oregon Chapter of the American Theatre Organ Society at the 18th Annual Convention of the American Theatre Organ Society, July 25-28, 1973 in Portland, Oregon.

GREGORY, FORREST

Theatre organist in the Rochester, New York area in the 1920's.
Organist of the Rochester Theatre in Rochester, New York in 1923.
Organist of Fay's Theatre in Rochester, New York in the middle to late 1920's.

GREGORY, LOUISE

Organist of the Tacoma Theatre in Tacoma, Washington in 1925.

GREGORY, LOUISE

Organist of the Takoma Theatre in Tacoma, Washington in 1925.

GREGORY, VERNON

Played the Avenue Theatre in San Francisco, California in
the 1970's.

GRESS, G. EDGAR

Born in Springfield, Massachusetts on January 5, 1933. Studied organ under Carl Smith, Frank Bridges (piano and organ), Robert Noehren (organ history and design). Received his Bachelor of Arts degree from the University of Michigan in 1957. Gress played occasionally at a number of theatres in the Detroit area and in Boston. He never held a full-time position at these theatres, however. The United Artists Theatre in Detroit, Michigan; the Broadway Capitol Theatre in Detroit, Michigan; the Fisher Theatre in Detroit, Michigan, and the Fox Theatre in Detroit, Michigan. He also appeared professionally at the Metropolitan Theatre in Boston, Massachusetts.

Gress first became interested in organs at the age of 8 when taken to Radio City Music Hall on a family vacation. When the

GRESS, G. EDGAR

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organ came out of its niche in the wall with Dick Leibert at the console, Gress was fascinated. He recalls that among the numbers that Leibert played on that first occasion was "Holiday For Strings," and it was to him electrifying. This whetted his interest in studying piano and organ and he spent a great deal of time in reading about piano and organ music.

In 1945 the Gress family moved to Detroit, Michigan and Gress lost no time in getting to know the local theatre managers. There were a number of large theatres and outstanding theatre organs in Detroit at that time. He installed a 3 manual/11 rank organ in his basement that was partly Wurlitzer and partly hybrid.

Gress began to develop an interest in the classical organ, and

when he became a student at the University of Michigan he spent considerable time in the Organ Department headed by Dr. Robert Noehren, a world famous organist and student of old European organs. Gress relates that Noehren himself grew up in Buffalo and used to go to the Buffalo Theatre on Saturdays whenever Jesse Crawford was in town and sit through show after show. He said that every one was absolutely the same and note perfect. Noehren later studied briefly with Emil Velazco and at Juilliard School of Music with Gaston Dethier, the Belgian organ virtuoso. Dethier told Noehren never to go to a church organ recital but if he had to hear organ music to listen to Jesse Crawford, who may have played simple music but did it musically at least.

Greatly influenced by his year of study with Dr. Noehren, Gress began to spend more of his time in energies in the classical organ field. During his army service during 1955 to 1956, he lived in Germany and was able to make a serious study of over 300 historic instruments in Germany, Holland, France, and England. While in England he found time to research theatre organs and he co-authored a report which appeared in Tibia Magazine (the predecessor of Theatre Organ Magazine) in which he had previously written an article on theatre organ design.

When he returned to Detroit, he recorded a long playing record album for Prescott Records on the 4 manual/36 rank Wurlitzer in the Detroit Fox Theatre. Previous to this he had had a part in getting

this organ recorded by Reginald Foort for Cook Records.

Gress moved to Boston early in 1957 to join the staff of the Aeolian-Skinner Company. He soon got involved in helping to restore the Metropolitan Theatre Wurlitzer (4 manuals/28 ranks) in Boston. This organ was later recorded by Ashley Miller and John Kiley.

In 1959 Gress co-founded the Gress-Miles Organ Company, Inc., in New Jersey. In his spare time he assisted Dick Loderhose in the reinstallation and regulating of the Paramount Studio Wurlitzer in his Jamaica, New York studio. Gress recorded this organ for United Artists Records under the pseudonym of Don DeWitt (inspired by D. DeWitt-Wasson, a church organ customer). Soon building organs became a full-time occupation. Organs built by the Gress-Miles

Organ Company include such major installations as Princeton University, Vassar College, the United States Military Academy, Middlebury College, West Virginia University, and many prominent churches including St. John's, Lafayette Square, Washington, D. C. (where President Ford attends). Instruments have varied from small 2 manual installations to 4 and 5 manual organs/^{of}over 100 ranks and are noted for their unusual versatility and a certain return to the best of the Romantic tradition combined with the classic organ of Bach and Couperin.

Gress still plays theatre organ style occasionally for relaxation on his apartment Hammond organ and has a large collection of organ specifications and original recordings.

GRIERSON, TOM

Grierson was of Scottish descent and became an orphan at an early age. He was a choirboy in the ancient Carlisle Cathedral in England near the Scottish border. From the age of 7 to 17 this was his home. At age 14 he played hymns for the Sunday service and at age 16 he was made suborganist. He studied under Sydney Nichol森 who later became organist at Westminster Abbey and was knighted by King George V.

While he was still a young man he was hired as a pianist for the Booth Steamship Lines making three trips from Liverpool, England up the Amazon River. Later he played piano on a steamship coming to the United States and when he became ill he was left in Brooklyn, New York. This was the silent picture era and he began playing organ accompaniment for silent films. After a theatre engagement in Toledo, Ohio, he was driving towards New York City to interview

GRIERSON, TOM

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for a prospective job when he had three flat tires near Rochester, New York. When he stopped for repairs, he liked what he saw of the town and adopted it as his home. The year was 1921.

Grierson became musical director of the Irondequoit High School in addition to holding church and theatre positions. Grierson became organist of the Regent Theatre (Hope-Jones 3 manual/10 rank original) and the Strand Theatre (3 manual/15 rank Marr and Colton Opus No. 1). He also played the relief shift in other theatres. It was at the RKO Palace Theatre where he became best known. The theatre opened in 1929 with a 4 manual/19 rank Wurlitzer. Grierson spent 15 years as chief organist of the RKO Palace Theatre and during that time he broadcast both morning and evening over Radio Station WHAM

in Rochester. It is estimated that he made over 10,000 radio broadcasts from that station.

In 1926 Grierson filled a four week engagement at Shea's Buffalo Theatre in Buffalo, New York. When he returned to Rochester he was made official organist of the Schine's Theatre circuit. He was responsible for ^{the training of} all organists entering the Schine circuit.

Grierson also held church organist positions during the peak of his theatre organ career. For 17 years he was organist of the First Universalist Church in Rochester, and for 7 years he was organist of the Brick Presbyterian Church. He served as organist for a shorter period of time at the Church of the Ascension.

Grierson was selected in December 1931 to dedicate the 4 manual Wurlitzer (Opus 2168) in the Basilica de Guadalupe in Mexico City.

When he gave up his post at the ^{Palace} RKO/Theatre he devoted his time to church work and teaching.

In 1935 Laurens Hammond brought out the Hammond organ. Grierson helped to introduce it to Rochester, New York by borrowing the Hammond organ from the Lutheran Church of the Peace and playing a recital, October 1, 1935 in the Tower Restaurant in Sibley's, Rochester's largest department store.

The Hammond organ enabled Grierson to make public appearances at many events because of the portability of the instrument. He played during intermissions at sporting events at the Edgerton Park Sports Arena and for various shows and expositions. For several years he played Christmas music during the Christmas season at Edward's Department Store. In the 1940's he ran a skating rink at Ontario

Beach Park furnishing the organ music himself.

In 1953 he retired to Florida for his health, moving to Miami where he soon became organist and choir director of the Church of the Resurrection. In 1959 he moved back to Rochester, New York to supervise the piano and organ department of The Music Lovers Shop. He also played engagements in the Rochester area for special events.

Grierson was probably Rochester, New York's best known theatre organist. He had played theatre organ positions in Brooklyn, St. Louis, Toledo, and Buffalo before he achieved his greatest fame in Rochester as house organist of the RKO Palace Theatre. He died in 1966.

A Resident's Recollections

Tom Grierson: 'Mr. Theatre Organ of Rochester'

By Lloyd E. Klos

Back in the days when "going to the movies" meant a real experience, with plenty of entertainment in sumptuous surroundings and for a modest price, one of the features of the program involved the playing of a theater pipe organ. There was hardly a movie theater across the breadth of America which did not possess the status symbol of its day: A Mighty Wurlitzer, a Silver-Tongued Barton, a Golden-Voiced Kimball, or a Magnificent Marr & Colton.

Rochester was a good theater-organ town, with Wurlitzers, Marr & Coltons, Mollers, Kimballs, Kilgens, and Kohls represented in the myriad of houses downtown and in the neighborhoods. And there was a wealth of organists to play them, as the Eastman School of Music had a small theater, screen, film library, projection equipment, and a Wurlitzer pipe organ on the fifth floor of the Eastman Theatre Building devoted to training students for jobs in theaters.

Standing head and shoulders above all organists in the '20s and '30s in Rochester was Tom Grierson, who gained his greatest fame at the console of the four-manual, 21-rank Wurlitzer in the RKO Palace Theatre, "the Showplace of Rochester." He also became a household word as he performed hundreds of morning broadcasts over WHAM on the Sibley Tower Clock program.

• • •
OF SCOTTISH DESCENT, Grierson was orphaned at an early age and raised as a choirboy ward at the ancient Carlisle Cathedral in England. From 7



IN FULL EVENING DRESS, Tom Grierson is shown at the RKO Palace Wurlitzer console, about 1931. From this spot, he did hundreds of broadcasts and achieved a pinnacle of fame unmailed by any other Rochester theater organist.

organist and for a long time associated with St. Monica's Church, played a Hammond in the Peacock Room of the Hotel Hayward, the same room wherein Carl Dengler and his Rainbow Rhythm Orchestra appeared for seven years.

In 1938, Grierson purchased a 20-acre farm at Mt. Read Boulevard and Stone Rd. Its 130-year-old house (still standing) has 11 spacious rooms of early American architecture, a Grecian pillared entrance, wide fireplaces, and a sweeping staircase with walnut balustrade.

In the '40s, with his theater-playing days ended, Grierson expanded his Hammond activities. He performed at intermissions at the old Edgerton Park Sports Arena. At Christmas time, he played at Edward's department store. He also ran a skating rink at Ontario Beach Park and furnished the music.

In May, 1953, he underwent a serious operation. As part of the recuperative process, he was advised to go to the warmer climate of the South. He located in Miami, where he served as organist and choir director at the Church of the Resurrection.

Beginning with a handful of parishioners, it grew to a congregation of 1,000 by the time Grierson returned to Rochester. He was happy to be back, "to read newspapers which didn't smell like rotting pulp" and said he'd "praise Rochester even if the snow drifts to the window sills."

After purchasing a small home on Dewey Ave. in Greece for his wife, Mabel, and himself, Grierson sold pianos and organs at the Music Lovers' Shonne. In 1960, the author was one of

John T.

to 17, he absorbed that atmosphere, studying music and playing his first Sunday service at 14. Two years later, he became sub-organist under Sydney Nicholson, who was later at Westminster Abbey and knighted by the king.

While still in his teens, Grierson became a piano player for the Booth Steamship Line on the England-to-South America run. While on a trip to New York, he became ill and was left at Brooklyn.

Silent movies were in then, and Grierson played in houses in New York before going on the road as far west as St. Louis. After a 1921 engagement in Toledo, he was returning to New York. Outside Rochester, he blew three tires, put in for repairs, liked the place, and stayed.

He played several theaters here in the '20s. One was the Strand, which housed a 4/18 Marr & Colton. Another was the Riviera, which had a 3/11 M&C. From time to time, other neighborhood houses were opened, and he was called on to perform the dedicatory programs. He also served as a church organist, 17 years at First Universalist, seven years at Brick Presbyterian (now Downtown United), and had a short stint at the Church of the Ascension. He was also musical director at Irondequoit High School in the late '20s.

In December, 1928, the opulent 2,900-seat Keith's Palace (later RKO Palace) was being built, and Grierson was selected as house organist. He aided in the specifications of the 4/21 Wurlitzer to be installed there, and through the years became so attached to the instrument that he was extremely jealous of anyone's playing it. The organ was opened on Christmas Eve in 1928 as Grierson played the dedicatory program over WHAM. The theater opened to the public the next day.

IN THOSE DAYS, organists appeared in full dress to complement the

splendor of the houses in which they performed. The writer vividly recalls sitting in that beautiful auditorium (generally on the balcony; it was the Depression era, and seats were cheaper up there). After the feature movie, a spotlight hit a cream and gold console as it rose at the left of the orchestra pit. To the strains of the "RKO March," Tom Grierson brought up the key desk in thundering majesty to enthusiastic applause and performed a couple solos. Then, while a cyclorama changed pastel colors on the console, the audience was invited to sing, words of popular songs being flashed on the screen on slides.

Grierson bantered with the audience, a carbon microphone attached to the right jamb of the console. His formal method of presentation added to the dignity of the occasion. After his final number, the console descended into the pit, and the house orchestra of "Russ Kahn and His RKOlians" arose for the stage show. I always enjoyed the relaxed style of drumming by a tall, slender fellow at the right side, Charlie Langenbacher.

Tom Grierson was a fixture at the RKO Palace for about 15 years. His daily Tower Clock programs over WHAM, a station of 50,000 watts, was second in popularity locally only to "Amos 'n' Andy" in the weekday chimes, with the clatter of street traffic in the background. One day, Grierson's announcer failed to show, so after a briefing, the organist became his own announcer. He also did some late-night programs on WHAM after the last show crowd left the Palace.

ALL THIS ACTIVITY resulted in piles of fan mail, especially when pictures of the artist were sent in response to musical requests. One letter from Ottawa, Canada, praised Grierson's use of the King's English. Others contained inevitable flapper-girl gushes, rebukes from those who found him flippant in

the wrong place, gratitude from those who liked his occasional playing of hymns, and sheet music of pieces which Grierson admitted not knowing. A local minister once labeled Grierson as "the most dangerous man in Rochester," simply because the organist could turn his back to the audience and get away with it.

With his organ talents split between church and theater styles, Grierson was called upon to dedicate organs afar from Rochester. In December, 1931, he was commissioned to open a new Wurlitzer church organ at the Basilica de Guadalupe in Mexico City. When the engagement was announced in the daily papers, Grierson was besieged by his followers to probe the merits of a Mexican oil well, while others asked for Mexican jumping beans and recipes for chili con carne.

During his years at the Palace, he accompanied such vaudeville personages as Bing Crosby, Bob Hope, Morton Downey, and Kate Smith. Smith especially needed a guiding hand, as she was quite young, inexperienced, and very nervous. Grierson settled her down at rehearsals and her engagement was a success.

IN OCTOBER, 1935, Grierson played one of the first Hammond electronics in Rochester. Borrowing the instrument from the Lutheran Church of the Peace, he played a recital in the Tower Restaurant at Sibley's. He found the Hammond "one of the most responsive and enjoyable instruments I have ever played."

About the same time, Hugh J. Dodge, former Piccadilly Theatre

a small crew who restored the Palace Wurlitzer, and Grierson periodically joined the group to see progress being made. He stated that "30 years of my life have dropped into the pit," so thrilled was he to hear his old pipe organ sounding forth again.

HAVING A HISTORY of heart trouble, he lived a rather quiet life in his late years, emerging to play an occasional concert. One was in July, 1964, for the American Theatre Organ Society's Convention. He played the Hope-Jones Opus 2 in First Universalist Church. A respecter of all religions, he performed for a minstrel show at Holy Cross Church one weekend, also in 1960.

Grierson frequently told this writer that he loved Polish pastry. Therefore, it was most ironic that he collapsed and died on the doorstep of Wojtezak's Bakery on Hudson Ave. in 1966.

To this day, mention of the late, lamented RKO Palace Theatre never fails to bring the name of its resident organist to the fore. Indeed, the magic name of Tom Grierson will be remembered as long as names of Rochester theaterers are recalled. He was most fittingly called "Mr. Theatre Organ of Rochester."

(Writer's Note: Though Tom Grierson is gone, the organ on which he performed is still functioning. At the Auditorium Theatre, on Sept. 19 at 8:15 p.m., the Rochester Theatre Organ Society will open its 24th concert season. The ex-Palace organ, augmented by a posthorn and piano, will be heard once again for those 1,500 members who take their pleasure by listening to the majestic sounds of the Mighty Wurlitzer.)

GRIFFIN, KEN

Theatre organist in the silent picture days in the Rocky Mountain states. His first musical instruction was on the violin. He later taught himself how to play the organ. After the invention of the Hammond organ in the mid-1930's, he played club appearances and hotels throughout the west and midwest. After a term of military service in World War II, ^(during which he played for chapel services) he began touring again in the east and midwest, and in 1948 he produced the hit record "You Can't Be True Dear." His organ style was very simple and the melody was always predominant. He did some radio and television broadcasting including a program entitled, "67 Melody Lane." He became quite well known through his recordings in the 1940's and 50's. He recorded for the Rondo and Broadcast labels in his early years, and later for Columbia. His records were very

GRIFFIN, KEN

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frequently used in roller skating rinks because he recorded many waltzes and nostalgic songs. He appealed greatly to the musical tastes of the average person, and as a result became certainly one of the most popular organists of all time in the United States.

GRIFFIN, NINA N.

Organist of the Riviera Theatre in Detroit, Michigan in 1925.

GRIFFITH, PEGGY (Miss)

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

GRIMM, HUGO

On the staff of Radio Station WLW, Cincinnati, Ohio in 1925.

GRIMS, C. L. (MRS.)

Organist of the Hippodrome Theatre in Joplin, Missouri in 1928.

Today

Lansing State Journal ■ Saturday, March 28, 1987



Lansing State Journal/BRIAN QUINN

Bryan Grinnell has entertained Lansing-area audiences for more than 40 years.

A final note, a new start

Grinnell's long gig is up, but he'll still carry a tune

By JOHN SCHNEIDER
Lansing State Journal

For local fans of the big band sound, an era will end tonight as pianist Bryan Grinnell's 17½-year gig at Lansing's Harley Hotel hits its final note.

"I hurt a little about it," said Grinnell, who

"I hurt a little about it," said Grinnell, who was fired by the hotel's manager. "The new innkeeper wants to try something else. He's experimenting and that's his right. I feel bad, but what's done is done."

Harley manager Michael Edwards said he canceled Grinnell's contract because "a little change is due after 18 years."

Grinnell, it turns out, won't be changing his sound; he'll just be changing places. The man who has helped keep Lansing toes tapping for 45 years will join the two other members of his trio — bass player Dale Kingler and drummer Vicki Davis — beginning Monday at the Clarion Hotel, 6820 S. Cedar.

Even before Grinnell signed the Clarion contract earlier this week, he had hopes of continuing in Lansing. In the course of a 45-minute interview at his home on Lake Geneva in DeWitt, the 59-year-old musician received two telephone calls relating to future jobs.

Potential employers were not the only ones who got wind of Grinnell's departure from Sige's, the lounge at the Harley. Grinnell's fans — some of whom have followed him around the local nightclub circuit for 40 years — were irate.

"One lady called the owner of the (Harley) chain in New York," he said. "We've got some regulars — the young people call them groupies."

Though not eager to pack up his songs again after 17½ years, Grinnell knows what it's like to move around. He can rattle off the names of a dozen local clubs where he's played, many of which no longer exist — places like the Deer Head Inn and the Blinker Light Bar; Archie's and the Clique Lounge. For six years he played the pipe organ between movies at the Michigan Theater.

He went to work at the Harley — it was called the Hospitality Inn at the time — soon after it opened.

"I went in on a four-week contract and there I was," he said.

At the Harley the trio played Grinnell's arrangements of 1930s, 40s and 50s music — songs like "Satin Doll," "Stardust" and "In the Mood" — on acoustic instruments, rather than electronic ones.

"If we ever blew a fuse, we could keep playing," he said.

See GRINNELL, Page 2D

GRIMS, RAYMOND C.

Organist of the Wallace Theatre in Chicago, Illinois in 1926.

GRISWOLD, PHYLLIS

Organist of the Rialto Theatre in Omaha, Nebraska about 1926
(3 manual/30 rank Hillgreen-Lane).

GRISWOLD, PHYLLIS

Theatre organist broadcasting over Station WOAW, Omaha, Nebraska in 1925

GROSS, ELSIE ROBBINS

Organist of Loew's State Theatre in Boston, Massachusetts in the
1920's.

1928

THE MAGAZINE FOR

ELSIE ROBBINS GROSS

A reputation for being the only lady organist featured in New England can be claimed by Elsie Robbins Gross. She is very successful at the Loew's State Theatre in Boston and broadcasts over WNAC and WEAN. She has been at the State for three years and her features are received with marvelous rapidity by her patrons. Previously she played at the Capitol Theatre in Springfield, Mass.

GROSSE, JOHANNA (MISS)

Grosse was born in Hungary and came to this country in 1906 at the age of 11. At the age of 12 she was supporting her family by playing piano at the Lubin Theatre in Cincinnati, Ohio. Later she moved on to the Bijou playing piano. She played the organ at the Nordland Theatre. She also held positions at Keith's and the Albee Theatres in Cincinnati, both equipped with large Wurlitzers. She played the Austin organ at the Liberty Theatre in Covington, Kentucky. She opened the Keith's Theatre in Chicago and played at the Palace and Hippodrome Theatres in Cleveland. She sometimes took part in swimming acts on stage with Annette Kellerman and others. At the peak of her career she reputedly earned a \$1,000 a week. Her feet and fingers were insured for \$100,000. She married

GROSSE, JOHANNA (MISS)

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W. Gordon Stewart and played only occasionally during their marriage which was a long one. After Stewart's death in 1960 she began playing publicly again once or twice a week. She was staff organist for Radio Station WLW, Cincinnati and Radio Station WSAI, Cincinnati, and played on the famous "Moon River" program as well as on Cleveland radio stations. Prior to her death she was playing the organ for Sunday dinner at a suburban Cincinnati Country Club. She died December 5, 1965 in Cincinnati.

GROSSE, JOHANNA

Theatre organist broadcasting over Station WLW, Cincinnati in 1925 *and* 1926.

GRUNBOCK, ROSE (MRS.)

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

GULBRAITH, REYNOLDS

Cameo performer for the West Pennsylvania Chapter of the
American Theatre Organ Society at the 18th Annual Convention of
the American Theatre Organ Society, July 25-28, 1973 in Portland,
Oregon.



RAY C. GRUIS

Solo Organist

MODJESKA
THEATRE

MILWAUKEE
WISCONSIN

1958

RAY C. GRUIS

Ray C. Gruis, solo-organist at the Mojeska Theatre in Milwaukee is well liked by the patrons of the above theatre. This is his first year at the Mojeska Theatre, where he features spotlight and solo numbers.

1958

GULLICKSON, AL

Born in Rosholt, Wisconsin in 1907 Gullickson began playing the organ at the age of 12. He had very little formal instruction in music but he was a serious, self-taught pupil. His first theatre organ jobs were at theatres in the Stevens Point, Wisconsin^{area}. His big break professionally came when he took a job with the Barton Organ Company as a demonstrator. For ten years he travelled from city to city throughout the midwest playing opening night concerts on new Barton theatre organs. Over a ten year period he opened more than 50 theatres, particularly in Illinois, Michigan and Wisconsin. Gullickson played in some of the best known theatres in the Milwaukee area including the Wisconsin, Warner and Riverside Theatres. ^{He} also played on Milwaukee radio stations WTMJ and WISN.

In 1935 Gullickson purchased one of the first Hammond Organs (the 10th to come out of the factory) and he went on tour playing hotels and nightclubs.

He appeared for a time on Radio Station WREX, Rockford, Illinois. In the 1960's he returned to the Rhinelander, Wisconsin area where he did some television work over WAEO ~~WAE~~ supplemented by restaurant and supper club appearances. In his later years, he demonstrated Hammond Organs in his brother's music store. Gullickson died in June 1979.

When he took a job with the Barton Organ Company as a demonstrator, for ten years he travelled from city to city throughout the Midwest playing specific night concerts on new Barton theatre organs. Over a ten year period he played more than 50 theatres, particularly in Illinois, Michigan and Wisconsin. Gullickson played in some of the best known theatres in the Milwaukee area including the Wisconsin, Warner and Riverside Theatres. He also played on Milwaukee radio stations WISN and WISL.

In 1935 Gullickson purchased one of the first Hammond Organs (the 10th to come out of the factory) and he went on tour playing hotels and nightclubs.

GUNN, JESSIE

Organist of the Waldorf Theatre in Lynn, Massachusetts in 1929.

GUTERSON.

He was a theatre organist and played a number of West Coast
Theatres.

GUTHOERL, CYRIL

Brother of Irma Guthoerl, was half of Pittsburgh's successful theatre organ team and a Pittsburgh native. He was a respected authority on theatre organ style and design in the Pittsburgh area. His articles on the subject appeared in the Pittsburgh Musical Forecast--the leading journal for Pittsburgh musicians at the time. He played at the Aldine Theatre, the Olympic Theatre, the Enright Theatre, and Loew's Penn Theatre in Pittsburgh, where he and his sister Irma served as both dedicating and residence organists. Cyril Guthoerl was radio organist for Father Coughlin, the famous radio priest from the Shrine of the Little Flower in Chicago. He maintained a music studio in Pittsburgh except during the years when he was organist of the Shrine of the Little Flower. He was a member of the American Guild of Organists and the American Federation of Musicians. He died November 29, 1964.

GUTHOERL, IRMA

Born Pittsburgh, Pennsylvania, December 18, 1905. Parents, Catherine and Charles Guthoerl. She received her education from St. Peter's High School in Pittsburgh. She was organist at Loew's Pennsylvania Theatre in Pittsburgh for one year and then left to open the Warner Enright Theatre where she was featured organist for 40 weeks. Then she was transferred to Warner's Milliondollar Theatre in Pittsburgh, where she served until 1931. She received her first musical training from her father, Professor Charles Guthoerl at age 5, and by age 11 she was organist of St. Basil's Church in Carrick, Pennsylvania. A position she has held for more than 50 years. Her formal training was received at Duquesne University.

GUTHOERL, IRMA

2.

The theatres at which Irma Guthoerl played were the Victor Theatre in McKeesport, the Stahl Theatre in Homestead, Pennsylvania, and the Aldine Theatre (Nixon), the Davis, the Milliondollar Grand (Warner), Loew's Penn Theatre (Heinz Hall), all in Pittsburgh where she and her brother Cyril were the dedicating and residence organists, and the Enright Theatre as a dedicating and featured organist. Irma Guthoerl gave many concerts and radio performances in the Pittsburgh area. She is a member of the American Guild of Organists, the American Theatre Organ Society, and the American Federation of Musicians, and past president of the Associated Catholic Church Musicians of the Pittsburgh Diocese.

GUTOW, ARTHUR

See pp. _____ to _____.

GUTOW, ARTHUR

Well known theatre organist of the Chicago, Illinois and Detroit, Michigan area. Best remembered for his years at the Wurlitzer organ in Detroit's Michigan Theatre in the late 1920's and the early 1930's. In 1926, Gutow was organist of the North Center Theatre in Chicago. In 1927, he became chief organist of the Michigan Theatre in Detroit, a post that he held into the mid-1930's.

GUTOW,

He was organist in the Chicago area and later in Detroit. His wife, Doris was also a theatre organist who played in Chicago and Detroit.

Note which you asked me to put on other page, ~~XXX~~ but I decided it might be salvaged so I am putting this on the sheet which you dictated in odds and ends.

Note
for
John → WAS SHE THE WIFE OF ARTHUR GUTOW? WRITE JOHN MURI!

Yes

1932

ARTHUR GUTOW (Detroit Michigan) substitutes for Dorothy Dix or Beatrice Fairfax in a musical skit called "Leap Year Lovelorn." A special set of illustrated slides helps out the comedy angle, with special lyrics. The songs played include "Hoosier Little Sweetheart," "Goodnight Sweetheart," "You Call It Madness" and "All of Me."

GUTOW, DORIS

Organist of the Stratford Theatre in Chicago, Illinois in 1927.
Played at the Michigan Theatre in Detroit, Michigan in 1928 for the
American Guild of Organists Convention.

GUTTRIDGE, EDNA (Miss)

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

GUTTRIDGE, EDNA

Organist of the Aldine Theatre in New York City in 1927.