

Hackney, Bill

Lexington, Ky. Theatre organizer. Played over radio station
in Lex-area. Born July 8, 1909.

HACK, M. S. (Mrs.)

Organist of the Boston Theatre in Boston, Massachusetts
in 1924.

HAGMAN, WILLIAM

On the staff with Malcolm Seaver at the Beacon Theatre in
Boston, Massachusetts in the 1920's (Moller).

HAINES, GAUNCEY

See Chapter 4, pp. _____ to _____.

CHAUNCEY HAINES (Los Angeles United Artists) offered a very musical sketch of California composers and their accomplishments. It was somewhat drawn out, though this writer personally admires the artist's playing. Beautifully played in spots, presented in a showmanly manner, the number still lacked spontaneity. This organist really knows his organ and the solo proved to be another case of playing ability overshadowing mediocre material.

1932

CHAUNCEY HAINES

1928

Chauncey Haines is organist at the Norshore Theatre, one of the largest and finest of the deluxe palaces. Haines has created a following of his own who like his playing. Chicago

HAINES, HAMMOND and HOLLYWOOD—anyway you group those names they spell a combination that makes movie-going more exciting, more engrossing entertainment. Of course you never see Chauncey Haines, Jr., on the screen but he's right there, taking part in most of Hollywood's major productions. Very often when your heart beats faster or chills run down your spine, Mr. Haines' "suspense" music is to blame.

His time is at a premium and he's a busy young fellow. Under contract to Warner Bros., he's on "first call" at the other lots. His own studio "loans him out" to MGM, First National, RKO, Twentieth-Century-Fox, and Alexander Korda productions—and he's first organist for the Hollywood and Los Angeles symphony concerts besides!

Meeting Chauncey Haines for the first time, with his soft voice, blue eyes, ready grin and easy manner, you'd never guess he had come direct from Warner Bros. where he had worked all night and

day on the final recordings of "One Foot in Heaven," Frederic March's new picture. In his checkered loafer coat, you'd be more apt to take him for a pleasant, prosperous rancher, in town for the day.

And that wouldn't hurt his feelings! As a matter of fact, his chief hobby is his ranch in Encino where he and his lovely wife, Willow Wray Haines, well known singer and sister of Fay Wray, the movie star, spend their weekends. Let him start talking ranching, and he's off on an enthusiastic, heart-warming tangent. Why, he has put in his irrigation system and planted every one of the 300 peach trees by hand! Further improvements include new tractors, plans for a new house and all the things that gladden a rancher's heart. It's his proud assertion that "every tree is growing even though nursery-men say any farmer can expect to lose 10 percent of his planting, and an amateur up to one-third!"

Other favorite topics are his deep-rooted interest in California's

countryside and his collection of porcelains and antiques. And of course he loves to talk music—a hobby with him as well as a profession. He says it takes a versatile musician to hold down a job in a studio orchestra where the scores vary from Bach to boogie-woogie.

Organ playing for motion pictures is a field Chancey Haines pioneered himself. Born in Detroit, his music training started early because his father was writer, arranger and director for the Detroit Musical Band. Seeking a more lucrative career for his son, however, Chauncey's father sent him to Northwestern to become an engineer. But the boy's love of music was stronger than paternal ambitions and engineering became an avocation (witness the irrigation system) with music taking the fore after all. A dance band helped put him through college, and by the time radio came along he was holding two important organist jobs in Chicago.

Radio work took him to Hollywood. Once there, he quickly saw how beautifully organ music could fit into movie-making. He packed his Hammond Organ on a truck and set out to show the studios how to add depth of tone to their musical backgrounds. With his enthusiasm and ability to create "ethereal" and "foreboding" effects, Chauncey Haines won over one musical director and then another. In 1939 he introduced his Novachord to them and now he has all the engagements he can handle playing both instruments.

If you've never taken notice of movie theme music, listen for Chauncey Haines and the Hammond Organ in the forthcoming Raymond Hitchcock production, "Before the Fact," and see the Haines technique for sustaining a tense mood.



Armed with an engaging personality, able musicianship and an idea, Chauncey Haines, Jr., tackled Hollywood. Result: an engrossing career as filmland's leading organist.

Chauncey Haines, Jr. First Organist of Hollywood



HALBRITTER, PEARL

Organist of the Palace Theatre in Los Angeles in 1922.

HALE, LUCILLE

Organist of the Cameo Theatre in Pittsburgh, Pennsylvania in 1924. She broadcast over Radio Station KDKA in Pittsburgh during the mid-1920's.

HALE, ROBERT K.

Theatre organist in the Kansas City area in the middle to late 1920's. Organist of Booth's Theatre (Reuter pipe organ), in Independence, Kansas, the Varsity Theatre in Lawrence, Kansas (3 manual Reuter pipe organ) in 1927, organist with Carl Stallings at the Madrid Theatre in Kansas City, Missouri in 1927, and organist of the Colonial Theatre in Kansas City in 1928.

The following item was found in the June 1939 issue of The Diapason by Lloyd E. Klos:

ROBERT K. HALE

Robert K. Hale, who would rather be called an "organ enthusiast" than an organist, is a versatile figure among devotees of the instrument in America. Starting out to enter a career as an engineer, he turned to the organ in his native state of Kansas, Played in church and theater, gave many recitals in the West, assisted in the installation of several organs, then toured Europe to visit the famous organs and organ factories.

He next played in a New York Theater, and now is a resident of Short Falls, N.H., where he devotes himself to his organ hobby and to the additional hobby of restoring old houses. The organ has given him an excellent outlet for his mechanical bent, and he enjoys working among the pipes and wires as much as sitting at the console.

Mr. Hale started out to be a chemical engineer, and with that in mind, enrolled in the Kansas University School of Engineering in 1916. A few weeks later, he enrolled as a special student under Pearl Emley (now Pearl Emley Elliott) in the K.U. School of Fine Arts. His musical education began, however, at the piano when he was 10, at Eureka, Kan., where he was born and spent his early childhood.

After two years at Kansas University, the war put a stop to Mr.

Hale's college course, and after another six months spent in the army at Camp Funston, he went to Kansas City, Mo., intending to make a career of chemistry, and obtained a job at the Kansas City Testing Laboratory. Four months later, he abandoned chemistry for music, and found himself at the console of a theater organ. Realizing the need for further study, he went to New York in the fall of 1921, and coached with Sidney Steinheimer and also studied composition with him, paying for his lessons by playing a season at the Herald Square Theater.

The following fall, he was called to Salina, Kansas by illness in the family and remained until 1926. This period in Salina proved to be a busy time and Mr. Hale's musical activities were varied. In addition to teaching piano and organ, he played four summers at the University Methodist Church, connected with Kansas Wesleyan University, where his Sunday evening recitals attracted favorable attention.

He participated in many music club activities, did some pioneer radio broadcasting, took part in the annual music festival with an organ recital and at the same time played the organ at the Strand Theater and covered musical events for the Salina Daily Union. In 13 months at the Strand, he never missed a performance.

From 1926 to 1928, Mr. Hale opened four Reuter theater organs, three of them for one circuit. Over the fourth, at the Colonial Theater in Kansas City, he presided until 1931. In his theater solo work, he played straight solos instead of accompanying colored slides of popular songs. He also tried to bridge the gap between the organist and the audience by placing a request box in the lobby in which patrons were invited to place requests for numbers.

In the summer of 1928, Mr. Hale resolved to go on a barn-storming tour, giving organ recitals. During the winter, he began to work up

a sizable repertoire of standard organ music, and when summer arrived, he took leave of the management, put on his hat, jumped into his car and started through Kansas "to where I knew there were some good church organs and where the people would not be too critical." This venture proved to be one of the most interesting experiences he ever had. "We went into it 50-50", he writes. "The churches got the crowd, I did the playing, we took up a collection and divided the spoils. After three weeks of this, I got on a boat and spent the rest of the summer tramping about Europe, hearing and seeing important organs and going through organ factories wherever possible."

The next fall, Mr. Hale was again in the middle west, coaching a mixed chorus, a girls' chorus, a sextet and a soprano, all high school youngsters, at Alma, Neb. In the spring, the girls' groups and the soprano won first places in all events entered in the district music competition, and won first a few weeks later in the state-wide contest regardless of school classification.

In 1934, Mr. Hale moved to New Hampshire, where he found the climate better for his health. He became interested in old houses and in the spring of 1935, began restoring the Short Falls Mill House.

Meanwhile, his interest in the organ has not dimmed. In fact, he is planning an organ for the house, but since space in a Cape Cod cottage is at a premium, he is having to content himself with an electronic instrument. When finished, it will be a three-manual and incorporating a number of original ideas. The console, however, will be strictly standard, with all accepted accessories, plus a few things of his own devising. It is his present hope to have the organ in playable condition by midsummer.

HALL, MADELYN

Theatre organist in the Washington, D. C. area. Organist of the Princess Theatre in Washington, D. C. in 1926. In the spring of 1927, organist of the Empress Theatre in Washington, D. C. On the staff of the Savoy Theatre in Washington, D. C. in June of 1927. Relief organist at the Washington Theatre in Washington. She left Washington, D. C. to join the southern unit of Publix Theatres in December 1927 and in 1928 was serving as organist of the National Theatre in Greensboro, North Carolina.

HALLETT, KENNETH A.

Theatre organist in the Philadelphia, Pennsylvania area in the middle to late 1920's. Secretary-treasurer of the Philadelphia Theatre Organ Society, in 1926 organist of the Fox Theatre in Philadelphia.

HALE, ROBERT K.

Theatre organist in the Kansas City area in the middle to late 1920's. Organist of Booth's Theatre (Reuter pipe organ), in Independence, Kansas, and the Varsity Theatre in Lawrence, Kansas (3 manual Reuter pipe organ) in 1927, and organist of the Colonial Theatre in Kansas City in 1928.

HALEY, ELEANOR (MISS)

Organist of Loew's State Theatre in New York City (the largest Moller organ in Loew's Theatres in New York area at this time), July 1927. Formerly organist of Loew's Burnside Theatre, New York.

HAMILTON, BOB

Featured organist at the Paramount Theatre in Des Moines, Iowa in the late 1920's. Also served as organist of the Paramount Theatre in Springfield, Massachusetts. Was replaced at the Des Moines, Iowa Paramount by "Doc" Lawson.

HAMILTON, CIDNEE

Organist of the Allen Theatre in Cleveland, Ohio. Participated in an unusual broadcast in which he played an organ duet with organist Ernest Hunt in the State Theatre in Cleveland, Ohio--an organ duet done by remote connection to the Allen and State Theatres in Cleveland over Radio Station WTAM (November 17, 1926).

HAMILTON, DAVID

David Hamilton died October 23, 1984, in Pinderfields Hospital, Wakefield, England, age 42. He had undergone major surgery about five years earlier and never fully regained his health.

Born in Scotland, David Hamilton was raised in an orphanage near Leeds in England. He first learned hotel management and catering before deciding to become a professional musician. (He began piano lessons at the age of eight and started playing a church organ when he was 12.) His interest in theatre organs was awakened after he started college at Huddersfield and heard for the first time a theatre organ at the Gaumont Cinema in Bradford. It was not long before he was allowed to practice on the instrument, and during his college years played there on weekends.

In the next several years David appeared in all the major cities of Great Britain and on the Continent, playing on both pipe and electronic organs, and spent nine months as organist on a luxury cruise ship in the Caribbean. He was appointed Director of Marketing (Europe) for the Conn Organ Company in 1975, and in June 1977 was named Organ Promotion Manager, International Sales, for C. G. Conn, based in Chicago. In this position he toured extensively throughout Europe, North America and Australia. In 1982 he was named Export Sales Manager for Conn Keyboards, Inc.

David made fifteen recordings, on both electronic and pipe organs. His first was made on the Wurlitzer at the Gaumont, Bradford, just before the organ was removed. One of his last recordings was of the 3/15 Wurlitzer in San Gabriel Civic Auditorium.

In addition to demonstration and concert tours, he loved to accompany good artists and he appeared on both radio and TV programs.

He was a true gentleman, always courteous, a loving person and a good friend to those who had the privilege of knowing him.

HAMILTON, RALPH

Organist of the Hippodrome Theatre in Portland, Oregon in 1927.

HAMILTON, WADE H. (WADE HOWARD)

A well known theatre organist who served as columnist of Jacob's Orchestra Monthly, one of the leading periodicals of the professional music trade in the 1920's and 30's. Was organist of the Ritz Theatre in Tulsa, Oklahoma (4 manual Robert Morton) in 1928 from which he broadcast over Radio Station KVOO in Tulsa, Oklahoma.

(Use picture of Wade Hamilton that appears on page 190 of Benn Hall's book.)

HAMILTON, ZEB

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

HAMMER, FRIEDA

Organist of the Curran Theatre in Boulder, Colorado in 1925.

HAMMON, F. W.

Organist of the Strand Theatre in New York City in 1920.

HAMMOND, JOHN

Mr. Hammond, born in Hempstead, Long Island, studied under Frank White of the AGO. He was a church organist before going to his first theatre, the Vitagraph, in New York. Then came a stint at the National in Jersey City, the Claremont, Strand and Broadway in New York, and the Strand in Brooklyn where he was 2 1/2 years. While at the last house, he organized the Society of Theatre Organists, serving as its president. Became organist of Eastman Theatre, Rochester in the fall of 1922.

HAMMOND, JOHN F.

Following his musical education he was organist of Brooklyn's Strand Theatre, and while there, served as president of the New York Society of Theatre Organists. In 1922 he was appointed to the faculty of the Eastman School of Music in Rochester, New York. In 1924 he became organist of New York's Piccadilly Theatre and about a year later he was featured in Warner's Theatre in New York City. When the Saenger Theatre was built in New Orleans in 1927 at a cost of \$2 million dollars, John Hammond was made chief organist of the Robert Morton instrument. He remained at that post for three years. After theatre organs began to die out in the Depression years, Hammond returned to the stage for a period of time. He eventually moved to Bogalusa, Louisiana where he lived for 28 years. He was organist and choir director of a church there. He died at age 78, October 16, 1972.

HAMMOND, JOHN F.

See Chapter 4, pp. _____ to _____.

HAMRICK, GEORGE LEE

Organist of the Grand Theatre in Columbus, Georgia in 1915.
Organist of the Arcade Theatre in Jacksonville, Florida in 1923.
Organist of the Williamson Theatre in Winterhaven, Florida in early
1925. Organist of the Strand Theatre in Birmingham, Alabama in
1925. In the latter part of 1925 he became organist of the
Riviera Theatre in Detroit, Michigan.

HANCHETT, EDWARD A.

Organist of the Grand Theatre in Ennis, Texas in 1915.
Organist of the Victory Theatre in Fayetteville, Arkansas in 1923.
Organist of the Rialto Theatre in Camden, Arkansas in 1924.

HANIFY, IRENE

Organist of the Modern and Allston Theatres in Boston, and the Medford Square Theatre in Medford, Massachusetts in the 1920's. Also broadcast over Radio Stations WEEI, WBZ, and WNAC in the Boston, Massachusetts area.

HANLY, KENNETH

House organist of the RKO Boston Theatre, Boston, Massachusetts (Wurlitzer).

HANLEY, JACK

Broadcast over Radio Station WBZ, Springfield, Mass., in the mid 1920's

HANNUM, SHIRLEY

Born in Darby, Pennsylvania (a suburb of Philadelphia), September 30, 1949. Studied piano for six years as a child and began organ instruction at age 13 when introduced to the instrument in high school. Hannum took a summer school organ course. Hannum studied popular, theatrical, and classical music with Dan Hodgson, Leonard MacClain, and Dr. Robert Elmore. She was a proficient pupil, moving to the post of organist-choir director of the Bethany Temple Presbyterian Church in Philadelphia. Hannum has been house organist of the Lansdowne Theatre in Lansdowne, Pennsylvania (3 manual/8 rank Kimball) from 1965 until the time of this writing (1976). She has concertized on theatre instruments nationally

HANNUM, SHIRLEY

2.

including playing the Opening Student Concert and the Second Public Concert on the John Dickinson High School Kimball pipe organ in Wilmington, Delaware originally installed in the Boyd Theatre in Philadelphia, Pennsylvania. Hannum has taught summer school organ classes and taught the auxiliary theatre organ course at the Dickinson High School, gives private lessons, and has worked as a salesperson for two electronic organ franchises. She has been an active member of the Theatre Organ Society of the Delaware Valley, spending two and one-half years as editor of their newsletter and member of their Board of Directors. She has appeared as a cameo performer at national conventions of the American Theatre Organ Society. In 1973 a long-playing stereo recording of her playing was released.

HANSEN, EDNA

Organist of the Alhambra Theatre in Cleveland, Ohio.

that Mr. Van Dusen and the American Conservatory have established the first widely known and eminently successful School for Theater Organists. The School is the development of time, the development of a need, the development of humanity. It was not invented by Mr. Van Dusen to catch



ETHWELL HANSON

Pupil of Mr. Van Dusen, native of New London, Wisconsin, playing in Chicago theaters the past five years, now with the Crystal Theater; has been demonstrator for the Barton Organ Co., and plays a Bartola at present. His first composition, GOLDEN GLOW, was published by Forster when he was thirteen years old; at fourteen he had a song, "MY LOVE FOR YOU," published which drew a commendatory note of appreciation from Geraldine Farrar. During the war he was with Sousa's picked band that toured the country for all the war drives

dollars. It was fostered and carefully gardened by Mr. Van Dusen from the tender plant stage when pupil here and pupil there began to creep into his classes and secretly whisper for something in the way of an idea, a technic, a musicianship that would help them become successful theater organists; and from this gentle beginning the tender plant grew to a sturdy tree. It doesn't need gardening care now. It bosses the world for itself; it commands a whole department of the Conservatory and demands all the time Mr. Van Dusen has at his disposal.

In the December 1921 issue of THE

HANSON, EDDY

See Chapter 4, pp. _____ to _____.

HANSON, WILLIAM

Organist of the Stanton Theatre in Philadelphia in 1925.

University of Kentucky
Inter-Office Exchange

Memo to

from

Date.....

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

{ HANSON, EDDY
() SEE ATTACHED SHEETS

Ethwell I. "Eddy" Hanson, nationally known organist, composer and pianist, died February 22, 1986, at age 92.

Eddy Hanson was born August 1, 1893. In his early years he made his name in music in Chicago. He wrote his first musical composition at the age of 14, and during his career composed more than 300 pieces. At one time he played saxophone and was a soloist with the John Philip Sousa Band.

He was the first radio organist in Chicago, beginning in 1923 on station WDAP (WGN), and later became staff organist at Chicago stations WBBM, WLS and WCFL during the years 1924-1928. He was also the first organist to play the original *Amos 'n Andy* theme song on radio. He was selected to follow Jesse Crawford as solo organist in Chicago.

In 1924, Eddy wrote "At The End of The Sunset Trail," which became one of the radio hits of that year. A few years earlier he had written "Rattlesnake Rag," which was used in the 1981 film *Reds*. He recorded three albums for Rollo Records: "Eddy Hanson, Master Organist," "Eddy Hanson Liquid Soul Album" and "Eddy Hanson, The Joy and Pain of Love."

Hanson had lived in Waupaca and the Chain o' Lakes area of Wisconsin for many years and played for various theatres, supper clubs and restaurants in the Fox River Valley.

He is survived by two sisters, Peggy Hanson Dopp and Nioleta Lindermeier.

JACK BEILFUSS/WILLARD LUEDTKE □

Theater Organist - May - June 1986

Edie Harden - now Nemyre was also organist
at Lincoln Theatre being relief organist for Mildred
Creese. (I'll be talking to her again soon and
hope to get More).

Jeff.

Thank you for the Church Bulletin.
Here's one for you two from 1st Christian
where I play.

HARDING, IRENE

Theatre organist who broadcast over Radio Station WJZ, New York City in 1932. Recorded some piano organ duets with Mathilde Harding on the Victor label (Victor record No. 22949 and Victor record No. 24102). Both of these discs were recorded February 17, 1932, in spite of the variation of the serial number and they were recorded at the Estey organ in the Trinity Church studio, Camden, New Jersey.

HARES, ERNEST

Theatre organist born in Wales, Great Britain, February 13, 1906. Parents, Hannah and David Hares. Hares received his education at Pengam Grammar School and attended the University of Cardiff in Wales. He married Harriet Helene Melka. Was organist for two years at Loew's State Theatre in St. Louis in the late 1920's.

1938

THE MAGAZINE FOR

Holiday Greetings



Ernst Hares

Solo Organist

"THE WELSH BOY ORGANIST"

FEATURED AT

Loew's State Theatre

ST. LOUIS, MO.

THE TOWN

1938

ERNST HARES

Ernst Hares is solo organist at the Loew's State Theatre in St. Louis. Mr. Hares is billed and featured as the youngest organist and the "Welsh Boy Organist." Hares has created a large following in his first year at the Loew's State Theatre. Previous to this engagement he had been doing concert work throughout the country. He broadcasts over KMOX and features spotlight solos and specialties.

St. Louis

HARDWICK, ARCHER (George Archer)

Born in Sacramento, California in 1918, Hardwick attended Sacramento City College and Portland State College. He was organist of the California Theatre in Sacramento from 1937 to 1939 and later had his own radio show in Portland, Oregon. Hardwick has been a teacher since 1946 and has composed and published a number of songs.

HARDWICK, ARCHER

HARKENS, EDNA

Organist of the Colonial Theatre in Seattle, Washington in 1926. Organist of the Grey Goose Theatre in Seattle, Washington in 1927. In March 1927 she she appeared at the Wintergarden, the Porrolo, and Granada Theatres in Portland, Oregon.

HARLAN, MABEL

Theatre organist active in the Philadelphia Society of Theatre Organists in 1928.

HARPER, H. B.

Theatre organist in Troy, New York in 1926. Organist of the State Theatre in Rochester, New York in 1927, and the Liberty Theatre, Rochester.

HARRINGTON, ROBERT V. (Bobby)

Opened the Olympic Theatre in Seattle, Washington in 1927.

HARRIS, ALBERT

Harris was self trained. He had a good natural ability to improvise. He was organist of a small theatre in Corsicana, Texas, later the Rex Theatre on Elm Street in Dallas, Texas in the early 1920's at the same time that Genevieve Clements played both theatres, in 1921 and 1922. He also played the Hope-Melba-Capri Theatre (3 manual/11 rank Wurlitzer) in Dallas, Texas and some other theatres in the Dallas area during this period. (The Hope-Melba-Capri is one and the same theatre. The theatre opened April 26, 1921 named/after Hope Hampton, the movie star who attended the formal opening. Later, the name was changed to the Melba, much later it was changed to the Capri.)

HARRIS, FLORENCE

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

HARRIS, MURIEL

Organist of the North Shore Theatre in Gloucester, Massachusetts
in 1928.

HARRISON, ERNEST

Organist of the Park Theatre in Boston, Massachusetts in 1915.

HARRISON, WILLIAM

Organist of the Aldine Theatre in Wilmington, Delaware in
1927.

HART, STEPHEN C. (MRS.)

Organist at the Hotel Bond in Hartford, Connecticut in 1919.

HARTSAW, BARON

Theatre organist from Honolulu, Hawaii who had played one of the twin consoles at the Hawaii Theatre in Honolulu (Robert Morton). The twin console arrangement was made by Consolidated Amusement Company. The Robert Morton Pipe Organ Company did not in its entire history of operation build a twin console organ.

HARTZELL, CLAUDE

Organist of Loew's Palace Theatre in Memphis, Tennessee in
1925.

HARVEY, JANE

Theatre organist who broadcast over Radio Station WENR in the Civic Opera Building (Studios on the 42nd floor). The unusually large studio was equipped with 3 manual/13 rank Wurlitzer. The WENR studio was so busy because many live broadcasts originated there that anyone who wished to practice the organ had to practice either after midnight or very early in the morning. Harvey arrived in the early morning hours to prepare for her broadcasts. "It wasn't too long before she was aware of ^awhite haired little old man sitting in the control booth. Although a little disturbing her co-workers convinced her that it was probably a janitor, and the best thing was to try and overlook the whole thing. They all knew that soon they would be moving and, since the little old man was behind glass and at a safe distance, it would be best to ignore him. The day arrived when it

HARVEY, JANE

2.

was required to turn in all keys. On entering the elevator, she was surprised to find the little old man behind her. When they reached the first floor, he finally spoke and asked her to join him for a cup of coffee. She mumbled to herself, but after all of the annoyance it was the least he could do, and so she accepted. Very few words were exchanged in the Coffee Shop. He did manage to say finally, "you love that organ very much don't you?" With this she actually for the first time looked at him very carefully and was surprised to find him exceptionally well groomed and with a very kind face. His next few words, "I would like for you to come up to my office: I have something to show you," got a very unfavorable reaction which he sensed. But he assured Miss Harvey that his secretary would be there. When

they finally approached his office, she was most embarrassed to see the name, "Samuel Insull" on the door. What he wished to show her was a contract all ready for her signature to remain as organist for his new station which would occupy the very studio she was leaving. The terms of the contract were too good to pass by and her fellow organists advised her to sign the contract. ("Pipe Dreams, Chicago, U.S.A." L. R. Clarke Theatre Organ Bombarde, August 1969, p. 15.)

HARVEY, LESLIE

Organist of the Coliseum Theatre in San Francisco, California
in 1923.

HASKIN, SQUIRE

Theatre organist who broadcast over Radio Station WHAM in
Rochester, New York in 1935.

HASTINGS, RAY (DR.)

Director of the Los Angeles Society of Theatre Organists in
1923.

HAUER, PEARL (MRS. FRITZ)

Theatre organist in the Washington, D. C. area. In 1925
organist of the Chevy Chase Theatre, in 1926 organist of the
Home Theatre, and in 1927 organist of the York Theatre, all in the
Washington, D. C. area.

HAUPT, GEORGE

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

HAVENS, E. C.

Theatre organist is the New York City area in 1922.

HAWLEY, CHARLES W.

Organist of the Rex Theatre in Eugene, Oregon in 1922.

HAVENS, LANCELOT N.

Organist of Loew's Stillman Theatre, B. F. Keith's Hippodrome Theatre, B. F. Keith's Palace Theatre, and the Five Points Theatre in Cleveland, Ohio.

HAWLEY, HAROLD

A person by this name recorded at least two 78 r.p.m. recordings on the Royal label on an unspecified organ. It is possible that this may have been a pseudonym. (See appendix for list of theatre organ discs.)

HAYDEN, EVERETT (ALSO KNOWN AS "HAYDN")

Theatre organist on the staff of Boston's Keith Memorial Theatre (Wurlitzer) in the 1920's.

HAWKE, ERNEST F.

Broadcast over Radio Station WMC, Memphis, Tennessee in 1924

HAWLEY, DOROTHY

Theatre organist froadcasting over station KLX, Oakland, California in 1925

HAYDEN, FRANK (MRS.)

Organist of the Rapidex Theatre in Alexandria, Louisiana
in 1926.

HAYS, ARTHUR (HAYES)

Born in Des Moines, Iowa, January 27, 1895. Parents, Frances Hurt and Albert Hays. Received his education in West High School, Des Moines, Iowa and Highland Park College, and Drake University of Des Moines. Married Ruth Viola Bourke. From 1918 to 1921 he worked with A. H. Blank in Des Moines, Iowa alternating between the Garden and Rialto Theatres. From 1921 to 1922 he was with Balaban and Katz in Chicago, Illinois alternating between the ~~XXXXXX~~^{Tivoli} and Riviera Theatres. From 1922 to 1927 he was with the World Realty Company in Omaha, Nebraska and at the World Theatre (3 manual/10 rank Wurlitzer),^{later renamed "The Omaha,"} and in St. Paul Minnesota at the Capitol Theatre for six months in 1926. From 1927 to 1928 he was at Loew's Midland Theatre at Kansas City, Missouri, and from 1928 to 1929 the new Orpheum Theatre in Memphis, Tennessee. From September 1, 1929 into the early 30's he was organist at Loew's

HAYS, ARTHUR

2.

Palace Theatre in Memphis, Tennessee. He broadcast each week day morning over Radio Station WMC in Memphis, Tennessee.

* * *

Art Hays, who has been away from Memphis for the past year, received a welcome on his return to the RKO Orpheum, that few organists can boast of. . . . Art, even after a year's absence, is still the "fair-haired boy" of Memphis. . . . The town's leading citizens, together with five or six of the leading societies and clubs welcomed him back with a two-block parade, a police escort and music from bands and a radio truck. . . .

* * *

ALSO: World Theatre, Omaha, Nebraska

Carolina Mammy



Arthur Hays
Organist
World Theatre
Omaha
Neb.

Al. Jolson's
BIG HIT
in
"BOMBO"

Words and Music by
Billy James

Stark Piano
1111 N. 1st St. Lincoln

"You can't do wrong"

BILL HAYS

1928

An Innovation! Bill Hays and his orchestra featured at the Cathay Tea Gardens in Philadelphia. They are versatile jazz steppers and there is no lack of responsiveness among the dancers. They have many recording and composition numbers to their credit and have been at the Cathay for three years.

HAYES, FRANK P.

I do not know anything about this organist except that I have a picture of him at the American Theatre Robert Morton taken circa 1919. "William Tell Overture" is placed on the music rack.

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 ()

SUBJECT {
() SEE ATTACHED SHEETS

Haynes, Durwood (or Durward)
Glasgow, Ky - Played there

- Investigate and report to . ()
- Express your judgment ... ()
- Set time when we may discuss this ()
- ()

(^{ask}~~call~~ David Bottom, Woodie Crouch)

HAZLETON, THOMAS

Thomas Hazleton has established himself in the forefront of American organists. His concert tours have taken him back and forth across the United States, Canada and Australia. He has performed on the most prestigious theatre and classical organs the world over.

Tom grew up on the Monterey Peninsula on the Northern California coast where he began instruction in organ with Robert M. Forbes. He completed his undergraduate studies at San Francisco State University. During those years he developed an interest in the theatre organ and he was pleased to be chosen to play the inaugural concert on the restored organ in San Francisco's Paramount Theatre. Tom completed additional study at the San Francisco Conservatory of Music and with Richard Purvis.

Tom Hazleton has recorded sixteen record albums thus far, all of which have been well received. His reputation as an outstanding organist has brought him many interesting assignments at the console including performances at a number of national ATOS conventions.

Mr. Hazleton is organist of St. Johns Vianny Parish in Walnut Creek, California as well as Director of Music and organist at Congregation Beth Am in Los Altos, California. He is in constant demand as a recitalist, lecturer, consultant and conductor.

The National Board of Directors meeting in Convention at Richmond, Virginia has elected Tom Hazleton as "Organist of the Year".

THOMAS HAZLETON

Thomas Hazleton has established himself in the forefront of American organists. His concert tours have crisscrossed the United States, Canada and Australia. He has performed on the most prestigious theatre and classical organs the world over.

Thomas Hazleton has sixteen record albums (to date) to his credit, and they have made his name a household word in organ circles throught the world. All of these recordings have garnered high critical acclaim.

Hazleton grew up on the beautiful Monterey Peninsula on the Northern California coast, where his skill in organ playing was fostered by his first teacher Mr. Robert M. Forbes.

During undergraduate studies at San Francisco State University his interest in theatre organ was sparked, and he was asked to rededicate the restored theatre pipe organ in the famed Paramount Theatre of San Francisco. Further studies followed at the San Francisco Conservatory of Music, and with the famed Richard Purvis.

Mr. Hazleton is Organist and "Artist-in Residence" at the Menlo Park Presbyterian Church of Menlo Park, California, and Director of Music and Organist at Congregation Beth Am in Los Altos Hills, California. He is in constant demand as a recitalist, lecturer, consultant and conductor.

Tom Hazleton died, March , 2006.

4825 Scotia St -
Union City, Calif.
94580

HAZLETON, TOM

HAZELTON, TOM

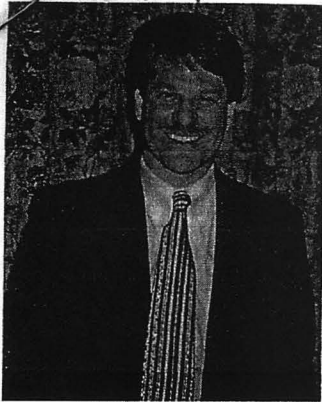
See Chapter 6, pp. _____ to _____.

HEALY, MARY

Organist of the Majestic Theatre in Worcester, Massachusetts
in 1928.

HEAPS, PORTER

See Chapter 6, pp. _____ to _____.



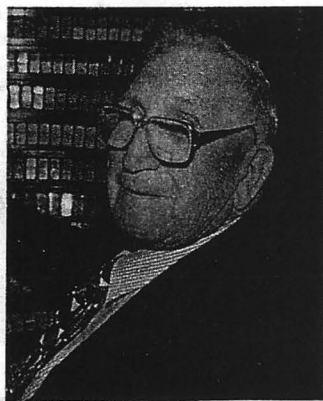
412-682-6886; E-mail <rb7y+@andrew.cmu.edu>.

Larry Clark has been appointed to the newly created position of vice president/instrumental music at Carl Fischer Music. The first offerings from Fischer under Mr. Clark's leadership are the "Carl Fischer Performance Series for Band." Mr. Clark, a well-known figure in the band world, has served as an instrumental editor for Warner Bros. Publications. A graduate of Florida State University, he has a master's degree in conducting and musical composition from James Madison University in Virginia.

Merion Music and Theodore Presser Company announce the publication of *Cradle Songs* by Steven Stucky, a collection of three lullabies commissioned by Chanticleer, the Dale Warland Singers, the Phoenix Bach Choir, and La Vie. Mr. Stucky has been on the faculty of Cornell University since 1980 and is also the new music adviser for the Los Angeles Philharmonic. For a free brochure on Steven Stucky, contact the sales department at Theodore Presser Company, 1 Presser Place, Bryn Mawr, PA 19010-3490; phone 610-525-3636; fax 610-527-7841.

Caixa Espressiva ("Swell Box") is the first organ publication in Portuguese and the first regular organ publication in South America. Published twice a year, it reaches over 2,000 subscribers all over Brazil with news, articles, and advertisements. For further information, contact <dwk@uol.com.br> or <jcamstal@iep-taq.unimep.br> or fax-phone 011-55-11-210-5830.

OBITUARIES



Henry A. Baecker, one of the last surviving members of the Wanamaker Organ Shop, 89 years old, February 21, 1999, Toms River, N.J. Born in Germany, Mr. Baecker immigrated to America in 1927 with \$10 in his pocket, and began work with master organbuilder William Boone Fleming in the Wanamaker Store or-

gan factory in Philadelphia. Under Fleming, he helped build the six-manual console that now commands the Wanamaker instrument. When the shop was dispersed following Rodman Wanamaker's death in 1928, Mr. Baecker was one of the few workers who stayed on the force. In 1931 he married Alma Wilson, a Wanamaker organist who was an assistant to longtime store organist Mary Vogt. In 1939 it was Mr. Baecker who suggested that Virgil Fox transcribe Bach's "Come, Sweet Death" for the organ, based upon Leopold Stokowski's orchestration of the work. After leaving Wanamaker's during the war and participating in defense efforts, Mr. Baecker and his wife moved to Toms River, N.J., where they ran a music and electronics store and Mr. Baecker installed many of the pipe organs in and around Toms River. The photo shows Mr. Baecker during Wanamaker Organ Day at the Lord & Taylor store last June, sitting at the console he helped build.

William K. Burns, 74 years old, May 4, 1999, Sea Girt, N.J. The Rev. Mr. Burns served as the minister of music at Morrow Memorial United Methodist Church for 38 years, from 1950 to 1988, and as professor of music at Seton Hall University from 1969 to 1997. He was a graduate of St. Lawrence University, Canton, N.Y., and Morningside College, Sioux City, Iowa. He pursued graduate studies at Boston University School of Theology and doctoral studies at Union Theological Seminary School of Sacred Music, New York, and the University of Erlangen in Germany. Mr. Burns was the past president of the National Fellowship of United Methodist Musicians, and was involved in the revision of the liturgy—most specifically "A Service of Christian Marriage" and "A Service of Death and Resurrection"—in *The United Methodist Hymnal* and *Book of Worship*. A member of the Monmouth (N.J.) AGO Chapter, and a past dean of the Metropolitan New Jersey AGO Chapter, he was known throughout the country as an organ recitalist, lecturer, teacher, conductor, composer, and author of articles on church music and music education. Memorials for William K. Burns may be sent to the Arlene and Bill Burns Residential Endowment Fund at the Kevin Coleman Foundation of Kent, Ohio; Morrow Memorial Church, Maplewood, N.J.; or the Manasquan (N.J.) United Methodist Church.

Porter Warrington Heaps, May

3, 1999, Palo Alto, Calif., three weeks short of his 93rd birthday. A recitalist of classical and popular music, radio and television entertainer, organist for churches and synagogues, composer and arranger, editor and publisher, Mr. Heaps gained recognition as an organist and performer throughout the country and much of the world. Born in a Chicago suburb in 1906, Mr. Heaps began playing organ and piano at an early age and as a schoolboy took his first position as a church organist, continuing thereafter for almost 80 years. He received the BMus, BSc, and MA degrees from Northwestern University, spending the summers of those years in Paris studying organ with Marcel Dupré. In 1930 he married Dorothy Hill, a native of Los Angeles and also a Northwestern graduate, thus beginning a 67-year marriage that ended only with his wife's death in 1998. They made their home in Evanston, Ill. For three years Mr. Heaps was chapel organist at Northwestern University and played daily Vesper recitals in Rockefeller Chapel at the University of Chicago. In the 1930s he served on the organ faculty of the Cosmopolitan School of Music and Dramatic Art in Chicago, taught at Northwestern, and substituted for Arthur Poister at the University of Redlands in California. In the 1940s and 1950s he worked extensively for radio and television at Chicago stations, and for over a quarter of a century was organist for the Chicagoland Music Festival, held in Soldiers' Field every August, where he conducted gigantic ensembles of over 70 organs and harps. During this period he also served as organist and choirmaster of St. Matthew's Episcopal Church in Evanston.

Mr. Heaps's reputation depends equally on his work with the Hammond Organ Company, which began in the 1930s and continued until his retirement in 1970. He worked out and programmed the sound registrations that turned a musical curiosity into a serious instrument, and for 35 years he traveled the world for Hammond, giving seminars, programs, and concerts to demonstrate with virtuosity and droll, infectious humor the versatility of the instrument's use in homes, schools, and supper clubs, as well as in churches and on the concert stage. He also established "Keyboard Publications" in order to distribute teaching material, arrangements, and sheet music for the Hammond organ to amateur and professional musicians of all levels of proficiency. In 1970 Porter and Dorothy Heaps moved to Palo Alto, Calif., where Mr. Heaps continued an

Towerhill Records is being revived as Towerhill Recordings as a tribute to its founder, the late Michael Nemo, who produced trend-setting organ albums in the '70s and '80s before succumbing to illness. He had founded Towerhill Records after a career in Hollywood as a sound engineer. The new label, under the direction of Raymond Albright, is a project of Phillip Truckenbrod Concert Artists, of which Mr. Albright is senior vice president. One of the early releases of the new label, its fifth, is the CD version of one of Michael Nemo's most controversial LP releases: an organ version of the *Star Wars* film score as realized by John Rose from John Williams's sketches supplied by Twentieth Century Fox before publication, and transcribed for organ by Robert Edward Smith. Future Towerhill projects include John Rose's discography of *The French Romantics*, with the addition of newly recorded material, in CD format. The *Star Wars* CD can be ordered from Towerhill, P.O. Box 330760, West Hartford, CT 06133-0760, \$17 including postage. A complete catalog can be seen on the Web at <www.towerhill-recordings.com>.

Lutheran Campus Ministry in Pittsburgh has released a CD recording of the Pittsburgh Compline Choir, which is comprised of students, clergy, musicians, and other interested lay persons and directed by John W. Becker. *Choral Compline at Heinz Memorial Chapel* is issued in honor of the tenth anniversary of the Compline Choir Series, which offers Choral Compline on Sunday evenings during the University of Pittsburgh's academic year. Mr. Becker, founding director of the choir, previously served for 14 years on the national staff of the Lutheran Church in America as secretary for church music and is one of the composers represented on this recording. The CD may be ordered from the Lutheran University Center, 4515 Forbes Ave., Pittsburgh, PA 15213; phone

active retirement. For three years he was dean of the San Jose AGO Chapter, was involved with the Pacific Council for Organ Clubs, continued to give demonstrations, recitals, and concerts on both electronic and pipe organs and to perform yearly at the Home Organ Festival at Asilomar in Monterey County, Calif. For many years Mr. Heaps was the organist and music director for the Unity Palo Alto Community Church. His library, one of the most complete private collections of classical and popular organ music in the world, will be donated to the School of Music at Northwestern University. A memorial service was held on June 4 at St. Mark's Episcopal Church, Palo Alto. Memorial donations may be made to the Porter and Dorothy Heaps Fund for Organ Students, Northwestern University School of Music, Office of the Dean, 711 Elgin Rd., Evanston, IL 60208. (Obituary written by Barbara Heaps Van Slyke, 591 Salvatierra St., Stanford, CA 94305.)

Merrill N. Davis III of Rochester, Minn., found this item while surfing the Internet: When I was a junior in high school (over 40 years ago), Mr. Heaps was engaged to present an "Assembly" for the student body. The principal, Mr. Scott, came and got me out of a class so I could meet this famous organist. When we arrived in the auditorium, Mr. Heaps was seated at the "concert model" Hammond organ (the one that had the electronic solo pedal unit with stops from 32' to 1' pitches), wearing a cowboy hat on top of his head, and practicing (from memory) Dupré's *Variations on a Noël*. Mr. Scott and I walked over to the console. Mr. Heaps kept playing, neither missing a beat or note, asking us if we thought the kids would enjoy this particular number. We both answered "yes" and the almost 1,000 kids present at the Assembly Concert later in the day rose from their seats with an

instant standing ovation! He also played a piece by Messiaen, which had bird calls in it. He asked the high school audience if we could identify "which birds." A couple of the kids guessed right and he took his billfold out of his pocket and gave each person guessing correctly a crisp, new \$1 bill (that was a lot of money back in those days!). No doubt, Porter Heaps was, I guess, one of the "inspirations" in my life, which soon after led me to seriously pursue the King of Instruments.



George Markey, FAGO, 73 years old, March 28, 1999, Maplewood, N.J. Mr. Markey was the director of music at St. Andrew and Holy Communion Episcopal Church, South Orange, N.J., for 20 years, and also was the director of music for Temple Hoeb Shalom, South Orange. Earlier he was a professor at Westminster Choir College, Princeton, director of the Guilman Organ School in New York, and taught organ at the Peabody Conservatory in Baltimore. Before that, Dr. Markey was director of music at Madison Avenue Presbyterian Church, New York, for ten years, and director of music at the Unitarian Church of All Souls in New York for five years. A graduate of the University of Minnesota and the Curtis Institute of Music in Philadelphia, Dr. Markey studied composition with Norman Coker-Jephcott in preparation for the

Fellowship certificate of the AGO. He received an honorary doctorate from McPhail College, the music division of the University of Minnesota. A great-great-grandchild of Daniel Boone, George Markey toured as a concert organist for many years and made many recordings.

Claude Orlando Means, FAGO, May 11, 1999, 86 years old, Greenwich, Conn. Born in Cincinnati, he moved to Denver, Colo., with his family and became the lead soloist of the boys' choir at St. John's Cathedral, later becoming assistant to Karl O. Staps. In 1933 Mr. Means went to New York City as assistant organist at St. Bartholomew's Church, and studied with David McK. Williams, Norman Coker-Jephcott, and T. Tertius Noble. From 1934 to 1972 he was organist and choirmaster of Christ Church, Greenwich, where he established the choir of men and boys. Mr. Means was a member of the AGO National Council three times, served for three terms as the Connecticut State Chairman, and was the founder and twice dean of the Stamford (Conn.) AGO Chapter. He was also a Fellow of Trinity College of Music, London. Over 100 of Mr. Means's compositions were published, mostly by H.W. Gray, and his hymn tune "Seabury" was included in the Episcopal Church Hymnal of 1940. The funeral was held at Christ Church on May 15; Robert Tate, organist and choirmaster, led the choir, and Brock Downward, director of music, White Memorial Presbyterian Church, Raleigh, N.C., a student of Claude Means, played the prelude.

Werner Mueller, 75 years old, April 27, 1999, Frauenstein, Germany, of cancer. Mr. Mueller, whose two books are the definitive reference works on the life of Gottfried Silbermann, founded the Silbermann Museum in 1983. Messages of condolence, as well

as encouragement for the future, may be sent to his daughter-in-law, who has faithfully maintained the museum since Mr. Mueller's retirement in 1991, Frau Giesela Mueller, Museum Gottfried Silbermann, 09623 Frauenstein, Germany.

William B. Thaanum, 89 years old, March 6, 1999, Honolulu, Hawaii. A graduate of McKinley High School in Honolulu, Mr. Thaanum received a bachelor's degree from the University of Hawaii and a master's degree in sacred music from Union Theological Seminary in New York. He also attended the Curtis Institute of Music on a full scholarship. He worked as choir director and organist for churches in Chicago, Philadelphia, New York, and Boston before becoming a member of the Punahou School music faculty and choir director and organist at St. Andrew's Cathedral, Honolulu, a post he held for more than 20 years. In 1959 he moved to Buffalo, N.Y., where he served various churches and upon retirement returned to Honolulu to care for his ailing parents, serving briefly as organist at the First Christian Church and the Community Church of Honolulu for four years. A longtime member of the Hawaii AGO Chapter, membership chair and treasurer, Mr. Thaanum retired again in 1985 when his former student, Samuel Lam, succeeded him as organist at the Community Church.

Correction: In the obituary for Lawrence Irving Phelps (May 1999, p. 58), the sentence about his supervision of the restoration of the Aeolian-Skinner Op. 1203 in the Mother Church in Boston should have said: Lawrence Phelps designed both the organ in the Original Edifice and the larger organ in the Extension. He scaled both instruments and supervised all aspects of their installation and tonal finishing over a nearly three-year period.

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HEATON, BILLY

Organist of the Imperial Theatre in Greensboro, North Carolina
in 1926.

HECK, FRED

Organist who broadcast over Radio Stations WREC, WMC, and
WNBR from the Memphis Auditorium, Memphis, Tennessee in 1931.

HEAPS, Porter

PORTER HEAPS VERSATILE 20TH-CENTURY ORGANIST

James Welch

Of the many fine American concert organists, the majority have been well known only to a relatively small audience. It is fairly safe to say that in this century only those few organists who starred on the radio networks ever gained wide recognition even among non-organists. The names of such prominent performers who immediately come to mind are E. Power Biggs, Virgil Fox and Alexander Schreiner. Another is Porter Heaps, who has also enjoyed a lengthy and illustrious career. A recitalist of classical and popular music, organist for churches and synagogues, composer and arranger, editor and publisher, Porter Heaps gained recognition early on as an organist throughout the country and much of the world. He has been a member of the American Guild of Organists practically since its beginning, but organists of this generation may not be completely aware of his interesting career and his influence on organ music.

I became acquainted with Porter Heaps during the 1970s while I was living in Palo Alto and studying the organ at Stanford University. For three years he was dean of the San Jose AGO Chapter, and he is currently involved in the Pacific Council for Organ Clubs, which represents 40 different organizations in the Bay Area. He has been active in demonstration and recital work on many different kinds of electronic organs, and has given performances at the Home Organ Festival at Asilomar in Monterey County, California. He is an avid attendee of organ recitals on the San Francisco Peninsula. His home studio, a veritable museum of musical memorabilia and souvenirs from his travels around the world, includes two Hammond organs, a grand piano, recording equipment, and one of the most complete private libraries of organ music, both classical and popular, in the world. He recently retired as organist and music director for the Palo Alto Community Church. His wife Dorothy and his two married daughters are all very involved in music as well.

Porter Heaps studied organ privately in Boston with Harris S. Shaw, in New York with Willard Irving Nevins, in Chicago with Stanley Martin and Eric De Lamarter, and for three summers in Paris with Marcel Dupré. He received the BMus, BS and MA degrees from Northwestern University. He served for 28 years as organist and choir-master of St. Matthew's Episcopal Church in Evanston and was also organist at Sholem Temple, Chicago, and at North Shore Baptist Church, Chicago (J.L. Kraft's church).

While still in college he won first prize in a national contest for student organists, with finals held in Philadelphia. He won a national prize for the best anthem of 1935 in a competition sponsored by the American Guild of Organists and the H.W. Gray Company. Mr. Heaps also received an "Award of Merit" from Northwestern University, an award which is presented to alumni who

have made substantial contributions in their fields.

For three years he was chapel organist at Northwestern University, and for four years played daily vesper recitals in Rockefeller Chapel at the University of Chicago. In the 1930s he served on the organ faculty of the Cosmopolitan School of Music and Dramatic Art in Chicago. During the academic year 1932-33 while Arthur Poister was on a sabbatical leave, he was substitute professor of organ and theory at the University of Redlands, California; this position included a weekly Sunday afternoon organ recital.

In the 1930s and 1940s he did extensive radio and television work on major Chicago stations. At one time he had 20 programs a week, including crime dramas, soap operas and variety programs. For over a quarter of a century he was organist for the Chicagoland Music Festival, which was held in Soldiers' Field every August. At one festival, Mr. Heaps conducted a gigantic ensemble of 73 organs supplemented by 13 harps! The fact this his career continued to flourish even after leaving network broadcasting is a further tribute to Porter Heaps's popularity and versatility.

Porter Heaps's reputation is largely due to his work with the Hammond Organ Company, beginning in the 1930s and continuing until his retirement in 1970. Although his musical training and early career were

strictly in classical music, it was Porter Heaps who helped popularize organ music in this country by bringing the organ into homes. For Hammond, he played concerts in some of the largest music halls in the country, including Symphony Hall, Boston; Music Hall, Kansas City; The Coliseum, Columbus; Steinway Hall, New York City; and Masonic Hall, San Francisco; he also played the Poulenc Concerto with the Detroit Symphony in Orchestral Hall, Detroit. Foreign concert appearances included three extended tours of the United Kingdom; a tour of the Orient (Japan, Taiwan and Hong Kong); and twelve concerts in Colombia, South America.

On December 19, 1988, at Porter Heaps's home in Palo Alto we had an informal conversation about his life as an organist.

JAMES WELCH: Tell me about your music training.

PORTER HEAPS: I had a mother who sang very nicely; in fact, she had studied voice in Italy and was good at music. My father was a preacher, so I'm a "PK"—a preacher's kid. Since my mother was interested in music, she got me kind of early, and I'm glad she did. I think that's one of the troubles with kids today; they get through with school and say, "What'll I do?" So they get into trouble. Well, I knew what to do right away, because I loved music and I practiced. I



Porter Heaps in his Evanston home around 1958

these pieces, but I wanted to show what the organ could do.

Tell me about some of the more memorable places you played.

In Boston one of my first programs was at Symphony Hall. They'd moved a Hammond in, and the place was packed. I played at Radio City Music Hall on the Hammond, and I played many places with orchestras, too.

Did you ever play at the Mormon Tabernacle in Salt Lake City?

No, but I went to Salt Lake City quite often to do some Hammond playing, and I remember looking out of my hotel window at the Tabernacle. Alexander Schreiner and the other Tabernacle organists were real friendly, but they didn't need a Hammond, you know—they had those fancy big organs!

What did you think about Virgil Fox?

Well, I at the time was doing different kinds of things, too. I'd play some classical and then play some of the pops. He used to do just about the same thing.

In Orpha Ochse's book, *The History of the Organ in the United States*, there is a section which deals with the so-called "Hammond case." Apparently, complaints were actually filed with the Federal Trade Commission in 1935, charging the Hammond Company with unfair competition, among other things. What part, if any, did you play in this story?

My part in the "Hammond Case" was largely in the final test held in the University of Chicago Chapel. I'd, of course, been following the criticisms which had been going on for some time, and I was acquainted with most of the critics, all of whom were AGO members. What I took part in was the playing in the chapel of organ music on the Aeolian-Skinner chapel organ and a Hammond. I can't remember just how many were on the jury, but probably around 20 of the outstanding musicians in the city of Chicago, the conductor of the Chicago Symphony Orchestra, conductors of several choral groups of national reputation, music teachers in various colleges, music critics on the papers, several orchestral players, etc. No organists were involved. Music of all kinds was played on the pipe organ, which I played, and on a Hammond, which was played by someone else. Classical music, Bach, Handel, music by the outstanding organ composers. The result? Very few could tell the difference between the Hammond and the pipe organ.

Some time ago William H. Barnes wrote a booklet entitled "My Adventures with American Organs and Their Builders" [published privately in 1968], in which he makes the following statement: "Porter Heaps, who was formerly organist at the chapel, was hired by Hammond a few months before to become one of their champion demonstrators. Porter knew the big organ intimately, and he spent a week before the trial getting combinations on the big organ that sounded like a Hammond . . . As I told Mr. Hammond afterward, I never once mistook the Hammond for the big organ, but Mr. Heaps had made the big organ sound so badly, that I mistook it for the Hammond." Is this true?

No, that was not true at all. I was giving five afternoon concerts a week on the chapel organ at the time. I knew how to play it, and I played it for the panel as I always had.

So what was the upshot of all this?

The result was that Hammond could call their instrument an organ, but they couldn't say it had several million tone combinations. You figure it out. With nine drawbars each available at eight volumes, it adds up to millions of tones.

What can you say about the panel provided for the auditory tests?

I object to the "disinterested musicians" mentioned in the book. Disinterested? Hardly!

Orpha Ochse's book mentions a member of the Hammond firm who "reproduced for the entertainment of the audience the rumblings of the San Francisco earthquake, a guitar solo, a xylophone, a dance orchestra, a calliope at the circus, a whistler and dog, a locomotive whistle and other classics not found on service lists." The person wouldn't have been you by any chance, would it?

Yes, I'm the one.

A reviewer in *The Diapason* in 1935 is quoted in the book as saying that the Hammond's "usefulness will be limited to small buildings and rooms that are not very large and its strongest appeal will be where at present there are no organs because of lack of space or money. It would not in its present state be considered as a competitor with large organs from the standpoint of tonal ensemble or power." Any comments about that claim?

I gave concerts in symphony halls which seated thousands of people in Boston, Chicago, Detroit and many more! All it took were more tone cabinets.

If somebody came to you today and said, "I want to be an organist," what would you say to them?

I'd be very inclined to say that you've got to do more than just play the organ. I believed that for myself, and that's one reason why I think I was successful. I decided I should have three jobs, and if any one went bad, I could still get along doing the others. That's why I started my own music publishing company. I was playing in church, and I had my work with Hammond.

When did you first become involved with the AGO?

I think it was going when I was in college. I was very active in Evanston.

You were the dean of the San Jose Chapter when I was at Stanford, so I know you've been active in the Guild. What comments can you make about the AGO?

I think some Guild members are apt to be a little stuffy about their music. They won't change and make their music likable to other people. They play heavy things, whereas people like to hear something with a tune to it.

Do we play stuffier music than they did 50 years ago?

Well, they don't get many people out to concerts these days, do they? At the time I was getting started, things were a little different. Lemare was the big name in the early part of the 1900s. He was the one who popularized organ music, and he did it by playing orchestral transcriptions and all kinds of music on the organ. People didn't get a chance to hear Beethoven symphonies in those days unless they were in Boston or Chicago or Pittsburgh. In the little towns

they never heard that kind of music, you see. But by arranging these things and playing them, he made the organ really popular.

Do you think university organ departments should do something different than they're doing?

I don't think they can change, and I don't think they should change particularly. Except that if the organist is going to play academic music, he'd better do something else, too, because he probably won't be able to make a living at it.

Were you ever on TV?

I was an organist on one show and they wanted me to go out and show some kids a bicycle. So I left the organ, but I had to lean over to show them the bike. As I watched them replaying it to me on TV, my bald head showed terribly! So ever after that I'd keep my head up!

If you had to be remembered for one thing, what would it be?

I think I would like to be remembered as the guy who got the general public interested in organ. I had to work at that. Here comes this new organ—who's going to get interested in that? But, by golly, I got them interested, so much so that everyone else started building electronic organs. I have lived the organ 24 hours a day. I really like the way I have lived. Right from the beginning, I have been working in both types of music—classic and pop—and it's been fun. I was lucky that I found something I enjoyed doing, to which people responded and for which I got recognition.



Porter Heaps brochure from the 1940s

Porter Heaps died
May 3, 1989 in
Palo Alto, Calif.

HECK, FRED

Organist at Loew's State Theatre (3 manual/11 rank Wurlitzer) and the Strand Theatre (3 manual Moller) in Memphis, Tennessee. He also played frequently at the Memphis, Tennessee Scottish Rite Temple (4 manual Moller). Broadcast over Radio Stations WREC, WMC, and WNER from the Memphis Auditorium, Memphis, Tennessee in 1931. (Kimball 5 manual/ 113 rank concert organ).

HEGBON, E. J.

Opened the Robert Morton pipe organ at the Alhambra Theatre
in Sacramento, California, September 24, 1927.

HEINROTH, CHARLES

Theatre organist who broadcast over Radio Station KDKA in
Pittsburgh, Pennsylvania in 1927.

HEIR, LEO

Organist of the Rialto Theatre in Kankakee, Illinois in 1926.

HELLER, EMMA (MRS.)

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

HELLYER, HELEN

Helen Hellyer, 81, died December 9 in a nursing home where she had resided for four weeks. She and her husband, William, who had been married for 56 years, were long-time residents of Pottstown, Pennsylvania.

Mrs. Hellyer played her first movie at the age of seven in 1910, and she became a church organist at 13. Her active career as a theatre and church organist spanned 72 years.

Helen was instrumental in arranging for the owners of the Sunnybrook Ballroom to acquire and install the United States pipe organ owned by Roger and Dorothy Bloom (THEATRE ORGAN ,January/February 1982).

A biography of Helen Hellyer was published in THEATRE ORGAN in September/October 1982 issue.

HELMS, TOM (THOMAS F. HELMS, JR.)

Born in Pensacola, Florida on June 22, 1954. At the age of six he began his study of music with a year of piano lessons. Thereafter, he studied on his own until 1972 when he enrolled at the University of Alabama in the School of Music where he took up the study of organ. At the age of 15 he began serving as a church organist at Aldersgate United Methodist Church in Molino, Florida, the Holy Spirit Catholic Church in Tuscaloosa, Alabama, the First Baptist Church in Pensacola, Florida, and the Cathedral Basilica of Mobile, Alabama. He restored the Robert Morton organ in the Saenger Theatre in Pensacola, Florida, where he played intermissions for three years. He spearheaded the drive to "Save the Saenger," and gave concerts on the instrument as part of the campaign. He

HELMS, TOM (THOMAS F. HELMS, JR.)

2.

organized the Gulf Coast Chapter of the American Theatre Organ Society and was its first chairman. He has given concerts at the Alabama Theatre in Birmingham, Alabama, the Saenger Theatre, and the Malco Theatre in Memphis, Tennessee. Helms is now assistant organist to Don Thompson at The Organ Grider Pizza Parlor, Toronto, Canada.

RTOS NOVEMBER 15th, 1989 PERFORMANCE

RTOS welcomes Tom Helms to his encore appearance at our Mighty WurliTzer. Tom's previous RTOS concert was ten years ago on March 23, 1979.

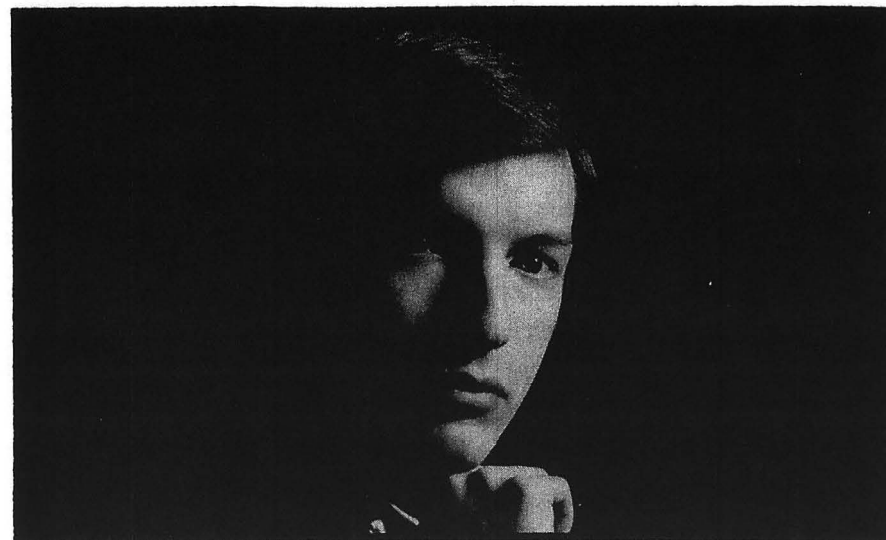
A native of Pensacola, Florida, Tom Helms began his career at a very early age as a self-taught organist. He must have been a successful instructor, since his resulting talent earned him scholarships to the University of Alabama, where he majored in classical organ. He also took a degree at the Texas Christian University winning its prestigious Performance Certificate.

While in college, he discovered a Robert Morton theater organ in Penacola's Saenger Theatre. Tom was instrumental in its restoration and became the house organist at the Saenger. His fascination with the theater organ has been evident in the many appearances that Tom has made since that discovery.

Tom Helms has become one of the shining beacons among the leading lights of theater organ artistry. He excels as an astute performer in recreating the original use of the theater organ as well as a great innovator in adapting other types of music to the unique capabilities of this spectacular medium. Tom Helms is famous for his numerous theater organ transcriptions and arrangements. His scored accompaniments for ten silent films have been renowned for their faithfulness to the style characteristic of the original theater organists.

Never content to practice his art only from the organ bench, Tom is a respected builder, restorer, voicer and tonal finisher for both classical and theater organs. His activities have taken all over this continent and to Europe.

Tonight, we have the opportunity to witness Tom's combination of technical dazzle and sensitive nuance, as he plays the many styles of music that match the versatility of our Mighty WurliTzer. Again the spotlight shines on a great theater organist as the console slowly rises from the pit. Ladies and Gentlemen-let's give Tom Helms a warm Rochester welcome as we hear the vibrant chorus of sound from our Mighty WurliTzer.



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

The Rochester Theater Organ Society, Inc.

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

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

JIM RIGGS RETURNS ON FRIDAY, DECEMBER 8th

Jim Riggs will return for his RTOS encore performance at this Mighty WurliTzer at 8:15 PM on Friday, December 8th. This Oakland, California artist is known for his vibrant and fresh playing style. Admission is free to current RTOS members and to new 1990 members. Non-member tickets at \$5.25 each will be on sale at this theater's Box Office that evening.

TOM HELMS

A native Floridian, began playing the organ sans tutor in 1962 and remained self-taught until his college years when he was offered scholarships to several universities. He holds degrees from the University of Alabama and Texas Christian University. He has studied organ performance in three European countries and was awarded the coveted Performance Certificate from Texas Christian University for his consistently excellent contributions to organ music in Texas.

Since his college years he has concertized across the United States and Canada with both classical and theatrical recitals.

He was a featured organist at the famous "Organ Grinder" restaurant in Toronto, Ontario in 1975.

As a composer and arranger he has written musical scores for nine feature silent films of the 1920's of which "Phantom of the Opera" is his favorite.

He is directly responsible for saving the 1925 Saenger Theatre in Pensacola, Florida, his home town. He has played several series and concerts to raise public interest in the pipe organ and the Saenger Theatre.

Building his first pipe organ at age 17, he has since designed numerous classical and theatre pipe organs across the country and is now completing the restoration of the 4/23 Robert Morton organ in the Saenger in Pensacola.

He has served as organist/choirmaster at historic Saint Michael's Church in Pensacola, the oldest parish in the United States (1559). He has also served as the Director of Music for the Roman Catholic Diocese of Pensacola - Tallahassee.

HELMS, TOM

HENDERSON, HERBERT

Organist of Strand Theatre, Rochester, New York in 1927. Formerly organist of Warner Theatre, on Broadway, New York.

Rus Henderson

Solo Organist

**FOX
PALACE THEATRE**

WORCESTER, MASS.

1928

RUSS HENDERSON

The patrons of the Fox Palace Theatre in Worcester, Mass., really think it worth their while to listen to the magical strains Russ Henderson draws from his organ. He has during his two year reign there established a large following and broadcasts over WTAG. Previously he has been featured at many of the houses in Clinton and employs solos and novelties, which are readily received by his patrons.

1928

HENKEL, KURT

Broadcast over Radio Station WMH, Cincinnati, Ohio in the mid 1920's

HENKINS, HENRY

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

HENNEBRY, WILLIAM

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

HENNINGER, GEORGE

Organist of the Riviera Theatre in Anderson, Indiana who opened the house in 1919. The original organ was a Smith organ which was later replaced by a 2 manual/7 rank Wurlitzer (Opus 1806).

HENNINGER, GEORGE

Radio organist who played the theme for the "Modern Romances" radio broadcast.

HERMANN, FRED

Organist of the Dixie Theatre in Galveston, Texas in 1919.

HERRICK, DEAN

See Chapter ____ pp. ____ to ____.

5/27/68 1

The following article was found in the March 1919 issue of Melody Magazine by Lloyd E Klos:

ORGAN MUSIC AND PIANISTS

By Harry Norton

This department is in receipt of an interesting letter from Mr Fred Hermann, organist at the Dixie Theatre in Galveston, Texas. Mr Hermann says in part: "I have been an organist for 30 years, and believe that, with the installation of pipe organs in the large picture houses throughout the country, it is time the organists who play these instruments should receive some consideration in the matter of specially arranged music, suitable for use with the pictures. The movie organist is expected to play anything and everything at sight, but as there is little music arranged for the instrument, he necessarily must play from orchestra piano parts and piano solo arrangements.

"You will grant that organ and piano technic differs considerably, and that as a rule, a pianist does not make a good organist. Music written for the piano is not always playable on the organ. Admitting that music-publishing is not always a money-making business, I hope that someone who knows the possibilities of the 'King of Instruments' will undertake to arrange the better class of music for organ--that is, written on three staves with regulation omitted, leaving that to the personal taste of the individual performer."

It is true, as Mr Hermann states, that there is a dearth of music specially written for pipe organ which can be adapted to photoplay work. Therefore, the movie organist must of necessity be his own arranger, and must adapt the current music of the day to the instrument on which he plays. As long as the law of supply and demand governs, the production of salable articles, there is little hope that any music publisher will invest much money in specially arranged parts for organ solo work.

Numerically, as compared with orchestra musicians and pianists in the moving picture world, organists are as yet a minority. If all the movie organists in the country were to guarantee a publisher that they would buy his

publications, the offer would not be attractive to the business man investing his money, because the field is too limited and sales possibilities are too few.

The writer takes issue with Mr Hermann in his statement that "as a rule, pianists do not make good organists." In the Boston area, the truth is quite the reverse. Here in the Northeast, our best picture organists are all pianists who studied organ to meet the growing demand for picture players on pipe organ. We will admit that these players are not "dyed-in-the-wool" organists, yet when it comes to getting results in picture-playing they far outshine the "legit" or church organist, who (with few exceptions) seem to be unable to grasp the technic of "Playing for the Pictures."

Picture audiences or any theatre audiences, demand results. They care not who books the pictures or produces the show, if they receive value for their money. Neither are they interested as to whether the man at the organ console is an educated musician, provided he "delivers the goods." A good pianist, if he has had orchestra experience as well as picture-training, makes the ideal moving picture organist. This because he treats the instrument as an orchestral imitation rather than as an organ, and is able to follow the action of the picture with instantaneous changes as no ensemble of musicians could hope to do.

With such player, his knowledge of the structural points of orchestral music enables him to recognize the essential counter melodies and embellishments indicated on a piano-conductor part, and by applying this knowledge, his performance resembles that of an orchestra very closely. All organists, however, must use judgement as regards the playing of compositions which are not suited to the instrument, and these are many.

Chopin's works are not good material for organ music. Chopin was a composer of piano music, and the technic of his work is intended wholly for that instrument. His "singing legato" style, for instance, is peculiar to the piano alone. It cannot be accomplished on the organ, therefore such material must be left untouched by the organist. Many of Chopin's compositions are unsuited even to orchestral arrangement. It is safe to assume that music

3
which is good orchestral material, will make good organ solo material.

When it comes to playing ragtime, fox-trots and one-steps on the organ--there's the rub! That is where the legit organist usually stubs his toe and trips, for there is a "knack" in playing ragtime on the organ and doing it smoothly so that the result will not sound as if the organist were suffering from an attack of St Vitus' dance.

Another trick in popular organ music--play absolutely staccato pedal work. The "churchy" style of pedaling takes all the pep out of a fast one-step. This point, too, is a stumbling block^{of} legit organists, as they seem to delight in pedaling, and pedal point is sure death to a snappy performance of a popular number. The pedal bass notes of the organ must be whipped out, just as is the drum of the orchestra.

The solution of popular music playing on the organ is rhythm--the rhythm must be marked and should offset in a measure, the necessary legato playing of the melody. A ragtime number on the organ must "swing" or it is a failure, and it devolves upon rhythm and the left hand to give it that swing and accent is so essential.

Organ-playing for moving pictures is slowly but surely gaining recognition as a special branch of musical endeavor, and one requiring some special instruction. A nationally known institution of musical learning here in the east has actually considered adding such a department. That augurs well for the future, and indicates that the demand for movie house organists must be increasing.

HEHR, "CHICK"

Organist of Loew's Akron Theatre in Akron, Ohio.

HERTH, MILTON E.

Born in Kenosha, Wisconsin, November 3, 1902. Parents, Mary and Eric Herth. Received his education in Kenosha High School and the American Conservatory of Music in Chicago. Married Myrtle L. Wells. Theatre organ career began at the Orpheum and Burke Theatres in Kenosha, Wisconsin. He also served as organist of the Rialto Theatre in Racine, Wisconsin during 1925 and 1926, at the Lincoln Theatre in Decatur, Illinois in 1927 and 1928, and at the Empress Theatre in Decatur, Illinois in 1928 and 1929. In late 1929 he began to tour the Publix Theatre circuit for several years touring the midwest. He became musical director of a radio station in Gary, Indiana, and in the mid-1930's got into radio broadcasting, playing piano and organ. He was one of the early exponents of the Hammond organ which seemed to suit his particular "swing" style. Herth attained his peak of

HERTH, MILTON E.

2.

popularity in the late 1930's and 40's. He recorded almost exclusively on the Decca label and for the Decca subsidiary, Coral Records. Many of his recordings were with the "Milt Herth Trio," which included a pianist and a drummer. Herth died June 18, 1969.

- HERDIEN, MABEL SHARP**—Soprano, Educator. Born in Kewanee, Ill. *Education*: Chicago Musical College; pupil of George Hamlin and William S. Brady, New York; *Appearances*: With the Apollo Musical Club, North Shore Festival in Evanston, Worcester Festival, Oberlin College, and Toronto Festival. Supervisor of Music for Adult Education in Chicago. *Address*: 1462 Bryn Mawr Ave., Chicago, Ill.
- HARRING, JOHN NORRIS**—Organist, Composer. Born in Baltimore, Md., 1876. *Education*: Peabody Conservatory; pupil of Randolph, Barkworth and Boise. Member of faculty, Hood College, Frederick, Md.; substitute at Peabody; Organist, New Orleans (1909-10); Music Critic and Editorial Writer, *Baltimore Star* (since 1910); teacher in Preparatory Department, Peabody Conservatory (since 1913); Organist, Christ Church, Baltimore (since 1911). *Compositions*: Piano trio, organ sonata, Rhapsody, for organ; other works for organ; songs; services. *Member*: F.A. G.O.
- HERLICZKA, GERTRUD**—Conductor. Born in Vienna, Austria. *Education*: Vienna Conservatory. *Appearances*: As conductor of various orchestras in Europe and the United States, including the New York Philharmonic; with Herliczka Symphony Orchestra, Town Hall, New York (1940). *Management*: George Leyden College, 1110 Building, New York City.
- HERRC, STEPHAN**—Violinist. Born in New York City, 1916. *Education*: David Mannes School; pupil of Paul Stassewich, Jacques Thibaud in France and Peisinger in America. *Debut*: Soloist with New York Symphony (1925). *Appearances*: Throughout the United States in recital and as soloist with Philadelphia Symphony, Cleveland Symphony and other orchestras; soloist at White House reception. *Radio*: NBC. *Management*: Vera Bull Hull, 101 W. 54th St., New York City.
- HERRICK, JOHN**—Baritone. Born in Boston, Mass., 1906. *Education*: Pupil of Harriot E. Barrows. *Debut*: Recital, Town Hall (1938). *Appearances*: New Orleans Symphony Orchestra (1938). *Radio*: Revelers Male Quartet, NBC. *Address*: 134 W. 53rd St., New York City.
- HERRMANN, BERNARD**—Composer. Born in New York City, 1911. *Education*: Juilliard Graduate School. *Musical Director*, Columbia Workshop, Columbia Broadcasting System; *Advisor* to American School of the Air; *Conductor*, New Chamber Orchestra. *Radio*: Musical Director, Orson Wells program, CBS (1939-40). *Compositions*: *Ballet Music For Americana Revue*; *Ballet Music For The Body Beautiful*; *Sinfonietta*, for String Orchestra; *Nocturne and Scherzo*; *Moby Dick*, dramatic cantata; *La Belle Dame sans Merci*, *Quern*, and *The City of Brass*, for radio.
- HERRMANN, MRS. CHRISTIAN**—Soprano, Patron. Born in Ohio. *Education*: Detroit Conservatory; pupil of Paul Patton, Howard, New York; Theodore Liebhann, Vienna; others. *Active* in civic concert work in Lansing, Mich. (since 1927). *Radio*: WKAR, East Lansing. *Member*: Michigan Federation of Music Clubs (President); National Federation of Music Clubs; Lansing Musical Societe (Honorary President). *Member* of Board of State Editors. *Who Is Who In Music* (1940-41).
- HERTER, ANNETTE C.**—Educator. Born in Sumatra, Dutch East Indies. *Education*: Dalcroze College, Hellerandresden; Academy of Music, Geneva, Switzerland. *Founder and Executive Director*, American Conservatory of Music, Drama, and Dance, Inc. *Address*: 114 E. 64th St., New York City.
- HERTH, MILTON**—Organist, Arranger (Popular). Born in Kenosha, Wis., 1908. *Education*: With private teachers. *Appearances*: With Milt Herth Trio at Chez Firehouse, Hotel Lincoln, Hotel Edison, Ritz Carlton, New York; Hotel LaSalle, Chicago; others. *Radio*: Guest appearances "Fiber McGee and Molly" and Al Pearce programs. *Former staff organist*, WIND, Gary, Ind. *Recordings*: Decca. *Management*: Consolidated Radio Artists, Inc., New York City.
- HERTZ, ALFRED**—Conductor. Born in Germany, 1872. *Education*: Hoch Conservatory, Frankfurt. *Appearances*: Metropolitan Opera House; Municipal Theatre, Halle; Panama Exposition at Los Angeles; San Francisco Symphony Orchestra; as guest conductor, Pacific Coast. *Address*: 770 Camino del Mar, San Francisco, Cal.
- HERZER, CLIFFORD**—Pianist. Born in Albion, Mich., 1909. *Education*: Pupil of Lhevinne and Matthay. *Debut*: Town Hall, New York (1935). *Appearances*: Concerts in London, Amsterdam, The Hague, Austria and Italy. *Radio*: WQXR, CBS. *Member* of Herzer-Zayde, two-piano team. *Recordings*: Brahms waltzes, Waltz from Walton's *Facade*, Gershwin's *Rhapsody In Blue* and others, (Royale). *Address*: 17 East 61st St., New York City.
- HESS, HANS**—Violoncellist. Born in Kiel, Germany, 1886. *Education*: Pupil of Johannes Warnke (cello), Carl Warnke (piano and theory), and Adolph Weidig (theory and counterpoint). *Debut*: In recital, Chicago (1917). *Appearances*: Throughout the United States in concert; joint recitals with Geraldine Farrar, Mary Garden, Louise Homer, Ignaz Friedman. *Former member*, Chicago Chamber Music Trio, Brahms Trio, Chicago. *Radio*: With NBC Orchestra. *At present* concertizing and teaching. *Has made recordings*. Contributor to *Who Is Who In Music* (1940-41 Edition). *Address*: Chicago Musical College, Chicago, Ill.
- HESS, MYRA**—Pianist. Born in London, 1890. *Education*: Guildhall School of Music, Royal Academy of Music; pupil of Pascal, Morgan and Matthay. *Debut*: In concert, Queen's Hall, London (1907). *Appearances*: Tours of Europe, the United States and Canada (since 1922), in recital and as soloist with major orchestras.
- HESSER, ERNEST GEORGE**—Singer, Music Educator, Author. Born in Crestline, Ohio, 1883. *Education*: Ohio Wesleyan University, Winona College and New School of Methods, Chicago. *Degrees*: B. Mus., M.Pd., and D.Pd. *Teacher* of Music and Art, Kendallville, (Ind.) Public Schools (1906-08); *Supervisor* of Music, Goshen, Ind. (1908-10); Pasadena, Cal. (1911-14); *Director* of School Music, Albany, N. Y. (1920-21); *Director* of Music, Public Schools of Indianapolis, Ind. and *Head* of Public School Music Department, Arthur Jordan Conservatory (1921-30); *Director* of Music, Public Schools of Cincinnati, and *Professor* of Public School Methods, Cincinnati Conservatory (1930-36). *Director* of Music, College of Education, New York University (since 1936). *Author* of: *Course of Study in Music*
- dar Cycle of Rote Songs*; *Chorus Book for Male Voice* author, song books. *Address*: ington Square, East, New York City.
- HEWITT, LEE**—Bass-Baritone. Born in St. Louis, Mo., 1919. *Education*: University of Chicago; pupil of De Young, and others. *With* Thomas Climic, Baldwin, Louis (1937). *Appearances*: *Metropolitan* and theatres throughout and at the University of Chicago; *First Unitarian Church*, Chicago. *Address*: 5346 Corcoran, Chicago, Ill.
- HEWLETT, WILLIAM HENRY**—Conductor, Choral Conductor, Teacher. Born in Bath, England, 1873. *Education*: Trinity College, Toronto, Canada and London; pupil of Vogt (organ); Arthur Fisher, Albert Sig. D'Auria (theory); Jedicke, and Vladimir Cernikof, Mus. D. *Organist*, Carleton Methodist Church; *Centenary*, Hamilton; *Principal*, Hamilton Conservatory; *Conductor*, Elgar Chorus, Hamilton, Ontario. *Violinist*, er. Born in Oakland, Cal., 1881. *Education*: Oakland College; pupil of Roentgen, Hermann, Reinecke, and others. *Appearances*: As *concertmaster*, Wandhaus Orchestra, Leipzig; in San Francisco. *Concertmaster*, San Francisco Harmonic Orchestra, San Francisco (1881).
- HEYMAN, KATHERINE R.**—Violinist. Born in Sacramento, Cal., 1891. *Education*: Pupil of Heyman, Berman, and others. *Debut*: With the San Francisco Symphony Orchestra (1899). *Appearances*: With London Royal Academy of Music; Berlin Philharmonic; Philadelphia Philharmonic; Queen's Hall, Covent Garden; others; *conductor* under direction of Thomas Beecham. *At present* appearing in New York; *conducting* concert interpretation, New York, Chicago, Tulsa. *Compositions*: Published by Schirmer, Schmidt and others; school songs (published by Schirmer, Schmidt and Co.); *Piano Studies in Motion* (Boosey, Hawkes, and Bely); *The Relation of Ull to Archaic Music*. *Recordings*: Berg op. 11, no. 2; Scriabin, and others (Friends of Record). *Member*: Scriabin Circle. *Address*: 26 Perry St., New York City.
- HICE, ARTHUR**—Pianist. Born in Mt. Savage, Md., 1894. *Education*: Curtis Institute; New York, Louisiana; pupil of the Lhevinne, Gambrich, and Scalero (cello). *Debut*: New York (1929). *Concerts*: Tours of the United States. *Member*: Society for Contemporary Music; American Matthay Association.
- HICKERNELL, ROSS**—Teacher. Born in Harrisburg, Pa. *Education*: University of Northwestern University; Musical Institute. *Degrees*: M.Pd., Dana Musical Institute. *Member* of faculty, Dana Musical Institute, O. *Address*: Dana Musical Institute, Warren, O.
- HICKS, ALFRED H.**—Oboe Player, Violinist, Violator. Born in Keokuk, Ia., 1871. *Horn player* with St. Louis Symphony (since 1926); *Conductor*, St. Louis Harmonic (since 1930); *Violinist*, Municipal Opera (since 1930).

HERTZ, MEL

He was chief organist after the San Francisco Fox Theatre reopened April 1, 1933. He remained on the staff until 1941. Also organist of the El Capitan Theatre, in San Francisco.

HERTZ, MEL

Organist of the Fox and El Capitan Theatres in San Francisco,
California.

HETZEL, KURT

Theatre organist in the Washington, D. C. area in the mid-1920's.
In early 1925 Hetzel was organist of the Earle Theatre in Washington,
D. C. In December 1925, he became organist of the Chevy Chase
Theatre in Washington, D. C.

HEUER, NORMA

Organist of the Star Theatre in Chicago, Illinois in 1923.

HIGGINS, ESTHER

Born in Elmer, New Jersey, October 29, 1903. Studied piano five years under John Crist, who was a theatre organist. Studied organ with Charles L. Bowen and was a pupil of Ray Kinder and Viola Kinder. Played theatre organ professionally from 1919 to 1930, playing such theatres as the Colonial Theatre, the Princess Theatre, the Grand Theatre, and the Collingswood Theatre all in the Camden, New Jersey area. Played the relief shift in the Globe Theatre and the Capitol Theatre in Philadelphia, Pennsylvania. Also played for horse shows, banquets, fashion shows, banks, did restaurant work, played for the local organ club in New Jersey, silent movies for organizations and service clubs. Played concerts at the Pitman Theatre in New Jersey and once played for a ship launching. From 1936 to 1938 she taught organ and did some radio

HIGGINS, ESTHER

2.

broadcasting over Radio Station WCAU in Philadelphia, Pennsylvania.

Died in January 18, 1994.

HILBERT, ESTHER

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

HILL, BETTYE

Theatre organist in the Chicago area in the middle to late 1920's. Active in the Society of Theatre Organists in Chicago, Illinois in 1928.

HILL, JOHN E.

Organist of the Beverly Theatre in Beverly Hills, California in 1925 (2 manual/10 rank Wurlitzer). Also played the Hollywood Theatre in Los Angeles, California in 1925. Played the Filmart Theatre in Hollywood, California in 1930 and was active in the middle to late 1920's in the Los Angeles Society of Theatre Organists.

HILL, LLOYD ("WILD OSCAR")

One of the staff organists at the Dallas Palace Theatre in July 1923. Organist of Loew's Melba Theatre in Dallas, Texas in the late 1920's, also Loew's Akron Theatre, Akron, Ohio. In 1930 he was billing himself as "the originator of microphone organ novelties since 1926," and still working for Loew's Inc. Organist of Loew's Penn Theatre, Pittsburgh. Went on to Loew's 175th Street Theatre in New York City. Became organist of the Fox Great Lakes Theatre, Buffalo, New York in January of 1931.

A Dallas, Texas newspaper dated November 7, 1939 ("Rialto Ramblings," article by Eddie Barr) indicated that Hill was still organist of Loew's 175th Street Theatre and that he had been there consecutively for nine years.

Hell

Floyd (Wald Ocean) Hill, see attached, was the first organist to play
Loew's 175th Street Robert Morton.

He started his theatre work here in Dallas and played
most of the local theatre with Jack Caldwell. They both are
buried in ~~Restland~~ Restland Memorial Park here in Dallas.

See "Palace Prep" 7/15/23 and "The Palace Close-Up" 8/15/23

organist listed and announcement of Jack's departure with

C Sharp Minor under Palace Personalities page 2 of

The Palace Close-Up.

HILLHOUSE, NELLIE

Organist of the Strand Theatre in Rochester, New York in 1921.

HINES, RUSSEL H.

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

HINKLEY, DOROTHY

Organist of the Lyric Theatre in Cadillac, Michigan in 1928.

HINTANT, CARL

Organist of the Metropolitan Theatre in Washington, D. C. in 1925.

Organist of the Colonial Theatre in Winston-Salem, North Carolina
in 1926.

For my files

Arthur Hanneke

T.O.

Died - Feb. 14,
1983

Brief obituary
Mag/June 1983 T.O.

P. 48

The following item was found in the August 1923 issue of Melody Magazine by Lloyd E. Klos:

HAZEL HIRSH

A knowlege of harmony, with practical experience in playing pictures, and paramount to both a good musical education as a foundation, are all factors which contribute toward the success of the organist who aspires to attain perfection in playing pictures, if one accepts the opinion of Miss Hazel Hirsh, organist, who has supplied the evening picture programs for four years at the State-Lake Theater in Chicago.

Miss Hirsh has served 12 years, playing the organ in a half dozen moving picture houses in Chicago, beginning her career as pianist in a little nickel theater on the South Side, and at a time when the necessity of music to make up the program overshadowed any thought of the possibilities of a musical instrument. She served an apprenticeship which was exacting, in view of the fact that the functions of the organ were not very well understood, and the instrument was generally regarded as out of its element in a moving picture house.

"As the motion picture business progressed, organs were installed and they proved to be a novelty," said Miss Hirsh in discussing the evolution of the organ in the moving picture house. "Playing pictures in the beginning was largely a matter of improvising. Music was essential to the success of the show, and the organ, while more

or less of an innovation, served a purpose and contributed to the success.

"To play a picture today, one must possess originality and the ability to harmonize a knowledge of things musical to suit the picture. That does not mean that the organist must improvise; rather it is the contrary in so far as improvising is concerned, for the men and women who go to the movies today desire music they understand. They know the difference between the melodies which are familiar to them and the music which is improvised.

"Playing a picture calls for the presentation on the part of the organist of selections which are adjusted to the changes on the screen and at the same time known to the audience. The organist must have in his head such a variety of music that he can read over a synopsis of the picture and then sit down at the organ and supply the musical color necessary to properly interpret the picture. One doesn't have to see the picture to follow this method, but it is imperative that the organist know the story of the picture.

"The plan whereby the organist is provided with a resume of the picture and then works out a musical setting after the preliminary showing, appeals to me. Cue sheets may supply some ideas, but serious study of the story with the pictures which accompany it enable me to work out an accompaniment for its presentation. If there happens to be a part of the picture which the organist cannot score musically, then it is necessary to turn to one's musical library and memorize any number which will complete the musical score, or improvise."

Miss Hirsh contends that the style of picture and type of music best fitted for its presentation should both be given serious consideration by the organist in order that both synchronize. She

emphasized the need for changes of registration, pointing out that variety was essential in order to relieve the monotony which follows when changes are infrequent.

"The average picture enables the organist to draw on his knowledge of familiar melodies, of concert music or light operatic numbers by Herbert, Friml and such writers," said Miss Hirsh.

"Occasionally, he can employ the numbers of Debussy, Cyril Scott and Rachmaninoff. The compositions of the last three appeal to me for the heavy dramatic pictures.

"The organist must be alert to absorb the suggestions which are flashed on the silver screen, and having studied the story, he ought to be able to supply the necessary musical color for the picture. Of course, to do this, one must have an extended knowledge of music, musical composition and a combination of theater and organ experience.

"From a musical standpoint, a love scene calls for certain musical treatment, and an old familiar love song should be used. When cues are given, mentioning names such as Sue and Peggy, the popular songs bearing these names should be a cue for the organist to use these songs.

"Certain effects should be musically expressed on the organ by direct cues from the screen, such as a phonograph, grind organ, bands, animals and others which stand out in the picture. The modern theater organ is more generally adapted to supply these effects, although many can be produced on smaller organs.

"The new moving picture theaters have brought to the people of this country a better understanding and a finer sense of appreciation of music. There was a time when a musician--the organist and the directors of the orchestras--played a waltz or march for a prize fight, but such a condition doesn't exist today. Especially is this true

in the big movie houses where every detail of the program is worked out to the last degree.

"The organist today, to play pictures successfully, must get away from the church style or concert side of the instrument. There is a great difference between playing organ for church concerts and moving picture theater work. In a way, the organist in the movie house should play music of an orchestral character, always remembering that every change demands a special musical setting and effects."

Miss Hirsh indicated that a library is necessary for the movie theater organist, and pointed out that "when the organist is unable to draw on his memory for the proper number to build up the musical side of the picture, it is time to go to the library, select the proper music and memorize it."

Miss Hirsh was born and raised in Chicago. She studied piano with Rudolph Ganz when he was identified with the Chicago Musical College, and also with Emil Liebling. She did not take up the organ as a legitimate study, but became familiar with the instrument through the opportunities of theater experience which came from time to time. She obtained a part of her early experience on one of the first moving picture house organs installed in Chicago, the instrument having been built by Ascher Brothers and placed in a South Side Theater about eight or ten years ago.

Recently, Miss Hirsh gave an organ program which was broadcast from station KYW, Chicago. The program was of a varied character and included four compositions by Miss Hirsh. She devotes a large part of her time to giving lessons on theater organ in Kimball Hall, having devoted five years to this work.

Miss Hirsh is studying at the present time with Adolph Weidig, and contends that constant study of harmony and theory are essential to success in her work.

HIRSCH, HAZEL

Theatre organist in the Chicago, Illinois area in the 1920's. Organist for several years of the State-Lake Theatre in Chicago, and one of the many organists who appeared at Kimball Hall in Chicago.

HIPWELL, HAZEL

Student organist at the Eastman School of Music in Rochester, New York in 1924. Was a demonstrator for Mar and Colton Pipe Organ Company. Studied at the Julliard School of Music. Organist of the Heights Theatre in Cleveland Heights, Ohio.

HITZMAN, MARGUERITE

Assistant organist to Percy Robbins at the Fort Wayne, Indiana Embassy Theatre (4 manual/15 rank Page). The Embassy Theatre opened as the Emboyd, May 14, 1928 and seated just under 3,000 people.

HIX, RALPH

Theatre organist in the Chicago, Illinois area in the late 1920's. One of the directors of the Chicago Society of Theatre Organists in 1927.

The following item on Chicago organist, Ralph Mason Hix, was found in the January 1927 issue of Jacobs Orchestral Magazine by Lloyd E. Klos:

Ralph Mason Hix, who replaced Johnny Devine at the Biograph Theatre Wurlitzer when he left for the top job at the Mid-West Theatre on the South Side, has just returned to the city after several seasons with the Publix Circuit, first at Des Moines and more recently at the newest of their Omaha group of houses, the Broadway at Council Bluffs, Iowa.

Organ playing is not the one and only thing of which this dignified gentleman is capable. He has gained recognition in fields outside of the purely theatrical and concert organ world; for instance, he has served as accompanist for Mme. Matzenauer and the late Mme Gervaille-Reache, both of the Metropolitan Opera, and other distinguished artists, including Mmes, Berri and Jonani in their singing act on the Orpheum Circuit.

Mr Hix has been a member of the Chicago Society of Organists since its organization, and is also a member of the Headquarters Chapter of the American Guild of Organists, New York City.

A program of an organ recital given by this estimable musician discloses a knowledge of the classical literature unusual to the casual theatre organist. The recital, which took place in St Paul's

Episcopal Church in Council Bluffs, Iowa, included in its program such compositions as Sonata in D by Bach, Sonata in E Flat, Op. 22 by Buck, Two Twilight Sketches by Lemare, etc--all professional reputation builders. Such a musician is always welcome, especially in Chicago, where musically moralizing influences are surely needed.

HOADLEY, LES

Played the twin console Barton pipe organ at Milwaukee's
Wisconsin Theatre in 1927 with Arthur Richter.

HOAGLAND, HELEN

Organist of the Strand Theatre in Omaha, Nebraska in 1926.

1958

LES HOADLEY

SOLO
Organist

Appearing at the
WISCONSIN THEATRE
Milwaukee, Wis.

1978

56

AROUND T

1958

MILWAUKEE, WIS.

LES HOADLEY

A solo-organist of the finest quality and one whom Milwaukee's down town folk most enjoy is Les Hoadley who delights his patrons with operatic and classic selections. He is also a composer.

HODEK, FRANK

Organist of the Strand Theatre in Omaha, Nebraska in 1928.

HOFF, EMILY

Organist of the Strand Theatre in Pasadena, California in
1925.

HOFFMAN, LOUIS

An organist of this name recorded some 78 r.p.m. records on the Varsity label (see Theatre Organ List).

HOFMANN, FLOYD

Organist of the Tivoli Theatre in Springfield, Illinois in 1929.

HOLBROOK, JEAN (PRISCILLA)

Organist of the Stapleton Paramount Theatre, Staten Island, New York (3 manual/19 rank Wurlitzer, this was a twin console organ). Holbrook was given the name "Jean" and her console partner was Betty Gould. They were billed simply as "Betty and Jean."

HOLDEN, MR. (First Name Unknown)

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

HOLLAND, LEONARD

Organist of the Palace Theatre in Dallas, Texas in the late 1920's. Assistant organist to Dwight Brown at the Dallas Palace Theatre in 1927. In 1927 the Palace Theatre installed a new organ. The organ staff at the theatre consisted of Dwight Brown, chief organist, Ray LaPere, first assistant, and Leonard Holland, second assistant.

Leonard Holland had an exceptional tenor voice. Dwight Brown would have him, on occasion, sit in the top balcony and pick up the second chorus in the sing-along. The effect was electrifying. The entire audience would become completely silent followed by thunderous applause.

HOLLAND, LEONARD

2.

Gertrude Ederle, the first girl to swim the English Channel appeared at the Palace Theatre in Dallas in April 1927 in a swimming act inside a 5,000 gallon glass tank. She had with her a bevy of bathing beauties swimming around with her in that 5,000 gallon tank. The story is told that Leonard Holland fell in love with her and married her while she was playing there. Later he received a letter with a ticket to New York, telling him to come meet her family. He quit his job at the Palace Theatre and took the train to New York. There her father and his lawyer met him at the station, handed him divorce papers to sign and left him there. It was a one-way ticket.

HOLLEMAN, BILL

Holleman began his career as an organist in a roller skating rink in Flint, Michigan in 1938. After two years he moved to Detroit as a roller skating rink organist, and made some night club appearances. In 1945 he organized a trio known as the "Starlight Trio" that appeared together for four years. In 1949 he left the trio to play on a regular basis at the Hollywood Theatre in Detroit, Michigan. Three years later he played at the Michigan Theatre in Detroit on a Hammond organ for a season. He became operator of the Arcadia Roller Rink in 1950 where he played a Hammond organ until 1956, when he installed a 4 manual/20 rank Wurlitzer that he purchased from the Broadway Capitol Theatre. The organ was put into service in 1957 and was used regularly thereafter. Holleman played at the Fisher

HOLLEMAN, BILL

2.

Theatre in Detroit just prior to its closing, after which he did a 13 week engagement at the Detroit Fox Theatre. He was the last organist to play a regular shift at the Fox Theatre.

HOLLINS, ALFRED

Organist at radio station WSB, Atlanta in early 1930's

HOLMES, BOLTON

Featured organist at the Lincoln Theatre in Trenton, New Jersey for many years. Also broadcast over the radio from this organ.

HOLMES, ERNESTINE

Recorded two long playing records of theatre organ music on the Radio City Music Hall studio organ in New York for RCA Victor.

HOLTZ, HERBERT

Organist of the Hotel Bond in Hartford, Connecticut in 1919.

MIST

SIDE 1 • MY ONE AND ONLY LOVE / SUMMERTIME / FAITHFULLY YOURS

SUNRISE SERENADE / THROUGH THE MIST / THE BOY NEXT DOOR

SIDE 2 • MOONLIGHT IN VERMONT / TWILIGHT TIME / WHILE WE'RE YOUNG / BAMBOO

WHERE THE BLUE OF THE NIGHT (MEETS THE GOLD OF THE DAY) / OVER THE RAINBOW

For music that is rich, calm and serene—music to dream to and music to dream about—it would be almost impossible to arrange a group of instruments which can achieve just the desired effect as aptly as one single instrument, the pipe organ, does. The flexibility, range and subtleties of sonority of which this giant among musical instruments is capable are completely unique.

It is no accident that the pipe organ has become a great favorite of high fidelity enthusiasts. Its vast sound potentialities, from the raging roar of a torrent to the softest of soft breaths, put both recording and reproducing equipment to a real test. The selective and imaginative use of these potentialities provides the basis for Ernestine Holmes' treatment of the tunes in this album.

"Dreamy" is the word she uses to describe her approach. And "dreamy" it is—a light, soothing mulling over of memories, hopes, old loves and—maybe—a new love. The mightiness of the traditional "mighty Wurlitzer" never comes to the front in her playing. At most, it is merely suggested, hinted at as a powerful reserve which might surge forward and, by this implied contrast, seems to emphasize the ease and warm lyricism of Miss Holmes' style.

The tunes Miss Holmes has chosen for her trip *Through the Mist* include some of her own particular favorites—*Moonlight in Vermont*, *The Boy Next Door* and

Over the Rainbow. It almost follows that anyone who counts such delicately framed fancies as these among her favorites would have a special aptitude for the melody-conscious manner of playing which Miss Holmes reveals.

Starting with these three numbers, she has added some of the most memorable of all the tunes written in the same hauntingly nostalgic vein. She has rummaged rewardingly among those selections which have served as themes for singers and instrumental groups, turning up Bing Crosby's *Where the Blue of the Night*, The Three Suns' *Twilight Time* and Frankie Carle's *Sunrise Serenade*. From Alec Wilder's rich storehouse of compositions she has selected one of his most charming, the evocative *While We're Young*. In the work of writers for the musical theater as disparate as George Gershwin and Sigmund Romberg she has found the tuneful kinship of *Summertime* and *Faithfully Yours*. Two less familiar numbers are included—the title tune, a collaboration between Morty Nevins of The Three Suns and Guy Wood, who also wrote *My One and Only Love*; and Miss Holmes' own broodingly accented mood piece, *Bamboo*.

The polish that Miss Holmes brings to these performances is the fruit of a long career as an organist in almost every imaginable circumstance, from the accompaniment of two-a-day vaudeville to the cocktail

music requirements of the Mermaid Room of New York's Park Sheraton Hotel to Carnegie Hall, where she appeared as soloist with the Little Symphony. She has done much of her work in Hollywood where she has been staff organist for NBC as well as organist for the First Congregational Church of Los Angeles and accompanist for John Boles' Opera Lab productions of *Beggars' Opera* and *Otello*.

In as peripatetic a career as hers has been, Miss Holmes has—almost inevitably—done most of her performing on Hammond organs which are slightly more compact, if less awe-inspiring, than the utterly unportable pipe organ. That is why, when Miss Holmes came to the recording session which produced these selections, she was particularly pleased to find herself confronted with a full-scale pipe organ.

"You don't get many opportunities to play one of these," she said with a happy sigh, revealing a contentment of spirit which is glowingly reflected in the music she drew from that pipe organ for these recordings.

JOHN S. WILSON

Mr. Wilson is well-known as the Jazz Reviewer for High Fidelity Magazine and the New York Times, as well as for his weekly program on WQXR—World of Jazz.

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HOOKEY, MR.

Assistant organist of the Alhambra Theatre in Cleveland, Ohio (assistant to organist Herbert Sisson).

HOPKINS, EDWARD C.

Organist of the Rivoli Theatre in Pasadena, California in 1925.

HORN, MARY

**Organist of the Princess Theatre in Washinton, D. C. in the late
1920's.**

HORTON, EDDIE

Born in Grand Island, Nebraska, April 7, 1893. In 1901 he began eight years of piano lessons. In 1908 he opened the first motion picture theatre in Grand Island playing the piano for accompaniment to silent pictures. The first organ music that he ever played was on a small reed organ in the Grand Island Theatre for the film "The Passion Play."

In 1911 Horton went to Denver, Colorado and got a job playing piano at a small theatre at \$25.00 a week. A month later he went to the Iris Theatre on Curtis Street where he got a job playing piano. In 1912 he left Denver for Cripple Creek, Colorado to play theatres there. In 1913 he went to Omaha, Nebraska to play a Seeburg Orchestrion at the Princess Theatre on Douglas Street. In 1914

HORTON, EDDIE

2.

Horton moved to St. Paul, Minnesota to play at the Starland Theatre and in 1915 he moved south to Des Moines, Iowa to play at the Princess Theatre. In 1916 he returned to Omaha, Nebraska to play the Kimball organ in the Sun Theatre.

In May 1917 Horton left Omaha for California, stopping in Denver to play at the Isis Theatre in place of vacationing organist, Henry B. Murtaugh. Horton arrived in California and for a time played at the Miller Theatre in Los Angeles, then to Clune's Auditorium (Austin), the Kinema Theatre at Seventh and Grand in Los Angeles (5 manual Robert Morton), he left there April 19, 1918 and went to Camp Curry in Yosemite National Park as pianist and program director until September 1918. In December 1919 he / then travelled on to San Francisco

to play the Strand Theatre (Wurlitzer) and later the California Theatre on Market Street (Wurlitzer).

While he was in San Francisco, Horton made the first player rolls for Fotoplayers for accompaniment for silent pictures. He also drew up specifications of over 100 Robert Morton pipe organs while living in San Francisco.

In 1922 he moved to Los Angeles to play at the Kinema Theatre again (now the Criterion Theatre) (Robert Morton).

The Criterion Theatre operated as competition to Grauman's Million Dollar Theatre, where Jesse Crawford at this time was solo organist. Horton's billing on the marquee and around the city was "Horton at the Morton."

In August 1924 Horton began a new phase of his life and career. He left on a steamer for Australia where he began a ten year stint in the land "down under." He opened the Prince Edward Theatre, "The Showplace of Australia," in Sydney, Australia on November 22, 1924.

Horton spent about a year playing New Zealand theatres before returning to Sydney, Australia to spend five years at the Prince Edward Theatre. He returned to the United States and joined the staff of the Orpheum Theatre, San Francisco, California (a 2500 seat house located on Market Street which opened as the Pantages, February 20, 1926). Horton served on staff there with Buss McClelland.

In 1928 Horton returned to Auckland, New Zealand to play at the Regent Theatre (3 manual Wurlitzer). Horton toured some of the major cities in

in Australia and played a long engagement at the 3 manual Christie organ in Roxy's Spanish Theatre in Parramatta, New South Wales in 1931. Horton then spent six months at the State Theatre back in Sydney and then moved to the Ambassador Theatre in Perth in 1932, on to the Regent Theatre in Adelaide and the Regent Theatre in Melbourne.

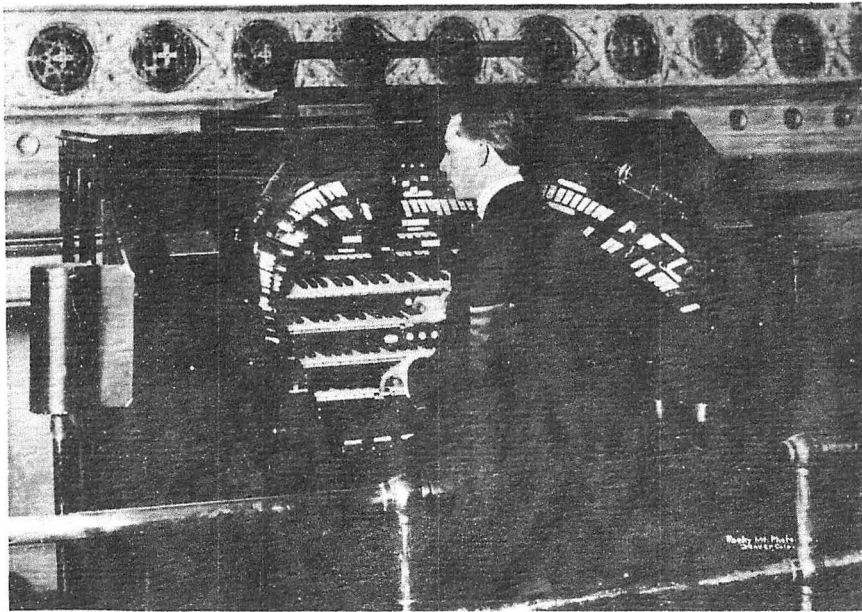
Horton returned to San Francisco in 1933--a bad time as the Depression was at its greatest depth. He found a job with Ringling Brothers Circus and later was public relations and radio director for the Al G. Barnes Circus.

In September 1934 Horton began a year's stay at the Fox Miller Theatre in Wichita, Kansas. He broadcast over Radio Station KHF for one-half hour per week, playing requests sent in by listeners. In April 1935 he returned to San Francisco to do advance work for the circus.

With the invention of Hammond organs and their availability in 1935, Horton bought his own and played night club dates for several years. He came to Albuquerque, New Mexico in 1947 to play at the Alvarado House and played there in the dining room for over three years. He liked the area and eventually purchased a home there. He played at the Golden T Lounge for five years and at other night clubs and restaurants. For a time he had his own television show on Station KOAT TV.

In 1969 he played the organ for the opening of the new Holiday Inn Motel and in 1970 he played for the opening of the Holiday Inn-East.

Horton believes that his biggest day was April 21, 1970. That day was proclaimed by the mayor of Albuquerque to be "Eddie Horton Day." More than 1100 persons came that evening to the Civic Auditorium to hear a program by Horton consisting of the accompaniment of the silent film "The Gold Rush" (Charlie Chaplin), a sing-along, and some solo numbers on an Allen electronic organ. Horton is now retired and living in Albuquerque, as of this writing (1975).



In January 1915, a contract was signed by the owner of Denver's 1811-seat Isis Theatre (the "Broadway of the West") with the Wurlitzer Co. for an organ costing \$40,000. Alterations to the theatre to accommodate it brought the total cost to \$50,000, the most expensive installation in a theatre at that time.

Henry B. Murtagh, future (ATOS) Hall of Fame organist, was a consultant on the specifications. The resulting instrument was of four manuals and 28 ranks, with six chambers to house the pipes, toy counter and percussions. Two chambers were above the proscenium, two on the right, one on the left, and the echo chamber was in the rear of the auditorium. It was dedicated on August 4, 1915 by Murtagh and Carmenza Von De Lezz.

In the above photo, Eddie Horton is at the console in May 1917. He was on his way to California and stopped in Denver to sub for Murtagh who was on vacation. Associate organist was Henri A. Keates, later to be known as the "Oriental Organ Rajah" in Chicago's Oriental Theatre, and noted for his ability to make theatre audiences sing during his presentations.

Horton began his theatre organ career in 1909 in Grand Island, Nebraska. He toured the state and had engagements in Denver, Minnesota, and California. In 1924, he sailed to Australia and New Zealand for a 11-year stint in houses "down under". After theatre days, Eddie went into radio, night clubs, lounges, even the circus where he met his future wife. Partially retired, he is the pride of Albuquerque, New Mexico.

The Isis organ, we're sorry to relate, was cannibalized for parts until very little remained. Mary Dobbs Tuttle played it in its final days of usefulness.

Program notes: Lloyd E. Klos

Next Concert: LIN LUNDE 8:15 pm, Fri., Jan. 18, 1985

On Friday, January 18, the young Richmond artist, Lin Lunde, will make his second RTOS appearance.

HOSTETTER, ORRIN (DR.)

Theatre organist who has made his home both in California and Honolulu, Hawaii. In 1950 he recorded a 78 r.p.m. disc for the Capitol label of the "Doll Dance," and "The Parade of the Wooden Soldiers," on the Paul Pease Residence Wurlitzer (3 manual/17 ranks) in Burbank, California. Hostetter travelled all the way from Honolulu, Hawaii to North Hollywood, California for the night of Tuesday, February 8, 1955 which was the first organizational meeting of the American Association of Theatre Organ Enthusiasts held at the home of Richard Simonton.

HOUSE, EDWARD

Well known theatre organist in the Chicago area, who played the Riviera Theatre in Chicago, Illinois in the mid-1920's and did a considerable amount of radio broadcasting over Radio Station WGN and other Chicago stations.

HOWARD, VIRG

Howard was born in Cincinnati, Ohio, January 30, 1930. His piano lessons began in the Cincinnati Public School System with group lessons. Later he studied piano with Mr. Keener of the Cincinnati Conservatory of Music. During his college years, he studied organ with Charles Everly in Columbus, Ohio. He practiced on the organ at the First Baptist Church in Columbus, Ohio. He started his college career at the University of Cincinnati and finished at Ohio State University with a major in Industrial Engineering. Howard's ^{professional} theatre organ career included appearances at the Paramount Theatre in Cincinnati for a two year period, ^{and} Smith's Roller Rink in Columbus, Ohio. He spent three and one-half years with the United

HOWARD, VIRG

2.

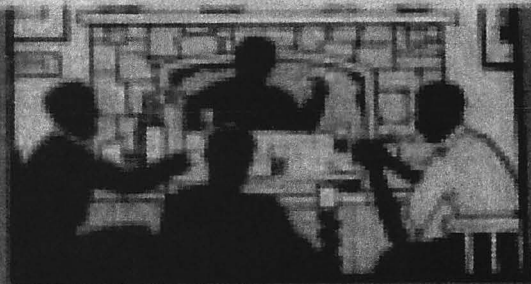
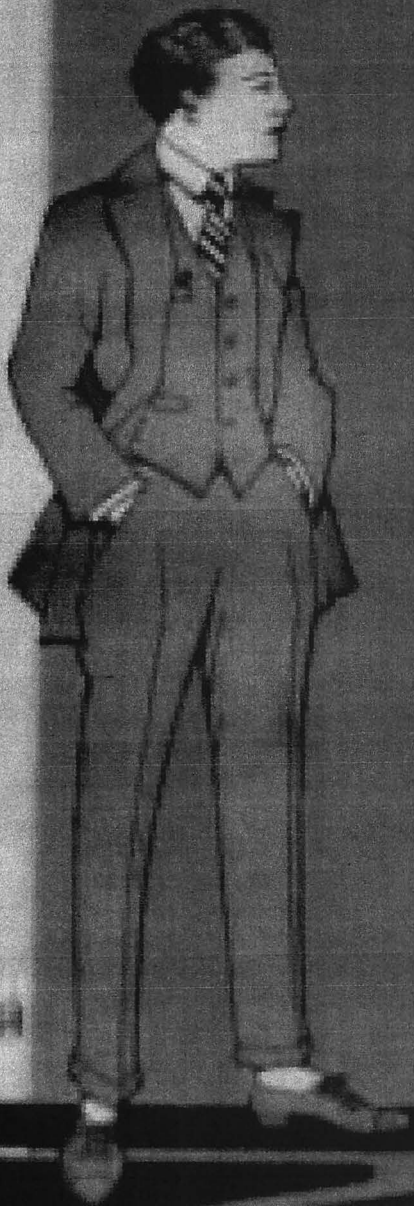
States Army as Chief of the Photo Branch of the Army Electronic Proving Grounds in Arizona. While in military service he organized a trio that consisted of organ, saxophone, and drums which played throughout central and southern Arizona, and broadcast by the Army over a dozen or so radio stations. He appeared weekly by way of tape recording on "Concert in Khaki," a half hour radio show sponsored by the Fourth Army, Fort Sam Houston, Texas. After he returned from service he spent a considerable period of time with his friend John Lowman, rebuilding the 4 manual/20 rank Wurlitzer organ in the Toledo, Ohio Paramount Theatre. He was house organist of the Toledo Paramount Theatre from 1960 until it closed September 28, 1965. He entertained his audiences with featured organ solos at the

Premieres and before Cinerama performances.

He recorded three long playing records of the Toledo Paramount Theatre organ, including that of the final concert which was entitled, "Now Is The Hour."

He has appeared on local radio and television shows in Toledo, Ohio, he has played for the Detroit Theatre Organ Club, at the Masonic auditoriums in Toledo, Ohio and Detroit, Michigan. In 1967 he appeared at the National Convention of the American Association of Theatre Organ Enthusiasts in Detroit, Michigan. He is president of his own company, the Kay-Howard Music Company, selling organs and pianos.

THAT OLD GANG OF MINE



WORDS by
BILLY ROSE
AND
MORT DIXON
MUSIC by
RAY HENDERSON

Irving Berlin, Inc.
MUSIC PUBLISHERS
1307 Broadway New York



HUFFMAN, VIRGIL

Theatre organist who broadcast over Radio Station WRC,
Washington, D. C. in the late 1920's.

HUGHES, HAROLD G.

Organist of the Strand Theatre in Kendallville, Indiana in the mid-1920's.

HULL, DICK

Born in Cleveland, Ohio, April 20, 1912. Introduced to music at an early age because his mother was a church organist for 40 years. So he was exposed to a tracker organ and a piano as a child. His first musical instruction was from his mother at home. At age 13, he took up the study of violin but did not find it interesting. The first theatre organ he heard was a 3 manual Moller in the Hippodrome Theatre. Got his first job as a theatre organist in the town of Willoughby, a suburb of Cleveland. He had gotten permission from the manager to practice on the Estey organ and when the regular organist did not show up one evening, he was hired at a salary of \$40.00 a week. In September of 1930, Hull enrolled in the Eastman School of Music in Rochester, New York in the regular organ course under the direction of

HULL, DICK

2.

Abel Marie Decaux. He found a part-time position at the Strard Theatre (4 manual Marr and Colton) in Rochester. A few years after he arrived in Rochester he left the Eastman School of Music and took a full-time position as organist of the Monroe Theatre (3 manual Kohl horseshoe console instrument). In 1932 he became staff organist on Radio Station WHEC, Rochester and substituted for organist George Garis, who had a program over WHEC several nights a week. Some of these broadcasts were made from the 5 manual/24 rank Marr and Colton organ at Loew's Rochester Theatre. In 1934, Radio Station WHEC bought a 3 manual/11 rank Wurlitzer organ which had been installed in the Palace Theatre in Dallas, Texas, then the Coconut Grove of the Ambassador Hotel in Los Angeles, and had been reconditioned in the Wurlitzer Factory before being reinstalled in the Rochester studios. Hull left Radio Station WHEC and went to Station WSAY

in 1936. He was in service in World War II and after his discharge in 1945 he played piano in a restaurant in Coronado Beach, California for about four months and then left for New York City. Then he moved to Denver, Colorado where he still makes his home, playing electronic organ in restaurants and cocktail lounges. In 1962 he began working for the Meunier Associates, an organ maintenance firm. He has played some occasional concerts for theatre organ groups.

HULTS, ARLO

Born June 26, 1906 in Lawrence, Kansas. Graduated from Kansas University at age 19 with a degree in piano and organ. His first theatre organ position was in Moberly, Missouri in 1926 and 1927. He then moved to New York City and his first job there was at Loew's Lexington Theatre. Because of the location of this theatre, one block from Park Avenue, the clientele expected considerable classical music which the organist was expected to provide, and Hults' classical training stood him in good stead.

Hults opened the RKO Kenmore Theatre in Brooklyn, New York in 1929. A year later sound pictures arrived, and the orchestra, organist, and vaudeville were soon eliminated. From there Hults went to the Chester Theatre (RKO) in the Bronx in 1930 and then to the RKO Palace Theatre in Albany, New York where he followed organist Rex Koury, who was leaving for California in 1932.

HULTS, ARLO

2.

In 1933 it was to the RKO 86th Street Theatre in New York City, then to the RKO Albee Theatre in Brooklyn the same year. This organ was later moved to the San Gabriel, California Auditorium. Hults returned to the RKO 86th Street Theatre where he remained from 1934 to 1940. He then played the RKO Richmond Hill Theatre in 1941. He entered radio work and was with the Blue network from 1944 to 1946, was NBC staff organist from 1947 to 1955, was CBS staff organist from 1956 to 1961, and then he moved to the west coast where he was involved in television work from 1961 to 1971.

HUMPHREY, VIOLA

Organist of the Majestic Theatre in Dallas, Oregon in the
mid-1920's.

HUMPHRIES, HENRY

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

HUNT, EARLINE (EARLINE LOFFLER)

Organist for the Grombacher Theatre chain in Spokane, Washington, during the close of the silent era. She moved to Seattle, Washington where she married and through the years held a variety of organists positions including organist for the Civic Center (pipe organ), and the Food Circus (pipe organ) at the Seattle Center. For a number of years until 1960 she played the carillon at the Seattle Center, the console being in a bank in downtown Seattle.

HUNT, ERNEST H.

Theatre organist at Grauman's Million Dollar Theatre in
Los Angeles, California.

ERNEST H. HUNT

1928

Ernest H. Hunt, solo organist, appearing at the Loew's State Theatre. Mr. Hunt has much personality and with his wide range of knowledge of music has become one of the greatest organ attractions in Cleveland. He has originated many new ideas for organ presentations which is now being used at many of the houses.

HUNT, ERNEST M.

Organist of Loew's State Theatre, Loew's Granada Theatre,
and Warner's Uptown Theatre; Cleveland, Ohio in 1927 and 1928.

HUNTER, MARY (MISS)

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

HUPP, RUSSELL V.

Organist of the Armo Theatre in South Bend, Indiana in the early
1930's.

HURVITZ, LOUIS B.

Hurvitz started his musical career at age 7 with piano lessons from his mother. When he was 8 she started giving him organ instruction. Along the way he learned to master not only keyboard, but also percussion instruments. His talents have been showcased with such musical organizations as the Minneapolis Civic Orchestra, Evanston Symphony Orchestra (under the renowned 'Cellist/Conductor, Frank Miller), the University of Minnesota Symphonic and Marching Bands, the Fifth United States Army Band (Chicago), and the United States Military Academy Band, West Point, New York. In addition to his primary duty of Administrative Specialist for the United States Military Academy Band, Specialist Hurvitz has performed as

HURVITZ, LOUIS B.

2.

keyboard soloist with the Band, and is presently performing with the percussion section of the Concert Band.

Hurvitz also concertized for a large chain of music stores throughout his native Saint Paul, Minnesota area for several years. His theatre organ style shows the influence of his former instructor, Ashley Miller. He usually plays approximately five concerts per year on various instruments, but most frequently on the 4 manual/28⁺ rank Moller theatre organ (original installation) at the New York Military Academy, Cornwall-on-the Hudson, New York.

HURST, FRANK S.

Organist of the Alcazar Theatre in Bell, California in 1926.

HUSTON, DOROTHY

Organist of the Wintergarden Theatre in Portland, Oregon in 1928.

DICK HYMAN

212-894-7340

DRV

Throughout a busy musical career, which began in the early '50's, Dick Hyman has functioned as a pianist, organist, arranger, conductor, and composer. In a particularly productive period of 1982, he composed and arranged the score for the latest Woody Allen film. The score includes several songs for which Mr. Hyman wrote the lyrics as well. Simultaneously, he completed a thirty-minute ballet for solo piano which was commissioned by the Cleveland Ballet. Mr. Hyman performed the work, which is known as "Piano Man", in its recent premiere in Cleveland.

Dick Hyman has composed scores for numerous television dramas. In 1980, his score for the NBC program, "Sunshine's On The Way", earned him an Emmy Award in composition for daytime television programming. Other recent scores included "King Crab" and "Henderson's Monster", both for Titus Productions and seen on network television.

As an arranger, he takes credit for the recent hit recording "Hooked-On Swing" by Larry Elgart and The Manhattan Swing Orchestra, as well as the newest recording by jazz cornetist Ruby Braff. Mr. Hyman is also the orchestrator of the long-running show "Sugar Babies", which is presently on national tour.

While developing his own style, Mr. Hyman has investigated the earliest periods of jazz and ragtime and has, over the past few years, recorded albums of the music of Scott Joplin, Jelly Roll Morton, James P. Johnson, and other early figures. He includes this material in a concert he frequently presents entitled, "History of Jazz Piano from Ragtime to the Avant-Garde". A recent recording presents Mr. Hyman dealing with the music of Fats Waller on the mighty Wurlitzer theater organ.

As an organist,

Mr. Hyman has been heard on many television programs such as BEAT THE CLOCK and other game shows and soap operas. He has recorded on the Baldwin organ for Readers' Digest and on the Lowrey for Command Records. For several years he has won the Most Valuable Player Award (organ category) of the New York chapter of the National Association of Record Arts and Sciences. His pipe organ recitals have taken him to Cincinnati, Pittsburgh, Binghamton, Ocean Grove, (N.J.), and other locations.

Mr. Hyman has performed his concert compositions with the Baltimore, the Indianapolis, and the Austin Symphonies. They include a piano concerto and the "Ragtime Fantasy". As a jazz player, Mr. Hyman has led his group, The Perfect Jazz Repertory Quintet, in such festivals as Newport in New York, the Kool Hawaiian Festival, the Grand Parade du Jazz in Nice, France, and in annual appearances at Michael's Pub in New York, playing programs of Gershwin, Berlin, and other notable writers. In 1975, Mr. Hyman conducted the New York Jazz Repertory Company, on a State Department sponsored tour of the Soviet Union, playing the music of Louis Armstrong. He also directed this orchestra in numerous Carnegie Hall and Kennedy Center concerts devoted to the re-creation of early jazz styles. His W.C. Handy Salute is presently being re-broadcast on Public Radio.

In addition to his activities in the jazz world, Dick Hyman has had a prolific career in New York as a studio musician. He has played and conducted for many radio and television programs: Arthur Godfrey, David Frost, etc. His performance and arrangements were featured in the Universal film, "Scott Joplin, King of Ragtime". For the Public Television Anthology Series, he composed the scores "Bernice Bobs Her Hair" and "Soldier's Return". Mr. Hyman has acted as pianist and conductor for several seasons for the Tunda Theater Dance Company.

Composer

Arranger

Piano

Organ

Orchestra

Cond.

DICK HYMAN

Throughout a busy musical career, which got underway in the 1950's, Dick Hyman has functioned as a pianist, organist, arranger, conductor and composer. His versatility in all of these areas has resulted in dozens of recordings of his own and literally thousands in support of other artists. While developing his own piano style, Mr. Hyman has investigated the earliest periods of jazz and ragtime and has, over the past few years, recorded albums of the music of Scott Joplin, Jelly Roll Morton, James P. Johnson, Zez Confrey, Eubie Blake and other early figures. He includes this material in concerts he frequently presents entitled, "History of Jazz Piano from Ragtime to the Avant-Garde." Mr. Hyman also concertizes on the theater organ and has recorded on the mighty Wurlitzer both as a soloist and in duet with cornetist Ruby Braff.

Mr. Hyman has performed his concert compositions with the Baltimore, the Indianapolis, and the Austin Symphonies. They include a piano concerto and his "Ragtime Fantasy." He leads his group, the Perfect Jazz Repertory Quintet, in jazz festivals, concerts, and club appearances. He also performs frequently as a piano soloist and in two-piano situations with Roger Kellaway, Derek Smith or Dick Wellstood. In 1975 Mr. Hyman conducted the orchestra known as the New York Jazz Repertory Company on a State Department sponsored tour of the Soviet Union, playing the music of Louis Armstrong.

In addition to his activities in the jazz and concert world, Mr. Hyman has had a prolific career in New York as a studio musician and has won six Most Valuable Player Awards from the New York Chapter of the National Academy of Recording Arts and Sciences. He has acted as music director for many radio and television programs: Arthur Godfrey, David Frost, Beat the Clock, etc., and has composed scores for numerous shows. He received an Emmy for music composition for the program, "Sunshine's On The Way" and a second such award for musical direction of the PBS special, "Eubie Blake: A Century of Music."

Mr. Hyman was the orchestrator of the hit musical, "Sugar Babies", and the composer of the Woody Allen films, "Zelig" and "The Purple Rose of Cairo." He has worked with Mr. Allen as pianist or arranger additionally on "Broadway Danny Rose" and "Stardust Memories."

Mr. Hyman composed the score for the Cleveland Ballet's "Piano Man" and has been associated with the Twyla Tharp Dance Company as conductor and pianist.

Dick Hyman Music, Inc.
529 West 42nd Street
New York, NY 10036
(212) 594-7340

DICK HYMAN MUSIC, INC.

529 WEST 42nd STREET
NEW YORK, N.Y. 10036
(212) 594-7340

March 23, 1985

Dr. John W. Landon
University of Kentucky
Lexington, Kentucky 40506-0027

Dear Dr. Landon:

In response to your inquiry of several months ago, I am enclosing a bio and photo. As to the specific information you wish, the following should serve:

Born 1927, New York City.

Studied piano under Anton Rovinsky(classical) and Teddy Wilson(jazz).

Studied pipe organ informally with Lee Erwin.

Self-taught on electronic organ.

Concert performances:
Paramount Theatre, Denver, Col.
Roberson Center, Middletown, N.Y.
Keystone Oaks High School, Dormont, Pa.
Emery Theatre, Cincinnati, Ohio
Civic Auditorium, Rochester, N.Y.
Ocean Grove Auditorium, Ocean Grove, N.J.
All Saints Church, New York, N.Y.
Saint Peters Church, New York, N.Y.
Church of the Heavenly Rest, New York, N.Y.
Old Whalers' Church, Sag Harbor, N.Y.

Formerly associated with Lowrey Organs; presently a Baldwin artist.

Winner three successive years of Most Valuable Player Award on organ of the New York Chapter of the National Association of Recording Arts and Sciences.

Many commercial recordings issued as a featured artist for MGM, Command, Columbia, Project 3, RCA Victor, etc., on electronic organs (Hammond, Lowrey, Baldwin).

Other recordings, film soundtracks, broadcasts, etc., backing up various studio groups and singers.

Recordings on theatre organ: "Cincinnati Fats", the Wurlitzer of Emery Theatre, Cincinnati, Ohio, on OVC label; "America The Beautiful" (with cornetist Ruby Braff), the Wurlitzer of Keystone Oaks High School, Dormont, Pa., on Concord label.

Thanks for your interest.

Sincerely,

Dick Hyman

The Artist: DICK HYMAN

Tonight, RTOS presents a rare breed of performer—a quintuple-treat man. Though Dick Hyman can honestly be called "The Fats Waller of the Theatre Pipe Organ", he is equally at home as a pianist, arranger, composer and conductor.

Richard R. Hyman was born in New York City in 1927. He attended Columbia University, studied with renowned pianist, Teddy Wilson, and wrote the Columbia Varsity Show. A pianist with jazz groups under Lester Young and Tony Scott, he made a European tour with Benny Goodman in 1950. Dick was staff pianist and organist with WMCA, NYC in 1951-52; pianist, organist and conductor with WNBC, NYC in 1952-57; pianist-arranger with the orchestras of Mitch Miller and Percy Faith; and he led his own jazz trio.

As a studio musician, he worked for Arthur Godfrey, David Frost, Johnny Desmond, "Beat the Clock", and several soap operas. His work was featured in Universal's film, "Scott Joplin, King of Ragtime". A co-musical director of the Encyclopedia-of-Jazz Concert Series, he also composed scores for "Bernice Bobs Her Hair" and "Soldier's Return" for Public Television's Anthology Series. Dick was also pianist-conductor for the Twyla Thorp Dance Company for several seasons.

He has recorded several albums in the jazz idiom, has performed at the Newport Jazz Festival, Kool Hawaiian Festival, and Grand Parade du Jazz in Nice, France. A recent recording, "Cincinnati Fats", was made on the Emory Theatre's Wurlitzer in Cincinnati. Most people are not aware that the late Fats Waller was as adept on a pipe organ as he was on a piano.

As arranger-composer, Dick's credits include a score for a Woody Allen film, a ballet for solo piano, a 1980 score for NBC's "Sunshine's on the Way" (which earned him an Emmy), and the hit recording, "Hooked On Swing" by Larry Elgart and the Manhattan Swing Orchestra. He has also worked with the notable arranger, ex-Rochesterian, Jimmy Carroll. Dick is the orchestrator of the long-running Broadway show, "Sugar Babies", now on a national tour.

Dick's song-writing and instrumental credits include "Blue Whistler", "The Old Professor", "Down Home Melody", "Bardolino", "Counterpoint for Six Valves", and "Turny, Part II".

And now, the Rochester Theater Organ Society adds its name to the impressive list of concert performances of DICK HYMAN, jazz organist supreme.

The Program:

Mr. Hyman will announce his program.

The Society:

The Rochester Theater Organ Society is a nonprofit organization. The Wurlitzer organ you are listening to this evening is from the former RKO Palace Theatre on North Clinton Avenue. The land on which this beautiful theater stood, has been a parking lot for the last 17 years!

Membership information is available in the lobby, or from: R. T. O. S., PO Box 17114, Rochester, NY 14617.

Credits:

Baldwin Concert Grand Piano: Courtesy of Baldwin Piano Co.
Organ maintenance: Fred Parker & crew.

Program notes: Lloyd E. Klos
Cover design: Jane Gronemeyer

IDOINE, LEON E.

January 1921 (M) LEON E. IDOINE was born in Birmingham, England, and began his musical education at five, making his first public appearance as pianist the following year. The same year, he commenced training as a church musician by joining a choir, eventually becoming soloist and singing all the principal soprano arias from the standard oratorios. He began the study of organ at ten, and three years later was appointed assistant organist. About this time he performed the feat of singing at sight the tenor solos of Sir John Stainer's "Crucifixion".

During the ensuing eight years he studied under prominent English organists. Coming to America about 13 years ago, Idoine accepted the posts of choirmaster and organist at St. Luk's Church in Altoona, Pennsylvania, and three years later was appointed to St. Mark's Episcopal in Toledo, Ohio.

Since then he has taught piano, organ and voice and directed music for various organizations. Some five or six years ago he became interested in the theatre organ and played in several theatres. For the past year he has been organist at Loew's Valentine Theatre, Toledo's finest movie house.

" I "

IMHOFF, KELLY

Organist of the Olympian Theatre in Port Angeles, Washington
in the late 1920's.

INGERSOLL, OPAL C. SNODGRASS

Born October 1, 1899 in Muncie, Indiana. Received instruction
in organ technique from theatre organist and teacher Mr. Elmer Howell.
Served as assistant organist at the Columbia Theatre of Muncie,
Indiana from 1918 to 1927. She was assistant to her instructor,
Elmer Howell for six years and then ^{to} theatre organist Robert
Minton.

INGRAM, MARY RUTH

Organist of the Long Beach Theatre in Long Beach, California in 1923. Organist of Hoyt's Theatre in Long Beach, California in the mid-1920's.

IODINE, LEON E.

Organist of Loew's Valentine Theatre in Toledo, Ohio in the early 1920's.

IRVIN, ROBBIE (ROBERT K.)

Born in Miami, Florida in 1955. His family moved to College Park, Georgia, a suburb of Atlanta in 1957. Irvin's neighbor was Joe Patten, the person responsible for maintaining the 4 manual/42 rank Moller organ in the Atlanta Fox Theatre. In 1967 Patten allowed Irvin to come down to the theatre to see the organ, and although he was only 11 years old he demonstrated enough potential to come under the guidance of Bob Van Camp, resident organist of the theatre. Soon he was able to fill in from time to time at the console.

When organist Lee Irwin visited Atlanta and heard Irvin play, he was impressed sufficiently to take him as a pupil. In November 1970, the management placed Irvin on the payroll to play for

IRVIN, ROBBIE (ROBERT K.)

2.

two shows each Friday and Saturday evening.

In 1971 Irvin was featured at the American Theatre Organ Society National Convention in New York playing the Robert Morton organ in the 175th Street Theatre.

IRVING, FRANCES WOOD (MRS. I. M.)

Born in Joliet, Illinois, November 27, 1905. Received her education at the Joliet Township High School. Graduated in the class of 1923. Spent a year at Downer College in Milwaukee as an organ major and a year and a half at the University of Illinois as a music major. Irving had begun piano instruction at age five and one-half and continued through high school and college. She studied for two years with organist, Claude Ball in Chicago on the Rialto Theatre (4 manual/21 rank Barton) in Joliet, Illinois where she was feature organist between many organists who appeared there. She broadcast from the theatre from 1928 until about 1939 over Radio Stations WKBB and WCLS, Joliet. Previously, she had spent one and one-half years as understudy to organist, Claude Ball who broadcast over

IRVING, FRANCES WOOD (MRS. I. M.)

2.

Radio Station KYW, Chicago--later radio broadcasts from Radio Station WCLO, Janesville, Wisconsin. After 1939 Irving spent two, two year stretches as organist in roller skating rinks and made a few appearances in cocktail lounges and restaurants. She retired when she married in 1943.

IRWIN, THEODORE

Broadcast over Radio Station KPO, San Francisco in the mid 1920's

ISAAC, MERLE J.

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

ISHAM, DON

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

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

IVRY, EMILE

Organist of the Rivoli Theatre in New York City in 1918.

IVERSON, BUD

Appeared in 1973 in the Home Organ Festival held annually at Pacific Grove Conference Grounds near Monterey, California.