

JACKSON, GRAHAM

Famous black musician of the Atlanta, Georgia area. Jackson began his professional career as an orchestra leader in the 1920's. He has appeared as solo performer on leading radio and television programs such as Ed Sullivan's "Toast of the Town," Dave Garroway's "Today," and "Monitor," and as conductor of the Graham Jackson Choir in concert and on records. For many years he had a daily radio broadcast over Radio Station WERD, Atlanta, Georgia. He held the office of Official Entertainer for President Franklin D. Roosevelt from 1933 until the President's death in 1945. During that time he made 24 command performances for the President in Washington and at the Little White House in Warm Springs, Georgia. He was Official Entertainer for the State of Georgia by appointment of Governor

JACKSON, GRAHAM

2.

Herman Talmadge, and has appeared at hundreds of meetings and conventions of governmental, business, and fraternal organizations. He has appeared with such other great musical artists as Vladimir Horowitz, Joseph Szigeti, and Deems Taylor. Jackson was in the United States Navy from 1942 to 1945, during which time he engaged in money raising activities to sell bonds. He is credited with selling more than \$3 million dollars worth of war bonds for the Navy. Jackson has been featured in Life Magazine nine times, has played command performances not only for President Roosevelt, but also Presidents Truman and Eisenhower, for five consecutive governors of Georgia, and for other leading American citizens.

Jackson has recorded records for the Westminster label both conducting his choir (Westminster WP 6048 "Spirituals") and as

organist playing the Wurlitzer pipe organ in the Byrd Theatre in Richmond, Virginia (Westminster WP 6084 "Solid Jackson"). He is a very versatile musician, whose public appearances have included the accordian and piano. In addition to the recording on the Byrd Theatre organ, Graham Jackson has appeared on numerous occasions at the Atlanta Fox Theatre organ (Moller).

Jackson died January 15, 1983.

JACOBS, ANSON C.

Born in 1894 in North Tonawanda, New York. He was educated there and when he was a young man he became a theatre organist. It was claimed that he could play more than 45,000 songs from memory. He appeared during the 1920's at three theatres in North Tonawanda, three in Jamestown, New York and the Orpheum Theatre in Franklin, Pennsylvania. For a while he served as demonstrator for the Wurlitzer Company in their Theatre Organ and Piano Roll Divisions. Jacobs began composing in 1912 and by his estimate he wrote more than 500 songs. After the theatre organ era was over he taught accordian, piano, and organ and was active musically up until the time of his death June 7, 1975, at his home in Franklin, Pennsylvania. He was 81 years of age.

JACOBS, HANNAH

Theatre organist in the Chicago, Illinois area in the 1920's and 1930's. Best remembered for her stint as chief organist for Radio Station WIND, Chicago. She broadcast for WIND using WJJD's organ after WJJD moved its Studios to 201 North Wells Street, Chicago and had installed a 3 manual Wurlitzer.

**JACOBSEN, JERRY**

Born in Berwyn, Illinois, Jacobsen was organist of the Berwyn Theatre and several Balaban and Katz houses such as the Tivoli, the Aragon, and the Chicago Theatres in Chicago, Illinois. He occasionally appeared at the Chicago Stadium organ (Barton) during his years as a professional organist. In 1962 he moved from Berwyn, Illinois to Deerfield Beach, Florida where he died December 23, 1969 at the age of 72.

JACOBSON, LOUIS

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

JAMES, CARLETON A.

Born in West New Brighton, Staten Island, New York in 1899. As a child he gave evidence of the ability of being able to play by ear. By age 10 he was playing popular music and by age 12 he had begun piano lessons. By the time he was 14 he was accompanying silent movies in a theatre in Schenectady, New York. He also played piano in the silent picture days in the Gem Theatre in Oneida, New York. At age 16 while he was still in high school, he was making \$20.00 a week playing at the Happy Hour Theatre in Schenectady, New York.

He was 18 years of age when he first tried the pipe organ when a theatre manager asked him if he could play, and he said yes, he could. however, he had no experience. He did manage to learn as he played.

JAMES, CARLETON A.

2.

The first theatre organ position that he held was at the Majestic Theatre on Albany Street, Schenectady, New York. James went on to become assistant organist to Ann Rose at the 4,000 seat Metropolitan Theatre in Brooklyn, New York in 1918. Ann Rose died of influenza a month later and he accepted the position as chief organist. James moved on to Loew's 83rd Street Theatre about the time that he became 20 years of age, and remained there for two years. He then moved back to Schenectady, New York and spent two years as organist of the State Theatre, then on to Syracuse, New York where he became organist at the Strand Theatre. In 1925 he moved to Keith's Theatre in Syracuse (Wurlitzer Opus 1143) where he served as assistant organist to Rubyelle ~~Belle~~ Nason, who had come in from New York City to reopen this house.

JAMES, CARLETON A.

3.

James became chief organist in 1925 and held this post until 1932. Until 1929 he was accompanying silent pictures. After that time his organ work was featured organ solos as a part of the theatre's program.

In 1932 during the time that James was organist at the Strand and at Keith's Theatres he broadcast over Radio Station WFBL, Syracuse, New York. James has accompanied a number of noted show business personalities including Sonja Henie, and Gordon MacRae.

James served as organist for the Christian Science Church in Syracuse for five years and previous to that he was organist of the Plymouth Congregational Church for 25 years. For a time he was organist of Paul's Roller Skating Rink and "The Alhambra" in Syracuse, New York in the 1940's.

JAMES, CARLETON A.

4.

James then became organist of the Unity Church of Truth.

James studied classical music on the organ and piano with 11 different teachers, but basically he was self-taught as far as the theatre organ was concerned. He continues to accompany silent movies and play for sing-alongs at the New York State Fairgrounds, there in the Harriet May Mills Building. The same 3 manual/11 rank Wurlitzer on which he played for so many years at Keith's Theatre in Syracuse is now installed. James has often been called "Mr. Theatre Organ Of Central New York State."

Carleton James died in January of 1983 at 83 years of age.

1958



# CARLETON A. JAMES

Feature  
Organist

AT

**B. F. Keith's Theatre**  
SYRACUSE, NEW YORK

## CARLETON A. JAMES 1958

Syracuse has another meteor at the B. F. Keith's Theatre in Syracuse in the garb of Carleton A. James, who has been spreading his light for three years in the form of his own compositions, which are met with a decided success. He was featured at the Strand Theatre for two years and he is very well liked by his patrons.



JAMES, DENNIS (AND HEIDI)

See Chapter 6, pp. \_\_\_\_ to \_\_\_\_.

JAMES, W. "TINY"

See Chapter 6, pp. \_\_\_\_ to \_\_\_\_.

Et Cetera

## Lafayette's another stop for organist Dennis James

By Kathy Matter

Journal and Courier

Theater organist Dennis James will be adding Lafayette to a list of concert stops that includes London, Paris, Vienna, Sydney and Toronto after a concert in the Long Center.

James will perform at 2:30 p.m. Sunday as part of the Long Center Organ Series. He replaces Tom Hazelton, who was originally scheduled to perform but had to cancel because of illness.



**James** engagements, highly acclaimed musical performances and his pivotal role in the international revival of live musical accompaniment for silent film.

Composer-conductor Carmine Coppola chose James in 1981 as organist for the world tour of the revived 1927 silent film epic *Napoleon*. He now appears with silent screen stars Lillian Gish and Charles "Buddy" Rogers providing organ scores for their films.

Overall career highlights include James' New York City recital debut at St. Patrick's Cathedral, a rare solo concert at Radio City Music Hall, a solo concerto debut with the Chicago Symphony Orchestra and an invitational concert appearance at the first International Organ Festival in Manchester, England.

"James is absolutely sensational," Ken Double, who coordinates the organ series with Carroll Copeland, says. "He has great technique, a great style that's exciting to listen to, and he tops it off with a great personality and sense of humor."

His program Sunday will touch on the classics as well as popular music and will include a sing-a-long and silent film comedy.

Tickets for the concert are \$5 and may be purchased at the door. Concert organizers say advance tickets were printed with an incorrect starting time of 8 p.m. The concert will start at

As staff organist at the Ohio Theatre in Columbus, Ohio, James has revived the role of resident organist for modern-day audiences in Central Ohio. But his talents as an arranger, composer, entertainer and film accompanist have carried him world wide.

In 1985, he was named "Organist of the Year" by the American Theatre Organ Society. That award was based on his numerous concert

## DENNIS JAMES BIOGRAPHICAL INFORMATION

Dennis James is dedicated to furthering public interest in the theatre pipe organ and to the continuation of the theatrical traditions of organ performance. His organ concerts and silent film productions have been greeted with enthusiasm throughout the United States as well as Canada, England, Australia, Scotland, Holland and Austria with a concert tour of South Africa scheduled for 1985.

Born in Philadelphia in 1950, he began formal organ training at the age of 12. His public career was launched at age 16 with a concert in Detroit substituting for his ailing teacher. He attended Indiana University's School of Music as a student of concert and church organ performance, earning his Bachelor's and Master's degrees. In 1975 he was appointed resident organist for the Ohio Theatre in Columbus, playing the Magnificent Morton pipe organ in the famed national landmark performing arts facility.

Career highlights include his New York City recital debut at St. Patrick's Cathedral, a rare solo organ concert at the Radio City Music Hall, an invitational appearance at the first International Organ Festival in England, and employment as associate organist at the largest pipe organ in the world (the Wanamaker Grand Court Organ in Philadelphia). He made his solo organ concerto debut with the Chicago Symphony at Orchestral Hall under the baton of Margaret Hillis and performed at Vienna's famed Konzert Haus on the five-manual Rieger pipe organ in 1984.

Dennis James has played a pivotal role in the international revival of silent films with live music. His ongoing Indiana University silent film series, begun in 1970, has served as a model for similar events throughout the country. In 1981 he was selected by composer/conductor Carmine Coppola as the organist for the world tour of NAPOLEON, the 1927 epic silent film by Abel Gance. He accompanied the film with orchestras in over 20 U.S. cities, including New York, Los Angeles, San Francisco, Chicago, Atlanta and Boston with additional appearances throughout Canada during the three-year tour. In 1982 he was invited to Washington by the American Film Institute to perform with the classic French silent film THE PASSION OF JOAN OF ARC at the Kennedy Center.

Dennis James' many theatre and film engagements have enabled him to appear with such Hollywood personalities as Vincent Price, Myrna Loy, Ray Bolger, Bob Hope, Olivia DeHavilland, Ginger Rogers, and Loretta Young. He currently tours with silent film stars Lillian Gish and Buddy Rogers providing musical accompaniment to revivals of their motion pictures. He has been engaged as solo organist for the Radio City Music Hall Christmas shows appearing with the Rockettes and orchestra.

Upcoming appearances include a special film and orchestra performance for the 1985 American Guild of Organists convention in Charleston featuring a performance of the Poulenc Organ Concerto. He has also been engaged by the Seattle Symphony Orchestra to present a classic silent film series of three programs in 1985 with the symphony at the historic Paramount Theatre in downtown Seattle.

Dennis James' educational and performance activity as artist-in-residence at the Flint Institute of Music included public workshops, private instruction and a monthly silent film series. He created the first International Glass Music Festival at Capital University bringing performers and enthusiasts of glass music together for the first time. James, who has several popular record albums to his credit, has been the subject of several national broadcasts over NBC, ABC, CBS, PBS and NPR radio and television.

JAMES, DENNIS

James has been presented in a full length television documentary for the Australian Broadcast Commission, a full length solo organ concert over national Austrian television and on numerous radio broadcasts for BBC in England and CBC in Canada.

Dennis James has served as design consultant on numerous recent theatre organ projects. He has been chosen to present the inaugural concerts at the following pipe organ installations during the last several years:

Toronto, Canada: Casa Loma Castle  
Johannesburg, South Africa: Civic Concert Hall  
Amsterdam, The Netherlands: Tuschinski Theatre  
Chicago, Illinois: Civic Opera House  
Indianapolis, Indiana: Hedbeck Theatre  
Bloomington, Indiana: Studio 5 Estey  
Fort Wayne, Indiana: The Embassy Theatre  
Elkhart, Indiana: The Elco Theatre  
Roswell, New Mexico: Pearson Auditorium  
Phoenix, Arizona: The Organ Stop  
Meridian, Mississippi: Temple Theatre  
Flint, Michigan: Institute of Music  
Providence, Rhode Island: Ocean State Theatre  
Charleston, West Virginia: Pelzel Residence  
Canton, Ohio: Palace Theatre  
Springfield, Ohio: State Theatre  
Marion, Ohio: Palace Theatre  
Columbus, Ohio: Worthington High School  
Columbus, Ohio: Livingston United Methodist  
Binghamton, New York: Forum Theatre  
Schenectady, New York: Proctor's Theatre

James' other musical activities include appearances with his Early Music group, the Arcadian Trio, performing on organ, clavichord, harpsichord, recorder and glass armonica. He has most recently taken up the hammered dulcimer and is an avid enthusiast and performer of Ragtime and Novelty piano. He is presently restoring a recently purchased 2/4 Robert-Morton theatre pipe organ which will be utilized in his authentic recreation of musical scores for silent films.

One writer summarizes his career best: "Dennis James is indeed a unique artist, a combination of daring, innovative stylist and reverent student of the past. If the Ohio Theatre itself were not worth the trip, Dennis James would be. As it is, the combination is irresistable."

## The Artist: DENNIS JAMES

One of the busiest artists on the circuit is returning this evening for his eighth RTOS appearance.

A native Philadelphian, Dennis James was born in 1950 and began his musical training as an accordionist at 12. Progressing to the pipe organ, he studied under Keith Chapman and Leonard MacClain. In 1967, due to Melody Mac's illness, Dennis subbed for him at the American Theatre Organ Society's Convention in Detroit. The polished program of the youngster resulted in a demand for his services, with prolific bookings set months in advance ever since.

His first formal public concert afterwards was for RTOS while a student in Indiana University. There he majored in organ, being graduated with Bachelor and Masters degrees in music. His career since then has been a cornucopia of experiences for organ clubs in America, Canada, England, Scotland, the Netherlands, Switzerland, Australia and New Zealand. Featured at seven ATOS conventions, he's recorded extensively, his first disc being done on our Auditorium Theatre's Wurlitzer.

In 1975, Dennis James was appointed house organist at the beautifully restored Ohio Theatre in Columbus. In 1977-78, he was the focal point in public workshops at the Flint Institute of Music. Proof of his versatility is his expertise in playing for silent films, the most notable being Abel Gance's classic "Napoleon" which Dennis accompanied with more than 20 leading orchestras in this country and Canada in 1981-82. Periodically appearing on radio and television, he was the subject of a full-length documentary for the Australian Broadcasting Corp. in 1980. His theatre and film engagements have enabled him to appear with Lillian Gish, Buddy Rogers, Myrna Loy, Bob Hope, Ginger Rogers, Ray Bolger, Olivia Dehaviland and Vincent Price, among the more prominent.

When not arranging, scoring films or concertizing, Dennis engages in a long-time hobby: the study of Dixie-land Jazz.

Note: The taking of flash pictures during the performance is discouraged.



## The Program:

Mr. James will announce his program.

We thank our Historian, Lloyd E. Klos, for making available the slides of historical Rochester for this program.

## The Society:

The Rochester Theater Organ Society extends a warm welcome to all who are not members to join the ever-growing membership --- now over 1600 families!

Information is available in our lobby, or by writing to: RTOS, PO Box 17114, Rochester, NY 14617, or by calling (716) 544-6595.

The RTOS is a non-profit organization.

TAKE ACTION INDICATED  
NOT LATER THAN

Return to me ..... ( )

See me personally ..... ( )

Need not be returned ..... ( )

Being sent for your  
information ..... ( )

Furnish data requested ... ( )

Take action indicated ..... ( )

Take up with ..... ( )

Investigate and report to . ( )

Express your judgment ... ( )

Set time when we may  
discuss this ..... ( )

( )

SUBJECT { .....  
( ) SEE ATTACHED SHEETS

*James, Tiny*

*died - June 1989.*

*See various needed jackets  
for bag.*

JARRETT, HANNAH

Theatre organist in the Syracuse, New York area in the middle to late 1920's. Remembered for her stint as organist of the Avon Theatre in Syracuse.

JAY, ALICE S.

Organist of the Auburn Theatre in Suburn, California. She opened this instrument (a Geneva 2 manual/8 rank organ), October 1, 1925. Newspapers of that time accredited her with fourteen years of experience as a theatre organist.

across America with "The March King," John Philip Sousa. Just seventeen, he left his New York studies behind to play flute and piccolo in the Sousa band — an experience he would later draw on to recreate the brassy brilliance of the band in his showstopping tribute, "Seventy-six Trombones."

Leaving the parks and parade grounds, Willson was seated in the New York Philharmonic, as first flute, when he was just twenty-one. For five years he played under the baton of Arturo Toscanini.

In 1929 Willson himself turned to conducting. He spent twelve years as a radio musical director, eventually leading NBC's Western division, in San Francisco. During this period he also began composing.

While in San Francisco Willson "moonlighted" as a guest conductor with such orchestras as the San Francisco Symphony and the Los Angeles Philharmonic. He also wrote several symphonic works, including "San Francisco" and "Missions of California."

From San Francisco he moved to Hollywood, where he scored a number of films, among them "The Great Dictator" and "The Little Foxes." He also enlisted in the Army and headed the music division of the Armed Forces Radio Service during World War II.

In the early 1950s he served not only as music director but also as Tallulah Bankhead's comic foil on the popular radio program, "The Big Show." Willson also wrote the program's closing theme, "May the Good Lord Bless and Keep You."

Then came "The Music Man." After six years and nearly forty rewrites Willson brought his cele-

performed with many jazz musicians and recorded with singers Lena Horne and Ella Fitzgerald. But he recorded most consistently with his longtime friend, Randy Weston.

For the past five years Mr. Copeland had been teaching at Hampshire College in Massachusetts. He was a member of New York City Local 802.

#### GORDON JENKINS

Composer, pianist, conductor and arranger Gordon Jenkins died on May 1. Mr. Jenkins, who won a Grammy award for his arrangement of the Frank Sinatra recording, "It Was a Very Good Year," was seventy-three years old.

Mr. Jenkins was ten when he began his career as an organist at a Chicago movie theatre where his father worked. Later he dropped out of high school to play piano in a St. Louis speakeasy, but soon he was working at a St. Louis radio station, singing and playing the organ, piano and accordion.

In the early 1930s he was hired as a pianist and arranger by bandleader Isham Jones. While working in that band he met Woody Herman. When Herman decided to form his own band, Mr. Jenkins contributed many of his arrangements and even wrote the early Woody Herman theme, "Blue Prelude." Mr. Jenkins also wrote Benny Goodman's closing theme, "Goodbye." And he wrote for Paul Whiteman, Vincent Lopez and Andre Kostelanetz.

He began conducting in 1937 with the Broadway musical, "The Show Is On." A year later he moved to California and became a musical

Board of Directors since July, 1981. Mr. Stefani was an educator who  
(Continued on page seventeen)

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Jenkins, Henry



JENKINS, BETTY

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

JENKINS, HARRY JAMES

Born in Boston, Massachusetts, April 24, 1903. Parents, Emma D. and Ulric B. Jenkins. He received his education at Saugus High School in Saugus, Massachusetts, the Massachusetts Institute of Technology, and the New England Conservatory of Music. He served as featured organist of Goldstein Brothers Theatres--State Theatre, Utica, New York in 1926, the Victory Theatre in Holyoke, Massachusetts from 1926 to 1927, the Strand Theatre in Holyoke, Massachusetts in 1927, and associate organist at Loew's State Theatre in Boston, Massachusetts in 1928, at the Public North Shore Theatre in Gloucester, Massachusetts, 1928 into the early 30's.

## IN THE SPOTLIGHT

### HARRY JENKINS

Born in Boston, Mass., April 24, 1908. He attended Channay Hall Preparatory, MIT for one year and New England Conservatory of Music.



Before going into organ work Harry had his own dance band and in 1922 took his orchestra to an historic FIRST by playing the first live music on Station WGI, Medford Hillside, Mass. His orchestra became well known on the Boston airwaves and in those days fans as far as Baraboo, Wisconsin wrote in praising his group.

He worked in Boston theatres for eight years until the time that sound films caused the dropping of all organists in New England by the Paramount-Publix chain for which Harry was working.

After a tour of military duty with the old Civilian Conservation Corps he entered work with the US Bureau of Prisons and in 1939 was on the board that determined which type of organ would be purchased for all the Federal

Prisons for Chapel and entertainment. There were only two types available to choose from, the Hammond and the Everett Orgatron. They chose Hammond. Harry says that today their board would have a more difficult choice.

In 1940 he was ordered back to duty with the US Army Air Force where he specialized in Combat and Counter Intelligence work. He was Squadron and Air Base Commander. He took the first

American Air Base into Spanish Territory in July of 1945 and was decorated for the superior job.

Later Harry became Chief of Psychological Warfare for the 5th Air Force in Korea. Harry explains this job by saying that the leaflets his planes dropped, the radio programs of voice and music beamed to the enemy were to him similar to telling the people in No. Korea that "—we have a better show at our theatre than you have at that one up North." Again he was decorated with a Bronze Star for his super-

ior work as a Psywar Officer for 5th Air Force.

Returning to the states he was Liaison to Missouri Civil Defense for the Ground Observer Corps. While in that job he managed to get Bob Cummings to include a program about the GOC in which Addison Richards, an actor, portrayed Col. Harry J. Jenkins. This national publicity gained Harry a second Commendation Ribbon from the US Air Force.

On retiring from the service, Harry, who had always kept his hand in music at the Officer's Club, Chapel, or on Armed Forces Radio shows as sort of a side line activity naturally returned to his first love of the organ. He is author of a course in organ playing and has composed many marches and songs. One being a "Waltz In Fourths."

Harry teaches primarily, but plays casuals and has a Pipe Organ Album "Consoling the Console" in circulation as well as a 45 EP of his Air Force Marches played in a manner to simulate a brass band.

Harry still feels the loss of Jesse Crawford under whom he worked for Paramount Publix and admires Jesse's style of "fingered glissandos."

He has been a member of LAOBC for many years and is currently on the Executive Council.

JENSEN, NEIL

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

JENSEN, JOHN

Treasurer of the Los Angeles Theatre Organists Club in 1930. Had two of his compositions purchased by the Fox Film Company and several others released in the early 1930's.

RTOS AUDITORIUM THEATRE PERFORMANCE ON MARCH 20th, 1987

The Artist: **NEIL JENSEN**

RTOS takes pleasure in welcoming our Australian guest artist, Neil Jensen, to his second Rochester appearance. During his first Rochester performance in September, 1983 he displayed his musical skills in a way that made him many friends. Tonight we have the opportunity to hear Neil's encore performance on our Mighty Wurlitzer.

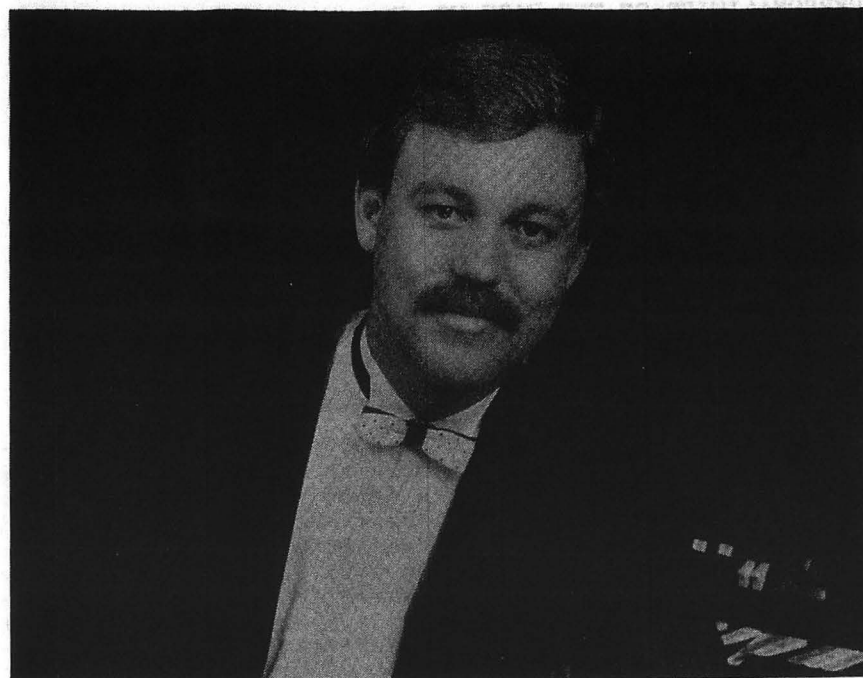
Of Scandinavian descent, Neil Jensen is a native son of Brisbane, the capital city of Queensland state. His theater organ debut, in the Brisbane Town Hall at 18, brought him instant acclaim and fame in his native land. He extensively toured Australia and New Zealand to perform theater pipe organ programs.

His fame spread far beyond his Australian homeland during his 1983 and 1985 international tours of Canada, New Zealand, and the United States. Neil played in more than 30 cities during his 1983 tour. More cities were added during his 1985 tour. He has become Australia's goodwill ambassador to the theater organ community.

Neil has demonstrated many of the major makes of electronic organs during his Australian tours. He later served as resident Concert and Promotion Artist for the Hammond Organ Company (of Australia) for six years. Following that position he became their National Marketing Manager. He is currently engaged in marketing exercises and educational programs for the Australian Music Industry, including the production of a video series to promote keyboard music.

He made his first record album, "Neil Jensen Australiawide", on four Australian Wurlitzers in 1983. A second album, "Neil Jensen Concepts", was made on the Moorabbin Town Hall Wurlitzer 4/21 for release in 1985. Later in 1985, Neil collaborated with four other Australian artists to produce the album "Five Alive" to commemorate the inauguration of a new 4 manual 16 rank organ installed in Adelaide's Capri Theatre in South Australia. His first American album, made on the famous Dickinson Kimball theater organ in Wilmington, Delaware, and a fourth Jensen solo album were released in 1986.

Neil plays a wide range of theater organ numbers from American pop tunes and standards to classical selections, such as Tchaikovsky's 1812 Overture. In between, he sprinkles tangos, rags, and the contemporary music of today. Tonight, he will again demonstrate his ability to provide a brand of theater organ entertainment for everyone. As the console rises from the pit to begin another enjoyable musical evening, let us give a warm welcome to Australia's Ambassador of Music--NEIL JENSEN.



**NEIL JENSEN**

**The Program:** Neil Jensen will announce his program.

AS A COURTESY TO ALL--Please do not take flash pictures during this concert. NO TAPE RECORDING is permitted during tonight's concert.

**The Rochester Theater Organ Society:**

The Society is dedicated to the preservation and the presentation of the music of theater pipe organs. RTOS produces musical events on two 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 an RTOS Membership Card is--- **"the Best Entertainment Buy in Rochester"**.

**COMING ATTRACTION: LEN RAWLE:** One of our favorite English organists will be giving his fourth RTOS concert on **Saturday, April 11th at 8:15 P.M.** at this Auditorium Theatre Wurlitzer. This artist has always delighted his American audiences with his varied stylings.

Admission will be FREE to all 1987 RTOS members, and admission tickets for the general public will be on sale at the Box Office on the night of the concert.

JOHNSON, EDWIN

Organist of the Rialto Theatre in New York City in 1916.

JOHNSON, CHARLES

Organist of the Century Theatre in Buffalo, New York, a post which he assumed in March 1929 replacing Julia Dawn.

JOHNSON, ELMER ("HAPPY")

Born in Chicago, Illinois, December 16, 1902. Received his education at Fenger High School. Married Pearl Louise. Began his professional theatre organ career in 1922, alternating between three theatres which were a part of the Roseland State Theatre chain.

JOHNSON, ERNEST H.

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

JOHNSON, FOREST

Theatre organist in the Denver, Colorado area in the 1920's.  
Was organist of the Isis Theatre and Rialto Theatre in Boulder,  
Colorado, the Rialto Theatre and Orpheum Theatre in Denver,  
and the Princess Theatre in Denver (later renamed the "Victory").

John,  
I think that you revised  
this whole entry as attached  
after you had set dictated but  
I wanted to be sure. If this  
is not right then you forgot  
to give me a name. If wrong  
just send back right material. You

SAVE

Copy made of  
next sheet! → only

~~John,  
I think that you  
expected this whole  
entry, but I want to~~

**WORCESTER, MASS.****ERNEST H. JOHNSON**

There is a fascination about Ernest H. Johnson's playing. He is solo-organist at the Capitol Theatre in Worcester, Mass., where he has been for two years. Previous to this engagement he was at the Strand in Clinton, and now broadcasts over WTAG. He features solos and usually plays one of his own compositions, which is met with great success. He employs solos and novelties and has a large following.



JOHNSON, FOREST A.

Theatre organist in the Omaha, Nebraska area. Organist of the Rialto Theatre around 1927 (3 manual/30 rank Hillgreen-Lane), the Omaha Orpheum Theatre (3 manual Wurlitzer), and the Riviera Theatre in Omaha in 1927.

JOHNSON, GEORGE A.

Born in 1904 in Warren, Pennsylvania. Received his education in the Warren Public Schools and the Bellefonte Academy in Bellefonte, Pennsylvania. At the age of 12 he was assistant organist at the First Lutheran Church in Warren. At age 14 he joined the Musicians Union and played the piano, saxophone, clarinet, and xylophone with quite a number of bands. Two years later he took his first theatre organ position as organist of the Liberty Theatre in Herkimer, New York (3 manual/16 rank Wurlitzer). He was organist of Shea's Buffalo Theatre in Buffalo, New York (4 manual/28 rank Wurlitzer) for two years. He also played at the Virginia Theatre in Charleston, West Virginia (3 manual/24 rank Moller), and at Shea's Theatres in Jamestown, New York and Bradford, Pennsylvania.

JOHNSON, GEORGE A.

2.

Johnson travelled to Chicago and became a student at Chicago Music College (now Roosevelt University). He also studied at Northwestern University in Evanston, Illinois and the University of Omaha, Omaha, Nebraska. He studied piano under Dr. LeRoy Campbell, R. O. Suter, and Cecil Berryman. He studied organ under Dr. Louis Potter, C. Gordon Wedertz, William R. Boone, and Louise Zabriskie. Eventually, he earned the A.A.G.O. award in 1942.

While taking his musical instruction at Chicago Music College he did theatre work in the Chicago area including the Auditorium Theatre in Berwyn, Illinois (4 manual/10 rank Robert Morton), and the Harding Theatre in Logan Square, Chicago (3 manual/15 rank Wurlitzer). In March of 1927 he auditioned at the Chicago Theatre, Chicago for the Balaban and Katz chain

JOHNSON, GEORGE A.

3.

and was offered the solo organist position at the 3,000 seat Riviera Theatre to be opened in Omaha, Nebraska (a John Ebersson House). Each Sunday afternoon he broadcast a program of classical music over Radio Station WOW, Omaha. He was considered to be one of the most popular radio artists in the midwest. Johnson moved to Portland, Oregon to open the 4 manual/20 rank Wurlitzer in the 3,000 seat Paramount Theatre. Following his years in Portland, Johnson played several theatres in the midwest, including the Capitol Theatre in Des Moines, Iowa (3 manual/12 rank Wurlitzer), the Paramount Theatre in Cedar Rapids, Iowa (3 manual/12 rank Wurlitzer), the Paramount Theatre in Waterloo, Iowa (3 manual/10 rank Barton), the Orpheum Theatre in Omaha, Nebraska (3 manual/12 rank Wurlitzer), and the Military Theatre in Omaha, Nebraska (2 manual/6 rank Wurlitzer).

JOHNSON, GEORGE A.

4.

He held the position at the Military Theatre from 1932 to 1941, and in 1941 he returned to the Riviera Theatre in Omaha which had been renamed the Paramount.

He was staff organist at several Omaha, Nebraska Radio Stations including WOW, KOIL, KFAB, and KOWH.

Johnson also held several church positions, including organist of the First Baptist Church in Omaha, Nebraska for 13 years (4 manual/26 rank Austin), the First Methodist Church in Warren, Pennsylvania (4 manual/29 rank Austin), and the First Lutheran Church in Jamestown, New York for 10 years (4 manual/49 rank Casavant). At present he is organist of the United Presbyterian Church in North Warren, Pennsylvania (Allen organ). From 1935 to 1954 he owned and operated the Modern Music Studios in Omaha, Nebraska.

JOHNSON, GEORGE A.

5.

In June 1954 he opened the George Johnson Studios in Warren, Pennsylvania. At present, he serves as musical director of Warren State Hospital where he is involved in many enterprises including music therapy. He gives recitals, concerts, and has lectured at schools and colleges discussing modern music.


George A. Johnson died October 23, 1984 at Warren, Pennsylvania. He was 80 years of age.

JOHNSON, GORGON

Broadcast over radio station WBEN, Buffalo, New York in 1935.

JOHNSON, HERBERT H.

Organist of the Jayhawk Theatre in Topeka, Kansas in the mid 1920's, and later organist of the Webster Theatre in Rochester, New York (2 manual/7 rank Wurlitzer).



HOMER R. JOHNSON  
PIPE ORGAN SERVICE  
1911 - SUNSET DRIVE W.  
TACOMA, WA 98466

SERVICE • CONSULTANT • INSTALLATION • (206) 564-2688

January 15, 1985

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

Dear Dr. Landon:

Thank you for wanting to include me in your dictionary of Theatre organists.

#1- Nov. 9, 1914 in Aberdeen, Washington.

#2- Piano under Susie Michael Friedman, Margaruite Melville Liszniewska and Dr. Karol Liszniewski. Piano was my main instrument in early years. I studied classical pipe organ for 2 semesters with Dr. Alma Oncley of University of Puget Sound in Tacoma.

#3- From 1938 through 1942 I broadcast daily playing theatre pipe organ over KVI...first from Music Box Theatre on the 3/12 Robert Morton. Then due to theatre scheduling we moved to the Temple theatre (also in Tacoma) where they have a 2/9 Kimball. My name at that time was Jane Powers. In 1955 my name became Jane McKee and in 1972 I became Jane Johnson. (divorced from Powers and widowed from Lawrence McKee in 1968. He and I had McKee Organ-Piano Center).

Silent movies were before my time as an organist. Radio broadcasting was my forte for many years, playing piano, electronic organ and theatre pipe organ as mentioned above. I did a little TV over Seattle and Tacoma stations, maybe a dozen appearances.

#4- Altho I never held a steady church position, I have substituted in a large number of Protestant churches. From 1950 through 1958 I played dinner music on an electronic at Steve's Gay 90's restaurant in Tacoma, a famous landmark. In the early 1950's I played electronic organ with a local dance band at the Century Ballroom where all the name bands in the country appeared at one time or another. Both the Century Ballroom and the Music Box theatre later burned to the ground

Enclosed is my resume. People in the Northwest have been good to me and I've had a "crack" at about everything an organist would desire in this area.

Regarding my ATOS affiliation, I have given several out-of-town theatre pipe organ concerts.

All this is far too much information but feel free to select and condense for your copy. The back of the glossy tells of Seattle Paramount.

I must tell you how much we enjoy your "Poet of the Organ" and "Behold The Mighty Wurlitzer" which I have given as gifts to my husband, Homer, on special occasions.

Sincerely,

*Jane McKee Johnson*  
Mrs. Homer R. Johnson

Johnson  
Jane  
McKee

# JUST PLAYIN' JANE



## JANE MCKEE JOHNSON, Organist

- Two recordings: "Just Playin' Jane" and "Just Playin' Jane -Second Time Around"  
"Each tune is treated individually and delightfully" . . . Theatre Organ  
"Registrations theatrical and arrangements well played" . . . The Console
- Three MusiComputer Tapes for CBS Gulbransen Organs.
- 1971 and 1981 ATOS convention artist at Tacoma Temple Theatre.
- Seattle Paramount Theatre organ appearances grand re-opening 1981 and again in April '83.
- Radio artist over 30 years and TV as well.
- Tacoma Temple Theatre organist for occasional movie intermissions, Junior League Follies, Travelogue shows, etc.
- Staff organist at Tacoma Pizza & Pipes since 1975. *still play here*

Silent movies were before my time as an organist. Radio broadcasting was my forte for many years, playing piano, electronic organ and theatre pipe organ as mentioned above. I did a little TV over Seattle and Tacoma stations, maybe a dozen appearances.

#4- Altho I never held a steady church position, I have substituted in a large number of Protestant churches. From 1950 through 1958 I played dinner music on an electronic at Steve's Gay 90's restaurant in Tacoma, a famous landmark. In the early 1950's I played electronic organ with a local dance band at the Century Ballroom where all the name bands in the country appeared at one time or another. Both the Century Ballroom and the Music Box theatre later burned to the ground

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Sincerely,

*Jane McKee Johnson*  
Mrs. Homer R. Johnson



JANE & HOMER JOHNSON--TACOMA'S MUSICAL SWEETHEARTS

As Told to Lloyd E. Klos

If people were to get into a discussion of music in the Tacoma, Wash., area, specifically theatre organ music, the names of Jane and Homer Johnson would come to the fore. Jane, in addition to extensive radio and pizza parlor work, has played for two ATOS conventions. Homer is a leading light in pipe organ maintenance. As a duo, they have utilized their talents in numerous musical activities.

Jane says, "I was too young to have had motion-picture-playing experience, but I did a great deal of radio work, plus a little TV when that medium was in its infancy. I appeared over six radio stations, the longest engagement being with CBS outlet, KVI, Tacoma, from 1938 to 1942.

"I was born and raised in Aberdeen, Wash., just 20 miles from the Pacific Ocean. Father taught violin, mother the piano, and my older sister was a violinist. Dad formed the first high school orchestra in Aberdeen, and when this became part of the full-time curriculum a few years later, he was succeeded by Robert Ziegler. I mention Ziegler because he was Dottie Ziegler's father, once Fritz Kreisler's accompanist. She married Leonard MacClain, the famed 'Melody Mac' of theatre organ fame. Small world! Dad was a good

conductor, and his Elks Orchestra won the state championship twice.

"I studied violin, then cornet, as Dad wanted me to have a background in both orchestral and band instruments. In junior high school, they let me play the piano as I had been playing it by ear for some time. I was crazy about the theatre organ, but mother thought it a passing fancy, believing it most important to have a piano background.

"When 18, a vocalist asked me to accompany her on a new Kilgen pipe organ in the mortuary across the street from our home. Soon, I was substituting for the staff pianist and organist of KXRO, 'The Voice of Gray's Harbor.' The organ broadcasts were remote from another mortuary which had an Estey cabinet pipe organ. It was not as good as the Kilgen.

"About 1933, I was invited to play in Seattle at an educational exposition, forerunner of the popular home shows of today. In a living room setting with an Estey two-manual cabinet pipe organ, I played afternoons and evenings. A couple of Seattle organists took me after hours to some of the city's theatres where I gained my first experience playing some large theatre instruments.

"So far, I was Jane Kaifer, but became Jane Powers when I married a mortician in 1935. A year later, he accepted a position in Tacoma. I previously had attended master piano classes of Sigismund Stojowski, Margaruite Melville Liszniewska and Dr. Harold Lisniewski, the last two from the Cincinnati Conservatory of Music. I continued with lessons from Susie Michael Friedman in Seattle, and in 1937 and 1938, gave piano recitals in Seattle, Tacoma, Aberdeen and Portland. I also did some substitute work at KMO, Tacoma which had a small Robert Morton, formerly in the Park Theatre there.

"In 1938, I became staff organist and pianist at KVI, the CBS outlets in Seattle and Tacoma, eventually becoming musical director. The organ broadcasts were remote from Tacoma's Music Box Theatre, using the most beautiful Robert Morton installation I ever heard, a 3/12. Some 9:30 P.M. programs originated from the mortuary where I lived, using its 2/5 Robert Morton.

"About 1941, KVI switched from the Music Box to the Temple Theatre. Due to the shorter movie schedule, we could air more programs, using the 2/9 Kimball, a nice sounding installation. I worked a six-day week and sometimes played a classical piano program on Sundays when the theatre wasn't available.

"KVI aired few CBS programs during the summer months, so I played as many as seven or eight spots a day: 'Devotional Inspirations' at 7 A.M., using the Music Box organ; 'Top O' the Morning,' featuring lively pop tunes at 7:45; 'Mystic Melodies,' a guessing contest of tunes with prizes donated by local merchants; 'Rhymin' Rube,' featuring clever Ruben Gaines with poetry and songs which always had to be transposed into some gosh awful key; and 'Piano Ramblings' of pop tunes. KVI had several nice Steinway grands, and I played them in both locations. Tacoma had the main studio, however.

"'Console Intermezzo,' which was classical organ, came on at 3 P.M. and there was a two-piano program with a pianist who doubled on accordion on other shows. I also played piano for a pop guitarist, and another program with a classical guitarist and violinist. One show featured the winning vocalist of a Fort Lewis talent contest and all tunes had to be transposed. I ran into this transposing business often, sometimes having to do it cold on the air, which was nerve-wracking!

"The above programs provided invaluable experience with good pay which enabled me to have a domestic for house-cleaning and washing. I just didn't have time for these chores. Because of so many programs, I had parking privileges extended by the police department. I'd dash to the studios downtown to pick up the program script, then hurry to the theatre, turn on the amplifier and grab my headphones. Such was the routine for remote broadcasting.

"I usually had the station tuned in at home, and once forgot to get to the theatre for the theme of 'Kay Kelly's Woman's Page of the Air.' You can imagine how I felt when I heard the roar as the announcer turned up the gain!

"Another time, I was almost ready to go on the air at the Music Box when suddenly there was a surge of volume. Looking down, there was a cat's tail by the swell shoes, which I grabbed. The feline struggled to escape, but I pulled her out, ran to the upper balcony, dumped her, and returned to the console. The microphone hung from the proscenium to capture the pipe sounds, but that day it also captured continuous 'meeows' from kitty!

"At the Temple Theatre, the orchestra pit railing is very close to the back of the organ bench. One afternoon as I leaned back for a breather, something soft brushed against my neck. I literally froze, but when I slowly turned around, there was a cat, walking on the railing! Almost every time I turned on the Temple's Kimball, a mouse ran out from the back of the console, up the steps to stage left and disappeared behind the curtain.

"The only CBS network show in which we were involved, was a traveling program, 'Haven McQuarry's Marriage Club' which was easy for me because they provided a cue man and I didn't have to adjust an

amplifier. This was my introduction to the Hammond electronic which debuted in 1935. One was in the Tacoma Exposition Hall. Most CBS shows originated in the East or California then.

"Along came the war, and I sadly left KVI, following my husband to Texas and California in 1942. I did a little USO work, playing piano on the radio in Abilene, Texas. Also played a 3/8 Wurlitzer in the Roller Bowl Skating Rink during the summer of 1943. Substituted in several churches, too.

"My son, Richard, was born in 1945, and thinking I'd never be as active in music again, I sold over half my sheet music to a second-hand store. We lived briefly in Michigan until returning to Tacoma. For a year and a half, I broadcast for a music store, and appeared on a half-hour program over the only TV station in the northwest then, KING-TV, Seattle, using a Hammond.

"In 1953, I was divorced, and in 1955, married an IRS auditor, Lawrence McKee. There was a happy eight-year stint from 1950 to 1958 at Steve's Gay 90s, playing an electronic. About 1969, they installed a theatre pipe organ which I dedicated.

"In 1958, Lawrence and I opened a music store in Tacoma, featuring the new Gulbransen transistor organ. Though I sadly had to leave Steve's because of the demands of the store, I did occasional TV spots on the new Channel 11.

"I've had some wonderful experiences, thanks to my music. In 1954, I became a member of Mu Phi Epsilon, the women's honorary music sorority. I did four performances of the original Black Hills Passion Play of America with Joseph Meier when it appeared in Tacoma. Another event was a luncheon honoring Anna Roosevelt Boettiger in which I did classical piano solos. For about six years, I played Christmas

music at the Bank of California.

"In 1960, both the Republican and Democratic National committees had their fund-raisers in Tacoma. The former was in the Fellowship Hall of the Masonic Temple, with Minnesota congressman, Walter Judd, the principal speaker. I played a Hammond for their banquet and other activities.

"A month later, the Democrats held their function in the field house of the University of Puget Sound, with Harry Truman the featured speaker. This was the only time I ever played 'Hail to the Chief.' One of the committeemen had hummed it to be as I jotted down the notes on a hastily improvised music staff. Luckily, it came off all right. Truman jauntily bounced onto the platform as several yelled 'Give 'em hell, Harry!' I played a Hammond again for this event.

"My husband died in 1968 after a two-year bout with cancer. I felt it was the end of the world, until Dick Schrum asked me to be one of the artists at the 1971 ATOS Convention in Seattle. This meant a lot of practice as I'd been away from pipes so long. The instrument was the Kimball in Tacoma's Temple Theatre, and the fellow who maintained it (and still does) was Homer Johnson. I had known him casually for about 35 years as we were members of the local AGO chapter."

We switch now to Homer Johnson as he tells of his musical life.

"I was born in a small town in southern Minnesota. Mother played a reed organ in a small church around the corner from home, and Dad's business enabled him to take the family to Minneapolis and St. Paul once a year.

"It was during one of those trips when I heard my first theatre

pipe organ. It was a 3-manual Kimball in the 2600-seat Orpheum Theatre on Hennepin Ave. in Minneapolis where big-time vaudeville and first-run films were featured. The organ was used to accompany the silents, and even as a kid, I was utterly fascinated with it. Without realizing it, this was very different from the organs I had heard in churches. I was hooked, never to get over it!

"At 11, I left Minnesota at the time when larger theatre organs began to be installed in ~~the~~ bigger houses around the country. We arrived in Puyallup, Wash. in July 1924. Late in August, the Liberty Theatre opened with a 2/6 Wurlitzer and I sat in the front row, directly behind the console. This organ was very clear and quite full with a ceiling-tone-chute job, somewhat a miniature of the big Seattle Liberty Theatre's Wurlitzer.

"I moved to Tacoma in 1926. The most thrilling organ there was in the 1100-seat Rialto, a 3/15 Wurlitzer special, played by Homer McDonald. One day in 1928, I was standing in front of the 500-seat Park Theatre, a neighborhood house, when the manager, whom I knew slightly, asked me to come in and sit at the 2/5 Robert Morton console while he made tremulant adjustments, my first time at a key desk. He invited me to play, which I couldn't do very well. However, he let me in to practice after that.

"This was at the height of the silent-film era, and I became a regular patron at the Pantages, where Arnold Leverenz played its 3/10 Robert Morton. The console was on an elevator in the center of the pit, but ahead of the orchestra--right out in the house. I always sat in the front row where I could actually read the stop tabs. Arnold had studied with Albert Hay Malotte, and had alternated shifts with Jesse Crawford in the early days. He gave me more lessons than he ever knew! I kept in touch with him through much

of his remaining life. (See August 1978 THEATRE ORGAN).

"I got to hear and appreciate the big theatre organs in Seattle: the Coliseum's 4/32 Wurlitzer, the Fifth Avenue's 4/18 Wurlitzer, the Paramount's 4/20 Wurlitzer, and the Music Hall's 4/16 Robert Morton. I never heard the Liberty's 3/17 Wurlitzer with six 16's and its 32' Diaphone in the theatre, but I did inspect it, sans motor. Later, I worked on it at Pacific Lutheran University. It was reinstalled in Nazarene Church where Jane and I played it once for an ATOS chapter event.

"During World War II, the Seattle Music Hall was closed. An organist friend was given the keys by the manager, and we had many fine sessions on the Morton. Necessity forced me to perform maintenance on various organs. This avocation became a profession."

Now, Jane resumes her part in the story.

"Homer and I first met in 1936 as members of the First Methodist Church. With the 1971 ATOS Convention's coming, I was busy practicing and had the responsibility of the music store, too. Homer worked for Connor Theatres as a projectionist, and also made signs for a sign company. Ours was a slow romance, but on April 8, 1972, we were married.

"Homer's parents gave him violin lessons. He has perfect pitch, can read notes for the right hand, but cannot read music as a whole. Yet, his harmony is absolutely perfect.

"He retired from the projection booth and sign business a few years ago to devote full time to pipe organ maintenance. I have retired from the store, which makes it possible for us to provide piano-organ programs for nursing and retirement homes, Mu Phi Epsilon,



and the Musicians Trust Fund. We play mainly musical comedy selections, I on the piano, Homer on the organ. On Saturday nites, I play at Pizza & Pipes, Homer serving as back-up organist on its 3/17 Wurlitzer.

"A whiz on pipe organ rebuilding and maintenance, Homer has about 20 contracts with churches, and maintains the last remaining theatre organ in Tacoma, the Temple Theatre's Kimball. The First Presbyterian Church has the largest pipe organ in this area, a 4/55 Reuter which Homer has rebuilt, adding 500 pipes and a solid-state system. He has taken care of this instrument for 15 years, and I believe it to be the most beautiful and versatile church organ in the Seattle-Tacoma area.

"He has also added trumpet ranks to the First Baptist and Sixth Ave. Baptist organs. He built a pipe organ for Fircrest Methodist, and installed our own 3/8 home organ. I help him when he's tuning, but when muscle power and technical help are needed, he has Grant Sprague and Charlie Snyder of Seattle to help him."

Even though Jane began her career in the era of radio broadcasting, she remembers some of the organists who were prominent in the Seattle-Tacoma area during the silent film days.

"Don Ball substituted for Arnold Leverenz who was a fixture at Tacoma's Pantages. As a teenager, I had the thrill of working with Bernard "Barney" Barnes, on a convention program in Olympia. I played piano, he the organ. He wrote 'Dainty Miss,' a hit novelty number. Edward Benedict, later to achieve fame in Chicago and Detroit, was one of the first organists to play Tacoma's 3/15 Rialto Wurlitzer. The console's top manual was a short one. Billy Bilger played Hamrick's Blue Mouse theatres in both cities.

"Grant Brown I met several years ago, and he gave me one of his recordings and a couple of his compositions. Haven't seen him since. West Brown, a good 'cue' organist, played houses in both cities. Eddie Clifford, after theatre days, did some broadcasting over Seattle's KOMO about 1940 when I was at KVI. One organ he used was the brilliant 4/16 Robert Morton in the Seattle Music Hall. Originally, the Hall was to open as the 'Mayflower,' but it opened as the 'Fox,' later Jensen Von Herberg's 'Roxy,' finally John Hamrick's Music Hall. The organ is in storage following its removal from the Carl Greer Inn in Sacramento.

"William Davis, besides stints in several Seattle houses, also played Tacoma's 'Broadway' (Later 'Music Box') on an exceptionally fine 3/12 Robert Morton about 1932-33. This instrument was opened by Hall of Famer, G. Oliver Wallace, in 1927. Jamie Erickson, who opened the San Francisco Fox 4/36 Wurlitzer in 1929, dedicated the Seattle Fox's 4/16 Robert Morton in a brief engagement.

"Emily Farr played Tacoma's 'Riviera,' following Bert Thomas. Homer McDonald, at Tacoma's Rialto, was one of the most brilliant and dramatic 'cue' and solo organists, according to my husband. Lawrence McCann was billed as 'Larry McCann, the Singing Organist.' He broadcast from the Seattle Paramount, had a sweet voice, and was a good player. His early experience was gained in my home town, Aberdeen, Wash.

"Stanleigh Malotte had a stint at the Seattle Paramount. Another Hall of Famer, Henry B. Murtagh, opened the Seattle 'Liberty' in 1914 on the 3-manual special Wurlitzer, Opus 41, the first big Wurlitzer in the West. The Liberty was Jensen-Von Herberg's first theatre. Esther McDonald Stayner, sister to Homer McDonald, was a good picture organist, especially adept in cueing classical music to pic-

ture scores. (Her biog is in the August 1970 THEATRE ORGAN).

"G. Oliver Wallace was a genius, both in picture-cueing and solo work. Jesse Crawford always gave him credit as a mentor. Besides Wallace's lengthy stints at Seattle's Liberty, he played Tacoma's Broadway, opened in 1927. He was featured solo organist and stage master of ceremonies. On stage, he had a three-manual slave console whose pistons controlled the stops of the main key desk. When he left the Broadway after a year's stint, front-page editorials mourned Tacoma's loss and wished him well.

"George Yount entered the business near the end, but was a good picture cuer in Tacoma's downtown houses. Finished his TO career as an intermission and solo organist."

A few words about the Johnsons' home pipe organ. "It began as a four-ranker from the echo division of a large Kimball. It now has eight ranks, controlled by the shell of a Rodgers 33-E and quite unified with solid-state switching and relays, including octave couplers and unison off.

"Our good ATOS friends, Don Myers and Genny Whitting, were among those who completed the installation. It has five regulators and four tremulants. The ranks are:

- Post Horn (new from Organ Industries).
- Tuba (Aeolian-Skinner Cornopean) to 16'
- Diapason (Reuter theatre, spotted metal)
- Tibia (Wurlitzer)
- Vox Humana (Kimball)
- 2 muted Viol Strings (Kimball)
- Flute (Kimball)

~~Percussions and X~~

Percussions are: Chrysoglott (Wurlitzer)

Orchestra Bells (Artisan)

Chimes (Deagan)

Brush cymbal on Acct. and Pedal.

"The last addition was an electronic Peterson 16' Tibia for the pedals. The instrument speaks from the basement via a stairway. The console is on the first floor.

"In recent years, the sounds of pipes have called me for numerous functions. In July 1981, I played my second ATOS convention. Three months later, I was one of the organists featured at the grand re-opening of the Seattle Paramount. I played the 4/20 Wurlitzer four times that week for tours and for preludes to shows, one featuring Mitzi Gaynor.

"In April 1983, I did two performances of a 'Music of the Forties' revue, staged by the Bellevue Community College Department, at the Seattle Paramount. The last three Christmas holiday seasons, I've done intermissions at the Tacoma Temple Theatre's 2/9 Kimball.

"My son, Richard, is quite talented, being a composer-arranger of marching-band music which is used by high schools and colleges thruout the country. I've played one of his special arrangements at each ATOS convention in which I've been featured.

"This has been a truly ATOS-inspired romance and marriage. We have a great interest in the organization, have been to several conventions and hope to attend others."

JOHNSON, JULIUS

Organist of the Rialto Theatre in Omaha, Nebraska in the early 1920's (3 manual/30 rank Hilgreen-Lane).

JOHNSON, JULIUS K.

Theatre organist in the Los Angeles area in the middle to late 1920's. Organist of the Forum Theatre in Los Angeles in 1924. Organist of the Egyptian Theatre in Hollywood, California in 1925, the Alician Court Theatre in Fullerton, California in May 1925 and the Forum Theatre in Los Angeles in June 1925.

JOHNSON, T. S.

Organist of the Piedmont Theatre in Greensboro, North Carolina  
in 1915.

JOHNSON, WARREN

Organist of the Parthenon Theatre in Hammond, Indiana in 1930.

JOHNSTON, CATHERINE (MISS)

Assistant organist at the Prospect Theatre in Flushing, Long  
Island, New York in 1927.



JOLLES, HAROLD

~~57~~

*Photograph on half sheet  
for separate listing*

Harold Jolles

Harold Jolles graduated from the Eastman School of Theatre Organ, Rochester, New York, in 1924--just at the height of the "golden age" of the theatre pipe organ.<sup>177</sup> At the Eastman School he had studies with famous theatre organist, John Hammond and Robert Berentson. One of his classmates was organist Rosa Rio, later to become the wife of John Hammond.

Harold Jolles impressed his teacher John Hammond so much that on one occasion Hammond asked him to play the entire picture accompaniment for the last show of the day at the Eastman Theatre where Hammond and Berentson alternated weekly as organists. Jolles did so well that Hammond brought him to the personal attention of George Eastman. For Eastman, Jolles played a full accompaniment to the film "White Sister".

Jolles graduated from Eastman and went to the Winter Garden Theatre in Jamestown, New York as his first, full-time position. (This theatre was later renamed the Palace.) From there he moved to the New York City area where he became organist of Loew's Willard Theatre, Long Island and the Picadilly Theatre in New York (during which time he also did some substituting in New York City for other organists on the Loew's circuit). He went to Loew's Cony Island Theatre and then journeyed west to Elkhart, Indiana for a term of five years. He spent a few months at the Orpheum Theatre in Springfield, Illinois and finally worked his way back

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JOLLES, HAROLD

~~-68-~~

to Buffalo to become staff organist of Shea's Roosevelt Theatre,  
there playing weekly until the theatre closed its doors in 1962.

Jolles died February 23, 1978 at the age of 81.

177 Most of the biographical information on Harold Jolles was  
compiled by Lloyd Klos for the Rochester Theatre Organ Society  
printed program of Harold Jolles concert, June 6, 1965.

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1928

Holiday Greetings

# HAROLD JOLLES

Solo Organist

FEATURED AT  
LERNER THEATRE  
ELKHART INDIANA

1928  
THE MAGAZINE FOR

ELKHART, INDIANA

### HAROLD JOLLES

Harold Jolles easily merits the rating he has received as solo-organist at the Lerner Theatre, Elkhart, Ind., where he has been for three years. Formerly he played at the Palace Theatre in <sup>Chicago</sup> New York. Mr. Jolles makes all his special numbers and features solos, slides and novelties very successfully. Harold uses a Kimball organ, which does full justice to his remarkable technique.

JOLLES, HOWARD

Theatre organist in the Rochester, New York area in the middle to late 1920's. Jolles received training in theatre organ at the Eastman School of Music in Rochester, New York in 1924. One of his first positions after completing that training was to play at Loew's Willard Theatre on Long Island, New York for Rosa Rio while she was on vacation. It was a 3 manual Austin organ of 57 ranks. He was also organist of Loew's New Coney Island Theatre which had a draw-knob Moller console with a 32 foot Contri Bourdon and a 32 foot Bombarde. He played at the Roosevelt Theatre's 4 manual/18 rank Marr and Colton organ in Buffalo, New York up to the final days in 1963. He retired to his farm in Cattaraugus, New York.

JONES, ARTHUR EDWARD

Organist of the Atlantic City Theatre, Atlantic City, New Jersey in 1924. Organist of the Indiana Theatre in Bloomington, Indiana in 1927.

JONES, CAROL

Organist who travels and concertizes for the Conn Company. Represented the Conn Company in Chicago in 1973 for the National Association of Music Merchants Show. Jones was one of the featured artists at the American Theatre Organ Society 18th Annual Convention, July 25-28, 1973 in Portland, Oregon where she appeared at the Benson High School playing the Kimball 24 rank pipe organ.

JONES, FLORENCE (MRS. J. H. TANNER)

Born in Forney, Texas in 1908. Began her study of piano at age six under the direction of Miss Odeal Runes. Also studied under John Van Denenter at Greenville Burleson College, and under Boris Grant, Dallas, Texas. Studied theatre organ under George Perfect, a well known Dallas theatre organist. Jones was organist of the Greenville Opera House, Greenville, Texas accompanying silent pictures in 1924. From 1925 to 1927 she was organist of the Rialto Theatre in Greenville, Texas. From 1930 to 1931 she broadcast over Radio Station KRLD in Dallas, Texas and was organist at St. Andrews Presbyterian Church there. In more recent years, Jones has been on the staff of the Ed. C. Smith Funeral<sup>Home</sup> and the Weiland-Merritt Funeral Home, both of Dallas, Texas.

JONES, LLOYD

Theatre organist who opened the Cozatt Theatre organ in the  
Fine Arts Theatre, Monmouth, Illinois in the 1920's.

# Music Lover

## Organist played her part in silent movies

MOUNT STERLING, Ky. — "If you liked music, I could make you cry," said Grace Jones Lover, 88, who was a theater organist in the days of silent movies.

"You had to be able to play by ear, as well as by note," she said. "You didn't have to play exactly what the cue sheet said, but when somebody was dying, you didn't play jazz."

Lover took piano lessons as a child, and by age 8 was permitted to play the organ at the Episcopal church in Mount Sterling.

"I never took an organ lesson, but after I played organ, I never cared anything about the piano, because you could play the organ with so much more feeling," she said.

When she was a teen-ager, Lover began "playing pictures" at the



BYRON CRAWFORD

old Tabb Theater for \$20 a week.

In 1926, she hit the big time, so to speak, playing the organ for the Towers and Strand theaters in Louisville, eventually working up to a salary of \$100 a week.

"There were two organists at each theater," she recalled. "The theaters ran a picture a week, four shows a day, continuously, from 10 o'clock in the morning until 11 o'clock at night, seven days a week. I'd play two shows, and the other organist would play two."

For six exciting years, Lover provided musical accompaniment for such screen legends as cowboy William S. Hart, the charming Rudolph Valentino, the klutzy Keystone Kops, the comic Charlie Chaplin and the darling Mary Pickford, as motion pictures took hold of America.

"I was really flying high," Lover recalled. "I was living at the Puritan — a residence hotel, which was a very lovely place in those days — sharing an apartment with two other girls, and \$100 a week was big money."

Then, in 1931, sound came to the local silver screen, and almost overnight, theater organists were a thing of the past.

"When the vitaphone came in — talking pictures — I was heartbroken," Lover said. "My work



STAFF PHOTO BY BYRON CRAWFORD

Organist Grace Jones Lover

was wiped away. I came back to hibernate in Mount Sterling, until I married."

She and her husband, the late

See ORGANIST PAGE 3, col. 1, this section

## Organist played her part in films

Continued from Page B 1

William Lover, later lived in Ohio and in Lexington for a few years, but the advent of talking pictures, and complications from a tonsillectomy that had left her hearing impaired, had virtually ended her musical career.

She now shares a home with a couple in Mount Sterling, and no longer has an organ or a piano, although she still loves music.

"I can't stand this present stuff.

It's just noise to me. There's no melody there at all," she complained.

"My teacher used to say, 'Gracie has to have something that tickles her ears.'"

She took a seat at the old upright piano in the Montgomery County Senior Citizens Center, where she has lunch nearly every day, and played "Holy, Holy, Holy," her favorite hymn.

"At one time, I could play all night long, from memory," she said. "But I can't anymore."

1988  
Ky.

JONES, VENIDA

Theatre organist who played the Kilgen organ in Radio Station KMOX in St. Louis after Dunstedter left there for the West Coast. She was later featured at the Kilgen organ at Radio Station WKY in Oklahoma City, Oklahoma. In more recent times she has been playing electronic organs in the Chicago area.



JORDAN, HENRIETTA

"Among the ranks of Chicago theatre organists who are gradually but surely coming to the front in the organ world, no one deserves comment more than this charming little organist, Miss Henrietta Jordan, who is now playing an engagement at the Covent Garden on the north side for the Lubliner and Trinz Interests. This house, will be remembered, as the one in which "Symphonic" Hawley made such a reputation."

"Miss Jordan who is a St. Louis girl studied organ in New York City for two years prior to her coming to Chicago, having turned to the theatre organ after three years professional experience as a vaudeville pianist. So she is better equipped with routine experience than the average one encounters in the organ profession."

JORDAN, HENRIETTA

2.

"She has well established herself in this northside community and has made many friends for herself among Covent Garden patrons."

(Jacobs Orchestra Monthly, December 1927.)

JORES, ERNEST E.

Played the opening of the illuminated push-button stop Estey pipe organ at the Capitol Theatre (51st Street and Broadway), New York City, October 24, 1919. This theatre was at the time that it opened the largest in the world with 5,300 seats. Jores was later featured at the Audubon Theatre in New York City in 1930.

JULES, JACQUINOT

Theatre organist in the St. Louis, Missouri area who broadcast over Radio Station KMOX in the late 1920's.

Margaret Hoback Jones  
B.M., M.A.

John Paul Jones  
B.A., M.A., Ph.D.

Conservatory Of Music 403 McMinn Avenue Studios: Cedar Springs Road

Phone AC (615) 722-3123 744-7308

Athens, Tennessee 37303

Mr. David L. Junchen  
280 E. Del Mar Blvd.  
Suite 311  
Pasadena, Ca. 91101

Dear Mr. Junchen:

Having been through the silent film days as a theatre organist I was delighted when I saw your book advertised in the Diapason. Margaret, my wife, had it sent to me as a Christmas gift. and what a pleasure it is! You have done a superb job and I am looking forward to the next volume.

I was especially intrigued with the story of Dan Barton mostly because Dan Barton's early days and my early days paralleled except for age. While he was older I, too, always felt that I could build a good three or four rank theatre organ in mineature-four octaves maybe--probably in one case.

Like Mr. Barton, I started as a drummer. My father was a very fine trumpet player and band director who thought I should play clarinet but I objected. He said if I wanted to play drums I would have to buy my own drums, but he would buy the clarinet. Well, I bought my own drums-part at a time and soon played in the local band of Richmond, Missouri. Also played in the school orchestra and ~~the~~ one of the local theatres. Later I started trouping with dramatic shows, tent and theatre. I had had some piano and as a youngsted had paid a local church organist \$2.00 a week to let me practice on the church organ.

I was playing in the Virginia Theatre orchestra in Boone, Iowa, playing pictures and road shows. I would often go to a small nearby theatre and

JONES, JOHN PAUL

listen to the pianist play a strange looking instrument with a full keyboard cut half into two. Both short keyboards could swing out of the way when not used. It was called a "Bartola". Pretty easy, I thought and I knew I could play it. I left Boone in early Summer and re-joined a dramatic tent show for the Summer but I couldn't get that Bartolo off my mind.

So, in the Fall I put an ad. in the Billboard: Bartola player at liberty. I had never played one in my life but I didn't tell any of the eight or ten answers I got. The best seemed to be from Waco, Texas. They needed me and I took the job at \$45.00 per week, union scale, which was ten to fifteen more than I made on the road as a drummer. I was not sure whether I was still on earth or had suddenly got into Heaven! I was to report on Sunday so I got there Friday night and went to the theatre early Saturday morning and practiced on the Bartola. Two men owned the theatre-a Mr. Levy and a Mr. Murphy. Mr. Murphy was a good fixer of all things. I discovered he had made a case similar to an organ console in theatre style, and there was a 12 note pedal board. I was delighted and from the beginning I was able to do a good job. We had an 8 to 10 piece orchestra and the organ relieved the orchestra, I have always had a soft spot in my heart for the Bartola-- and still have the pipe measurements I took off of the Bartola pipes hoping to fulfill my mineature organ dream.

This Bartola started me on a good career. We once got a mew trumpet player in the orchestra, a Mr. O.A. Peterson. I had trouped with him before. When our drummer became ill, Mr. Peterson suggested that I might fill in and so told the orchestra director Mr. Eddie See, a fine musician as was his wife, the pianist. So for three weeks I did double duty until our drummer got out of the hospital.

IN the Fall after I left Waco to go to the Strand Theatre, Montgomery, Alabama. Very nice theatre--pictures only, and I liked that and also the salary of \$67.50 per week. The Strand had a 3/19 Austin ( I see stated in your book). I went there as relief for for Dr. Lord, a very highly trained musician, teacher and church organist but he couldn't play a "pop" tune to save his soul.

I always liked to prow around, in and through the organ and one day when I went into the blower room I found an oil soaked rag lying on the motor. I reported this to the manager and a month later I was shifted to another new theatre in a town some distance away. Not long after this-the Strand burned completely!

# Trinity Church planning Christmas cantata 'Holy Child'

RONALD CLAYTON  
Staff Writer

Trinity Methodist Church will be performing the "Holy Child" cantata 10:45 a.m. Sunday, Dec. 8.

The cantata, written for the choir by Dr. John Paul Jones, is based on the Scriptural account of Christ's birth. In opera form, the work is complete with choral parts and arias.

Choir director Judy Sullins said the 30-member choir will be performing the piece. Although no drama accompanies the cantata, spoken parts and dialogue will be used to accentuate the music.

Dr. Jones, who has lived in Athens since 1975, has published various musical and written works, and three books on school music.

"I started the cantata in 1984 but didn't finish it until 1985," Jones said. He did not have the choir in mind when originally starting the piece, but as it developed the choir sprang to mind.



Front left, Margret Jones, Dr. John Paul Jones, Judy Sullins. Back left, Choir President John Penney, Rev. John Williams.

The Daily Post-Athenian, Athens, Tenn., Thursday, December 12, 1985

By 'K'  
Collins



Dr. John Paul Jones was given a standing ovation at Trinity UMC last Sunday morning at the conclusion of the sanctuary choir's presentation of his original composition, "Holy Child." It's a beautiful cantata from beginning to end, scripturally true, and musically exciting. There's a lovely harmony, nice solo parts, and rich contrasts of loudness and softness throughout. The choir has been blessed by having learned it and performed it...and it was the premiere presentation. Dr. Jones has written something really beautiful in "Holy Child." And, it was very meaningful to have him direct the cantata. Judy Sullins, Trinity's organist/choir director played organ for it and Dr. Jones' wife, Margaret, played piano.

Soloists in the order that they sang, "K" Collins, Ellen Kimball, Allen Carter, John Ray, Alan Stewart, Art Kimball, Carol Wilson, and Carol Shadden. There was a duet by Carol Shadden and "K" Collins, a trio by Carol and "K" and Catherine Ray, and an ensemble that included Gene and Marian Douglas, Edith McIntyre, Janice Kuykendall, Judy Keen, Gail Giles, Lynn Heard, Marilyn Henry, Peggy Elrod, John Penney, and Rusty Shultz. Other Trinity choir members include Valerie Carter, Ralph Fenton who was the narrator for the cantata, Janet Frazier, Mar-

tha Penney, Otella Shultz (who had to miss singing this year because she's still in Florida with her hubby, Hubert, who has improved "greatly" from his heart attack), Mitch Vibbert, and Betty Williams, the preacher's wife. Too, the sanctuary was filled for the cantata, including the balcony, and it was nice that John Williams, the pastor, stood at the conclusion of the music and said that he thought it would be very fitting to applaud Dr. Jones and the choir. And that's when everyone rose spontaneously to their feet while applauding. It was a very moving experience spiritually...and the choir was most appreciative of the many kind comments. We have Dr. John Paul to "thank" for writing such lovely music and for letting us be the first to sing it! He's written other choral works and books.

JUNO, IRENE

Theatre organist in the Washington, D. C. area in the middle to late 1920's. Organist of the Takoma Park Theatre in Washington, D. C. in 1925 and 1926. Organist of the Earle Theatre in Washington, D. C. in October 1926, organist of the Metropolitan Theatre in Washington, D. C. in February 1927. Alternated among various Washington, D. C. theatres mid-year in 1927. Played the Metropolitan Theatre and Tivoli Theatre in mid-1927 and broadcast over Radio Station WRC, Washington, D. C. in 1928.

KADERLY, KATHERINE

Organist of Loew's Spooner Theatre, Newark, New Jersey in 1927.

KAHAPEA, VIRGINIA (see Virginia Smith)

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

KALBACH, ZACH

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



KAMERN, HENRIETTA

Theatre organist who joined Loew's circuit around 1920, and remained with the circuit for a number of years. Most of those years were spent at Loew's Rio Theatre in New York City where she played the 3 manual Moller. When Miss Kamern first came to the Rio Theatre, an old Hall organ was in use. It was later replaced by the Moller. Kamern recorded the Moller organ on one of the latest Edison Diamond discs issued (around 1928), recorded electrically on an experimental basis. A recording which is eagerly sought after by collectors. It is a splendid example of theatre organ playing. Miss Kamern's mother is the director of the orchestra at Lowe's Burland Theatre. Henrietta Kamern did some radio broadcasting from Loew's Rio Theatre on Radio Station WHN, which in the 1920's was the official broadcasting station for Loew's. Her radio broadcasts

KAMERN, HENRIETTA

2.

appeared on Sunday evening, and in her first included "Rhapsody In Blue," one of the first times this was played over the air on theatre organ.

Miss Kamern was organist of Loew's 116th Street Theatre in New York City for a brief time before returning to the Rio Theatre.

KANN, STAN

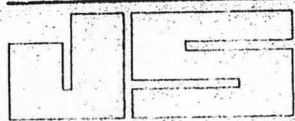
See Chapter \_\_\_\_\_, pp. \_\_\_\_\_ to \_\_\_\_\_. (U.S.)

sonner, and brother George Hicks.

Diapason, Dec. 2008

Stan Kann, longtime organist for the Fox Theatre, St. Louis, died September 29 in St. Louis. He was 83. Kann began playing the organ at age 4, and the piano in high school, and majored in classical organ at Washington University. He played the Fabulous Fox Theatre's mighty Wurlitzer pipe organ from 1953 to 1975, performing between movies and at special events. During those years he also performed at Ruggeri's Restaurant on the Hill and Stan and Biggie's restaurant.

As a hobby, he began collecting vacuum cleaners when he was a young man; he owned more than 150 antique sweepers, which he kept in his home in the Holly Hills neighborhood. Television viewers first met Kann in the 1950s, when he served as the musical director for "The Charlotte Peters Show" and "The Noon Show," both produced by KSD-TV. A lifelong bachelor, Kann moved to the Los Angeles area in 1975; he returned to St. Louis in 1998. In 2005, filmmaker Mike Steinberg released a documentary, "Stan Kann: The Happiest Man in the World."



THE  
JACK SIDNEY  
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9/24

FOR IMMEDIATE RELEASE

CONTACT: CORRINE SIDNEY

COMEDIAN

STAN KANN

Comedian Stan Kann has become a nationally recognized television personality and a regular on many of the most popular network and syndicated shows including "Tonight Show," "Mike Douglas," "Merv Griffin," and "Dinah!"

Stan seems to actually live the stumbling, bumbling character he portrays, having an incredibly natural talent for disaster.

He has a likeness to Stan Laurel, not in name only. He wants to talk straight but he just can't seem to get the right syllables out, at least not in the proper order. He wants to show you the wonderful workings of his prized 1897 Hoover vacuum cleaner, but somehow he keeps getting his tie caught in it.

As a comedian, this characteristic ineptness is Stan's greatest asset, and has been the unique quality that makes him such a hit on television, the stage, in nightclubs, and in commercials.

-more-

9/84

For 17 years Stan was co-host and musical director of a daily television variety show in St. Louis. He is also a noted organist having performed his "Comedy Concerts" nationwide, and having composed and performed scores for several silent films such as "The Hunchback of Notre Dame," and Valentino's "The Eagle."

Currently, "The Stan Kann?? Show," a half-hour weekly syndicated comedy series, will be seen again on Canadian Network this year, and in the U.S. in 1981. The show features a guest star on each episode, and deals with "How To..." -- but usually winds up "How Not To..."

Stan is the world's only known private collector of vacuum cleaners, owning over 200 machines dating back to the pre-electric models prior to 1900. In addition, he collects classic cars, and antique and unique household gadgets. His closet makes Fibber McGee's seem absolute perfection.

He uses his hobbies as the subject for his comedy sketches and routines, having demonstrated them with stars such as Johnny Carson, Phyllis Diller, Joey Bishop, David Brenner, Joan Rivers, Steve Allen. Stan has guested on over 300 network and syndicated television shows.

Stan Kann is an original, and there's not another comedian around quite like him.

# # #



Former concert organist and television star Stan Kann died at St. Louis University Hospital on September 29th 2008. He was 83-years-old. Kann began his performing career at Washington University where he played the organ. He went on to become the best known concert organist in North America. Kann played the Fox Theatre for 22 years before moving to Los Angeles in 1975. Before the move, he appeared on the local program, "Charlotte Peter's Show." Following that, Kann co-hosted The Noon Show with Marty Bronson. For that work, he received the Silver Circle Award from the National Academy of Television Arts and Sciences in 1997 and the Avis Blewett Award in 2001. Kann was inducted into the ATOS Hall of Fame in 1999 and was named ATOS Organist of the Year for 2003. Kann was also well known for his comedy. He appeared 77 times on "The Tonight Show" and 89 times on the "Mike Douglas" show as well as dozens of other programs. Kann was also known as an enthusiastic collector of vacuums.

A Stan Kann Scholarship Fund is being established to encourage and promote young theatre organ talent. Contributions can be sent to the fund in care of the Fox Theatre - 539 North Grand Boulevard - Saint Louis MO 63103.

KARISH, ANNA

Organist of the Royal Theatre in LeMars, Iowa in 1928.

KATES, BOB

Recorded several long playing records of theatre organ music in the mid-1950's on a 2 manual/13 rank Wurlitzer theatre organ in his own residence in Berkeley, California. These were released on the New Sound label.

KASPARIAN ANDY

**ANDY KASPARIAN:** At age thirty-three, Andy Kasparian has acquired a reputation for musical excellence and versatility--both on pipe organ and on his own well-known Hammond X-66 "organ complex"--that literally extends coast-to-coast. A native of Cherry Hill, New Jersey, Andy's first affair with theatre pipes was at the 3/8 Kimball in the Lansdowne Theatre, Lansdowne, Pennsylvania. Listeners soon realized that Andy was an exceptional talent, in addition to being a fine musician, and he was in constant demand to play for organ clubs, community events and theatre pipe organ concerts.

One of the first organists in the country to perform on the incredible Hammond X-66, Andy began making a name for himself during many successful engagements at lounges and restaurants in Philadelphia and in the New Jersey resort areas. In 1972, however, it was back to pipes, as Andy was featured for two years as resident organist at the Suburbian Restaurant, Wanaque, New Jersey, on their 3/17 Wurlitzer theatre pipe organ. Following his two-year engagement at the Suburbian, Andy spent several successful years on the "pizza-organ circuit," including engagements with Bill Bruer's Captain's Galley Pizza & Pipes chain in the San Francisco Bay area; Pizza & Pipes in Seattle, Washington; Larry Weid's Big Top Pizza in Carmichael, California; and the Old St. Louis Noodle & Pizza Company in St. Louis, Missouri.

Returning home in 1976, Andy was featured in concert at the Lansdowne Theatre as part of the 1976 A.T.O.S. National Convention in Philadelphia. According to one review in The Console magazine, "...(Andy) displayed intriguing counterpoint and poetic, varied expressions in his playing." Before heading off for pipes again, Andy had a memorable one-year engagement, on his Hammond X-66, at Kenny's Suburbian House, Cherry Hill, New Jersey.

In 1979, Andy spent nearly one year in Panama re-installing the 3/27 Wurlitzer, formerly installed in the Bombarde Room of the Panama Hilton, into its present location in the El Sotano Room of the El Continental Hotel. The effort was worth it, however, when Andy opened the El Sotano Room at the console of the Mighty Wurlitzer. In short order, Andy and the Mighty Wurlitzer became one of the hottest attractions in town.

Returning home once again, Andy and his Hammond X-66 "organ complex" spent the 1980 summer season entertaining organ lovers at the Lighthouse Inn, Barnegat Light, New Jersey, following which he toured on behalf of the Hammond Organ Company, presenting many concerts along the East Coast on their top-of-the-line console, the "Elegante."

The 1981 season had Andy opening at the Captain's Inn, Forked River, New Jersey, where he played a brief engagement before heading to Latham, New York and the Mighty Wurlitzer at the Market Street Music Hall.

In October 1981, Andy was the featured artist at the dedication of the newly-installed 3/11 U. S. Pipe Organ in the famous Sunnybrook Ballroom, Pottstown, Pennsylvania. Andy appeared at the State Fairgrounds in Syracuse, New York, and has played concerts in North Tonawanda, Rochester, Toronto, and on the 4/26 Wurlitzer in Long Island University. Regular NYTOS concert reviewer Marlin Swing called this program "dynamic," "invitingly refreshing," and made particular mention of Andy's "admirable pedal technique" which he characterized as "console choreography with sounds to match."

1982 found Andy as crew chief of the Wurlitzer rebuilding and installation here at Pizza, Pipes and Pandemonium. Andy returned to Latham until late 1983. He has been managing a music store in Cherry Hill, New Jersey, and has been playing a club on the Jersey Shore.

Andy returns to Pizza, Pipes and Pandemonium to perform at our Wurlitzer, in what we know will be a successful engagement.

You won't want to miss this sensational artist, who will be performing Tuesday through Sunday nights at Pizza, Pipes and Pandemonium. So join us for the fun, and bring your friends.



## OUR ORGAN

Our organ was built by the Rudolph Wurlitzer Organ Company in North Tonowanda, N.Y. in 1925 and installed in the Coast Theatre in Long Beach, Calif. It consisted of three manuals (keyboards) and fifteen ranks (sets) of pipes. The organ replaced the pit orchestra that cued the silent films. When the "Talkies" came along, the organ fell silent. Some organs were melted for scrap and some were smashed by the wrecking ball. Ours, however, was removed from the theatre and around 1960 reinstalled, along with fifteen ranks from the Denver Auditorium Wurlitzer in the State Theatre in Benecia, Calif.

Pizza, Pipes & Pandemonium purchased the organ in April 1982 and a team was formed to dismantle and pack it onto two large trailer trucks for the long journey to Groton. The organ arrived on the first of May and rebuilding took place for the next four and one half months. The restaurant opened on 27 Sept. 1982 to the strains of the "Mighty Wurlitzer" in all its glory. The organ is enclused in glass chambers measuring eighteen by fifty-four feet, with some instruments hung along the walls for people to see. The pipes range in size from smaller than a pencil to sixteen feet tall.

So sit back and enjoy our artists as they take you back to the glory of yesteryear on the

**"MIGHTY WURLITZER"**

PIZZA, PIPES  
presents

ANDY KASPARIAN



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AT  
**THE MIGHTY WURLITZER**

## ROBIN RICHMOND



*Robin Richmond and Don Thompson, Cambridge, 1954.*

Robin Richmond passed away in July from complications due to emphysema. Robin was best known in recent years for his genial work as compere (NC) of the BBC program *The Organist Entertains* and for his production of various organ spectacles at the Royal Albert Hall and similar venues. However, older organ fans remember him, with Reginald Dixon, as one of the two most popular organists in Britain. Robin was born in London in 1912 and educated at the famous and tiny Westminster School. In later years when the BBC decided to dispense with the practice of having their own announcer introduce the organ programs, organists were auditioned for their speaking voices. Many who came from regional working class backgrounds had accents which were deemed by the snobs in charge at the time, as being unsuitable for broadcasting. Robin, with his public school accent, was a natural and was eventually invited to emcee many other non-organ programs on the BBC, such as the popular "Housewives' Choice" daily record program.

Robin's first theatre organ appearance in public was the Plaza, Picadilly. But it was at The Astoria, Streatham, in South London, where he was first engaged as a permanent member of the staff as assistant to Al Bollington. This was followed by positions as solo organist at various other suburban London theatres, culminating in a move to the West End and a job at the Paramount, Tottenham Court Road. In the meantime, Robin had bought the

first two Hammond organs ever imported into England and was responsible for popularizing this instrument and make the name known to the general public. It is as a Hammond player that he achieved a whole new level of fame in London, playing in several swank nightclubs as well as at the theatre. When TV was introduced, Robin was also seen regularly at the Hammond on many programs.

In later years, his career had a resurgence with the popularity of "The Organist Entertains" and he did several tours giving concerts in North America. He and Reginald Dixon are the two organists credited with maintaining the interest of the general public in the theatre organ in England long after the US audiences had moved on to other things.

His beloved wife Renee died in December. After that Robin seemed to lose interest in life and Renee's passing perhaps accelerated his own decline.

On a personal note, I met Robin in 1954 when he was appearing at the New Theatre, Cambridge, in vaudeville, with the Hammond. I was at that time a student at the university. However he befriended me and we remained close friends until his death. When he was playing at the Celebrity Restaurant in London in the fifties, he used to arrange for me to get in free of charge (as a starving student I could ill afford such a luxurious and elegant place) and kept me supplied with drinks so that I could spend the evening listening to him play. Robin had huge hands and could easily span an octave and a half, which enable him to produce some amazing chords. On one occasion I remarked on how much I had enjoyed his version of "Song of The Dawn" especially the chords, and wondered what they all were. Next day by mail I received a beautiful hand-written arrangement which he had done for me! I wonder how many famous organists would do that for a fan?

In later years, he and Renee came to stay with me in Toronto and in San Francisco. I arranged several concert tours for him. Our last meeting was in May of this year when we had a pub

lunch together near his home. It was obvious at the time that he had not long to go. He had to be helped across the street and after sitting down could not talk for about ten minutes. He was very frail, and when I asked him what he was doing with his life, his reply was "just waiting."

He had many wonderful stories to tell of his life in show business and kept me amused even on that last occasion, once he had gotten his breath back.

I will always be grateful to Robin Richmond for his kindness and encouragement when I was a young fan and for his assistance in furthering my career by featuring me on "The Organist Entertains" whenever he could. His style, and that of Reginald Dixon, were often denigrated by the "purists" as being banal and "all four-in-a-bar" but the two of them kept the organ alive in England. Robin will be sorely missed by many people apart from myself.

*Don Thompson*

## PRESTON JOEL KAUFMANN

Twenty years ago I began working with Preston Kaufmann and Tom B'hend. At that time, John Ledwon and I were planning the 1979 American Theatre Organ Society's 24th Annual Convention. Preston and Tom designed and produced all the convention advertising and the strikingly beautiful and colorful convention souvenir brochure. Preston was also completing his first book; the story of the San Francisco Fox Theatre. Published in 1980, its 373 pages described in fascinating words, drawings and photographs, the theater's design and construction, its 34 years of operation, and its unfortunate, indeed, wanton destruction in 1963.

Since late in 1972, the team of Tom and Preston had been assembling what today is probably the world's largest and most complete collection of photographs, documents, blue prints, memorabilia, and articles about both theatres and theatre organs; this is, of course, The B'hend and Kaufmann Archives.

When I became President of the Los Angeles Theatre Organ Society in 1980, I enlisted Preston's help to

design and produce our monthly concert flyers. Over the following nine years, Preston created almost every one of the LATOS flyers and brochures. In 1984, Preston served also as our Concert Producer. Because of his years of bookkeeping for *The Console Magazine* and *Showcase Publications*, he was named LATOS Treasurer for 1987. Again, for the 1987 ATOS Los Angeles Convention, Tom and Preston designed and produced the advertising and souvenir brochure. In that same year, Preston produced the Theatre Historical Society's publication, "Skouras-ized for Showman-ship." The first two volumes of David Junchen's *Encyclopedia of the American Theatre Organ* were designed and typeset by Preston. Volume 1, with 432 pages, was published in 1985 and was followed by Volume 2, with 518 pages, in 1990.

Tom B'hend and Preston Kaufmann were undoubtedly two of the most controversial personalities in both the theatre and theatre organ worlds. They called things exactly the way they saw them and let the chips fall where they may. Working with either one of them was always somewhat of a challenge. Some of our frequently frustrating feuds and fights were frenzied furors. (Sorry about that but Tom taught me the joys of alliteration.) Both Tom and Preston were often misunderstood by those whose own motives and actions were questionable. Both could be stubborn, hard headed, even belligerent in their pursuit of truth and what they perceived as being the best way to promote and preserve both theatres and their organs. Unfortunately, both theatres and organs seem to attract far too many people whose only goal is self promotion. My respect for both Preston and Tom continued to grow over the years as I came to fully appreciate their complete dedication to doing what they felt in their hearts was right and best for theatre and theatre organ preservation and promotion. They would never consider settling for anything that was second best in quality. Dave Junchen wrote in his *Encyclopedia's* acknowledgment, "Preston J. Kaufmann is responsible for the excellent layout and graphic design of these volumes. He constant-

ly monitored every step of the publishing process to ensure books of the highest possible quality. When the author would say, 'Oh, that's good enough,' Preston would counter, 'No, it's not. We're going to do it right.'"

More recently, we argued loud and long over plans for the publication of the Wurlitzer volume of the *Encyclopedia*. I, like many others, wanted the book to be as David Junchen wrote it; not as Preston proposed to rewrite and expand it with pages and pages of added material which he found in his studies of all the Wurlitzer Company's documents. The book was published late in 1995; a year and a half after Tom's untimely death. When I received my copy of the 448 page Volume 3 I told Preston that, as the reviewer for THEATRE ORGAN, I would read it and write the review as if I knew nothing of the controversy (which is on-going even today) that surrounds it. I did just that and the review stated "This book is highly recommended as a notable addition to the *Encyclopedia*." Tom and Preston told me in one of our pre-publication arguments, "If the whole Wurlitzer story isn't told now, it never will be." They were correct. Once again, I salute them for their determination to do what they believed was right.

Preston has left us the remarkable legacy of two outstanding books that bear his name as author. In addition to all of Preston's behind the scenes contributions to *The Console*, *The ATOS International News*, and *The Los Angeles Newsreel*. Also, when he served as the LATOS Treasurer, Preston designed a new accounting system which is still used today with only a few minor modifications to fit the accountant's computer system. Today's LATOS log is the same one Preston adapted from his 1987 Convention design.

Preston's last publication was the beautiful LATOS brochure celebrating the 25th anniversary of San Gabriel's Wurlitzer organ in 1997. He had only 30 days to produce it and he came in on time and on budget. Despite the sometimes frustrating fights, I truly enjoyed working with Preston for I learned he, like Tom B'hend, was motivated only by the desire to do what was best and what was right.

He's been my friend for 20 years and I miss him. Rest in peace, dear friend.

Ralph O. Beaudry

## DAVID KELSEY

by Mike Salinas

David Kelsey, one of the best known and talented musicians and nightclub entertainers in the Bay Area, died suddenly at his San Francisco home on Monday, June 15, of heart failure.

Kelsey, by far the most popular and celebrated organist and pianist ever to work the San Francisco club circuit, entertained audiences in the Bay Area, Hawaii, Canada, Palm Springs, and Los Angeles for over 30 years.

Kelsey's unexpected death shocked his countless fans in San Francisco. Born in Miranda, California 58 years ago, Kelsey lived in San Francisco since his youth. He is survived by his mother, Ruth Kelsey, a brother, Kent Kelsey and a sister, Genie Rowland, of Holbrook, Arizona.

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- Colorado State University  
3/19 Wurlitzer - Fort Collins, CO
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KEATES, HENRI A.

Born in Liverpool, England, February 15, 1887. Parents, Mary Gee and Alfred Keates. Received his education at Brown High School. Married Maybelle Gilmore. Keates was a versatile musician, competent on the violin, cello, French horn, drums, piano, and organ. Travelled with various vaudeville acts throughout the country and by 1930 had already amassed 22 years of experience as organist, playing for silent pictures in quite a number of states in the Union. Keates was particularly well known in the Chicago, Illinois area where he played at various theatres over several years time. He was organist at McVickers Theatre in Chicago in 1925, the Liberty Theatre in Portland, Oregon in December 1925, back to the Oriental Theatre in 1926 and returned to McVickers Theatre in October 1926, returned to the

KEATES, HENRI A.

2.

Oriental Theatre in early 1927 where he remained for more than a year. He was organist of the New Isis Theatre in Denver, Colorado where he followed Henry Murtaugh as chief organist.

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**HENRI KEATS**

Henri Keats, one of Balaban and Katz feature organists, is probably the originator of community singing. "Way Back When" with Paul Ash at McVicker's Theatre Keats started the community singing with the organ and slides and is premiere in that feature now.

*Chicago 1928*

KEITH, IAN L.

Born in Lynn, Massachusetts in 1911, Keith was educated at the New England Conservatory of Music. He also attended Del Castillo's Theatre Organ School and studied with well-known organist, Arthur Martel. Keith served as organist of the Paramount Theatre in Lynn, Massachusetts and spent eight years as staff musician for Radio Station WESX in Salem, Massachusetts.

KEITH, IAN L.

KELLY, DAN

Organist of the Orpheum Theatre in Omaha, Nebraska (3 manual Wurlitzer).

KELLOGG, HARRY

Organist of the Springfield Theatre in Springfield, Massachusetts in 1926.

KELLY, MAY H.

Theatre organist in the Los Angeles, California area in the middle to late 1920's. Organist of the DeLuxe Theatre in Los Angeles in 1925. Active in the Los Angeles Society of Theatre Organists in the mid-1920's.



KELLY, MAE H.

Theatre organist in the Los Angeles, California area in the middle to late 1920's. Organist of the DeLuxe Theatre in Los Angeles in 1925. Active in the Los Angeles Society of Theatre Organists in the mid-1920's.

9/84

DAVID KELSEY

Biography

DAVID KELSEY is a true musical genius. At the age of five he taught himself music theory by observing how the hammers struck the strings on his family's upright piano. By 15 he was starring on his own television show in Eureka, California. Today he is one of the West Coast's premier organists. Constantly in demand for gatherings of the organ cognoscenti, he is truly the "organist's organist."

Next to his musical virtuosity, David's popularity is largely due to his talent as an entertainer and comedian. He combines a slightly outrageous campiness with a warmth and intimacy reminiscent of Victor Borge. Honolulu, after a number of years, still talks about his somewhat naughty nightclub act when David was there.

In 1984 DAVID KELSEY and his band Pure Trash, were awarded the San Francisco Cabaret Gold Award for "Best Musical Group." This marked the third time they had been so honored. Also in 1984, DAVID KELSEY was named "Entertainer of the Year for 1983" and given the San Francisco Cable Car Award in recognition.

A DAVID KELSEY concert performed live is special. Musical artistry is interwoven with subtle and not-so-subtle humor, and together, the audience is truly entertained. Displaying musical wizardry one moment and comedy the next, a DAVID KELSEY concert becomes a show. The showmanship of DAVID KELSEY is another of the reasons for his popularity. His ability to perform on more than one keyboard instrument at the same time amazes and pleases audiences. The combination of organ, piano, and synthesizer is a DAVID KELSEY tradition: a truly unique concept in organ entertainment.

APPEARANCES BY

DAVID KELSEY

9/84

The following is a partial list of professional appearances made by David Kelsey:

In Concert

Wiltern Theatre - Los Angeles, Ca.  
San Gabriel Civic Auditorium - San Gabriel, Ca.  
Grand Lake Theatre - Oakland, Ca.  
Hawaii Theatre - Honolulu, Ha.  
Cal Theatre - Santa Rosa, Ca.  
Golden Gate Theatre - San Francisco, Ca.  
Orpheum Theatre - San Francisco, Ca.  
Theatre Organ Pizza - Pontiac, Mi.

With his band, "Pure Trash"

In solo performances and with his band, he has performed throughout California and all west coast states and Western Canada as well as Texas.

Conventions

ATOS Convention - San Francisco, Ca., 1983  
During the last ten years David Kelsey has been host to ATOS Convention members and AGO Convention members at the infamous New Bell Saloon in San Francisco, Ca.

Miscellaneous

David Kelsey has performed with his Allen 3-manual theatre deluxe organ aboard cruises of the luxury liner Oriana.

David Kelsey has provided music to silent movies at the Castro Theatre in San Francisco, Ca., and the Grand Lake Theatre in Oakland, Ca.

David Kelsey has performed for many years at virtually all Northern California local Theatre Organ Societies.

Recordings

David Kelsey has recorded a solo album, "Flights of Fancy" and an album with his band, "Top O' The Heap."

KEMPEN, LUCILLE

Lucille Kempen played the 2/7 Wurlitzer in the majestic Theatre, No. Schuyler Ave., Kankakee, Illinois during the early 20's. Clark Fiers got his start there also- can't remember whether he preceeded or followed Lucile.

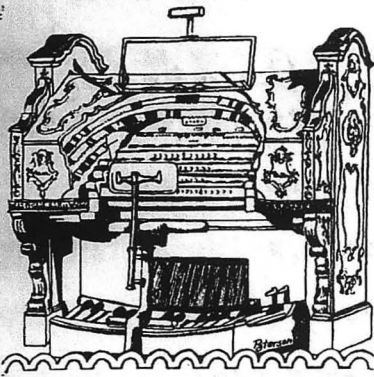
**KENNEDY, DION**

Organist broadcasting over Radio Station WJZ in New York in  
1934.

**KENNING, MARK**

Born Iowa Falls, Iowa, October 22, 1936. Received his Bachelor of Music degree at Northwestern University, Evanston, Illinois. Organist of the Worth Theatre in Fort Worth, Texas from 1964 to 1968. Played for stage shows and appearances at lodges, restaurants, and night clubs. Worked with some instrumental groups and orchestras. Served as a church organist and choir director for several churches. Worked as a music critic.

Kenning, Moeb



NORTH TEXAS CHAPTER  
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THEATRE  
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June 10, 1983

Dr. Anderson

All of the enclosed data relates to Mark Kenning who has a studio at 309 Nottingham, in Rockwall, Texas. 75080. You no doubt recall visiting his beautiful 4/17 Robert Morton installation when you were here in January, 1977. The enclosed photo shows him seated at this instrument in his home. You will note that he at one time had two theatre organs in his home - the 4/17 Morton and a 3/11 Barton which was later leased to the Foremark Pizza + Pies for 7 or 8 years until removed in March 1983. Mark closed the Worth theatre in Ft Worth after playing the 3/11 Wurtzler 235 for 3 years - It was removed and installed in Casa Monarca in Ft Worth.

Mark Kenning began piano lessons when he was 6 and by the time he was 10 he was playing ~~for~~ as soloist for lodges, benefits, banquets, clubs, fairs and civic groups. When he was 12 he began playing organ for churches and also studied French Horn, trumpet and marimba. He played in marching, concert and dance bands and combos, and in his sophomore year he won a coveted First Rating in the National High School Music Contest in St. Paul, Minn. During his senior year he entered a radio station contest in Waterloo Iowa and was chosen the best soloist from more than 400 contestants. He won a trip to New York where he appeared on 3 CBS talent shows.

While he was in the ~~airforce~~ AIR FORCE he played organ for many USO shows and entertained in military hospitals. After leaving the service he played in supper clubs and restaurants in the mid-west and had his own radio show while he pursued formal music study at Northwestern University. After graduation he moved to Dallas, Texas and did graduate study at North Texas State University in Denton, Texas. This extensive educational background is evidenced in his numerous writings as a music critic for newspapers. Mark has been organist-choir master for both Protestant and Catholic churches, ~~and has spent considerable time in Mexico City studying Latin-American music, absorbing the authentic styles and rhythms and arranging them for organ.~~ He has spent considerable time in Mexico City studying Latin-American music, absorbing the authentic styles and rhythms and arranging them for organ. He was the last regular organist to be featured at the Worth Theater in Ft. Worth, playing the 3/11 Wurlitzer there on weekends for 3 years. He teaches a large class of students in the Dallas area now and also plays concerts throughout the year. In 1976 he became interested in antique automobiles and has restored 11 to prize-winning condition. He also collects and restores antique mechanical toys, antique clocks, and has installed the 4/17 Robert Morton (formerly in the Ritz Theater in Tulsa, Okla.) in his home. He is noted for his excellent unique musical arrangements and his musical ability can best be described by quoting the late Ben Hall, author of "Best Remaining Seats", who, after hearing Mark play a concert in Tulsa, said: You are a master showman as well as a superb organist and that is the rare combination that can't be beat."

KENT, LILLIE MAE

Organist of the Palace Theatre in Wichita Falls, Texas in  
1926.

KERN, HERB (HERBERT)

A well known theatre organist who spent much of his professional life on the west coast. Organist of the Criterion Theatre in Los Angeles, California in 1924 to 1925. Organist of the Boulevard Theatre in Los Angeles in 1925 to 1926.

Chief organist for Fox West Coast Theatres for over 18 years.

Kern received his basic training in music from Jesuit Fathers in St. Paul, Minnesota where he received his early education. He appeared at the Roxy Theatre in New York City and was featured soloist at the Paramount Theatre in Los Angeles. In 1948 he became featured organist at the RKO Theatre in Los Angeles, where he appeared for a year and a half. Kern died October 14, 1950 in Los Angeles.



Roland Kerns

Feature Organist

AT

WESTMAR THEATRE

NORRISTOWN, PA.

ROLAND KERNS

A very unique inspiration has resulted in Roland Kerns and Mr. Thomson's composing of "Come Back Again," "At Twilight I'll Think of You," "As Long as You're With Me" and one that will be released very shortly, "Looking Around." Mr. Kern is the organist at the Westmar, Norristown, Pennsylvania. He was formerly playing at the Strand Theatre in Eston, Pa., and at the Ardmore in Ardmore, Pa. He also features solos, novelties and screen presentations with great success.

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

ROSCOE KERNAN

Great Falls, Montana, claims Roscoe Kernan as its finest organist. Mr. Kernan presides over a beautiful three-manual Wurlitzer, which ranks as one of the greatest in the West.

Mr. Kernan began his theatrical playing at the age of 14, playing for repertoire companies. Later on, he furnished the musical accompaniment for vaudeville. As organs came into use in theaters, he deserted vaudeville and "rep" for the new art. Looking back at his earlier training and work, he realizes that the experience gained with the repertoire companies has helped him greatly in cuing pictures.

Mr. Kernan has been organist at the Liberty since January 1922. Previously, he was at the Imperial and Aleazas theaters in San Francisco where he met with great success.

He has won a large following among movie fans for his distinctive playing, having established a reputation for arranging and playing themes which fit superbly the particular action on the screen.

Roscoe studied piano and organ under Herman Emil Zoock of Minneapolis, and since that time, has devoted his time to the development of his technique and general musical education.

The Wurlitzer in the Liberty is the largest in any theater be-

tween Seattle and Chicago. It is the only one of its kind in the state of Montana. It includes nearly every instrument represented in a symphony orchestra.

Mr. Kernan is featured in novelty organ solos daily, and a special one-hour concert on Sundays. Besides his picture work, he finds time to stage prologues, arrange divertissements and compose good music. His immense popularity can only be attributed to his hard work and pleasing personality.

KERR, AVELYN M.

Organist of the Mirth Theatre in Milwaukee, Wisconsin in the middle to late 1920's. Broadcast over Radio Station WSOE in Milwaukee in 1927.

KERSHNER, RUSS

Born in Summit Hill, Pennsylvania, July 23, 1905. Parents, Matilda and Albert Kershner. Received his education at Tamaqua High School in Tamaqua, Pennsylvania. Solo organist at Comerford's Capitol Theatre, Pottsville, Pennsylvania from the late 1920's into the early 1930's.

KETTERMAN, SYLVAN

Organ inventor, designer, and musician. When Ketterman was seventeen years of age, a senior in Central High School, Muncie, Indiana, he built a 2 manual theatre organ, copying from the Rivoli Theatre organ (Wurlitzer) in the Rivoli Theatre in Muncie, Indiana. In 1934 when Ketterman was 21 years of age he completed his third organ which was an electrified reed instrument. This was before the invention of the Hammond organ and manufacturers hard pressed by the Depression were very interested in a small pipeless instrument. Ketterman's organ, an electrified reed instrument was patented and manufactured by the Gulbransen Company of Chicago. It was introduced to the music world, July 27, 1936 at the National Music Merchants Association meeting at the Stevens Hotel in Chicago. One such

KETTERMAN, SYLVAN

2.

instrument was installed that same year in Akron, Ohio.

The organ would never have been brought to the attention of the music world had it not been for Jesse Crawford. Ketterman met Jesse Crawford backstage at the Chicago Theatre in January 1935 when he was on a return engagement there. Ketterman told Crawford that he had invented a pipeless organ and Crawford was intrigued enough to look at sketches and pictures of the instrument and then to have the organ shipped to Chicago at his own expense. Crawford then introduced Ketterman to executives of the Gulbransen Company.

Ketterman was retained by the Gulbransen Company and worked with them for several years.

Among the organists who played the new Gulbransen Electric Column organ at the Stevens Hotel showing were Dean Herrick, Mildred Fitzpatrick,

KETTERMAN, SYLVAN

3.

and Phil Jorgensen. The organ later came to be known as the Magnatone organ. By 1939 approximately 100 of these instruments had been sold. Ketterman became assistant to the president of the Gulbransen Company (S. E. Zach) of Chicago.

Ketterman was also experienced as a pipe organ technician. In 1951 it was he who installed the Ball residence organ which was manufactured by Ernest M. Skinner in Recital Hall of the Fine Arts Building, Ball State University in Muncie, Indiana. The organ was installed in pipe chambers of ample size to permit from 25 to 30 persons at a time to come into the pipe chamber in order to see the organ at work. The organ was originally built by Skinner and installed in the Ball mansion in 1927. It was a 2 manual instrument with

KETTERMAN, SYLVAN

4.

roll player mechanism.

Ketterman had opportunity to perform at the theatre organ through occasional appearances at the Rivoli Theatre (Wurlitzer) in Muncie, Indiana. In more recent years Ketterman has been in electronic organ sales in the Muncie, Indiana area. He has continued to make personal appearances on electronic organs throughout central Indiana.

*Sylvan Ketterman died October 26, 1993.*

KEYES, EDNA

Theatre organist in the Denver, Colorado area in the 1920's.

KEYES, ZUELLA

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

KIBBEE, GORDON

Theatre organist of the west coast area who recorded a number of long playing records on the organ of the Richard Vaughn residence in Los Angeles, California (5 manual/25 rank Wurlitzer). Kibbee recorded for the Starlite, Urania, Judson, and Rondo labels. In addition to occasional appearances on the west coast including the Bijou Theatre in the residence of Richard Simonton in North Hollywood, California, Kibbee arranges and teaches music. Kibbee also recorded an album of music from "Oklahoma" and "South Pacific" on the Urania label. This album was recorded in the Lorin Whitney studio in Glendale, California (4 manual/24 rank Robert Morton organ).

(see 1986 Hall of Fame award)

Died July 16, 2003.



KIER, MARTHA J.

Organist of the Penn Theatre in Uniontown, Pennsylvania in 1923.



All right, you sports trivia buffs! Who is the only man who has played for teams in three professional sports in the same city?

The answer is rotund organist, John Kiley, who has played before, during, and after Red Sox games at Fenway Park. He has also been a fixture at the Boston Garden during the winter months, playing for the Celitcs and Bruins. And when he isn't employed as a sports organist, he is featured at some posh restaurant.

John began his professional organ career at Boston's Symphony Hall in 1926 when he was but 12.

Then came stints at the Egyptian Theatre in Brighton, Mass.; the Strand in Dorchester; the Criterion in Roxbury; and RKO Keith's Memorial (at whose console he is shown above), Washington Street Olympia and the Metropolitan in Boston. He turned out a number of theatre organ recordings on the Crystal-Tone, Solitaire, Cameo, and Manhattan labels, some under pseudonyms.

John was a pioneer in the art of playing organ music at sporting events. In 1946, his work at the Boston Garden began. He had a five-year run at old Braves Field until the team's franchise was transferred to Milwaukee. In 1963, he began his current engagement at Fenway Park. The Red Sox haven't managed to get into the World Series as often as John has hoped. They made it in 1967 ("The Impossible Dream") and again in 1975. John also conducted the World Series orchestra at these events.

One of several ex-theatre organists who were later associated with sports (Gladys Goodding and Don Baker were two), John Kiley is generally believed to play the most spirited National Anthem of them all. The writer can attest to that, having met him in his roof-top organ booth during a 1966 visit to Fenway Park.

Program notes: Lloyd E. Klos

**Next concert:**

**Fri., Feb. 22, 1985**

**JIM ROSEVEARE**

On Friday, February 22, we will present the leading Jesse Crawford impressionist, Jim Roseveare, in his first RTOS appearance.

KILEY, JOHN

A well known theatre organist from the Boston area. Kiley's career as a professional musician began at Boston Symphony Hall when he played the organ at the age of 12. His theatre experience included appearances at Boston's RKO Keith Memorial Theatre/and (Wurlitzer) the Washington Street Olympia Theatre, the Egyptian Theatre in Brighton, the Strand Theatre in Dorchester, and the Criterion Theatre in Roxbury. He recorded the 4 manual/26 rank Wurlitzer in the Boston Metropolitan Theatre under several nom-de-plumes. Some of Kiley's recordings were under his own name but others were under such aliases as William Daly, George Gould, Merlin and Merlin. He recorded for such labels as Cameo, Solitaire, Crystal-tone, Manhattan, Parade, Piourette, Crown, Lion, Bravo and others.

KIMBALL, PEG

Organist of Loew's State Theatre in Syracuse, New York in 1944.

Organist of the Empire Theatre in Syracuse, New York in 1948.

KING, A. T.

Organist of the Quincy Theatre in Quincy, Massachusetts in 1928.

KING, JOE

Played piano at the Indiana Theatre in Terre Haute, Indiana.

Later became a theatre organist.

King, Stanley

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- teaching private organ lessons at all levels in private music studio
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May, 1979 - May, 1980

- freelance promotion artist for the Lowrey Organ Company

April, 1979 - July, 1981

- retail sales experience in The Avenue Organ and Piano Company, Willowdale, Ontario

Aug., 1977 - April, 1979

- freelance promotion artist for Wurlitzer (Canada) Ltd.

Nov., 1976 - July, 1977

- appeared with The Moxie Whitney Orchestra at the Chateau Laurier Hotel in Ottawa

GENERAL NOTES

- four record albums in Canada
- 1980 six-week tour
- 1981 eight-week tour of the U.K. for Minns Music Ltd. - Kinsall Organs
- solo performances in the Colonel By Lounge at the Chateau Laurier Hotel in Ottawa

# He came, he played, he conquered

THE October meeting of the Jersey Electronic Organ Society filled the ballroom of La Moye Hotel to capacity with 200 music lovers, to welcome the return to the Island of Stanley King.

He was enjoying a week's stay in the Island with his wife Elizabeth and her mother, Mrs Joan Dagger, as the guests of Lady Stanley of Alderley, and the society were fortunate enough to be able to arrange an evening of music that will be remembered for some time to come and must go on record as one of the most successful concerts in the 16-year history of the society.

"The King", one of the most exciting or organists, will be well remembered from the Old Court House days, and particularly 1971, when for six months he appeared daily at the Forum Cinema, playing the theatre organ.

Stanley King has been living in Canada since 1976. During that time, he has performed in every major city coast to coast, as well as in the USA, where he has performed theatre organ concerts. He has appeared with



"King" Stanley

the famous Boston Pops Orchestra, with the late Arthur Fielder in one of the orchestra's outdoor concerts, playing to an audience of over 50,000 people and he has an LP album, "King in Concert".

He is a fine musician and understands that organ music is entertainment. Add a contagious warmth and sense of humour, and you have music at its very best.

Stanley King has a wide variation of music, and this is reflected in his fine styling, arrangements and versatility, as he capably plays the best of jazz or classics, making the organ sound like a full orchestra.

Opening his programme for the first half on the society's own 950, he paid tribute to the late Mr Harold Michel who had bequeathed the magnificent instrument to the membership. The complete master of the 950, he set the scene for what was to be a most memorable evening.

The second half of the evening, played on the F3 orchestral organ, provided a new dimension in sound which enthralled a very receptive and enthusiastic audience. The programme was wide and varied, designed to suit all tastes and could do nothing else but, provide an evening to remember.

At the completion of his programme, Stanley King, addressing the audience, thanked everyone for the excellent reception he had received, paying tribute to the Jersey Electronic Organ Society.

The society's president, Mr

Shirley Fitz, thanking Stanley King for an evening's entertainment that would be remembered for many months to come, presented him with a Michel Memorial Tankard, suitable inscribed, which she hoped would take pride of place back home in Canada.

In closing the evening, Mrs Fitz thanked Lady Stanley of Alderley for making it possible to bring "The King" to Jersey, and said that the society would look forward to the future with the possibility of a return visit.

Frank Haycock was thanked for opening the evening on the 950, and the president expressed thanks to Clive and Malcolm for supplying the F3 and Panasonic CI Ltd. for supplying transport.

The party from Cheshire Homes, who were the society's guests for the evening, appreciated the entertainment that had been provided.

MC for the evening was Mr Charles Cooper, the society's vice-president.

It was announced that November would bring the return of John Mann and that a nomination meeting would take place prior to the concert.

AN EXHIBITION OF COLOUR PHOTOGRAPHS.

## People and Places

by Peter Trenchard L.M.P.A.

of Lynn Photographers  
West Centre Ltd.



### STANLEY KING

Born: England 1930

Studied Theatre Organ with Henry Croudson Gaumont Theatre Haymarket London also with Charles Smart.

Resident Forum Cinema Jersey Channel Islands 1971

Numerous concert performances; Odeon Leicester Square London  
Casa Loma Toronto  
Riveira Theatre Tonowanda  
State Fairgrounds Syracuse

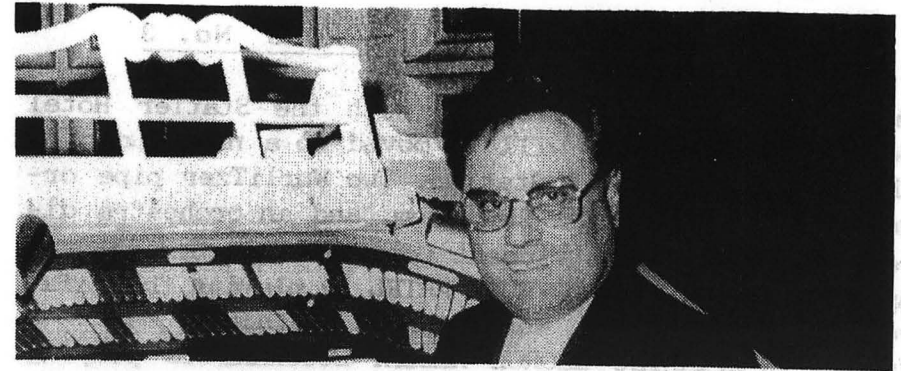
RTOS AUDITORIUM THEATRE PERFORMANCE--NOVEMBER 19, 1988

Stanley King is making his RTOS debut tonight. However, he is no stranger to the world of theater organ entertainment. Stanley is an international concert and recording artist with an extensive musical career in both his native England and his adopted home in Canada. In his youth he studied music in London. After serving in the RAF, he resumed his civilian career as Organist and Choirmaster at a large parish church for the next five years. Stanley then decided to enter the world of entertainment, taking several resident engagements at various clubs in England and playing concerts while touring the continent.

For seven years he was Director of Music for the city of Folkstone in the county of Kent, England. In that position, Stanley played daily organ concerts and provided orchestral and dance music for civic functions.

Twelve years ago, Stanley King emigrated to Canada. He is directing the music at two churches in the Toronto area and runs an organ teaching school for popular organ playing. He has toured Canada extensively, playing concerts in nearly every major city. Close to Rochester, he has played WurliTzers in North Tonawanda, Lockport, Syracuse and Toronto's Casa Loma. Stanley has produced four LP albums, two in England and two in Canada.

He has the training and ability to play a wide organ repertoire spanning the range from classics to jazz. Intense when it comes to concentration on arrangements and details, he always conveys to audiences his understanding that theater organ music is played for entertainment. His outstanding musical talent, coupled with his natural warmth and sense of humor, makes Stanley a King fit to rule the "King of Instruments". Please give a hearty welcome to Stanley King as the Mighty WurliTzer console slowly rises, and he begins his first Rochester performance.



The Program: Mr. King will announce his program.

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 during tonight's concert, in the Top Balcony Foyer area, using the facilities provided.

**The Rochester Theater Organ Society:**

The Society is dedicated to the preservation and the presentation of the music of theater pipe organs. RTOS produces musical events on two 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 an RTOS Membership Card is your passport to many hours of great entertainment.

**\*\*\*\*DECEMBER 16th ATTRACTION--DONNA PARKER\*\*\*\***

*This talented artist will perform her second RTOS concert at this Auditorium WurliTzer on Fri. Dec. 16th at 8:15 PM. This Public Concert Event will be free to RTOS members. Non-member tickets will be on sale at the Box Office that evening for \$5.25 each.*



**KINGKADE, GLADSTONE**

the early to mid-twenties  
In ~~1928~~ he appeared in the Strand Theatre in Quincy, ~~Illinois~~ Massachusetts.

He also appeared at the Criterion Theatre in Oklahoma City with  
~~XX~~  
organist Jack Caldwell. Kingkade later left the theatre organ  
profession and became a Roman Catholic Priest.

KINGSBACK, QUENTIN

Organist of the Palace Theatre in Petersburg, Virginia in 1926.

KINSLEY,  
KINGSLEY, FRED (FREDERICK)

See Chapter 4, pp. \_\_\_\_\_ to \_\_\_\_\_.

KINGSBURY, CHESTER F..

Chester F . Kingsbury, noted radio organist, and the first organist of the Rahway (New Jersey) Theatre, died a few months ago in Westfield, New Jersey. He was 75.

Born in Elizabeth, New Jersey, he took the advice of a doctor, who recommended his taking piano and organ study to strengthen an injured hand. He worked his way through Columbia University, friends secured auditions for him at CBS and NBC, and he clicked from the start.

Among the shows for which he provided musical backgrounds were: "American School of the Air", "Hilltop House," "Mary Noble", "Backstage Wife," "The Second Mrs. Burton" and "True Defective Mysteries." He was a member of Local 802, A. F. M. of New York City.

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KINGSBURY, CHET

Radio organist who played the theme (along with Richard Leibert) for "The Second Mrs. Burton" radio broadcast, and the pipe organ theme for the "Backstage Wife" radio broadcast.

KINGSLEY, EMMA

Organist of the Doan Theatre and the Euclid Theatre in  
Cleveland, Ohio.

KINNIER, DON

Born in Philadelphia, Pennsylvania. Kinnier studied under Elizabeth Shockey and David Ulrich. He studied organ for more than 11 years. For four years he was house organist at the Lansdowne (Pennsylvania) Theatre and for seven years was organist at the Abington Music Theatre which had an electronic instrument. Before the big Sedgewick Theatre's (Moller) pipe organ was removed, Kinnier made the recording "Should Auld Acquaintance Be Forgot," and the proceeds of its sale were used to restore and relocate the organ. In recent years Kinnier has been associated with Seller and Sons, piano and organ dealers in the Philadelphia area. Kinnier is also proficient at accompanying silent movies. He has done several performances of the great 1915 classic "Birth Of A Nation," and

KINNIER, DON

2.

has accompanied the "Phantom Of The Opera," several times. He has made several appearances before the Rochester Theatre Organ Society, he performed on the Academy of Music Wurlitzer organ for a session of the American Theatre Organ Society Convention in New York in 1970 and has appeared before organ clubs and American Theatre Organ Society chapters throughout the eastern United States.

## MAKING MUSIC AT STRAND

## Organist re calls sound

By OZZIE ST. GEORGE  
Slice of Wry columnist

There were solo organists, associate organists and assistant organists, and young fellows (and a few young ladies) starting out in the business as assistant organists "worked miserable hours."

This was in the Golden Days of the Silent Movies in St. Paul, 1920 to 1930, when there were 11 theaters within two blocks of Seventh and Wabasha and every theater worthy of the name had a pipe organ.

One of the fellows who started young in that business and thumped a lot of those organs — Richard J. (Dick) Kinney of 1849 Grand, now a lively 71 — shared some of those memories with us the other day.

"I WAS LUCKY," Dick said. "I was never an assistant organist. They came in at 11 in the morning when the theater opened and there were maybe 10 people in the place and played until about 2. The soloist and his associate worked the afternoon and evening. Then the assistant came back, around 9:30 or 10, for the last show. But let's begin at the beginning . . ."

Dick — who grew up at Fourth and Johnson Parkway, the son of a postman — was leveled by diphtheria when he was 5. Medical opinion at the time (later proved erroneous) was that he "never would grow up," so his family might as well let him do what he wanted to do.

**HIS FAMILY** did. Dick took piano lessons and before he was out of high school he and his late brother Tom on violin were providing the mood music at the old Mounds theater on the East Side.

By then, too, Dick was hopelessly enamored of the pipe organ and had taken a few lessons at Bethel Seminary, then located near Phalen Park.

Out of high school, he went to work for the Chicago Northwestern & Omaha Railroad, sorting waybills in the main office.

"I hated waybills," Dick said. "And on my lunch hour I used to scoot over to St. Mary's church and practice on the pipe organ there. Then somebody put me in touch with Leland McEwen, he's gone now, the organist at the old Venus theater on Payne Avenue. That's the Capitol now.

"LELAND GAVE ME a few lessons, then we worked out a deal. I



Richard J. (Dick) Kinney and his next to favorite musical instrument. He used to play his favorite, the pipe organ, in St. Paul theaters during the Golden Age of Silent Pictures.—Staff Photo by Sully Doroshow

played the 5 to 7 p.m. spot for him on Sundays and he gave me more lessons, free. I did that for a season, I think. Then Leland moved downtown and I was the organist at the Venus.

"That was in the early 20s. I was 19, I was making \$85 a week, that was more than my father made, and I could hardly wait to get to work every day and play that organ."

The Venus was a Finkelstein & Rubin house. Harold Finkelstein

and Eddie Rubin then owned upwards of two dozen Twin Cities theaters. They ran a tight ship. They sent "checkers" to all their theaters and woe betide an usher with a wrinkled uniform.

Dick was reprimanded once for "dancing the Charleston in the lobby with an usher." But that was his only black mark and after two seasons at the Venus he was "promoted to the Strand . . . Downtown."

**DOWNTOWN** . . . That was the place to be during the Golden

# s of silent screen

# City, county set meetings for week

Days and through most of the rest of the 20s that's where Dick was, playing at the Strand, the Astor, the Tower, the Garrick — in two of these at a time, sometimes — and the Capitol.

"They called the Capitol the Million Dollar Theater," Dick said, "And it probably was. I remember it cost me \$12 to get my picture taken there, sitting at the console in front of the curtain. I had to pay a stagehand to pull the curtain . . ."

**THE CAPITOL'S** pipe organ (which survives at KSTP) cost something over \$30,000 and played an important part in the "total entertainment" the theater then offered.

This was a typical program— Dick has the original in a scrapbook he recently put together:

Capitol Symphony Orchestra. Capitol Snickers — Laughs Galore! News. Felix the Cat Cartoon. Stage Show — Yerkes S.S. Flotilla Band. The Feature Attraction, "One Week of Love." Organ Recessional by Leonard M. Leigh. Matinees, 40c. Saturdays & Sundays, 50c. Loges, 60c.

Additionally, of course, the organists provided mood music throughout the feature, playing compositions recommended by the producing studio, though sometimes other works were substituted.

**GENERALLY, FILMS** were previewed a week in advance for the organists' benefit. They also were provided with a cue sheet. Dick has one of those in his scrapbook, too. It goes like this:

Adolph Zukor & Jesse L. Lasky Present . . . CLARA BOW in "The Fleet's In." A Paramount Picture, 1923, 6,918 ft.

Title: San Francisco — "Enticing Beauty," ½ minute. Action: Flashback to Fleet— "Jack Tar March," 1 minute. Title: You're Dismissed — "Fun on Deck," 1 minute. Action: Girl on Wharf — "Up and At 'Em" — ½ minute." And so on.

Most pictures ran a week, Dick said, "But once in awhile one would run two or three weeks. By then you could play the whole thing in your sleep."

And, then, in the late 20s, along came sound . . . "The handwriting . . ."

wall — or on the street rather." The Astor closed to install sound equipment. Then the Garrick was 'Closed for Sound,' then the Princess.

**WITHIN A COUPLE** of years some downtown theaters had closed for good and the rest had converted to sound. Dick hung on for awhile, playing at the Dale and, finally, the Mohawk on the West Side. But the Golden Days were over . . .

Thereafter, Dick went back to school, earned degrees in music and education at St. Thomas, taught in Oregon and Kansas and Caledonia, Minn., returned to St. Paul, worked for the Golden Rule and the U.S. Employment Service, then joined the St. Thomas faculty and, until his retirement, headed the music department at the Academy. But those are other stories.

Since 1945 he's been (and still is) the organist and choir director at Immaculate Conception.

"But I didn't mention all the theaters," Dick said, "There was the Alhambra, too, and the Blue Mouse, the Majestic, the Regent, the Orpheum, the Gem — admission at the Gem, I remember, was a nickel.

"**WELL, THEY'RE ALL** gone now, practically," Dick said, shaking his head. "The Norstar, that's where the old Capitol used to be. We saw 'That's Entertainment' there, but I don't think I'll go there again.

"Little crackerbox of a lobby now! The lobby in the old Capitol was three stories high, all red and gold and there was always a doorman on duty, in a red and gold uniform . . ."

So much for our glorious past and the good old days, when Downtown was, well, the center of the universe.

St. Paul and Ramsey County government meetings scheduled this week.

**MONDAY**

- RAMSEY COUNTY Board, Engineering Committee, 316 City Hall, 8:30 a.m.
- ST. PAUL Civil Service Commission, 356 City Hall, 9:30 a.m.
- RAMSEY COUNTY Board, 350 City Hall, 10 a.m.
- RAMSEY COUNTY Board, Ways and Means Committee, 350 City Hall, 1:30 p.m.
- RAMSEY COUNTY Board, Community Services Committee, 316 City Hall, 3 p.m.
- COUNCIL Public Works Committee, discussion of St. Anthony Hill storm sewer system, 1010 University Ave., 7 p.m.
- COMMUNITY Corrections Advisory Board, 1100 City Hall, 7 p.m.

**TUESDAY**

- CITY COUNCIL, chambers, 350 City Hall, 10 a.m.
- ST. PAUL-RAMSEY Hospital Building Committee, Hospital Conference Room, 11 a.m.
- ST. PAUL Downtown Development District Board, 600 Northwestern Bank, 3 p.m.
- RAMSEY COUNTY Jail Building Committee, 316 City Hall, 3:30 p.m.
- RAMSEY COUNTY Government Study Commission, 350 City Hall, 7 p.m.

**WEDNESDAY**

- COUNCIL License Committee, 707 City Hall, 9 a.m.
- COUNCIL Finance Committee, 707 City Hall, 10 a.m.
- ST. PAUL Housing Authority, 600 Northwestern Bank, 1:30 p.m.

**THURSDAY**

- CIVIC CENTER Authority, Zonta Room, Civic Center, 8 a.m.
- CITY COUNCIL, chambers, 10 a.m.
- ST. PAUL Housing Authority, Personnel Committee, 600 Northwestern Bank, 3 p.m.

**FRIDAY**

- ST. PAUL Planning Commission, 421 Wabasha St., 9 a.m.

## Low Cost Living for RETIRED FOLKS!!

New Retirement Villa at River Falls offers private room plus three excellent meals every day for only \$220 per month! (Price guaranteed 1 year on all contracts dated before Sept. 1, '76.) 25 miles from St. Paul on Hwy. 94. Call 715-425-2007, 9 a.m. to 4 p.m. weekdays.

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CHURCH MUSIC SERVICE

(312) 832-3379

Suite 4301  
655 W. Irving Park Road  
Chicago, IL 60613

Kinsella, Gerald E. (Dr.)

January 17, 1985

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

Dear Dr. Landon,

As per your request, I am enclosing a copy of my standard bio as used in recital programs with an addendum updating the information. Also enclosed are two photos you may wish to use: one of me at the New York Paramount Wurlitzer circa 1964, and a considerably more recent shot with one of my "babies".

In the bio addendum I refer to a set of cartoon books. I'm enclosing a complimentary set for your personal "enlightenment".

Within the last year I've been asked to make guest appearances at both of Chicago's pipe organ eateries, Pipes & Pizza in Lansing, Ill. (Chicago suburb) and Sally's Stage. However, the majority of my time is spent teaching and servicing area pipe organs leaving little time for car washing and soap opera watching!

Hope the enclosed info is sufficient for your purposes and I look forward to seeing the T.O. Magazine edition in which it will appear. Next time you're in Chicago, give me a call and let's have lunch.

Very cordially yours,

CHURCH MUSIC SERVICE

*Gerald E. Kinsella, Jr.*  
Gerald E. Kinsella, Jr.  
President

Enc. JK Bio/pix/bks.

Consultants to the Worshipping Community

CMS - CONSULTING SERVICE • CMS - SCHOOL OF MUSIC • CMS - PRODUCTIONS

Jerry Kinsella's musical training began at the age of five years in piano. After eight years of classical piano work he went on to study organ music under such famous organists as Leon Berry and the renowned English artist, Reginald Foort. Mr. Kinsella earned a Bachelors Degree in Organ and Church Music from the American Conservatory of Music in Chicago under Dr. Edward Eigenshenk and continued graduate work there in organ and composition.

Mr. Kinsella has been performing professionally since the age of 16 in both popular and classical programs and has made frequent television appearances as assistant organist at WGN-TV in Chicago. In the theater organ field he has played on some of the most notable pipe organs in the country including the New York Paramount Theatre Wurlitzer, the giant instrument at the Atlantic City Convention Hall, Shea's Theatre in Buffalo, N.Y., and both four-manual organs at the Waikiki and Hawaii Theatres in Honolulu. His classical organ recitals are numerous, including many organ dedications each year.

As President and co-founder of CHURCH MUSIC SERVICE, one of America's largest and most distinguished music consulting and educational firms, Mr. Kinsella's endeavors include pipe organ design and maintenance, consultation in all areas of liturgy and church music, music education ranging from private instruction to masterclasses and workshops, and the production of concerts and recitals. As a respected music educator, Mr. Kinsella has seen many of his students go on to full-time careers in music, from concert theater organists to directors of large church music programs. Students have traveled over 100 miles regularly to study with him. He is the author of "The Organ Student's Guide to Music Theory", a textbook on harmony designed expressly for organists. Other works include a series of organ transcriptions: excerpts from Mahler symphonies, Brahms overtures, Strauss tone poems, and a remarkable arrangement of "The Star Spangled Banner" for organ PEDALS ALONE! In recognition of the 60th anniversary of the debut of George Gershwin's immortal "Rhapsody in Blue", Mr. Kinsella completed a transcription of this great work for organ and piano, reducing the entire orchestra score for solo organist and the tonal resources of the theatre pipe organ. While engaged in such a wide variety of musical and business activities, he still finds time to serve as organist for a large Chicago suburban Parish, score music for private video producers, and pursue his avocation (and passion) for classic cars.

ADDENDUM TO ENCLOSED BIOGRAPHY

Born: Chicago, 1944 (Not that THAT is anybody's business!)

Dr. Edward Eigenshenk was a pupil of both Joseph Bonnett and Louis Vierne, thus continuing an unbroken line of organ training tracable to Cesar Franck, and, some claim, as far back as Johann Sebastian Bach himself!

The first "Mighty Wurlitzer" I ever played was Leon Berry's famous "Beast in the Basement". A 2m 6rk organ from the El Tovar theater in Crystal Lake, Illinois. The organ is still alive and well and thriving in Leon's Park Ridge home, as is Leon himself.

Among the many students through my studio is a young man who has appeared before audiences throughout the country playing for many A.T.O.S. chapters, and most recently appearing at the National Convention in Indianapolis at the "Young Artists' Performances". His name: Phil Silberhorn. As I understand, he's been asked to appear again at the 1985 National here in Chicago.

Not mentioned in the bio is a two volume set of cartoons describing a "new and devious" approach to organ design. It's entitled "THE BEGINNING ORGAN BUILDER'S ILLUSTRATED DICTIONARY OF PIPE ORGAN STOPS". (A Complimentary set is being enclosed, if you think you can handle it!)

Currently in the works are organ transcriptions of several Wagner opera overtures including Die Meistersinger, Tannhäuser, Flying Dutchman, and Ride of the Walkyries. Recently completed are transcriptions of some old Reggie Foort favorites including Ballet Egyptian, Tchaikowski's Nutcracker Suite, and coming soon, a theater organ transcription of the Johann Strauss Waltzes from the Blue Danube.

As for the closing comment about classic cars, although I would love to add a '31 Dusenbug, a '37 Packard, and a '29 Cadillac to the collection, my current pride and joy is a beautiful 1964 Rolls-Royce Silver Cloud III, which, in lieu of a 4 manual AEolian-Skinner in the living room, keeps me quite busy and very happy.



Consent to the publication of this biography is hereby given by the undersigned. I understand that the copyright in this biography shall remain in the hands of the publisher. I understand that the publisher shall have the right to make such changes in this biography as may be necessary to conform to the requirements of the publisher. I understand that the publisher shall have the right to make such changes in this biography as may be necessary to conform to the requirements of the publisher.

KIRKMAN, ADELINE

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

KITCHENER, VERA

Theatre organist in the New York City area. In 1923 organist of Loew's Lincoln Square Theatre, also director of the New York Society of Theatre Organists in that year. Played at several locations in the New York City area on Loew's circuit, including Loew's Metropolitan Theatre, New York City in 1927, and Loew's New York Roof Theatre in 1928. Kitchener was acting president of the Society of Theatre Organists in New York City in 1927.

KITTS, BILLY (also spelled KITZ)

Although Kitts' parents wanted him to become an attorney, he gave evidence very early in his life of aptitude for music. By the time he was in his teens he was a good enough pianist to join the staff of one of the largest theatres in Dallas, Texas.

After high school he took three years of work towards a law degree. Even during this time he was frequently found to be laying aside his law books to figure out some new melody. He finally decided that law was not the profession for him and decided to devote all his energies to a career in music. He travelled ~~through~~<sup>to</sup> Paris, France where he studied harmony, theory, and composition. He also studied at the Dallas Conservatory of Music. He returned from Paris, France to the Queen Theatre in Houston, Texas

KITTS, BILLY

2.

as organist. A year later he was guest organist for the opening of the Capitol Theatre in downtown St. Louis. He was later solo organist and orchestra conductor of the pit orchestra (25 musicians) in this theatre. He held this position for four years. He was married in St. Louis and it was in that city that his daughter, Joyce was born.

Kitts then went to work for Stanley Theatres in Philadelphia, Atlantic City, and Washington, D. C. He also conducted a radio broadcast over the CBS radio network. He stayed with Stanley Theatres for six years as a featured organist.

From Philadelphia he moved back to Houston, Texas as regular organist of the Metropolitan Theatre, then he moved again to St. Louis to do radio work and to demonstrate the new Hammond electronic organ. Kitts moved to Beaumont,

KITTS, BILLY

3.

Texas in 1935.

Kitts had the privilege of playing piano music at a reception for the President and Mrs. Harding during Kitts' years in St. Louis. He played all of the President's favorites, including the "Blue Danube Waltz," and Rachmaninoff's, "Prelude in C Sharp Minor." Harding congratulated Kitts on his fine playing. 1940 found Kitts organist at the Jefferson Theatre in Beaumont, Texas. He developed a "kids" organ club at the Jefferson Theatre which met each Saturday from 10:00 to 10:30 in the morning. He enjoyed working with the children and believed that he might have a part in interesting some one in that group in a musical career.

Kitts broadcast over Radio Station KRIC daily. On Sundays his broadcast was an all request program.

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**BILLY KLAISS**

1928  
With an engagement of seven consecutive years to his credit, Billy Klaiss has built up a tremendous following at the Stanley Theater in Philadelphia where he is the solo organist.

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## Chester E. Klee, 84, was 'music man of Olean'

Chester E. Klee, a retired music teacher, died Feb. 28 of pneumonia at St. Francis Hospital in Olean, Cattaraugus County. He was 84.

Mr. Klee had given private lessons in piano and organ up until 1982.

"He was the music man of Olean," said his wife, Ellen. She said he earned his reputation through involvement in many music groups.

A founder and past president of the former Olean Civic Music Association, Mr. Klee was a charter member of both the Allegheny Chapter of the American Guild of Organists and the Olean Chapter of the Torch Club.

Mr. Klee was organist emeritus at St. Mary of the Angels Church in Olean. Besides serving as organist for more than 40 years, he also had been choirmaster.

Born in Rochester, Mr. Klee attended Aquinas Institute.

He was awarded a Certificate of Theater Organ in 1927 and a George Eastman Scholarship in 1931, both from the Eastman School of Music.

In 1932 and 1933, Mr. Klee

*Never Met Him,  
But works were  
His Brother, Ted Klee  
at Olean*

OLEAN TIMES HERALD THURS

### CHESTER E. KLEE

Chester E. Klee of 109 W. Henley St., Olean, died on Wednesday (Feb. 28, 1990) at St. Francis Hospital after a lengthy illness.

He was born on Nov. 8, 1905, in Rochester, a son of Henry J. and Katharine Hart Klee. On Sept. 19, 1936, in Fairport, he married Ellen O'Ray, who survives.

He attended St. Boniface Parochial School and graduated in 1924 from the Aquinas Institute. At the University of Rochester, Eastman School of Music, he was awarded a certificate in theater organ in 1927, the George Eastman Scholarship in 1931, a B.S. in music in 1932 and an M.S. in music in 1933.

In addition to his widow, he is survived by a son, Hart John Klee of Brookfield, Wis.; two daughters, Mrs. Karl (Margaret) August of Brown Deer, Wis.; and Mrs. Geoffrey (Katharine) Wenke of Morino Valley, Calif.; four grandchildren; two sisters of Rochester, Mrs. Francis (Katherine) Maloney and Mrs. Vincent (Marie) Sullivan; and three nephews.

Friends may call from 7 to 9 p.m. today, and from 2 to 4 p.m. and 7 to 9 p.m. Friday, at the Letro-McIntosh-Spink Funeral Home, 646 E. State St., where a wake service will be held at 8 p.m. Friday. A prayer service will be held at the funeral home at 9:30 a.m. Saturday (March 3, 1990) and a concelebrated Mass at 10 a.m. at St. Mary of the Angels Church, with burial in St. Bonaventure Cemetery, Allegany.

Memorials may be made to the St. Mary of the Angels Church Organ Fund.



**KLAISS, VIOLA F.**

**Organist of the Palace Theatre in Philadelphia, Pennsylvania  
in 1926.**

*(Recorded some side on Victor with Shulbrets -  
Rhythm-Melodists formerly thought to be Est. Keller.)*

**KLOTZ, WALTER**

**Theatre organist in Atlantic City in the middle 1920's.**

KLINGSMAN, WALTER



Walter F.  
Klingman

ORGANIST



CAPITAL  
THEATRE



ST. PAUL, MINN.

132

#1 IN ST. PAUL -

KLOTZ, FRANK

Organist at the Liberty Theatre in Enumclaw, Washington  
in the mid 1920's.

KLEE, CHESTER E.

Trained at the Eastman School of Music in Rochester, New York. While a student there he did substitute work at the Eastman Theatre, the Piccadilly Theatre, the Regent Theatre, the Madison Theatre, and the Monroe Theatre.

One evening when the power failed in the theatre, Klee made his way from the organ to the piano in the pit and started playing. The crowd had begun to get panicky because the lights had gone out, but once the piano music started, they remained calm and power was restored within a half hour.

Klee graduated from the Eastman School of Music with degrees of Bachelor of Music with majors in piano and music theory, and a Master of Music degree with a major in composition. He moved to Olean, New York in 1934 where he taught piano and theory at

KLEE, CHESTER E.

2.

St. Bonaventure University for a number of years. For more than 30 years he was organist and choir director of Olean's St Mary's church. During that period of time he played for more than 800 weddings and 1800 funerals. For many years he was <sup>the person</sup> responsible for booking artists and musical groups for the Olean Civic Music Association. He has also served as Dean of the Allegheny Chapter of the American Guild of Organists. For many years he wrote a column on musical affairs for the Olean Times Herald.

KNAUS, BILL

Recorded on the 3 manual Wurlitzer organ in the Trianon Ballroom in Chicago, Illinois. He was an accomplished musician and eventually gave up playing theatre organ for the classics. He demonstrated and sold Baldwin organs for several years in Chicago.

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

VERMOND KNAUSS

After thoroughly preparing himself for a musical career by studying with such men as Frank and Carl Hauser, Claude Ball, and Dr. Anselm Goetz, following preliminary work at the Dana Musical Institute, Mr. Knauss entered upon a successful and professional career as conductor and organist. This included serving as conductor with the Tulsa Band; Hagerstown Municipal Band; the Kilties' Band, when they were at the height of the popularity and efficiency; the Rose Maid and Pinafore comic opera companies; the Martelli Grand Opera Company; and guest conductor of the National Symphony Orchestra (which was later consolidated with the New York Philharmonic) when his own symphonic poem was presented.

During this time, Mr. Knauss was also orchestra conductor and organist at some of the William Fox Theaters in New York City. At present, he is organist at the Pergola Theater in Allentown, Pennsylvania.

It can be imagined that this extensive experience has given Mr. Knauss an understanding of theater organ work which is as complete and comprehensive as one could wish. In order to give others the benefit of this experience, he has established at Allentown, the Vermond Knauss Studio of Theater Organ Playing, and to his studio has come aspiring and well-advised organists from all over the country for the help he is so well equipped to give them. There

is a special course for those pianistically trained who are broadening their talents to include theater organ work, and another for the organist whose previous experience has been confined to church work. In addition to organ instruction, there are courses in theory, orchestration and conducting.

Mr.Knauss has installed in his studio a Kimball concert organ, especially designed to acquaint the student with the resources of any organ he may be called upon to use in his theater work after completing his course of study. Mr.Knauss firmly believes that the more successful his pupils are, the more successful will be he. After the pupil has completed the necessary course of study, he is assisted in securing a good position and started on the way to a success which will be limited only by his own ability and ambition. So far as advantages of training, advice and opportunity can go, Mr.Knauss sees that nothing is lacking.

Radio fans can hear Mr.Knauss every Tuesday and Thursday at 11:00 PM through Station WSAN, on a 229 metre wave length.

KNOWLES, HOMER

Organist in the Atlanta, Georgia area who appeared at the  
Atlanta Fox Theatre.

(John has photograph of Homer Knowles that he got from Lloyd Klos  
in his briefcase to use in book.)



See Chapter Seven, pp. "Heart Organ on Phonograph and Radio" to \_\_\_\_\_.

KOENIG, HARRY

Born in Danzig, Germany, June 18, 1909. His musical education started at the age of seven when he started studying piano. When he was 14 years of age his family came to the United States where he began pipe organ studies with Dr. J. Lewis Brown, then Superintendent of Education of the City of Chicago, and also staff organist at St. Patrick's Cathedral. When Koenig decided that he preferred <sup>the</sup> theatre organ, Dr. Brown made it possible for him to obtain a scholarship at the American Conservatory of Music to continue his studies in that area. Dr. Brown also sponsored Koenig's membership into the Musicians Union at age 17 so that he was able to play theatre organ for silent movies. He first played at theatres in Fort Wayne, Anderson, and Huntington, Indiana. Later

KOENIG, HARRY

2.

he played theatre organ in the Chicago, Illinois area. During his career he also has been a concert pianist and a conductor of hotel orchestras.

In 1969 he was stricken with cancer and after recovering from major surgery, decided to put his musical talent to work for cancer research. He made a stereo recording of some of his piano interpretations and this record has been distributed worldwide to persons who have contributed to the Koenig Cancer Research Foundation, Niles, Illinois.

Harry Koenig died April 9, 1985.

## KOENIG, HARRY

Harry Koenig's musical career started at age seven when he began to study piano. When he was fourteen he became interested in pipe organs and studied with Dr. J. Lewis Browne who was then staff organist at St. Patrick's Cathedral in Chicago and also Director of Music for the Board of Education.

When Harry expressed a desire to switch from classical to theatre organ Dr. Browne was disappointed but nevertheless he made it possible for Harry to obtain a scholarship at the American Conservatory of Music. A few months later he also made it possible for Harry to become a member of the Federation of Musicians, at age 17, so he could start his career as a theatre organist.

His first engagement as staff organist was at the Riviera Theatre in Anderson, Indiana. He also played at theatres in Huntington and Fort Wayne. Then the Balaban & Katz organization transferred him to the Chicago area. However, his career as a theatre organist was cut short by the advent of sound movies in 1929.

Then he decided to go into business. He started to work for an insurance company and later started his own agency. His musical engagements were limited to occasional concerts on piano and conducting a dance orchestra which was engaged to play for hotel weddings.

In 1974 he heard about an organ concert that was sponsored by CATOEA at the Patio Theatre. After attending that concert he promptly became a member. Since then he has attended ATOS conven-

tions and has again been playing theatre organ. He has performed for numerous ATOS chapters in the Chicago area as well as other parts of the country, as far away as Honolulu and Alaska. Last year while in New Zealand he was invited to play for the Kiwi chapter at the Hollywood Theatre in Auckland, and he also played the Wurlitzer at the Southward Museum in Paraparaumu.

In 1969 he was stricken with cancer. When doctors gave him 3 to 6 months he offered himself for experimental surgery and was able to make a satisfactory recovery. Since then he has been doing more piano and organ concerts and has also produced a piano record as well as an organ record. His concert fees and proceeds from the records are donated to cancer research centers.

# # #

Catherine Koenig  
6852 Lexington Lane  
Niles, Ill. 60648  
Phone: 312/ 647-9442

Jan. 23, 1984

Photo enclosed: Harry Koenig at the DTOC 4/34 Wurlitzer

HARRY KOENIG

Harry Koenig started to study piano at age 7 and later went on to study pipe organ. First he studied classic organ with Dr. J. Lewis Brown who was then staff organist at St. Patrick's Church and also the Director of Music for the Chicago Board of Education. Later Harry studied theatre organ at the American Conservatory of Music. By the time he was 17 he was performing professionally in theatres and accompanying silent films.

His first engagements were in Indiana - at the Riviera in Anderson and the Jefferson in Huntington, both of which were owned by Anderson Theatrical Enterprises. Soon he was contacted by Balaban & Katz and performed in theatres around Chicago. With the advent of sound movies his theatre organ career came to a halt and he became a concert pianist and leader of hotel orchestras.

His enthusiasm for theatre organ was renewed when he became a member of ATOS in 1973, and he has since then appeared in concert for various chapters around the country.

In 1969 he had a serious bout with cancer but was able to make a satisfactory recovery after major surgery. He then decided to put his musical talent to work for cancer research and produced two stereo recordings of some of his piano and organ interpretations. These records are distributed world-wide to people who make contributions to the Koenig Cancer Research Foundation. All of the proceeds from his records and his concerts are turned over to qualified cancer research centers.

# # #

Jan. 21, 1985

KOENIG, HARRY

# Victim fights cancer with music

By JULIE SHEER  
Correspondent

HARRY KOENIG struck a bargain with God, and now, 14 years later, he is still keeping his end of the deal.

Life's Citizen of the Month survived a "terminal" cancer and now used what he does best—playing the piano and organ—to raise money for cancer research.

Koenig gives piano and organ concerts to non-profit organizations, such as church groups, retirement homes, and women's clubs. Whatever fee he receives for these concerts becomes a donation to Koenig's own foundation for cancer research.

Because theater pipe organs are so scarce in the United States these days, Koenig performs more piano than organ recitals. Although he prefers the old-time pipe organ to the newer electronic version, he owns both an electronic organ and a grand piano.

**KOENIG**, a Niles resident, is an accomplished musician who started playing the piano at age 7. At 17, he played the pipe organ at silent movies. He has led hotel orchestras and been a concert pianist.

Looking at Koenig now, it is hard to believe that at one time he was so close to death. His exuberance adds to the success and appeal of his music. "If I hadn't gone through what I did I wouldn't feel as enthusiastic as I do," he says, referring to a frightening brush with death that led him to devote the rest of his life to raising funds for cancer research through his Koenig Cancer Research Foundation.

The deadly disease "started innocently," with a blistered birthmark on his right foot. In February 1969 his doctors diagnosed lymphosarcoma, cancer of the lymph system, giving Koenig three to six months to live. By May he could stand the waiting no longer. He had to do something. So, he told himself, "if this is such a fatal disease, why not offer myself as a human guinea pig?"

SO HE decided to go ahead with experimental surgery at Northwestern Memorial Hospital. The operation took 6 ½ hours and five doctors. Recuperation was a long, slow process.

Koenig's doctors still insist that there is no cure for his cancer, but that he has made a "satisfactory recovery." With no problems since his surgery, Koenig remarks: "I've been recovering now for the last 15



*BARGAIN WITH GOD, struck 14 years ago when Citizen of the Month Harry Koenig of Niles was suffering from terminal cancer, is being kept in good faith even today. Giving piano and organ concerts to raise money for cancer research, he figures he's helped raise more than \$50,000 for research over the years.*

years."

It was during his recovery period that Koenig made a pact with God. "I reasoned with the man upstairs. I said, 'You've given me this wonderful talent, playing the piano and organ, making people happy. I'll show people who are down and out and discouraged that there is al-

ways a bright side."

**THROUGH HIS** music, Koenig has done a good job at making people happy and has seven albums filled with letters of appreciation to prove it. The pages of Koenig's scrapbooks are filled with letters from such admirers as Princess Diana, Pope John Paul II, Carol Burnett, Gov. James Thompson, and former Chicago mayors Jane

search has been donated to a number of cancer research organizations, including Sloan-Kettering Cancer Center Northwestern Memorial, Harvard University and other cancer-research departments.

Koenig is an active member of the American Theatre Organ Society, and he and Catherine have travelled extensively for his piano and organ concerts. Recently he entertained residents of the Grace Retirement Home in Chicago and will perform at the Carefree Village in Darien toward the end of the month. In May he played to a sold-out audience at the Patio Theatre, which houses one of the only remaining theater pipe organs in Chicago.

Koenig says the musical numbers he performs depend on the audience he is playing to. His audiences are particularly fond of sing-a-long pieces and old-time favorites.

"**THE NUMBERS** that I play are arrangements that I make of semi-classical music and showtunes," he says. "I give them a complete repertoire of numbers that they remember." At Grace his audience was a mixture of nationalities, whom he took on a "musical trip around the world" with German, Italian, French, Danish, Spanish and other ethnic songs.

Music is a big part of Harry Koenig's life and, along with his job as an insurance consultant, it keeps him busy. In his spare time he enjoys stamp collecting and spending time with his wife, children Arthur and June, and five grandchildren. Catherine has always been a big help with fundraising, says Koenig. He calls her, "the best booking agent I could find."

The Koenigs say that Harry will be giving more concerts in the near future, and noted that they wished to have more programs in their area. They enjoy travelling, and Harry loves music, but they never forget the reason for it all.

They know the money they raise does a lot of good and, at the same time, they are making many people happy. Says Catherine:

"He tries to convey the idea to people with cancer that it is not hopeless.

Byrne, Michael Bilandic and Richard J. Daley.

In addition to giving concerts to raise money, Koenig has recorded piano and organ albums, which he and his wife, Catherine, send to contributors. Donations for the albums, as with all contributions, are made to the Koenig Cancer Re-

## Citizen of the Month

search Foundation, of which Koenig is trustee and founder. Since the Internal Revenue Service designated it a public charitable foundation contributions are tax-deductible.

Although he says he doesn't really keep track of the money, Koenig estimates that he has raised "in excess of \$50,000" for cancer research over the years.

**KOENIG STRESSES** that the re-

**KOENIG CANCER  
RESEARCH FOUNDATION  
6852 Lexington  
Niles, Ill. 60648**

KOEPPEL, EMIL

Born in Thorold, Ontario, Canada, July 22, 1885. Parents, Minnie Gloy and Emil KoeppeL. Received his education at Thorold High School and Leipzig University (Germany). Appeared professionally as a soloist organist in Toronto, Canada for some years and in the Cleveland, Ohio area. About 1930 he was organist of Loew's Park Theatre in Cleveland, Ohio.

KOLDYS, MARK

Began his musical studies at the age of seven and continued to study piano through high school and into his college years. In March of 1967 he won the \$1,000 Grinnell Foundation of Music Piano Scholarship. He was soloist at the Annual Michigan Music Festival at Cobo Arena in the summer of 1967. He has appeared as soloist at the Michigan Federation of Music Clubs Convention in Grand Rapids in April of 1967 and appeared in concert at Cranbrook in February 1968. At the age 15 he played the organ the Detroit Theatre Organ Club and discovered his special aptitude for the theatre organ. He has served as organist playing daily at the Holy Family Church in Detroit and <sup>has been</sup> / accompanist for the Wayne State University Choral Union, where he was a student. He appeared as featured soloist at the 1967 Convention of the American Theatre

KOLDYS, MARK

2.

Organ Society in Detroit.



Konas, Gary

1125 H Street, #7  
Davis, CA 95616  
(916) 758-7493

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

Dear Dr. Landon:

I'm happy to comply with your request for biographical information. I'll just give you the facts and let you select and arrange as you see fit.

I was born in Burbank, CA on 15 January 1951. I studied for two years with Col. Harry J. Jenkins between 1962 and 1964, then was self-taught for 15 years before beginning two years of study with Bill Thomson. I have played several pipe organ concerts throughout California. The first was in November 1979 at Pizza & Pipes in Sacramento. Since then I've played at the California Theatre in San Diego (5/81), Grant Union High School in Sacramento (10/82), Pizza & Pipes in Redwood City (4/83), the Warnors Theatre in Fresno (10/84), and the Fair Oaks Community Clubhouse in Fair Oaks (11/84). The latter has a 2/11 Wurlitzer belonging to Sierra Chapter. You're probably familiar with the other organs.

In 1981 I made an album, Gary Konas . . . On Broadway!, featuring seven decades of show music played on the Grant Union High School 4/20 Wurlitzer. Although I have long considered myself to be a specialist in Broadway show music, I'm currently working a lot with light classics, making organ transcriptions from orchestral scores.

Thank you for your interest. I don't have a good photo to send you at the moment, but I'll send you one soon.

Sincerely,



Gary Konas

KONDOLF, HELEN ANKNER

Born in Elmira, New York. Graduated from Elmira College with a degree in piano. Entered Eastman School of Music as an organ student. Accompanied silent films at the Regent and Piccadilly Theatres in Rochester, New York. Later played at the RKO Palace Theatre. In addition to her theatre position she served as organist of the Corpus Christi Church and later at the Good Counsel Church.

Joined the staff of Radio Station, WHAN, Rochester where she accompanied a children's program. played a Sunday night organ recital, and filled in as needed. Her most famous program was "The Major And The Minor," a two piano program featuring Clyde Morse, broadcast from the studios on the mezzanine at ~~the~~ Sagamore Hotel.

KONDOLF, HELEN ANKNER

2.

After she married she moved to Philadelphia where she taught at the Richter School of Music and played the organ for radio broadcasts. She returned to Rochester and resumed her radio career and taught at the Eastman School of Music Preparatory Department.

Kondolf has provided music for between acts at the East Rochester Artists Playhouse, and at Nazareth College. She has also run a day school in crafts and music.

KONOLD, GREGORY

Theatre organist in the Chicago, Illinois area. At one time featured at the Chicago Theatre in the 1920's as "Boy Organist." Has performed at restaurants and clubs on electronic organs, and is organist-choirmaster at a suburban Chicago church.

KORSCHAT, KONRAD C.

Played the original opening of the Regent Theatre (116th Street and 7th Avenue), New York City, February 1913 and continued as organist until the house closed temporarily in the fall of 1913 to be reopened December 1913 under the direction of Roxy Theatres.

KOURY, REX

See Chapter 6, pp. \_\_\_\_ to \_\_\_\_.

# Rex Koury Productions

5370 Happy Pines Drive

Foresthill, California 95631

Telephone: (916) 367-3345

3/23/82

## REX KOURY BIOGRAPHICAL SKETCH

REX KOURY, BORN IN LONDON, ENGLAND, GREW UP IN NEW JERSEY AND WAS CONSIDERED A CHILD PRODIGY WHO GOT HIS START IN PUBLIC PERFORMANCES AT THE AGE OF SEVEN. BY THE TIME HE HAD REACHED SIXTEEN HE WAS PERFORMING NIGHTLY IN LOCAL SILENT MOVIE THEATRES. AT TWENTY THREE HE HAD ALREADY BEEN FEATURED AS A SOLO ORGANIST IN RADIO-KEITH-ORPHEUM CINEMA PALACES FOR FOUR YEARS THROUGHOUT NEW YORK STATE, PARTS OF NEW ENGLAND AND NEW YORK CITY.

DURING THE ERA OF THE GREAT SWING BANDS REX PUT IN TWO YEARS, FIRST WITH THE GEORGE HAMILTON-VELOZ & YOLANDA ORCHESTRA AS PIANIST AND ARRANGER, FOLLOWED BY A SHORT STINT WITH THE FAMED RED NORVO BAND IN CHICAGO.

UPON HIS RETURN TO THE HOME HE HAD ESTABLISHED IN HOLLYWOOD, CALIFORNIA, REX KOURY WAS INVITED TO JOIN THE NBC STAFF AS SOLO ORGANIST AND FEATURED PIANIST. DURING THIS PERIOD HE PERFORMED ON SUCH WELL-KNOWN RADIO PROGRAMS AS "FIBBER MCGEE & MOLLY", LIONEL BARRYMORE'S "MAYOR OF THE TOWN", MEREDITH WILLSON'S "THE BIG SHOW" AND MANY OTHERS.

DURING THE SECOND WORLD WAR AND A FOUR-YEAR STINT IN THE ARMY AIR CORPS KOURY FOUND TIME TO PLAY CONCERTS ON CHAPEL ORGANS IN ADDITION TO PRODUCING SEVERAL LARGE-SCALE SOLDIER SHOWS FOR SERVICEMEN. HIS MILITARY DUTIES IN SPECIAL SERVICES ALSO INCLUDED OVERSEEING THE PUBLISHING OF A WEEKLY SERVICE NEWSPAPER, PRODUCING AND DIRECTING A WEEKLY RADIO BROADCAST, OVERSEEING MANAGEMENT OF POST MOVIE THEATRES AND CO-ORDINATING FIELD ATHLETIC PROGRAMS.

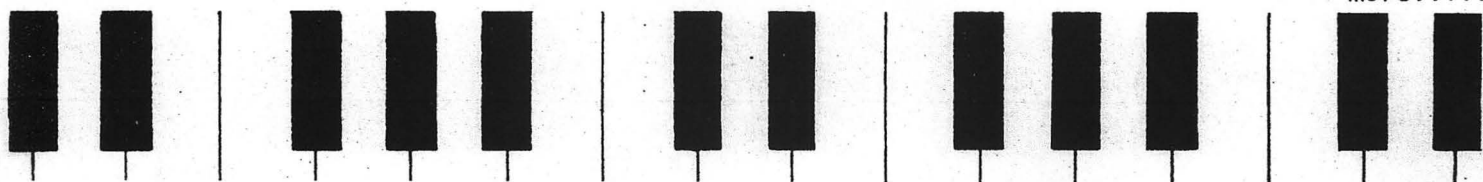
UPON HIS RETURN TO HOLLYWOOD REX RESUMED HIS POSITION AS SOLO ORGANIST FOR NBC. IN 1947 HE JOINED THE THEN NEW AMERICAN BROADCASTING COMPANY IN THE SAME CAPACITY. IN 1952 HE BECAME ABC'S WEST COAST MUSICAL DIRECTOR, COMPOSING AND CONDUCTING MUSIC FOR MANY OF THAT NETWORK'S FOREMOST RADIO AND TELEVISION SERIES. THE SAME YEAR HE ALSO BECAME THE FIRST MUSICAL DIRECTOR FOR THE PERENNIAL "GUNSMOKE" FOR CBS, A POSITION HE HELD FOR ABOUT FIVE YEARS. DURING 1954 THE "REX KOURY ORCHESTRA" WAS FEATURED AT HOLLYWOOD'S FAMED COCOANUT GROVE.

AFTER FOUR YEARS OF OPERATING A MUTUAL BROADCASTING AFFILIATED PERSONALLY-OWNED RADIO STATION IN THE PACIFIC NORTHWEST KOURY AGAIN RETURNED TO HOLLYWOOD AND A POSITION AS A MUSICAL DIRECTOR FOR THE NATIONAL BROADCASTING COMPANY AND WAS ASSOCIATED WITH SUCH TV SHOWS AS "YOU DON'T SAY!", "LET'S MAKE A DEAL", THE "JERRY LEWIS SHOW" AND "ANDY WILLIAMS". HE WAS PROBABLY THE ONLY MUSICAL DIRECTOR EVER TO SERVE AS A COMPOSER/CONDUCTOR ON ALL THREE MAJOR NETWORKS AT THE SAME TIME. HE HAS ALSO BEEN ASSOCIATED IN THIS CAPACITY WITH MANY OTHER RADIO, MOTION PICTURE AND TV SPECTACULARS.

NOW, AS ONE OF THIS COUNTRY'S MOST POPULAR THEATRE ORGAN CONCERT ARTISTS, REX KOURY OCCUPIES MUCH OF HIS TIME APPEARING AT LEADING THEATRE PIPE ORGAN AND

more.....

KOURY, REX



ELECTRONIC ORGAN LOCATIONS THROUGHOUT THE UNITED STATES AND CANADA. ALWAYS ACTIVE AS A RECORDING STAR, HIS ALBUMS FIND WIDE ACCEPTANCE. HE ALSO TRIES TO FIND TIME FOR WRITING ORGAN COMPOSITIONS AND ARRANGEMENTS FOR PUBLICATION AS WELL AS A LIMITED TEACHING SCHEDULE.

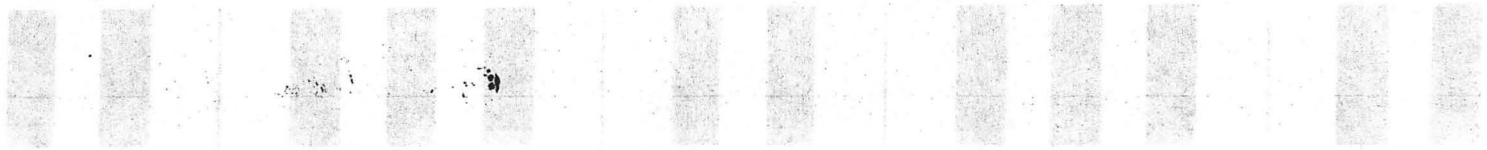
THE KOURYS, REX AND WIFE, MARY, MAKE THERE HOME IN TODD VALLEY ESTATES, FORESTHILL, CALIFORNIA. THEIR SECLUDED HOME NESTLES IN A LOVELY WOODED AREA OF THE FOOTHILLS OF THE SIERRA NEVADA NEAR SACRAMENTO.

\*\*\*\*\*

UPDATE: 1/9/85

KOURY SERVED AS A DIRECTOR ON THE NATIONAL BOARD OF THE AMERICAN THEATRE ORGAN SOCIETY FROM JUNE 1980 UNTIL JULY 1983 AT WHICH TIME HE WAS APPOINTED NATIONAL PRESIDENT, A POSITION HE WILL HOLD UNTIL JULY 1985.

HE IS ALSO MUSICAL DIRECTOR AND ORGANIST OF THE FIRST PRESBYTERIAN CHURCH OF ROSEVILLE, CALIFORNIA, RESPONSIBLE FOR THE MUSICAL OUTPUT OF FOUR CHOIRS AND BELL ENSEMBLE.



**The Artist: REX KOURY**

Rex Koury is returning to our RTOS Mighty Wurlitzer for his fourth performance at this console. His reputation for the masterful use of the varied tonal qualities available in this "King of Instruments" promises us an evening of first-class entertainment.

Rex Koury was born in London, England and raised in New Jersey. A child prodigy, he made his public appearance at the age of seven. Billed as "the world's youngest professional organist", Rex was a featured RKO soloist in New York and New England theaters.

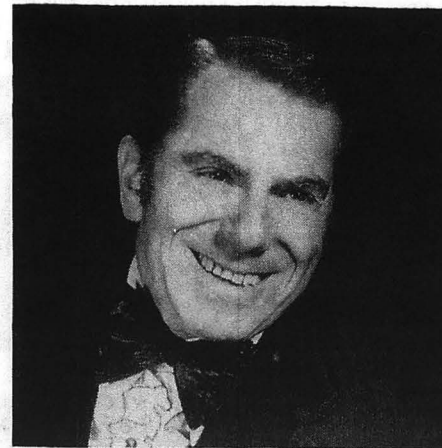
During the "Big Band" era, he switched to playing the piano and arranging for the George Hamilton-Veloz & Yolanda Orchestra. He later had a short stint with the famous Red Norvo band in Chicago. In Hollywood, Rex went to NBC as organist and pianist on such shows as "Fibber Mc Gee and Molly", Lionel Barrymore's "Mayor of the Town", and Meredith Wilson's "The Big Show".

He served in the Army Air Force during World War II, as chapel organist, soldier entertainment shows producer, radio broadcast director, newspaper publisher, post movie theater manager and field athletic coordinator. Following his service experience, he rejoined NBC as solo organist. In 1947, he joined the ABC network in that same capacity and in 1952 became ABC's West Coast musical director, composing and directing music for their foremost radio and television series. That same year, Rex Koury became first musical director of "Gunsmoke", a CBS perennial. In 1954 the "Rex Koury Orchestra" played at Hollywood's famed Coconut Grove.

After four years as the owner-operator of a radio station in the Pacific Northwest, he returned to NBC as musical director with such TV shows as "Let's Make a Deal", "You Don't Say", the "Jerry Lewis Show" and the "Andy William's Show". Rex Koury is probably the only musical director to serve as composer and conductor for all three major networks at the same time.

Rex Koury's administrative talents were tapped by ATOS, serving as their national Director for 3 years and as President for 2 terms. In addition to his many musical activities, he and his wife, Mary, have found the time to raise their 7 children.

Ladies and Gentlemen, let's relax and be ready to enjoy this exciting evening of musical entertainment, as the console rises with Rex Koury-one of America's most talented theater organists!



**REX KOURY**

**The Program:** Rex Koury will announce program changes.

An Opening Medley	Themes from: <i>Pink Panther</i> and
<i>Invitation</i>	<i>Murder, She Wrote</i>
<i>Caravan</i>	<i>Holiday for Strings</i>
<i>Harbor Lights</i>	<i>Beyond the Sea</i>
<i>Satin Doll</i>	Reminiscing-Oldies Perhaps,
<i>Carmen's Suite</i>	But Goodies!
(Intermission)	<i>America the Beautiful</i>

AS A COURTESY TO ALL-Please do not take flash pictures during this concert. Tape recording is permitted in the designated Top Balcony Foyer area ONLY.

**The Rochester Theater Organ Society:**

The Society is dedicated to the preservation and the presentation of the music of theater pipe organs. RTOS produces musical events on two 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 an RTOS Membership Card is---"**the Best Entertainment Buy in Rochester**".

**DAVID REESE WILL OPEN THE RTOS FALL SEASON** on **Saturday, September 19th** at **8:15 P.M.** at this Auditorium Theatre Wurlitzer. You may preview the musical talents of this popular West Coast organist, by purchasing his RTOS record or tape cassette album release, *Reese Goes East*,-- on sale in the Lobby this evening.

September concert admission will be FREE to all 1987 RTOS members and their guests. Have a good summer and we hope to see you back here on September 19th.



KRAFT, EDWIN ARTHUR

Broadcast over Radio Station WJAX, Cleveland, Ohio, in the mid 1920's

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KRAUS, HILDEGARDE (USSELMAN)

Born in Eureka, South Dakota, August 21, 1901. Studied at the Dakota Conservatory of Music in Fargo, North Dakota with Bertha Hagen and later at the McPhail School of Music in Minneapolis under Eddie Dunstedter and Lawrence Goldberg. Her first professional appearance was in the towns of Mandan and Bismarck, North Dakota at the age of 14 accompanying silent films. Moved to Fargo, North Dakota in 1920 with the intention of enrolling in business college. She was then employed by the Stone Music Company (then named Daveau Music Company, now Schmidt's) to demonstrate sheet music to customers. She was hired to play the piano at the Orpheum Theatre. She was also hired as full-time musician (piano) for Radio Station WDAY, which opened in 1921 as one of the nation's

KRAUS, HILDEGARDE (USSELMAN)

2.

first radio stations. The station purchased a Barton 2 manual/3 rank organ for her to play in 1926. She left the Orpheum Theatre to play the Marr and Colton 2 manual/5 rank organ in the State Theatre (later renamed the Town Theatre). There she accompanied vaudeville acts and silent films. She retained her position at Radio Station WDAY continuously for 28 years. She moved from the State Theatre to the Fargo Theatre about 1928 and played the Wurlitzer 2 manual/7 rank Style E, until the organ was no longer used in 1931. She married Ed Kraus in 1926 when he was a manager-trainee for Balaban and Katz. She retired from organ playing in 1950, but is active in the Red River Chapter of the American Theatre Organ Society. Another theatre where she has played is the Paramount Theatre in Grand Forks, <sup>North Dakota</sup> ~~South~~ (Kimball 2 manual/7 rank) instrument. Dies, Jan. 15, 1995.

KROESEN, "BUDDY"

Organist of the Commodore Theatre in Cleveland, Ohio.

**KROMAR, FRANCIS, JR.**

Born in Vienna, Austria, May 27, 1897. Parents, Sophia and Francis Kromar, Sr. Received his education at East Technical High School and Hoffman School of Elocution, both in Cleveland, Ohio. His career in the theatre included that of master of ceremonies, orchestra leader, and producer of original organ novelties and presentations. In 1930 he was feature organist of the Warner Brothers Uptown Theatre in Cleveland, Ohio.

**KRELL, HAROLD**

In 1927 he was organist of the Union Square Theatre in Cleveland, Ohio. Organist of the Variety Theatre in Cleveland, Ohio in 1928.

HERBIE KOCH (Shea's Buffalo, Buffalo), responding to popular demand for a songfest and to requests for oldtime favorites, called his console session this week "Long Long Ago" and, exhorting the audience through the microphone to do their best, had them singing lustily "Let Me Call You Sweetheart," "Let the Rest of the World Go By," "Shine On, Harvest Moon," "In the Shade of the Old Apple Tree" and "Put on Your Old Gray Bonnet." Suitable screen backgrounds were used, those for "The Old Apple Tree" being especially effective in their reminiscence of the old "illustrated song." Original and strictly modern words for "Let the Rest of the World Go By" brought the act to a rousing climax.

1932

# Former organist Herbie Koch dies

By ED SCHUELER  
Staff Writer

Herbie Koch, who serenaded the Louisville area with his organ music on WHAS Radio and TV from 1933 to 1956, died Wednesday at St. Joseph Hospital in Phoenix, Ariz. He had lived in retirement at Sun City, Ariz., since 1973.

Koch's wife, Mary, said he had undergone an operation to replace a heart valve about three weeks ago. She said his recovery was going well until he suffered a blood clot.

Koch broke into professional music as a 14-year-old substitute for the organist at the old Walnut Theater, which was on the site now occupied by the Kentucky Towers apartments, during World War I. He later played at the old Rialto and then got a job with Paramount Pictures, playing the circuit in the chain's theaters across the country.

He shared billings with a number of early stars of vaudeville, radio, the stage and movies; his touring took him to such places as New York, Buffalo, Chicago, New Orleans, Denver and England.

He was playing nightly at Paramount's Dominion Theater in London in the early 1930s when Paramount decided to disband its troupe of organists. On a visit to the U.S. Embassy there, he met Ambassador Robert Worth Bingham, the owner of WHAS, who talked to him about the possibility of a job at the station.

When Koch returned to Louisville to visit his parents, he met with the station manager, who gave him a job "on a handshake."

His late-night show, "The Dream Serenade," ran more than 5,000 nights. A Louisville policeman once told Koch his music filled Cherokee Park every night, coming from the radios of parked cars there.

Koch shared his spot on the show

at different times with WHAS announcers Jim Walton, Milton Metz and Foster Brooks.

Koch left WHAS in 1956 to teach organ at a local music store. About the same time, he started on a new career as a carillonneur, playing the carillon at Liberty National Bank & Trust Co.'s main office on Jefferson Street. After that, he was guest carillonneur at the Seattle and New York world's fairs and at the Montreal Expo.

At the 1964 New York World's Fair, Koch played the Coca-Cola carillon, which was later moved per-

manently to Georgia's Stone Mountain Park. Koch left Louisville in 1966 to become carillonneur and music director at the park, where he stayed for seven years. He was named Georgia's official carillonneur by then-Gov. Jimmy Carter.

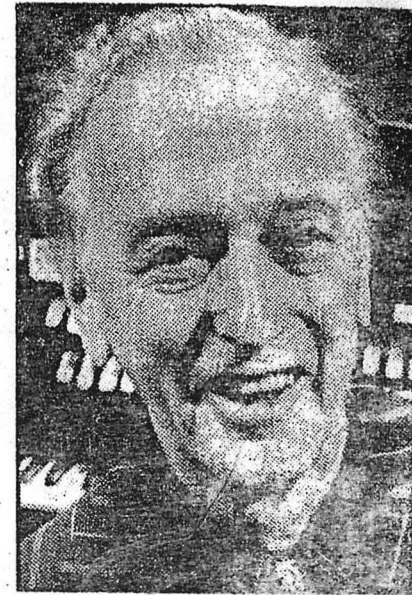
He was a member of United Church of Sun City, Sun City Masonic Lodge, Sundial High Twelve Club, American Federation of Musicians and American Society of Composers and Authors.

Survivors besides his wife include a daughter, Mary Lou Harned of Greensboro, N. C.; seven grandchildren; and four great-grandchildren.

The body will be cremated.

A memorial service will be held at 3 p.m. Monday in the chapel of Menke Funeral Home in Sun City.

The family requests that expressions of sympathy take the form of contributions to Boswell Hospital Foundation in Sun City.



Herbie Koch

Star of "The Dream Serenade"

## Juvenile-paternity judge is named in paternity suit

INDIANAPOLIS (AP) — A judge who presides over juvenile and paternity cases has been named in a paternity suit filed by a 27-year-old unmarried office worker.


According to records in Marion Juvenile Court, the woman alleges that Madison Superior Court Judge Jack L. Brinkman, 35, is the father of her 1-year-old son.

"It is a personal matter. It is a confidential proceeding. I have no comment," Brinkman said Thursday. "Anyone can file a suit."

The woman contends in the suit that she had an affair with Brinkman from 1981 until May 1984.

The petition claims that Brinkman paid for the child's delivery expenses and has given him Christmas and birthday gifts, even though he denies the child is his.

The woman's lawyer, Michael J. Hebenstreit of Indianapolis, said the action was filed in Marion County because Brinkman has jurisdiction over paternity cases in Madison County. Both parties live in Madison County.



### 1986 BRIDAL SHOWING

**Brown Hotel-Crystal Ballroom**  
4th and Broadway

Sunday, January 26, 1986  
Registration 1:00 Bridal Show 2 PM

• Door Prizes • Refreshments  
(No purchase necessary)

Sponsored by . . .

- Southern Belle Bridal
- Leonard's Custom Catering
- Louisville Horse Trams
- Hedman's-Suburban Florist
- Yellow Cab Limousine
- Con Brio
- Terry Curtsinger Photography
- Travel-Travel Professionals
- Dollingers

## ORGAN SOLOS 1935

HERBIE (Buffalo Buffalo), who is gaining a fine reputation for his organ concerts at this, the largest house in Buffalo, recently presented the most outstanding and successful presentation he has yet offered.

"Poet and Peasant" was used as the musical setting, and until the waltz movement was played by Herbie in the usual "spotlight" manner. From that moment until just before the grand finale, the house lights were put out. Making use of a shadowgraf, Herbie's form and movements as he played and the shadow of the organ console were seen most advantageously on the screen. The orchestra joined in at the finale as house lights went up. Herbie's beautiful playing of the overture, enhanced by the novel shadowgraf, proved to this audience that this young fellow really will entertain them.

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

GERTRUDE KREISELMAN

A luminous star on the musical horizon of our historic old city of Washington--new, young, but undeniably clever--is Gertrude Kreiselman of radio fame, and one of "Our Girls" of the Crandall "Saturday Nighters". The first time I saw this cute little trick was when she sent three of the jazziest numbers possible over WRC from the stage of Crandall's Metropolitan. She isn't out of her teens, with the dark beauty which enables her to wear dashing reds and brilliant greens. In her little red coat, she is youth personified, and attracts all the "jazz wolves" in the wilds of Washington. You can just hear their howling for more whenever she plays.

Slenderness is in high favor this season, and this youngster is right in style; about ~~xxx~~ 115 pounds, and just tall enough. She has a charming personality, and her popularity doesn't seem to effect her at all. Half the battle of Gertrude's life is won with this adorable personality, and her decidedly clever ability gives her a firm foundation for the rest.

In conversation, she is most naive. For instance, she said: "You know, it took lots of hard work to get where I am, and I'm still working. People are generally nice to me, but I find a few who say such unkind things that it hurts terrbly. I try not to mind and just keep on playing."



While attending West High in Akron, Ohio, she was prominent in musical circles and considered a musical prodigy. She composed the music for the class song of West High in June 1922, and was leader of the class orchestra. When the Civic Dramatic Association of Akron gave "The Triumph of Punchinello" under the direction of Glenna Smith Tinnin, Miss Gertrude improvised a two-hour musical accompaniment. She heard the story from Mrs. Dickson, watched the rehearsals, and when the evening arrived, took her place at the piano and, as the spectacular production unfolded to her eyes, conveyed to the audience a most impressive musical interpretation. This extraordinary feat won her much favorable comment from the press and public.

One of the most amazing displays of musical talent was successfully carried through by Gertrude last winter at LaJava, and exclusive cafe which frequently contributes its splendid programs to the radio via WCAP. It was called "Music in Words", and as the cafe or radio audience sent up short verses or sayings, she immediately made up tuneful sketches to fit them. Her ability to improvise is nothing less than marvelous.

She was one of the pioneer radio entertainers of Washington. During election returns in November, Gertrude, with a number of other musicians, furnished entertainment for the crowds gathered in front of the Washington Post Building. She laughingly states that when playing, she can never think of anything but the music, and was simply amazed to hear the announcer's telling the crowd that "Miss Gertrude Kreiselman was tearing the piano to pieces on that number." Sure enough, two little pads had jumped out of the front of the piano, right over her head. She has them carefully put away in her scrapbook, and delights in telling the story.

She has been heard from the Ritz-Carlton and Gimbel Brothers in New York.

ograms and letters from her listeners-in. She was highly complimented by Ted Lewis for her arrangement of popular numbers, and Rae Samuels declared she was a "wonder". She was one of the first of 30 artists voted upon to appear at the Second Annual Radio Show held at the Washington Auditorium, which show comprised the best talent in the capital.

No radio program or club affair of importance is complete without this attractive young artist, and at the dinner given by the Washington Advertising Club at which Japanese Ambassador Tisunoo Matsudaira was guest of honor, Miss Kreiselman wore an historic Japanese robe, loaned her by the wife of the Ambassador for her two Japanese numbers, which were much appreciated. There was a mighty cute photograph of Gertrude in a recent issue of a local paper, showing her at the piano with a pair of earphones on, getting in direct touch with her music as it sounds over the radio.

Up to date, her youth has really been a handicap in securing a theater position. She just couldn't make the stern, seasoned, theatrical heads realize that such a baby could successfully hold a responsible position, but now she has taken up the theater organ and has a cute little console in a cute little house, supplemented by a regular ~~parroll~~ <sup>psychodex</sup>, contributed by the Stanley-Grandall Circuit.

I have by no means exhausted the subject of the ability of this musician, but I believe I have said enough to show each and every one that I am completely sold on clever little Gertrude, and if anyone ever puts an obstacle in the path of this talented youngster, may he be pushed full of thumbtacks and put in the sun to dry.

Irene Juno

(224) ✓  
The following item appeared in Jacobs Magazine, June 1927, and was sub-  
mitted by Lloyd E Klos:

~~XXXXXXXXXXXX~~  
BY AVELYN M. KERR

7/67 1  
ARNOLD KREUER

The new Colonial Theatre at 15th and Vleit Streets in Milwaukee, Wis. announced its formal opening to the public Saturday evening, April 2, and brought out a record-breaking attendance. The crowds at the Colonial are not so conspicuous as they are at other theatres, owing to the large lobbies and foyers. After my experience at the opening of the Venetian, where I was caught in the grand rush and saw several women faint and the children crushed (poetry), I avoided the opening night at the Colonial and picked the Sunday Supper Hour as the most opportune time to get in, and sure enough, at 6:30, there were only a few people waiting in the lobby. It looked easy, so I waited with them, but it was 7 o'clock before I got through those doors, only to find a waiting line in the inside foyer. But, it was worth while waiting there. A beautiful Ampico Grand entertained the crowd, and the cutest little artificial birds kept us amused so that the time passed quickly. I have never seen a crowd so orderly.

About 8:15, I reached the inside of the theatre which seats 1,650 persons. The word COLONIAL surely does apply to this theatre. I have never seen such elegant simplicity, and the theatre is positively a rest and re-action from the gaudiness which usually prevails in theatre construction. Upon entering the ample foyer, the first impression is of an harmonious color scheme, carried out in light blue and gold. A broad stairway leads to the balcony. Going up this old-fashioned stairway, with its antique iron rail of Colonial design, one comes to a sumptuously-appointed lounge, completely furnished in Louis XIV period style. The beautiful and historical decorations above the proscenium arch portray Betsy Ross fashioning the first American flag. Around the walls are murals done in soft pastel shades, depicting various Colonial types in period costumes.

The Colonial is a <sup>P</sup>privately-owned theatre, and the owners show the same elegant taste for music they have shown in their architecture and furnishings. Here I found an 8-piece orchestra under the direction of Edward Tetzlaff, who

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ranks among Milwaukee's best violinists and leaders. One knows he is a musician by the instrumentation in his orchestra--and here is also a change from the usual theatre orchestra. Instead of the usual moaning and groaning of saxophones and muted cornets and trombones, we have nearly an entire string orchestra. I was sorry not to find them in Colonial costumes.

The Colonial management went even further to please Milwaukee music lovers. They engaged Arnold Krueger to preside at the massive 3-manual Barton Organ console, which is done in a floral pattern of gold and set on an elevator. This is one of the finest organ installations in the city of Milwaukee and also is in keeping with the general atmosphere in the place.

Arnold Krueger is one of the most widely-known Milwaukee organists. His career started at the age of four when he played piano in public at the old church at Garfield Ave. and 12th Street. Arnold was 15 when he took his first piano lesson, and it was the money he earned by selling papers which paid for his early training. He played his first theatre organ job without ever having had a pipe-organ lesson, but the manager had confidence in his ability and gave him his chance. Arnold's own account of this experience is highly interesting. He said, "I didn't know what a stop was nor even what a piston meant. So when the manager kept inquiring if I didn't want to try out the organ before I appeared, I always told him it was not necessary. The morning of the evening in which I was to appear, at an hour when I knew the house would be dark, I went over to the theatre. An old gentleman was there, tuning the organ, which at that time was an old wheeze of an instrument. He looked ~~IX~~ kindly, and I told him of my predicament, ending with the plea, "You are the only one who can help me." "The best thing you can do, son," he answered thoughtfully, "is to change the stops frequently and keep your feet off the pedals--you will not be able to manage them, and if you try to, everything will be mud." I followed his advice and tried every stop at least once. At the end of my first imperfect day, the manager complimented my work, saying the registration was much more varied than my predecessor's. The truth was that some of the noises which that organ gave forth under my plan were horrible.

the man before me knew enough to distinguish the good stops and keep away from the poor ones, and I didn't." 3

Since then, Mr. Krueger has mastered the pipe organ, it goes without saying. He has played in nearly every downtown house, but delighting theatre audiences is not all he is doing. He is coaching other pipe organists, and opened his own school several years ago. He has composed and published many numbers. It is evident that the Colonial management is doing its share in promoting a higher standard of music for Milwaukee theatre patrons.

Avelyn M. Kerr,  
Milwaukee Organist

**KUMAGAI, MARIA**

Born in Tokyo, Japan, and began showing interest in music at the age of seven. After several years of formal piano instruction, she decided that she would like to learn to play the theatre pipe organ. For this purpose she came to the United States to study. Arriving in Los Angeles, California in December of 1969, Kumagai began theatre organ instruction in this country from organist Bill Tomson and he suggested that she also take classical organ instruction with Richard Purvis. Only two years after she arrived in this country, Kumagai played her first public recital on the 5 manual/100 rank Aeolian-Skinner pipe organ in the Grace Cathedral in San Francisco, California. For her interpretation of Bach and Franck, she received a standing ovation.

**KUMAGAI, MARIA**

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Since that time she has performed on both electronic organs and pipe organs, including concerts in Los Angeles, San Diego, and Detroit. In April 1975 she performed on an electronic organ in the Tokyo Trade Center. She has also presented theatre organ concerts for the Rochester Theatre Organ Society, Rochester, New York.

(Reprinted from the 1979 Los Angeles ATOS Convention booklet)

## MARIA KUMAGAI

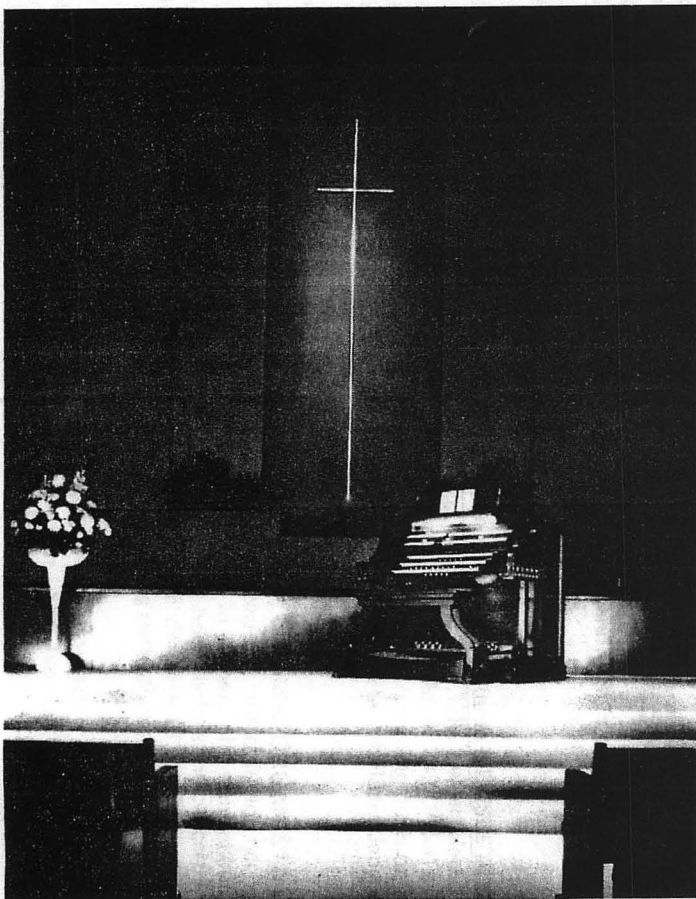
Maria Kumagai's first appearance before concert audience belies first thoughts. The petite, delicate-looking young lady usually causes swift change of mind once she puts her manual dexterity to work on the Keys and pedals. She is a veritable powerhouse with any organ, be it electronic or pipe, one to four or five manuals. Her selection of programming leaves her audiences fully appreciative of a wide variety of superb music.

For one who first heard theatre organ music on recordings to become so enthused about the instrument that she departed her homeland in 1969 to go where the organs were, Maria has become one of the world's leading concert artists for that instrument. An accomplished pianist in her native Tokyo, she came to the United States with high hopes of mastering the King of Instruments. Within two years following her arrival here she made her classical debut on the 100-rank Aeolian-Skinner organ in San Francisco's musically famed Grace Cathedral. She was given several standing ovations at that event.

From classical organ it was an easy transition to theatre organ styling, and Maria became a concert artist in demand for theatre organ appearances. Her concerts are as inspiring as the paintings of the masters — she avoids that hackneyed or overplayed selections for those pieces from shows, pops to great classics to present what can be truly classified as a rich, satisfying musical happening for each of her audiences.

She has won acclaim in her own native Tokyo when appearing at the U.S. Trade Show for the Rodgers Organ Company. Her tour in Australia was given outstanding reviews, and her appearance at the First International Organ Festival, in Manchester, England, captivated the audience. "A most lovely person who captured the hearts of us all with her programme." She received one of the few standing ovations of the entire Festival and has been invited to return again this year for another concert.

Without the effort of trying to be a "showman," Maria Kumagai has achieved that stature in addition to her flawless, colorful and exciting artistry.



## West Culver City Baptist Church

Wurlitzer built this organ for a New York residence, possibly in the early 1930's. It was installed by the Leet Organ Company of Cranford, New Jersey. After the owner's death, the instrument was given to St. Cyril's Church, in New York, and remained in storage until purchased during the year 1964 by Richard C. Simonton, well-known organ buff and founder of ATOS. Shortly after the organ was brought to the west coast, members of the West Culver City Baptist Church were planning a new sanctuary and purchased the three-manual, 12-rank organ. Installation was under direction of Ross Farmer, who is an active organ technician on Los Angeles Chapter ATOS organs, and a member of the church. Other church members, plus several ATOS members aided the project. The organ club men were Ken Kukuk, Dave Allard, Roy Cassavant, Gene Davis, John Hoffman, Ken Peterson and Jack Shemick. There are 88 stop keys—75 speaking stops and the rest are couplers and tremulants—five pistons per manual and five general pistons. The 900 pipes are housed in two chambers at each side of the Chancel area. A third chamber houses Chimes and Chrysoglott. Wind is supplied by a five horsepower blower. The instrument was dedicated May 24, 1970 by San Francisco Bay Area Organist Tom Hazleton.

Robert E. Hill  
1855 North Highland Avenue  
Hollywood, California 90028  
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## Maria Kumagai

In her native Tokyo, Maria Kumagai heard recordings of organs played in the USA. That experience opened a new world of music to her, and established a quest. Although she was already an accomplished pianist, Maria realized she would have to go where the organs were, and the teachers. She arrived in Los Angeles in 1969, speaking little English, but with high hopes.

Maria selected Bill Thomson for her teacher of theatre organ. She made such amazing progress that Bill urged her to pursue a parallel course in classical organ. Richard Purvis accepted her as a pupil. Within two years after her arrival, Maria made her classical organ debut on the 100-rank Aeolian-Skinner organ in San Francisco's famed Grace Cathedral. Her performances of works by Cesar Franck and J.S. Bach brought her standing ovations.

Shortly thereafter, her concert career started with concert offers from theatre organ clubs all over the USA. Maria has played well-received concerts for such prominent musical organizations as the ATOS Los Angeles Chapter on the 4/37 Kimball organ; the Detroit Theatre Organ Club (4/34 Wurlitzer); the Rochester (N.Y.) Theatre Organ Society (4/22 Wurlitzer); the San Diego Chapter of ATOS (5/27 Moller); the San Diego Fox Theatre (4/31 Robert Morton) to name a few.

### RECORDINGS BY MARIA

**THE MUSICAL MAGIC OF MARIA KUMAGAI** includes *One Fine Day (Madame Butterfly)*, *Lotus Land*, *In a Persian Market*, *Flight of the Bumblebee* and *Kismet* selections.

**SONG OF NORWAY** includes *Claire de Lune*, *Valse Triste*, *Soul of the Lake* and all major tunes from *Song of Norway* (1 side).

All selections recorded on the Rodgers 340 Theatre Organ.



In the relatively short period of time she has been playing concerts, Maria Kumagai has endeared herself to organ music enthusiasts everywhere. She is truly "an original," with no indebtedness to the playing styles of other organists. She has no "trademarks" in her musical adaptations; rather, she seeks the most effective style in which to present each selection. Maria's repertoire includes a wide range of music, from masterworks to the latest pops and show tunes. she avoids the over-exposed and likes to take on the unusual. Thus such titles as Grieg's "*In the Hall of the Mountain King*" and Karg-Elert's "*Soul of the Lake*" are often included to provide contrast with the favorites of the day. She is quite willing to work with program directors in the preparation of programs for specific audiences. Starting with her second concert at the Los Angeles Wiltern Theatre, Maria decided to be her own MC. After a "crash course" in the English language she revealed to her audiences a warm and piquant personality to enhance her mastery of the music she plays.

Courtesy of "Stu" Green

MARIA KUMAGAI IS CURRENTLY ACCEPTING PIPE AND ELECTRONIC ORGAN CONCERT ENGAGEMENTS.

Write or phone  
DUCTIONS, P.O.  
93010. Phone (8

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Hollywood, California 90028  
(213) 874-8633 or 874-7433

## What They're Saying...

**TABS & DRAWBARS (Record Review):** "It's difficult to comprehend how anyone can become so expert in just five years, but Maria has done it. Seldom have we heard the *Song of Norway* tunes played with such fire and thorty. . .".

**Richard Purvis** (for 25 years organist at San Francisco's Grace Cathedral): "She has a great talent and will be a great artist.

**Del Castillo**, reporting in **OFF THE KEYBOARDS** magazine: ". . . perhaps the most exciting of organ concert artists . . ."

**British CINEMA ORGAN SOCIETY NEWSLETTER:** ". . . one of the most artistic players we have ever heard. This young lady is going places!"

**BILL THOMSON**, organ teacher: "I was flabbergasted by her ability and her singlemindedness. She has a fantastic memory, can learn a new arrangement in one day . . ."

**Robin Richmond**, BBC's program, "The Organist Entertains": ". . . a most delicate and sensitive player.

**Arthur Lord Organ Studio NEWSLETTER** (Woking, England): ". . . The owner placed his order (for a Rodgers Model 340 Organ) primarily on the strength of a recording made on an identical installation . . . by a brilliant Japanese girl, Maria Kumagai . . ."

**Deke Warner**, Columnist, **ORGANIST Magazine:** "Maria amazed me, not only for her fabulous playing, but in the way she went about it. She practiced 10 hours before the concert — wouldn't even take time out to eat. This girl is a very hard-working perfectionist."

**TABS & DRAWBARS:** ". . . Maria is a demanding artist. She has mastered most phases of theatre organ styling . . ."



Murtha Greene Krug

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P. 8 ff -

Thistle sign  
Sept/Oct 1983

KRUMGOLD, SIGMUND

See Chapter 4, pp. \_\_\_\_ to \_\_\_\_.

KUSSEROW, CHARLES

Organist of the State Theatre in Racine, Wisconsin in 1927.

SIGMUND KRUMGOLD - MASTER SILENT MOVIE ORGANIST

By

Lloyd E. Klos

When the writer was becoming a part of the theatre organ revival in 1959, he began hearing periodic references to a Sigmund Krumgold, and judging from the comments, the musician must have been one of the top accompanists of a silent film. In fact, two of his contemporaries confided that they didn't visit the New York Paramount to hear the Poet, Jesse Crawford, but to hear Krumgold's expertise in accompanying the silent pictures.

In September 1980, came a lucky break. Dr Walter Beaupre gave me the organist's <sup>Florida</sup> address, ~~in Florida~~, and that of his sister in Connecticut. I first contacted Krumgold, and was rewarded with the following reply on a small card, two months later:

"Dear Mr. Klos:

"Thank you for your letters which I fear, were overflattering and exaggerated.

"For the past few months, I have been extremely under the weather, mentally and physically. This explains, but should not forgive, my delay in answering you.

"I will try to get down on paper as much as I can of my long-ago Broadway life. Note - I said, 'try' and not 'promise.' It was all so long ago (1921-1928). Then followed Paramount Studios (1929-1945).

"I will try to do these remembrances of things past in the next month or two.

Sincerely yours,  
Sigmund Krumgold

"PS. That I was still remembered came as a great surprise."

The months passed, troubles involving the physical condition of the writer's mother, coupled with the uncertain future of ATOS in 1981, precluded my following up on the project until February 1982 when, upon writing SK again, we were informed of his death. However, his sister, Mrs Selma Bernstein, was of great help with information, and his cousin, Bernard Gross, provided a picture. So, it was a challenge to resume the project, enlisting anyone who knew or remembered the subject, to provide material.

One thing the reader must bear in mind is that Sigmund Krumgold was an extremely modest individual, very loath to blowing his own horn. This was proved by the responses from his contemporaries. His musicianship, therefore, was the one barometer of the man's status.

We begin this narrative by revealing what his sister told the writer:

"Unhappily, I must inform you that Sigmund died in Florida on April 11, 1981. I am certain that the illness which preceded his death accounts for his not sending the material you had requested. However, your kind note, together with your last letter to him, which was forwarded to me by the cousin with whom my brother had been living, encourages me to try to be of some help to you in your quest.

"I'm afraid whatever I can tell you about my brother, must of necessity be piecemeal. For much of our lives, we lived a continent apart. He was an extremely private person who never confided in me

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or to anyone about his private feelings or accomplishments. So I have no letters or other documentary material to flush out my fragmentary memories. In fact, only last year, I discarded a mass of photographs, and I suppose some of Sig's were among them. (Sentences like that make grown researchers cry! Ed.)

"Sigmund was born in Hartford, Conn., July 1, 1896, the oldest of four children. The family moved to Jersey City while Sig was still a child. He took piano lessons while a student in high school in Jersey City, and then attended New York University, taking the normal course for a Bachelor of Arts. Either while attending the university or shortly after graduation, he attended the Walter Damosch Institute of Musical Art (predecessor to the Juilliard School) in New York City. There, he specialized in organ under Gaston Dethier.

"While attending college, Sig got a job playing organ in a Canadian theatre for two summers, earning quite a bit of money. How he got the job, I haven't any notion. At college, he had another interest which almost equaled his love of music--magic and prestidigitation, at which he became very adept. It was a talent he exercised all his working life to amuse himself and friends. In earlier years, it earned him a little pocket money.

"I believe it was early in 1917 that Sigmund entered the army and served in the South. He was accepted by the Army's Officer Training School, but the war ended before he completed the course, and was honorably discharged in 1918.

"After his army stint, I believe his first job was playing the organ at the Criterion Theatre in Times Square, New York. From the Criterion, he moved to the Paramount and while there, he made recordings, for Victor at their Camden, N.J. studios. (He also made three

records for Okeh and seven for Parlophone, a British label.

"Following the Paramount Theatre run, Paramount Pictures invited him to their Hollywood Studios as a staff member of their music department. He scored or helped to score many Paramount hits, including 'Stagecoach,' 'Carnegie Hall' etc. He lived in a small but handsome house on a hilltop, of which he was very proud. He was equally proud of a Wurlitzer organ which was part of the permanent furnishings.

"Sigmund left Hollywood for good in the late Forties, spending a couple years at Ossining, NY in a house overlooking the Hudson River. This was during his short-lived marriage which ended, without offspring, in divorce. In the Fifties, he returned to California, this time to Pasadena. He did a lot of traveling, visiting me in Connecticut, making several trips to Europe, and at least one trip around the world. By now, Sigmund had lost interest in playing music and acquired a new and almost obsessive interest in the study of French, not only the language, but French history and literature. He attended courses in Pasadena and from all accounts, did very well. This interest in things French lasted until his death.

"In the middle Seventies, he came to stay near me in Milford, Conn. But by now, Sigmund had become so accustomed to the mild California climate that he couldn't stand the cold New England winters. In 1978, he drove south, where he settled in N. Miami Beach with a cousin for the three years until his death.

"Sigmund left much of his extensive library, carefully packed in cartons, in our basement here. His books showed the man: very little fiction, but those on music, art and history predominated, with scores of French and English texts covering France, its grammar and novels etc. I am sorry that Sig's passion for reading was not matched by a passion

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for writing. Had that been so, I should no doubt have had packets of letters from him. You will note the absence of dates and other ambiguities. I've done the best I could and hope that I've helped."

We now turn to the contributions of his cousin, Bernard Gross, who not only provided the first picture we'd seen of the organist, but also some other facts about his kin:

"My cousin, Sigmund, lived with me during his final three years. Prior to that, I had no contact with him from the thirties onward. I did have good rapport with him when he worked in the theatres on Broadway. I remember sitting at the rear of the stage in the old Criterion and watching him play the organ.

"About 1923, the New York Times had favorable articles regarding him in their music columns. (Searches in the NYT indices failed to show mention of him). There was an article in the Musical Courier, accompanied by a large picture of him. (Search of that publication was also in vain). When Sigmund was at the New York Paramount, I was a frequent visitor there and listened avidly while he played the overtures.

"When he went to Hollywood, he served the Paramount Studios as musical director, his work being featured in such films as 'Miracle of Morgan's Creek.' His favorite screen director was Preston Sturgis. He told me that most of his friends had died, he having been almost 85 when he passed on. As I'm almost 82 (1982) and not accustomed to letter-writing, I'm very sorry I can't help you further, but I hope my letter was lucid."

Jack Skelly, one-time Paramount organist and now at the Westchester County Center at White Plains, NY, says this about our subject:

"I never had much contact with Krumgold. When I shared the bench

with Egon Putz, SK was off. While I was at the RKO in White Plains, I'd go to New York to view the morning show at the Paramount and then train it back home to be at the RKO by 2 P.M. Both organists played the silents well; SK was better. Putz did a lot of improvising, and one particular love theme he composed was a beauty. I have a copy of it, manuscripted by Putz.

"Here is an item which ran in 'Variety' on August 1, 1928:

'The show (at the Paramount) has Sigmund Krungold at the organ in Jesse Crawford's place for the week, offering a variety program. Krungold has impressed in the past as a corking good musician and console specialist, also registering this time out with his showmanship. The concluding 'Rondo Capriccioso,' announced as a demonstration of the versatile and lightning-like response of the modern organ, is a like tribute to the organist and shows off Krungold's still handsomely.'

"In early 1929, SK was sent to the Paramount <sup>Hollywood</sup> ~~Hollywood~~ studios. (Fred Feibel replaced him at the Paramount until May 1935). What a job that turned out to be for SK! On a late movie, made about 1938, I saw a caption which read 'Music Supervised by Sigmund Krungold.' I was surprised when informed that SK's membership in the Los Angeles local was terminated in 1948. The usual way is to resign in good standing."

From Mrs. Theresa Papp, widow of the NY Paramount's organ maintenance chief, came a very nice letter which modestly admits that "I may not be very much help." What she contributed is most interesting:

"Both Dana and I had fond memories of Mr. Krungold as a perfect gentleman and a very private person--not talkative at all until he 'spoke' from the organ console. We enjoyed him immensely. But he



was so quiet and reserved in talking about himself or his career that we knew little of his personal life, whether he were married, or how he lived. It seems he never mentioned his own life, but as a gracious guest, always asked about yours.

"I do not recall his playing for movies at the Paramount, just concerts or specials. His mother was a true Hungarian, and in our home I prepared a dinner for him of various Hungarian dishes, which he really enjoyed.

"Dan used to say he was a very fine organist, and he really drew the crowds to the Paramount. We did not keep close touch after he left the theatre for Hollywood, but kept in contact by mail for some years. He would send us a huge air-mail letter, then nothing for several months. Another large letter would come again, then silence for awhile.

"I wish you good luck with your writing about Mr. Krumgold. If you make his article as beautiful as the one you wrote about my Dan (June & August 1981 T.O.), it will make all his friends happy and proud."

Rex Koury, still on the circuit, was billed as the "World's Youngest Theatre Organist" when he played the RKO chain in the late twenties and early thirties. He contributes his reminiscences of SK:

"There isn't a whole lot I can tell you. I had the opportunity of shaking hands with him on one occasion in 1928. I heard him play movie accompaniments on two occasions, one of which impressed me considerably. There was a scene of some violence in which one of the film's characters was brutally clubbed by the 'heavy' and his body thrown into a raging, whitewater river. Krumgold enhanced the effect brilliantly with fierce dissonants catching each blow of the club. as

well as improvising a wonderful 'swirling' effect of the swollen, churning, river water. Admittedly, I have utilized both of these musical dramatizations on occasion since.

"Krumgold enjoyed the reputation of being THE outstanding film player in the New York area, particularly for his great ability to improvise around thematic material and even to weave two or three themes together when the situation demanded such treatment."

Another of SK's contemporaries, Johnny Winters, offers his comments on our subject:

"I certainly do remember Sigmund Krumgold!!! The greatest thrills I had during my short stay in New York while on vacation, was sitting behind him at the Paramount and listening to his scoring of the movies. Simply breathtaking!

"This, however, is all I can tell you about him. I never met him, and Jesse Crawford had very little to say about him--maybe he had never bothered to listen. However, in my opinion, the Paramount Theatre never had a finer organist. What imagination he had!

"Sorry I can't help you more about SK. But what memories I do have of him are still very strong."

Jess G. Littlefield, long-time theatre organ enthusiast and avid collector of tapes and recordings of the idiom, recalls hearing Krumgold in the early years of the NY Paramount. "I had gone to New York about 1927 to see my uncle. One day, I walked about Manhattan and came to Times Square. I lost no time in buying a ticket at the Paramount, and asked an usher upon hearing the organ music, who was playing. 'Some guy named Krumgold,' was the response.

"Jesse Crawford was out of town and SK was doing the spotlight solo work. He played two or three popular numbers, all done so beaut-

ifully with registration in such elegant taste that I wished it could have gone on and on. The organist was attired in a tuxedo, the 'uniform of the day' in the de luxe theatres of that era."

Dr Edward J. Bebko (Eddie Baker), one of SK's contemporaries, and "Mr Theatre Organ of Western N.Y.," was one of those who visited the NY Paramount just to hear Krumgold accompany a film. "My recollection of him, seated at the console at picture level, was of a tallish man with what could have been pincenez glasses and very studious looking. But, oh how he could play that first new show on Thursday morning! You would almost believe, sizing him up professionally as we did, that he had played the film a dozen times. We well knew that it was not so; this was the first viewing. Suave perfection was the way it came out."

Organist Rosa Rio was also in New York at the time of Krumgold's Paramount engagement. "Sigmund Krumgold was one of the finest organists whom I have known. He was an excellent musician with a great classical background and could score a motion picture magnificently. Many times I went with other organists just to hear him play the picture. He was second organist to Jesse Crawford, and his popularity was the factor which prompted Paramount's transfer of him to Hollywood."

A friend of the writer, Harry A. Wagner, was a youngster during Krumgold's stint at the NY Criterion. Wagner's father, Victor, was the theatre's conductor, and Harry often accompanied his dad to the theatre. He vividly recalls watching SK in action. "He was a master with sound effects, using the toy counter and percussions most effectively. He scored pictures very well. One film which had a long run after its release in May 1920, was 'Humoresque' with Krumgold doing the honors."

Hall of Famer, Don Baker, contributes a few remarks to this narrative:

"I knew Sigmund Krumgold fairly well. I believe he was with Crawford when the NY Paramount opened in November 1926. Sorry I can't be of more help, but you are right: He was a very private person. We would have an occasional meal together, or maybe a cup of coffee, but he seemed to prefer heading for home. Other times after work, were ~~XX~~ spent at libraries."

Dr. Walter Beaupre, who knows SK's sister, contributes this interesting tid-bit: "She mentioned that her brother was a 'marvelous pianist,' and told of an interview she had done as a college girl ~~of~~ <sup>of</sup> a visiting French organist (possibly Marcel Dupre or Jean Langlois). The interviewee was delighted to learn that he was talking with 'the great SK's sister.'"

The late theatre historian-researcher, Ben M Hall, in his assessment of the Paramount Theatre and its 4/36 Wurlitzer, said:

"The Crawfords got star billing on the Paramount's beautifully curved marquee, but a third organist played there while they did. Sigmund Krumgold opened the house daily with a 20-minute recital at 11:00 A.M., and also played the silent picture for one show a day before the Paramount orchestra started playing at 1:00 P.M."

Another of SK's contemporaries, John Gart, contributes briefly:

"I heard him play many times at the Paramount and always enjoyed his work. Unfortunately, I cannot give you any valuable information, other than that he was a fine organist and a fine gentleman."

ATOS member Charles M Fletcher remembers the days he attended the Paramount programs and offers comparisons of two organists there:

"With four shows a day, there was a period which had to be filled

before the first evening's stage show. We were always treated to extra movie shorts and, more to the point and to my pleasure, extended organludes. The names of the organists were flashed on the screen, and that is when I heard Sigmund Krumgold many, many times.

"Sometimes there was an alternate organist, Egon Putz. I had the feeling Putz was basically a pianist because he never seemed to change registrations. It always looked as tho someone had set the registrations and then he was picked to play something.

"Krumgold's style was just about opposite to Crawford's and he rarely played ballads, as I recall. His repertoire seemed to favor the semi-classics and European melodies. He very often played Spanish music which I loved! I could tell when Krumgold was accompanying the movies, because of his penchant for playing lively--and loud music."

From long-time theatre organienthusiast, Stanley Warzala, comes his reminiscences:

"I was 15 when the NY Paramount opened, and fortunate to have been able to visit it during its entire lifetime. I remember seeing Krumgold, but my only clear recollection was his special feature which he performed for 20 to 30 minutes <sup>starting</sup> at 5:15 p.m. I enjoyed his playing very much. Somehow, when he played, the organ sounded not loud, but full. His approach was somewhat along the lines of a large orchestra. His music had a majestic flow to it, similar to billowing smoke from a campfire, caught by the wind and sent upward among the trees. If you talked to any old-time organist, he would shake his head and say, 'he was great, an organist's organist.' I am very sorry to learn he has gone."

It is hoped that the foregoing contributions have instilled in the reader a sense of Sigmund Krumgold's greatness, which was rec-

ognized by his being inducted into the Theatre Organists Hall of Fame in 1971. We sincerely thank all those who contributed to this feature.

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KRUMGOLD died in 1982 in Florida.