

LACHELLE, ELBERT

Theatre organist who opened the Peninsula Theatre's Robert Morton pipe organ in Burlingame, California in 1926.

LAGERQUIST, CARL

Theatre organist who is remembered for his compositions "Poor Butterfly," and "Japanese Sandman."

A RESIDENT'S RECOLLECTIONS

Writer outlines favorite theater pipe organists

By Lloyd E. Klos

9/90

It's been more than 30 years since the writer was caught up in the renaissance of the theater pipe organ. In the intervening period, we've attended many concerts at the Auditorium Theatre, and 13 conventions of the American Theatre Organ Society.

My favorite organist? That is a loaded question, because of the more than 100 organists whom we've heard, bad feelings would result if we were to list a few as "favorites."

Instead, we will list, in alphabetical order those artists whose concerts were memorable, whose personalities set them apart, or in other ways impressed us. So at the risk of alienating some, here we go.

Lowell Ayars. Here is an organist who combines excellent musicianship, a fine singing voice, and the attributes of a gentleman into a first-class performer on the circuit. He's played for 12 ATOS conventions and has performed four times for the Rochester Theater Organ Society. Inducted into the Theatre Organists Hall of Fame in 1980.

Don Baker. When the organist failed to show in a theater where Don was a pit pianist, he was asked to take over the organ console. He never went back to being a pianist. For 14 years he was at New York's prestigious Paramount Theatre. A no-nonsense type performer, a Hall of Famer since 1971, he was a Gold-Card carrier of the musicians union, signifying 50 years as a pro. Died in 1988.

Dr. Edward J. Bebko (Eddie Baker). We first met Doc in Buffalo's Roosevelt Theatre prior to a concert in January, 1960. The meeting blossomed into friendship, he becoming a most treasured friend. A native of Brooklyn, he played many theaters in New York, including a two-year stint at Radio City Music Hall. His forte now is accompa-



Dr. Edward J. Bebko (Eddie Baker), a personable fellow whom the author has known more than 30 years. Equally at home at a piano or theater organ console, his talents have not slackened as he approaches his 80th birthday in November.

performance. It seemed that all the good musicianship he possessed was released. His rendition of "Rhapsody

ater organ occurred in the '50s, Rex was back on the circuit. Like most of the other great performers, Rex is a

as a fine musician, John has all the talents of the true theater organist: concert work, silent film accompaniment, work with stage acts, etc. His column in the *Theatre Organ Journal* ran many years and provided a wealth of advice on playing, program selection, console presence, and other such topics. His talents were recognized in 1977 with Hall of Fame status.

Gerald Nagano. Though we have heard this fine young artist but thrice, each time he has shown improvement and raised our spirits with his exciting playing. He has a fine technique, tremendous enthusiasm, and is another whom we believe has a rewarding future.

Rosa Rio. Educated at the Eastman School in the first great era, Rosa continues to be a performer on today's scene. After theater work, she was organist for more than a score of radio shows in the '30s and '40s, mostly in New York. As part of her concerts, she plays a number of themes from old radio shows with commentary by her husband, Bill. A fine teacher, she has turned out a number of prize-winning students, thereby helping keep a stable reservoir of organists for church and concert hall. Also a Hall of Famer.

Bob Van Camp. Another theater organist from the first great era, Bob impressed us not only with his musical talent, which was more than ample, but with his voice and console presence. For years, he was an announcer on Atlanta radio, which served him well on the concert circuit. His diction was clear and crisp; one could hear every word. As an organist and in announcing his program, Bob was in the top third of performers. Died a few months ago.

Eddie Weaver. For sheer fun with good music, few can top this likeable Virginian. Eddie has a rare knack of infusing humor into the proceedings, which makes for a highly interesting

nying silent films, though he does the weekly Saturday night preludes at the Riviera Theatre in North Tonawanda (when he isn't traveling with wife Stella). A great fellow with a sound philosophy on life, particularly patriotism and all things which made America great, he is also a Gold-Card carrier.

Gaylord B. Carter. While serving in the Aleutians in World War 2, the writer met this organist of the "Amos 'n' Andy" show. Years later as Mr. Flicker Fingers, he presented the first of six silent-film programs for RTOS. He more than makes up for his short stature by his dynamic playing. The leader today in scoring and playing silent films, he was made a Hall of Famer in 1975.

William R. Dalton. Though we heard this excellent musician but once, we still talk about the fantastic concert he performed for RTOS in May, 1974. Though his health was deteriorating and his eyesight was poor, the 842 in the Auditorium will never forget the

released. His rendition of "Knapsack in Blue" was brilliantly performed, and certainly never equaled on that Wurlitzer. He died three years later but was inducted into the Hall of Fame in 1978.

Lloyd G. Del Castillo. Boston-born, Harvard-educated, but a real down-to-earth fellow, Del has been a theater organist for over 70 years. Possessor of a fine technique, he also has talent as a humorist and writer. A fine gentleman, one will always be royally entertained by this man who made the Hall of Fame in 1972.

Tony Fenelon. We like to call him "Australia's Ambassador of Goodwill." He's been presented by RTOS three times, and each event was an electrifying performance. A very gifted young man with a most distinctive style and a delightful vein of humor.

Bill Floyd. An organist who has played some of the most prestigious instruments on the eastern seaboard, his RTOS concert in May, 1981, was well-received. Equally at home at a church or theater instrument, he is especially adept at wide-range programming.

W. "Tiny" James. A veteran organist who played without a lot of pyrotechniques, overt manner, and excessive talking at the console, Tiny played the type music of which one never tires. One who played in the first great era, his memorable concert at the Byrd Theatre in Richmond in July, 1972, would have kept the audience hours longer if he elected to play a more lengthy program. Died in 1989.

Stan Kann. If you like a well-trained organist who possesses a rich vein of light humor with an infectious chuckle, Stan's the man. As a master of ceremonies, this short, stocky fellow will charm anyone. He's been on most of the nationwide television talk shows, centering on his collection of vacuum cleaners, believe it or not! A very delightful entertainer.

Rex Koury. "The Boy with Miles of Smiles" applied to Rex when he was the youngest organist on the circuit in the early '30s. A composer, his most notable work is "Gunsmoke Theme." When the rebirth of the the-

perfect gentleman, and coupled with his fine musicianship, superb console presence and sincere devotion to his craft. A talented artist with brush and palette as well, he is a four-star performer all the way.

Dr. John Landon. An ordained minister, this talented young man is also a writer, researcher, and author and is no slouch at a theater organ. John has entertained organ clubs across the country with not only his musicianship, but as a lecturer with slides on the life of Jesse Crawford, and the history of the theater pipe organ. A rare pleasure to be entertained by a fellow with his profuse talents.

Arnold Loxam. We've heard this British organist several times, and he seems to improve with age. Not only is he a most competent musician, but he's a superb entertainer, securing his audience in the palm of his hand a couple minutes after the start of his program and keeping them enthralled to the very end. May he continue to cross the pond for tours for years to come.

F. Donald Miller. We were attending our first ATOS convention in July, 1967, in Detroit when this artist was induced from semi-retirement to perform. And what a show he put on in that warm, muggy theater. Those who heard his performance still talk about it. Entered in the Hall of Fame in 1970, he died two years later.

John T. Muri. A gifted writer as well

event. Educated at the Eastman School, he married a Batavia girl who was a theater cashier. "I thought she had a lot of money" was his explanation. His slides, used to accompany sing-alongs, further serve his innate brand of comedy. He became a Hall of Famer in 1976.

Robert Wolfe. We've heard this talented young Englishman five times, and each concert was better than its predecessor. His lightning-fast action, speedy pedal work, buoyant personality, and all-round excellent musicianship make this performer a standout, hopefully for many years to come.

The foregoing is our attempt to briefly mention the organists with whom we've rubbed shoulders the past 30 years, and who have impressed us, one way or the other. As explained at the top of this feature, I have not labeled them "the best" or "our favorites," simply because in the crazy realm of show business, bad feelings can result by having nebulous titles carelessly dropped on people. We have our favorites, of course, but these are tucked away in our private files, known only to us.

Note: To those who enjoy theater organ music, the 1,450-member Rochester Theater Organ Society will open its 27th season Saturday, Sept. 15, at the Auditorium Theatre, starting at 8:15 p.m., doors opening at 7:30. Artist will be Charles Balogh, who will be making his fifth RTOS appearance.

each expert at the Department of Environmental Conservation, Office of Hearings, 50 Wolf Road, Albany, New York 12233-1550, (telephone 518-457-3468) and at the Department's Region 8 Office, 6274 East Avon, New York 14414, (telephone 716-226-2466). Contact person: Albert W. Butkas. Submitted to: I A M J. SON, ADMINISTRATIVE LAW

TOWN BOARD
TOWN OF
IRONDEQUOIT
E. ANN LONG
TOWN CLERK
9.5.90 (1c1311)

RESTED
ARE EN-
TO BE
ER OF THE
28, 1990

statements from the public in the CHURCHVILLE CHILLI HIGH SCHOOL, 5786 BUFFALO ROAD CHURCHVILLE NEW YORK 14026

LEGAL

at 7:45 o'clock P.M. in the matter of granting a Special Use Permit (Section 130.41.B.8) to operate a drive-thru restaurant, Rally's Ham-

The final layer consists of 12 inches of No. 2 stone and 6-inch perforated pipe groundwater drain system. The entire double composite liner system will be covered with a

County, New York, will hold a public hearing at the Town Hall, 1280 Titus Avenue, Town of Irondequoit, on Tuesday, September 18, 1990

STATE OF NEW YORK DEPARTMENT OF ENVIRONMENTAL CONSERVATION NOTICE OF PUBLIC HEARING APPLICANT: MON-

NOTICE OF PUBLIC HEARING PLEASE TAKE NOTICE that the Town of Irondequoit, Monroe

LANDON, JOHN W.

Born March 24, 1937. Parents, Merle Irene Lawrason and Norman A. Landon. Educated in the Marlette Community High School, Marlette, Michigan; Taylor University, B.A.; Northwestern University, M.A.; Indiana University, MSW; Ball State University, Ph.D. Began piano lessons with his mother at age 5. Also studied piano under Margaret Howett and organ under Arlene Thompson. Professional positions held: organist of St. Paul's Episcopal Church, Gas City, Indiana; the First Methodist Church, Van Buren, Indiana; the Calvary Evangelical United Brethren Church, Chicago, Illinois; and assistant chapel organist at Garrett Theological Seminary, Northwestern University, Evanston, Illinois. Organist of the Paramount Theatre in Anderson, Indiana (3 manual/7 rank Page), 1964 to 1966, 1967 to 1969, and 1974--. Special appearances:

LANDON, JOHN W.

2.

the Granada Theatre, Sutton (London, England), the Playhouse Theatre in Edinburgh, Scotland in 1971 and 1973, Bangour, Scotland in 1973.

Recorded the first long-playing stereo recording of a Page Theatre pipe organ at the Paramount Theatre, Anderson, Indiana in 1964. Also recorded "Sacred Organ Melodies" in 1969 at the Chapel, Northwestern University, Evanston, Illinois (3 manual Reuter pipe organ).

Author of Jesse Crawford - Poet of the Organ; Wizard of the Mighty Wurlitzer, Vestal Press, Vestal, New York, released October 1, 1974, (full length, hardbound biography of Jesse Crawford, world's most famous organist).

Author of The History of the Theatre Pipe Organ.

New life for 'Mighty Wurlitzer'

Hidden in the orchestra pit at the Providence Performing Arts Center stands a rare, white and gold console, a "Mighty Wurlitzer," the Rolls Royce of theater organs. This huge instrument, originally installed in 1928 in the 5,000-seat Marbro Theater in Chicago, is one of three Wurlitzers built this size and the only one still in a public concert hall. In "Behold the Mighty Wurlitzer: The History of the Theatre Pipe Organ," author John W. Landon writes that these organs surpassed all other brands for fine craftsman-

ship and tone.

The Providence instrument has five manuals, or keyboards, instead of the usual two, three or four-manual models. The largest of the more than 1,200 pipes is 16 feet high and a foot round; the smallest is about the size of a pencil.

have electronics then," he says, "but the theater organ does imitate an orchestra."

Back in the 1920s, that quality was necessary as theater pipe organs replaced orchestras to accompany silent films. Cheaper than the live bands, organs could match sound effects and romantic music to the ac-

tion on screen. Theater organists became the center, learned that the Marbro Theater Wurlitzer was on the market. When the Chicago theater closed in 1959, a man from Minneapolis bought the Marbro for his home and now he wanted to sell it. The Providence group bought the organ from him for \$85,000, put it in trucks and brought it to Providence. "The contents of this instrument would easily fill up two 40-foot moving vans," said Dr. Alan Goodnow, a Bristol, R.I. dentist who is leading the restoration of the organ.

The organ uses pipes as well as real instruments. There are drums, xylophones, bells, cymbals and chimes perched in lofts on either side of the stage at balcony level and operated pneumatically by electrical connections to the keyboards.

When a key is pressed on the console, electricity races to the loft and causes a leather bellows to expand. This sounds the pipes. Or, the console may operate a percussion instrument; some bellows have wooden mallets attached that strike drums or ring chimes.

The instrument has no volume setting.

VITAL STATS

WHAT:

A Christmas Festival with the Rhode Island Philharmonic Orchestra

WHERE:

Providence Performing Arts Center, 220 Weybosset St.

TELEPHONE:

401-421-2787

WHEN:

Dec. 16, 8:30 p.m.; Dec. 17, 3 and 8:30 p.m. Organ starts playing Dec. 16, 8 p.m.; Dec. 17, 2:30 and 8 p.m.

TICKETS:

\$19, \$16, \$13.

Instead, pedals on the console cause tall flaps covering the organ loft to open or close, letting more or less sound escape into the theater.

"Basically, the restoration work involves re-leathering of the organ. There are about 3,000 little bellows, or pneumatics, in the organ. We have to do close to 1,000 of them," Goodnow said.

Materials have cost \$2,000 to \$3,000 so far, but Goodnow's team has donated their labor. "The group has about 6,000 volunteer man-hours on it now," he said. "There's a lot of hand-work involved."

The console stands on an elevator, rising with spotlights and fanfare to open a concert, then sinking into the orchestra pit when its job is done.

"Theater organ playing is rather dramatic," said Pratt, a Providence native who was trained in classical piano. On the Wurlitzer, he varies dynamics widely in great arpeggiated sweeps and adds full flourishes: "You try to put as much personality into it as you can."

The organ may be heard throughout the year. It is featured spring and fall in the lunchtime series, "Wednesdays at the Wurlitzer." It is also played before musicals, and before Christmas concerts by the Rhode Island Philharmonic, the resident orchestra.

Even though the building is still being restored to its 1928 glory, the theater has its Mighty Wurlitzer.

famous for ingenious effects, from barking to laughter, from vomiting to car engines.

The first Wurlitzer theater organ was built in 1912. Other firms sprang up, including the Robert Morton Co. of California, which claimed to have built more theater organs than any other company. But of them all, Wurlitzer was considered tops for quality. The company built the biggest, most famous and best-sounding instruments. Its most famous is in New York's Radio City Music Hall, the largest organ ever installed in a theater.

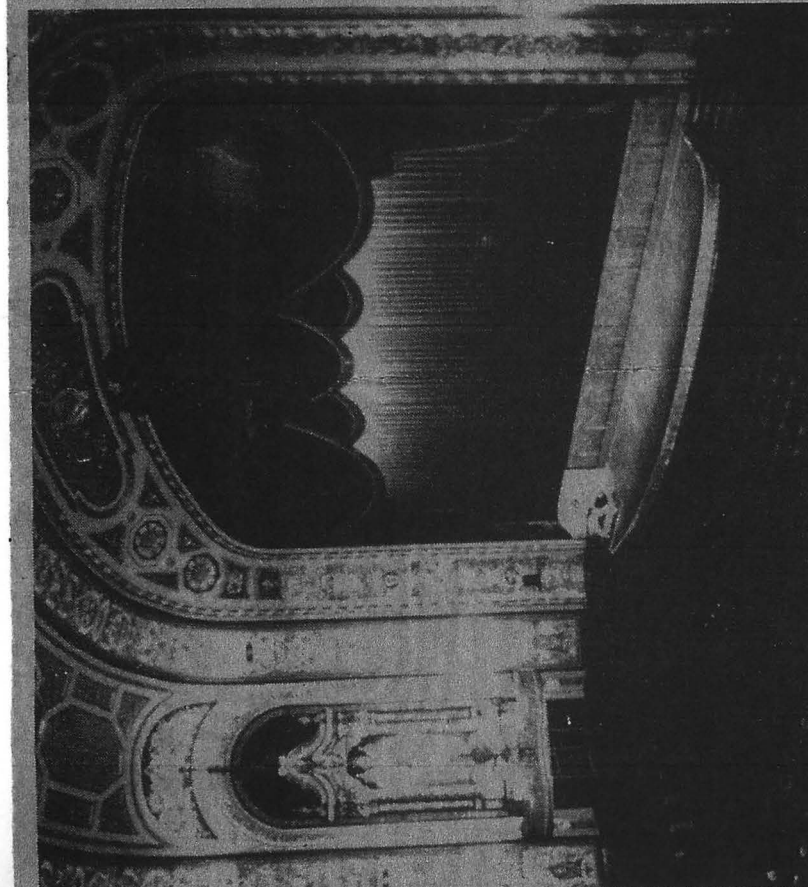
Providence's Mighty Wurlitzer is housed in a former movie palace that opened in 1928 as the Loew's State Theater with 3,200 seats and a 33½-foot proscenium arch. Furnished in mahogany, gilt and red velvet under a 60-foot dome, it was typically lavish, built at a cost of \$2.5 million and designed by architect George and C.W. Rapp.

The theater first boasted the "Mighty Morton," an organ by the Robert Morton firm. But the console was damaged by floods in 1938 and 1954. After the second drenching, the organ was removed.

Films and music were still presented regularly, but the building decayed and in 1975 it closed for repairs. It reopened in 1976 as the Ocean State Theater, home of the Rhode Island Summer Opera Association. In 1977, it was listed on the National Register of Historic Places, and in 1978 a group of seven Providence companies bought it and began restoring it as a performance center.

Ironically, this relic of the age of great Wurlitzers still lacked an organ. Then, providence intervened.

Pratt, a marketing executive for the Providence Journal Co., one of the owners of



Providence Performing Arts Center, home of the 'Mighty Wurlitzer'

It has 500 stops, colored tabs that change voicing, letting the instrument sound like anything from a flute to a bass drum. The 305 keys are ranged like rows of teeth around the organist. There are dozens of expression pedals.

PPAC house organist Lincoln Pratt considers the instrument an early attempt to build a synthesizer. "Of course, they didn't

Wendy Nagel is a freelance writer.

LANDWEHR, F. QUENTIN

Organist of the Newman Theatre in Kansas City, Missouri in 1921.

Organist of the Club Casa at Del Mar in Santa Monica, California (Welte
pipe organ). Also broadcast the organ^{daily} over Radio Station KNRC, Los Angeles.

Landwehr was assistant organist at Grauman's Million Dollar Theatre for quite
some time. He played a number of theatres in the Los Angeles area.

LANG, EDITH

**Organist of the Exeter Theatre in Boston, Massachusetts from
1914 to 1931.**

LANG, JOHN

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

Obituaries

Dorothy Langdon, 81, organist at ball games

Dorothy Parker Langdon, 81, the woman who put music into Philadelphia's sports, died yesterday at St. Francis Country House in Darby. Long a resident of Germantown, in recent years she lived in Philadelphia at the Philadelphia's Edwin Forrest Home for aged actors and actresses.

Not that she was on the stage. In front of and behind, maybe, but not on the stage. Her role was more subtle.

She was born in South Philadelphia. At age 14, she began studying the concert organ, the kind that in the days of Buck Rogers and Flash Gordon serials used to rise majestically from the floor at stageside, glistening in the baby spots, highlighting the hundreds of buttons, stops and pedals and with keys that rose rank upon rank toward the back of its massive case.

In 1921, when she was 19, she became the youngest organist in the Stanley Theater chain. Her first job was playing at the old Regent. And then the great Kimball organ at the Palace, the biggest in the country.

But the greatest thrill of all, she said, was when she played the Arcadia, at 16th and Chestnut Streets. That was where she met a young man who liked her music. Marriage followed.

The wedding to the late Dr. Roy L. Langdon, medical director at Germantown Hospital and associate professor at Temple University, came in time to save her career. She left the theater just as talkies hit the screen.

While she left the theater, she never stopped playing. She reopened her career in 1954 at the request of Roy Mack. He moved an organ into Connie Mack Stadium and invited her to play. Mrs. Langdon found herself in the best seat in the house, right behind home plate.

It was the place to be, she found. She fell in love with the ball park,

and the fans fell in love with her. She was applauded, cheered and whistled at. And instead of leaving the park at the end of the game, fans gathered around for "request time," joining her in song.

Sometimes the after-hours concerts ran for an hour or more. Everybody seemed pleased, and by mid-summer her job had ballooned. She was under contract to both the Athletics and the Phillies and was playing a 154-game schedule at home.

She was something of a pioneer, sports writers noted. The only other organist playing in a sports park was Gladys Gooding. She worked at Ebbets Field, the home of the old Brooklyn Dodgers.

But pioneer or no, it was a happy time, she recalled 20 years later in interviews. In all, she played under contract to the Athletics for three years and nine years for the Phillies.

Her baseball contracts led to other work. She played for the Ramblers during the hockey season, she played for the fights, and during the last days of its existence, she was asked to play the Mastbaum Theater.

She went on to write her own music, to host radio and TV shows and play the concert circuit. She won a Defense Department medal for "Waves in Blue," the official song for women in the Navy. Then there was the nation's 200th birthday son, "Ring That Bell."

In later years, she played the Holiday Inns, giving diners a little music to lift their spirits. At 75, she retired.

Surviving are two sons, Theodore P. and Thomas N.; a daughter, Dorothy Langdon Sitley, and eight grandchildren.

A viewing will be held from 7 to 9 p.m. Thursday, and the Rosary will be said at 8 p.m. Thursday at the Kirk & Nice Funeral Home, Germantown Avenue at Washington Lane.

A Requiem Mass will be offered at 11 a.m. Friday at St. Mathias Church, Bala Cynwyd.

LANGFORD, BILL

Langford was born in Los Angeles, California, August 27, 1928. He was largely self taught. He appeared at the Paramount Theatre, Phoenix, Arizona from 1957 to 1958. He also appeared on radio from 1951 to 1953 on Station KGO, San Francisco in "The Quiet Hour" broadcast. His television appearances include: "Portraits in Black and White" and "Pets on Parade," both on ABC TV in Arizona; "The Al Collins Show," "The Ernie Ford Show," and "The Dick Stewart Show with Rowan and Martin," all on ABC TV San Francisco, California. Since October 16, 1963 he has been featured at the Pizza Joynt, San Lorenzo, California. (believed to be the world's first pizza parlor with a pipe organ).

Sent
TO
~~6/23/50~~
~~3/23/50~~
3/23/50

PROFILE OF BILL LANGFORD

By

Lloyd E. Klos

One of the popular fellows to cas in on the "pizza and pipes" craze, is Bill Langford, andartist of competent ability and an engaging sense of humor. When his schedule at ~~Wayne, 11/10/1948~~ ^{THE NEW PIZZA PARLOR INEER FT.} ~~Wayne, 11/10/1948~~ ^{RECENTLY RECAONE EMPLOYED,} ~~Wayne, 11/10/1948~~, where he ~~Wayne, 11/10/1948~~ permits, Bill takes a fling on the concert circuit.

Bill Langford was born in 1928 in Los Angeles, thus too late to be a part of the first great era of the theatre pipe organ, but in time to be part of the second. In his words, "My four years of piano instruction stretched over 18 years." His mother stated, "If you're not going to practice, that's the end of your lessons. After all, 50¢ is not checken feed, and we're not going to waste money and time!"

However, once Bill entered high school, he found that one got invited to parties if he possessed musical talent. So, he practiced on the piano like a demon and his mother often pulled him from the instrument by his hair. "Which may account for the scarcity of locks on my head today!"

During the thirties, Bill's mother listened daily to "The Haven of Rest," a religious radio show. This broadcast featured Loren

Whitney at the studio pipe organ, and this early exposure imbedded itself in Bill's life.

"When I was 14 or 15, I was in a large church auditorium one day where a lady was playing a Hammond B-3. After service, I lingered nearby and finally got up enough nerve to ask if I could try the instrument. She gave permission, and with this being my first experience at any organ, pipe or electronic, I was mesmerized on the spot!

"In those days, very few people owned a home organ. After all, the Hammond was \$995 and a Chevrolet DeLuxe went for \$850. I discovered that the churches with organs were picky about anyone's playing their instruments. ('The last person we allowed to play, left it on all week.' etc.)

"However, I heard of a small church which had recently purchased a Hammond and I figured they probably hadn't had experience with absent-minded people yet. When I requested practice time, they not only gave permission, they gave me a key to the building!

"At the time, I was working for the Englander Mattress Co., sewing mattresses together. (Now, that's a job one can fall back upon!)
At 4:30 p.m., I ^{hitch-hiked} ~~XXXXXXXXXX~~ across town to the church, and practiced until midnight. I paid them 50¢ an hour for the privilege. I wasn't taking lessons, just listening to two Jesse Crawford albums and one of Don Baker. Later, I 'branched out,' securing a Dick Leibert Radio City album!

"When you're earning 90¢ an hour, and paying 50¢ an hour to practice, you don't become a millionaire! Furthermore, my social life came to an abrupt standstill.

"Since I didn't feel comfortable playing the 'Beer Barrel Polka'

or other such numbers in church, on pain of losing my opportunity to practice if the head deacon heard me, I began to arrange hymns. Using some exotic chords, I discovered, such as 9ths, 11ths, 13ths etc., I began to sound reasonable, and the church people were impressed.

"They asked me occasionally to play for the services, ~~and~~ my ego grew, and with it, I extended my practice time to 1:30 a.m.

"One day after someone had told someone else, I received a call from radio station KGER in Long Beach, asking me to come down for an interview. 'We hear you play hymns pretty well,' was their pitch. So, down I went where they ushered me into a studio where stood a glorious console. I had never seen anything like it! (I believe it is now owned by Coffman & Fields of the Music Hall Theatre in El Segundo, Cal.)

"Apparently, I hesitated, because the man said, 'Well, you can play an organ...can't you?' Coming back to earth, I replied, 'Of course.' Jumping onto the bench, I pushed the 'on' button and tried to play a big number. Unfortunately no sound came when I touched the manuals.

"The man said, 'What's the matter?' I replied that I didn't know; it just wasn't working. 'Well, he said, 'don't you have to push some of those down?', referring to the stop tabs. Whereupon he pushed some tabs and I was amazed. In a flash, all those years of hearing mom's radio show came back to me. That sound!

"'Terrific,' I said, 'give me one hour, then come back.' To make a long story short, I got a job at KGER, playing hymns on Sunday. That was my first radio job, the year being 1944 or 1945.

"Shortly after World War II, there was an attempt to revive vaudeville and the Los Angeles Orpheum Theatre presented a show which included an orchestra and the organ, which was super. It was my first exposure to a theatre pipe organ in its original setting.

"One of my high school pals had an uncle who was choirmaster in a church which had just purchased a 2/6 Wurlitzer. (The California Organ Co. removed a number of instruments from theatres, and after stripping the toy counters and percussive effects, but leaving the chimes, sold the organs to churches.) The church needed an organist, I got the job which gave me a key to a pipe organ. I spent many hours working out on this little instrument. It was the essence of my musical education--learning by the seat of my pants!"

From 1951 to 1957, Bill Langford did work on radio and television for several stations: KGO, San Francisco and KTAR, Phoenix, both for NBC; KQOL and Channel 3, Phoenix for ABC.

AN 18-year

In 1963, Bill began ~~an 18-year~~ stint at Ye Olde Pizza Joynt at San Lorenzo, Cal. "The place, thanks to a terrific 3/13 Wurlitzer, does a fabulous business. The console, from the San Francisco Warfield Theatre, is a white and gold rococco style. There are 17 additional effects, including a 5' 8" Knabe grand piano, calliope, French accordion, and a genuine locomotive whistle on 90 pounds of pressure. "I play this beauty five nights a week," he says. "It's a real swinger!"

"Playing an organ in a pizza parlor is a whole different ball of wax than in a big theatre. I believed for some time that someone ought to do an "explanation" for those poor guys playing in a pizza parlor, I talked with Tiny James about this and he agrees.

"Now, I know there are some prima donnas and they get all shook

up with the general public. However, I try to attack it as a business, which is the only way when you play for people who don't appreciate what you're doing. It must have been wonderful to be a part of the old crowd who played in theatres, when people actually held you in esteem, sitting there, listening to what you were creating. If you were good, you got applause and your name was on the marquee. That's what they worked for then--prestige, not money only.

"Now, the general public comes to hear the train whistle more than how beautiful the Tibias blend with the Vox. They'd rather hear a \$75 train whistle blow than a \$75,000 organ play. So, they come for miles to hear me blow the whistle or let my little monkey do his thing. I should have been 'Frank Buck' at the Wurlitzer."

"But that's the era we're in and most of the wonderful little old ladies who appreciate 'Indian Love Call' are now in rest homes. Even Nelson Eddy has gone to the great Canadian Mountie outpost in the sky. The material which was so beautifully played on those instruments is now so passe that it is quite a job to become current enough to play to present-day audiences. You lose business if you don't, because they aren't going to sit there. They want all the current stuff, the most of which is such garbage, and you have to play some of it to make the business work.

"And that's what you're doing--you're just simply playing for people who generally are stuffing burned cheese and old salami into their mouths. What are you going to do? It's a real downer. If I let myself dwell on this for awhile, I can really become depressed over it. It was so nice to work on radio and television. There are no more jobs in those media, however.

"I remember when the station manager came to me, and he was like

Louis BB. Mayer used to be. He said, 'You're out! That's it. We're not doing commercials live anymore.' Just like that! It was a shock. So you ask yourself, 'Where will I work?' It isn't my bag to stand around in a piano store, trying to get someone to buy a piano, because ^{pianos} aren't even what they used to be. Look at automobiles--they're tinfoil and plastic. Even some of the famous-make pianos! I know one instance where a family bought a \$14,000 grand piano. I wouldn't have given \$5,000 for it with such lifeless tone. You wonder what things are coming to.

"There should be an article done on defense of the poor pizza parlor organist. You're expected to play all this junk, and when their favorite song is only, and continually, 'The Beer Barrel Polka,' what are you going to do? I laughingly say, 'Well, folks, 12 years in the conservatory, so I can beat the drum.' (I never saw the inside of a conservatory, you understand).

"Do you have any idea how many bark bags I go thru at the end of an evening? Or every time I have to play the 'Train song' or the circus routine? (Of course, I started it, and so I don't care go out after dark on my nights off or some other pizza organist will plug me!) I've heard where operators of other pizza emporiums bought my record, handed it to their organists and said, 'Learn how to do this!'

"So doing the train and circus routines has blossomed out and has become the 'staple, backbone numbers' of the business in any pizza place worth its salt. Yuk! These guys could kill me!

"Incidentally, I didn't get the train routine from George Wright's 'Honky Tonk Train,' which ^{he} does so well. I started out years ago doing Ethel Smith's 'Dreamland Express.' It was done on her toy album with

Tubby, the Tuba, etc. I wanted to imitate the chug-chug sound she did, so I put a pair of sand blocks with rubber suction cups which would attach to the organ console. My left hand would make the sound. Later, I did 'Chattanooga Choo-Choo' to this routine.

"But that has been the nemesis of all pizza parlor organists and I wish theatre organ enthusiasts would understand that we're up there just to do a job for the public, and the public today is different from what it used to be. You can't blend Voxes and Tibias--the place would empty.

"I do big numbers on 'Star Wars' and 'Close Encounters' and used to do one on '2001 Space Odyssey.' It drove me crazy. I now lump them together in a medley, wiping out the requests in one fell swoop.

"I had an arrangement where I played the opening line or two of the Toccata in D Minor, and would swing into 'Winchester Cathedral.' I called it my 'Grace Cathedral arrangement,' after the gothic structure in San Francisco where Richard Purvis played for so long. My medley was strictly a joke!

"Once in a concert for the ATOS at the Pizza Joynt, I announced my 'Grace Cathedral arrangement,' without describing the numbers: first the opening of the Toccata, then to 'Winchester Cathedral' on the French accordion. It sounded ridiculous, I got a very large laugh. I had prepared a whole string of suitable theatre material, including the suite from 'Carmen' which I tried to play authentically with proper registration.

"When I saw the 'review' of the program in one of the house organs, I got no comment on the hard stuff I worked on. They said, 'He delighted his audience with a Grace Cathedral arrangement.' So, these people who want to hear the theatre organ played per se as theatre or-

gan, what do they write up? The same old funny-bone tickler stuff which delights the audiences who come there to eat pizza. You can't win! They're blowing the horn out of both sides of their mouths. Or is it that we are all human and enjoy a chuckle every now and then, also?"

As stated previously, Bill Langford's schedule occasionally allows him time to tour the circuit. He has made two eastern trips, playing in Rochester, Toronto, etc. In 1965, he performed for the ATOS Western Regional Convention, and in 1975 for the National affair.

As part of his entourage, he employs a cute gimmick, a mechanical monkey, named Kokomo. Specially wired, Bill controls this mischievous chimp in a ventriloquist manner and thoroughly delights his audience. Occasionally, such as the time he played in Rochester in September 1979, the monkey fails to perform on cue. He is ignored, and somehow, the mechanism starts to function. Which makes for an hilarious situation while Bill plays to the banging of cymbals.

(We somehow fail to remember the classical numbers Bill prepared, but we sure remember the monkey! What are you going to do?)

Bill Langford has been a pizza parlor organist longer than most others. However, this long tenure hasn't prevented him from giving highly entertaining and well-rounded programs on the circuit. His puckish sense of humor helps. In short, Bill Langford is a decided asset on the schedule of any theatre organ club or ATOS chapter in the country today.

Perhaps Bill should advertise: "Organist with monkey. Will travel." But one quote which we like, sums up Bill's attitude on life: "I enjoy people and love to be alive. Ho! Ho! Ho!" That's good enough for all of us, especially in these troubled times.

LANTERMAN, FRANK

Born November 4, 1901 in Los Angeles, California. Graduated from the Glendale High School and studied music at the University of Southern California with Mr. Walter F. Skeele for four years, and with Mr. Oliver Wallace in theatre work for one year. He began his professional career as a professional organist at the Lincoln Theatre in Glendale, California in 1924. Two years later he transferred to the Alexander Theatre.

Lanterman was organist of the Community Church, La Canada, California. He toured with the University of Southern California Glee Club for one season, ^{and} appeared as accompanist at the Metropolitan Opera Company of New York. In the five years previous to leaving for Australia, Lanterman was supervising organist for the West Coast Theatres, Inc., a chain of 20 theatres. In 1928, at the age of 27 he opened the State Theatre in Melbourne, Australia (4 manual Wurlitzer).

LANTERMAN, FRANK

2.

When Lanterman was only six years old, he conducted^a thirty piece military band through a march tune before several thousand persons at a summer resort in Los Angeles. At the age of 12 he made several public appearances as a pianist. Also organist of the Metropolitan Theatre previous to leaving for Australia.

Lanterman appeared at the dual console of the Wurlitzer organ of the State Theatre with Australian organist, Renee Lees.

Lanterman returned from Australia to the United States and became interested in politics, and in later years he became an assemblyman to the California State Legislature. He purchased the former San Francisco Fox Theatre 4 manual/36 rank Wurlitzer organ and has installed it in his La Canada, California home.

LANTSCH, GEORGE

Organist of the Plaza Theatre in Englewood, New Jersey
in 1927.

LANTZ, MILDRED (MISS)

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

LAPERRE, RAYMOND

Organist of the Hope-Melba Theatre in Dallas, Texas in the 1920's. First assistant organist to Dwight Brown at the Dallas, Texas Palace Theatre in 1927.

LARSEN, AMBROSE (Real name was Ambrose Larry Larsen)

Solo organist of Ascher Brothers Terminal Theatre (northwest side) and staff organist of Radio Stations WGN and WLIB in Chicago, Illinois. Also staff organist of Radio Station WENR at the same time that Irma Glen was staff organist there. Larsen was the organist who played the theme for "Little Orphan Annie," radio broadcast. He could imitate on the organ the sound of a barking dog which fitted in perfectly with the "Little Orphan Annie" program.

Organist of various theatres in the Chicago area as well as a Wurlitzer demonstrator. Broadcast over NBC East. After the death of Chicago organist, Al Carney, Larsen accompanied Pat Barnes. Later he had his own solo programs, and he also accompanied a narrator called "Spareribs." He also accompanied singers on the "Words and Music" program for a number of years with Harvey Hayes and Edward Davies, baritone, and Ruth Lyons, soprano. Hayes read poetry.

LARSEN, LYN

Abstracts of the Proceedings of the
Annual Meeting of the American Psychological Association

1964, Vol. 1, No. 1

See Chapter _____, pp. _____ to _____.

LYN LARSEN PUBLICITY

FROM: Henry W. Hunt, Manager
415 South Main Street
Royal Oak, Michigan 48067-9973
(313) 547-3446

LYN LARSEN

Lyn Larsen, born in Long Beach, California, began piano lessons at the age of three and turned his attention to the organ at the age of seven. During his high school years, Lyn was busy playing the organ for various clubs and for special events. He also served as organist at a church in Whittier, California.

Lyn later graduated to the theatre pipe organ and made his debut in 1964 with a performance at the Wiltern Theatre in Los Angeles. After his debut, his popularity quickly increased and he was in great demand to perform up and down the theatre organ-rich California Coast, including the famous Rialto Theatre in South Pasadena.

By 1967, Lyn had established himself firmly as one of the world's best theatre organists and had already played a three-month engagement at the Panama Hilton Hotel in the Republic of Panama, where one of the world's most visually exciting pipe organs was installed.

Lyn has gone on to complete five "standing room only" tours in Australia. During one of these tours, he appeared at the

LARSEN, LYN

Lyn Larsen - 2

Dendy Theatre for a hold-over ten week appearance; made two television specials, and was featured as a guest conductor of the Symphony Orchestra.

Other notable "firsts" have been appearances at the Hollywood Bowl, the Radio City Music Hall in New York City, and at the rededication of the Wurlitzer organ in the Chicago Theatre. Lyn made an appearance at the 1982, "Organ Gala" held at the Royal Albert Hall in London; has performed numerous times with the Jack Bethard's Orchestra, and he appeared in concert at the premier performance for the "Save the Fox" Foundation at the Atlanta Fox with the Georgia State University Band where they brought the full house to its feet.

He has recently been on tour, appearing in England, Holland and Scotland, elevating his popularity to international status.

In addition to his busy concert schedule, Lyn has made twenty-four very popular record albums. In these recordings, Lyn has displayed himself as not only a theatre organist, but as a composer and arranger of premier status. His more recently published work is "The Lyn Larsen Theatre Organ Collection", published by Gentry Publications.

Lyn has received praise from some of the most distinguished names in the musical world, and audiences respond to him with ceaseless applause and standing ovations. Reviewers run out of words of praise with such comments as:

"...A Larsen performance is a blending of warm and vibrant personality coupled with a dynamic and aggressive approach to the keyboard..."

Lyn Larsen. - 3

"...Larsen, is without question the most popular and widely accepted theatre organist in the field today..."

"Larsen continues to surpass his previous performances..."

"...Stunning musicality and showmanship..."

In recent years, Lyn has been called upon for his advice and expertise in the tonal design of new theatre pipe organ installations across the country.

At the National Convention of the American Theatre Organ Society, held recently in Indianapolis, Lyn was voted "Organist of the Year - 1984".

He currently makes his headquarters in Phoenix, Arizona, where he works as a composer/arranger, allowing him versatility for his own unique style of organ playing, and as musical director and organist for a local church.

LATIMER, GEORGE

Broadcast over Radio Station WHAS, Louisville, in the mid 1920's

LA SALLE, DICK

Organist who recorded a long playing disc on the Minnesota Theatre organ in Minneapolis, Minnesota around 1958. The record was released on the Audio-Artistry label.

LATSCH, GEORGE

Organist of the Brautford Theatre in Newark, New Jersey in 1927. Well-known theatre organist in the New York City area.

LAUTZENHEISER, JEAN

Born in Alliance, Ohio, June 22, 1928. Studied piano beginning at the age of 10 and became church pianist at age 14. In 1959 she heard her first live pipe organ music at Jimmy Boyce's Alexandria Arena Wurlitzer and began studying with him and Rudy Lewis of Washington, D. C. Shortly thereafter she began playing for the Saturday afternoon skating sessions from 1960 to 1969. The organ was first a 2 manual/7 rank Wurlitzer, the the 4 manual/34 rank Wurlitzer at the Alexandria Roller Rink. Staff organist of the Virginia Theatre 1969 to present, playing regularly and occasionally presenting theatre organ shows. Billed as "Sweetheart of the Virginia Society Theatre." Featured artist at the 1972 American Theatre Organ/Convention; featured on record album "Two Loves Have I," released in 1974;

LAUTZENHEISER, JEAN

2.

travelled the east coast for Hammond organ dealers; teacher of the United States National Junior Division winner, Yamaha contest in 1973, winning a trip to Japan. Specializes in teaching theatre organ to young children on a 3 manual/13 rank Wurlitzer in her Springfield, Virginia home studio.

Has served the American Theatre Organ Society as chapter chairman, national director, and national secretary.

LAW, ATTIE

Theatre organist in the Dallas-Fort Worth area in the 1920's. Organist of the Crystal Theatre on Elm Street in Dallas, Texas in the early 1920's.

Attie Law married Earl McCoy, orchestra director at the Old Mill Theatre in Dallas, Texas in the early 1920's.

LAWSON, DOC

Theatre organist of the Paramount Theatre, Des Moines, Iowa.
Replaced Bob Hamilton in that position in the late 1920's.

LAYTON, EDDIE

Recorded a long playing disc of theatre pipe organ music at the
Radio City Music Hall studio in Rockefeller Center in New York
for the Mercury label.

LAYTON, EDDIE

Born in Philadelphia, Pennsylvania. Studied music, harmony, theory, arranging, and composition under Jesse Crawford. Played the Beacon Theatre in New York City from 1952 to 1954. Recorded 17 long playing records for Mercury, ^{and} five long playing records for Epic. International soloist for the Hammond Organ Company for 12 years from 1955 to 1967. Provided organ/^{music} for a number of television broadcasts on the CBS network including "The Guiding Light," "Love Of Life," "Love Is A Many Splendored Thing," "Where The Heart Is," and "Secret Storm," (1968-1974). In 1968 Layton became organist at the Madison Square Garden, a position that he holds at present (1976). He also does considerable ^{work recording} radio and television commercials.

LEAF, ANN

See Chapter 4, pp. ____ to ____.

Died, April 3, 1995.

Glimpses of the Past No. 8

From October 9, 1934 local press



Organist Ann Leaf known to radio listeners thru-out the nation as the "Mighty Mite of the Mighty Wurlitzer" (she's only 4 feet 10 inches tall), came to Rochester today to take part in three organ recitals.

At 8:30 p.m., she will dedicate the newly reconditioned 3/11 Wurlitzer (formerly in the Palace Theatre in Dallas, Tex.) in WHEC's new organ studio in the Rochester Savings Bank Building at 40 Franklin St.,

sponsored by the Gulf Refining Co. It will be before an invited audience and not broadcast.

Tomorrow, she will be part of a program dedicating the new Gulf service station at West Main and Plymouth Ave. It will be broadcast from the RKO Palace Theatre from 7:45 to 8:45 P.M., she playing the 4/21 Wurlitzer. On the same program will be heard the Gulf Symphony Orchestra directed by Dr. Paul White of the Eastman Theatre staff; a 13-piece dance band under Peter Laurini; WHEC tenor Nicholas Pagliara; and the Gulf Mixed Quartet.

On Thursday afternoon, Miss Leaf will broadcast over the CBS network in a sustaining half-hour program from the WHEC studio, starting at two.

(In the photo above, Ann Leaf is trying out the WHEC Wurlitzer as station general manager Clarence Wheeler looks on. Miss Leaf performed concerts for RTOS in 1969 and 1971. She has retired from the circuit due to illness).

in Sparta, Ga. Education: Hegu Conservatory, Ithaca Teachers College, Columbia Degrees: Mus. B., Brenau; M.A., Ithaca, and M.A., Columbia of faculty, Miami University, Oxford, Ohio. Member: Music National Conference; Ohio Educators Conference; Ohio Association; Southwest District Teachers Association, and In and About. Address: University, Oxford, Ohio.

DOROTHY—Editor. Born Wis., 1900. Education: University of Wisconsin. Music, Theatre Editor, Racine Journal-Times. Address: Journal-Times, Racine, Wis.

RALPH—Pianist, Teacher. Carthage, Ill. Education: School of Music; also studied with pupil of Lhevinne, Wassili and Thomas De Hartmann. Appearances: Recitals and concerts in Europe, present, teaching and concert director of the Association for Art on Cape Cod, Inc., Centerville, Mass. Compositions: Piano and vocal pieces. Address: Center Street, Centerville, Mass.

ALOHA STUDIER—Pianist, Coach. Born in Reading, Pa., 1909. Education: Grinnell College, Metropolitan School of Music, University of Chicago, Northwestern University, Art Institute of Chicago; Sarah MacDonald, Leah Pratt, and G. Herbert Knight, Daisy Case, Harriet Case, Ernest Heist, Wells, and Ellen Kinsman. Appearances: Club appearances, and accompanist. At present, and accompanying. Member: Club of Women, Chicago. Address: 627 Fine Arts Bldg., Chicago, Ill.

ZORA—Mezzo-Soprano. Colorado Springs, Colo. Education: Colorado College, University of California and De Reszkewich School; pupil of Oscar Seagle, Campbell and Edward Lippe. With Luther-Layman Singers, Recordings: Victor, Brunswick and Columbia. Address: National Broadcasting Company, RCA Building, New York City.

RENA M.—Teacher of Music. Born in Boston, Mass. Education: Pupil of Elena Varesi, Moscheles, and Maurel. Debut: New York (1907). Appearances: Concerts throughout the United States; former local Departments, Illinois Wesleyan College, Jacksonville, (Ill.) and School of Music, Springfield, former Associate Professor of University of Kansas. Former member San Francisco Opera. At present, and of Vocal Department, San Francisco Conservatory of Music. Address: 637 Sacramento St., San Francisco, Cal.

SYLVIO—Composer. Born in Bergamo, Italy, 1857. Education: Conservatoire; pupil of Guiraud and Franck. Conductor, world premiere of own opera, *Le Sauteriot*, (1918). Compositions: *Amor* (1918), *Don Pedro* in *L'Africaine* (1933). Appearances: As member of Vitale Light Opera Company, Italy; Costanzi Opera, Rome; Teatro Colon, Buenos Aires; with Chicago Civic Opera Company (1918-33). Member of Metropolitan Opera Company, New York (since 1933).

LEACH, ROWLAND—Violinist, Composer. Born in Haverhill, Mass., 1885. Education: New England Conservatory, Yale University and Beloit University; pupil of F. Winternitz, David Stanley Smith, and others. Degrees: A.B., Beloit; Mus. B., Yale. Appearances: Annual series of sonata recitals at University of Redlands; concerts in Los Angeles; others. Compositions: *Etude Caprice*, for piano (Summy); *Impromptu*, for violin and piano (Fischer); *Great and Marvelous*, cantata (Gray), and *Seven Casual Brevities*, for organ (Gray, 1940). Address: University of Redlands, Redlands, Cal.

LEAF, ANN—Organist, Pianist, Composer. Born in Omaha, Neb. Education: Juilliard Foundation, New York; pupil of Effa Ellis Perfield, Sigmund Landsberg, Jean Duffield (piano), and J. Sims (organ). Debut: With Omaha Symphony Orchestra. Staff Organist, CBS (1929-39). Former theatre organist in Los Angeles. Creator of "Nocturne Program," CBS. At present, freelancing; plays themes for programs on NBC and CBS. Compositions: *In Time* (Famous Music); *Mirage on the Desert* (Mills); *Between the Bookends* (Shapiro-Bernstein); *Aristocrat in the Autumn* (Robbins); *Dozin' by de Cabin Door* (Remick, 1940). Address: 150 W. 55th St., New York City.

LEAMAN, HAROLD—Pianist, Accompanist. Born in Ashtabula, Ohio. Education: Mannes Music School, Mt. Union Conservatory and Cleveland Institute of Music; pupil of Arthur Loesser, Robert Scholz and Arpad Sandor. Appearance: New York World's Fair, as accompanist. Radio: Music Director, WICA. Recordings: *Music Fairy Tales* (Columbia). Address: Station WICA, Ashtabula, Ohio.

LEDERMAN, MINNA—Editor, Writer. Education: Vassar and Barnard Colleges. Editor, *Modern Music*, published by League of Composers, New York. Member: League of Composers.

LEE, ARTHUR SMITH—Orchestra Conductor (Popular), Trumpet Player, Baritone. Born in Stamford, Conn., 1887. Education: Pupil of Herbert L. Clark and W. S. Mygrant. Appearances: Cornet soloist, Stamford Symphony Orchestra (1919-20); soloist and Director, Four Emperors of Music, Europe (1921-22); Chief Trumpeter and Bandmaster, Connecticut National Guard (1916). At present, conducts own orchestra, Art Lee's Old Time Dance Orchestra; maintains theatrical agency. Compositions: *Nora*, Irish Novelty song (Metz Music Co.). Member: New England Band Association (President, since 1935). Address: 29 Division St. Stamford, Conn.

LEE, BOB—Pianist, Trumpet Player, Baritone. Born in Spring Grove, Minn., 1921. Education: Luther College;

Leaf, Ann

From:

Library of American Broadcasting
University of Maryland
College Park

Radio Guide
MIKROSCOPE
ALBUM
&
LOG BOOK

1935

Price, Fifty Cents

COPYRIGHT 1935 BY RADIO GUIDE, INC.,
731 PLYMOUTH COURT, CHICAGO, ILLINOIS

ANN LEAF

THEY named her "Mitey" Ann Leaf because she's only four feet eleven inches tall—or would you call it short? Ann was born in Omaha in the year A. D. 1906 of a June 28th, and when only five years old she began to show an interest in music that was more than mere childish curiosity. She would listen to her older sister practicing the piano and then afterwards, when everyone left the room, she would climb up onto the bench and entirely by ear pick out with one small—and usually stick and grimy—finger the pieces she had just heard.

This went on for several months until finally the cracker crumbs on the bench and the keys sticky with jam incriminated her. Instead of spanking her, Ann's father took her to a children's recital at the studio of one of the leading piano instructors in Omaha. A prize was to be awarded to the one who played a chosen selection best. After listening to them all, Ann asked to play. Who do you think won? Well, you're wrong. Ann didn't win, but her performance showed such a fine musical talent that soon afterward she began studying in earnest.

The next few years were occupied with academic and musical studies at home and in New York. It was not until after her graduation from school that she started studying the organ. She mastered it in one Summer.

When it came time to look for a position Ann discovered that her tiny size was against her. Even in her big sister's clothes she still looked like a kid. She did, however, land a job at last in a Los Angeles movie house, accompanying the then silent films. Her career shot forward quickly, and she soon was organist for the largest picture palace in town.

Then, unfortunately for her musical career, love came into her life. Ann got married and traded the organ for domesticity. When she found that it took all her day to prepare a simple meal, she decided to go back to music. She and her husband could eat in restaurants, after all.

Among her outside accomplishments she boasts a good game of golf and bad games of tennis and bridge. She can't swim but does love to duck in the ocean. More often she gets ducked. Her hobbies are buying lounging pajamas—any color as long as they're loud—and writing poetry about roaches and people. She feels there is some kind of philosophic connection between the two.

Ann keeps fairly regular hours and is a sound sleeper. She gets settled for the night and sleeps right through without turning or snoring.

She is formed like a little Venus. She has raven black hair, dark, penetrating eyes, and a sweet smile. She makes friends easily and likes people. And most people like her.

New York is her favorite city. She still gets a tremendous kick out of it. She likes everything connected with the city, its noise, rush, hustle and bustle.

But she has two grievances against broadcasting. One is her absorption in her work, which dulls the pleasure of her other occupations and pastimes. The other is the indigestion she gets from the pop-corn and maple sugar one of her admirers sends her by mail, and which "Mitey" simply cannot refrain from eating.



LEAF, ESTHER

Sister of Ann Leaf. Esther Leaf began her theatre organ career playing the organ in a small neighborhood theatre in Los Angeles, then was hired as assistant organist at the Los Angeles Paramount Theatre where her sister was solo organist. At the Los Angeles Paramount she worked with Alexander Shriner, Gaylord Carter, and her sister Ann Leaf for a period of five years until sound movies silenced theatre organs. Esther Leaf's married name is DuBoff and in more recent years, she has made her home in Omaha, Nebraska, where she is active in the American Guild of Organists and now plays only for religious services.

ESTHER LEAF (Omaha Paramount) has the console artistically fitted with a jeweled colored card upon which colored lights are permitted to play with decided effect. As an opening number Miss Leaf plays the "Orpheus" overture. Then, as something individual and decidedly unique, she announces that she will accompany her sister, who also will play the organ. Her sister, Ann Leaf, then appears at a console in a sound-film projected upon the screen. The screen announcement is that Ann Leaf will play "Songs from the Organ," that she will accompany Ben Alley, who sings "When the Moon Comes Over the Mountain." Her reception indicates that the customers again want the organ on the program.

LEAFFE, JAMES

(sometimes written - Good-Leaf- or - Leaf-)

See Chapter _____, pp. _____ to _____.

Page 1 of 1

James Leaffe

Page 1 of 1

LeBEL, HENRY (~~Sometimes spelled HENRI C. LeBEL~~) (HENRI C.)

Well known west coast organist. Opened the San Francisco, California Pantages Theatre in 1926, and remained there as organist for several years. This theatre opened February 20, 1926, was located on Market Street and seated 2,500 people. It was later renamed the San Francisco Orpheum Theatre.

Also played at the San Francisco Fox Theatre for two or three weeks following its opening June 28, 1929.

LeCOURS, ALPHONSE

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

THEATRE ORGAN MUSIC TELEGRAM

John B. Ledwon, teenage organist, is featured every Wednesday from 8 to 8:30 P.M. on International Party Time, a new TV show on KCOP-TV, Los Angeles... On Dec. 14 the program will salute Poland at which time Polish music will be played. A dance by a local Polish group, in native costumes, will also be shown.

19 INTERNATIONAL PARTYTIME—30 min. Premiere. Musical salute to various countries, featuring authentic songs and dances. Vocals by amcos Millie Douglas, Betty Gay and Eddy Kooly. Organist, John Ledwon.

DEAR THEATRE ORGAN ENTHUSIAST:

WE ARE HAPPY TO ANNOUNCE THE April 1 RELEASE OF "ORGANIST AT PLAY" AN ALBUM RECORDED IN HIGH FIDELITY BY ONE OF AMERICA'S FINE YOUNG ORGANISTS ON HIS WURLITZER THEATRE PIPE ORGAN. FOR YOUR LISTENING PLEASURE HE HAS RECORDED—WAITING FOR THE ROBERT E. LEE—INDIAN LOVE CALL—GRANADA—DANCING TAMBOURINE—DREAM—UNDER PARIS SKIES—I COULD HAVE DANCED ALL NIGHT—AROUND THE WORLD—JEALOUSY—SENTIMENTAL JOURNEY—WHEN DAY IS DONE.. WE ARE CERTAIN YOU WILL ENJOY "ORGANIST AT PLAY" AS JOHN LEDWON'S NIMBLE FINGERS DANCE OVER THE KEYS PRODUCING DELIGHTFUL, RIPPLING AND LISTENABLE SOUNDS. IT IS AVAILABLE IN MONAURAL ALPHA M-7700 AT \$3.98 AND REALISTIC STEREO ALPHA ST-7700 AT \$4.98. IF NOT AVAILABLE AT YOUR MUSIC STORE ORDER DIRECT. IT WILL BE SENT POSTPAID BUT CALIFORNIA RESIDENTS SHOULD ADD 4% SALES TAX.



ALPHA RECORDS
5965 WEST BLVD., LOS ANGELES 43, CALIF.

Stars to Join In Salute to United Nations

Star line-up for the United Nations Festival, today at 1-5 p.m. at Reseda High includes Steve Allen, Marsha Hunt, Amanda Blake, Gisela MacKenzie, Coleen Gray, Don Murray, John Howard, Dennis Weaver, James Whitmore, Phillip Ahn, June Foray and John Anderson; John B. Ledwon at the organ; the Notre Dame Glee Club; Japanese, Polish and other folk dancers. Six Valley State Professors will be manning the curtains!! Many civic and religious Valley groups will also participate. There will be two simultaneous shows, one for adults, one for children, with all donations going toward the World Refugee Fund.

VALLEY SIAR 18-Year-Old Organist In Royal Show

Valley Times
West Valley Bureau
John Brent Ledwon, 18, Valley organist, will serve as one of the featured performers at a special program honoring Scandinavian royalty June 5 at the Pasadena Civic Auditorium. Scheduled to attend the 7:45 p.m. event are Crown Princess Margrethe and Prince Axel of Denmark, Princess Astrid of Norway and Princess Margaretha of Sweden.



Ledwon



John Brent Ledwon, 18, one of America's finest young organists, is shown when he performed at the Press Club. He played slightly during convention week on a Cona organ.

John B. Ledwon, teenage organist, is featured every Wednesday from 8 to 8:30 P.M. on International Party Time, a new TV show on KCOP-TV, Los Angeles.

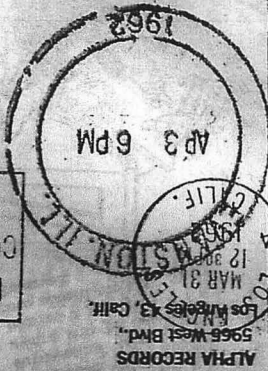
Valley Teenage Organist to Play for Royal Visitors

Teenager John Brent Ledwon of Canoga Park, sophomore music major at San Fernando State College, has been chosen to serve as organist for the program honoring Crown Princess Margrethe of Denmark, Princess Astrid of Norway, Princess Margaretha of Sweden and Prince Axel of Denmark on Sunday at 7:45 p.m. in Pasadena Civic Auditorium. Ledwon was referred to as "one of America's fine young organists" in a White House press release when he performed at the White House Christmas Pageant of Peace in 1955. In 1958 he played the grand organ in New York's Radio City Music Hall during the Elks convention. On Sunday he will also play during the afternoon at the scholarship fund benefit "Summer Fiesta of Fashion" which will be held at 15003 Greenleaf St., Sherman Oaks, home of Dr. E. E. Ronk. The American Polonaise Society is sponsoring the event. After his evening performance a royal reception will be held in the ballroom adjoining Civic Auditorium. Also scheduled to perform are Edgar Bergen, Lauritz Melchior and other personal-

Inter-national Party Time," the other night on Channel 13? Then you saw and heard John B. Ledwon, teenage La Canada ex-Muir High organist, who has been performing all over the place lately, including New York's Radio City Music Hall and the reception honoring the Scandinavian princesses. Nine-year old, he is one of the youngest owners of a real theater pipe organ, to which he is now adding the theater pipe organ piano from the Paramount Theater in L.A. now being torn down.

COMMAND PERFORMANCES before four crowned heads of Europe recently furnished a warm-up for former Desert Hot Springs organist John Ledwon, who will perform at Saturday's premiere of "Fall of the House of Usher" at the Plaza Theater here. Ledwon, still a teen-ager himself, will be aiding the Teen-Angels who are sponsoring the premiere to benefit the Angel View Crippled Children's Foundation. Tickets are on sale at Palm Springs Drug Company, Ramon Drug Company or by telephone—at FA 9-5271.

Evansville, Illinois
 Garrett Biblical Ins.
 John W Landon
 FIRST CLASS MAIL



JOHN LEDWON RETURNS — Past residents and visitors will thrill to the music of John Ledwon for the third consecutive year again tonight at the Playhouse Bowl in Banting. This remarkable young man continues to climb the ladder to fame as an outstanding organist. He has appeared on television for 15 weeks this year as well as in Europe. The program will start at 8 o'clock at the Playhouse situated on North San Geronimo Street.



**John Ledwon at his own organ
 Christian Science Monitor
 Among Our Teen-Age Musicians**

John B. Ledwon, 18, of Canoga Park, Calif., a sophomore at Terce College, where he is majoring in music, recently made his 10th appearance, which happened to be at the Boy Scouts Holidays Under the Stars in Hollywood Bowl. He was chosen organist for the dedication of the new sports arena in Los Angeles, with the Hollywood Bowl Orchestra. John took his first organ lessons in 1952, and now has his own Yulitzer theater pipe organ. The console is one that was heard at the San Francisco World's Fair in 1939. John's mother, as a youngster, enjoyed hearing the organ at the Lyceum Theater, Duluth, Minn. A year ago John was presented by Radio City Music Hall at their organ.

John Ledwon, talented youthful organist, appears weekly on KCOOP-TV in "International Party Time".



YOUTHFUL ORGANIST APPEARS

Special guest for West Valley Drive 165, BPO Does, fashion luncheon tomorrow noon at Knollwood Country Club in Granada Hills will be young John B. Ledwon 20, organist from Canoga Park, who was called "one of America's fine young organists" in White House news release recently. Youth has performed for European royalty and has appeared on television. He is senior at Valley State College in Northridge where his major is music.

JOHN LEDWON WILL APPEAR ON CIVITAN CLUB FLOAT IN PARADE

John Ledwon, youthful organist of international acclaim, will appear on the Civitan Club's float in Hollywood's Santa Claus Lane Parade of Stars next Wednesday night. John is of Swedish extraction. The parade is sponsored by the Hollywood Chamber of Commerce and will be televised.

Boy, 14, to Give Capital Recital

WASHINGTON, Dec. 10 (AP)—The Christmas Pageant of Peace on the ellipse behind the White House will feature an organ recital by 14-year-old John B. Ledwon, of La Canada.

John B. Ledwon, 14-year-old organist and son of R. J. Ledwon of Los Angeles, has returned from Washington D. C. where he was featured in a program of Christmas organ music at the White House Christmas Pageant of Peace on Dec. 23. His one hour program was one of those selected by Voice of America for recording.

Johnny Ledwon Again On TV

New York World-Telegram

The ~~World~~ Sun

NEW YORK, TUESDAY, JULY 13, 1954

25



John B. Ledwon To Give Third Annual Concert

John B. Ledwon, who became 20 years old on July 17, 1954 will appear in concert on August 3, 1954 in Repplier Bowl, Banning, California where he also gave concerts in 1953 and 1950. He is a junior at San Fernando Valley State College in Northridge and is majoring in music. When the Press Club new quarters were dedicated on Vermont Avenue John performed, every evening of the 10-day celebration. To date he has made over 250 appearances including concerts, benefits, variety, radio and TV. He first received national notice when a White House news release referred to him as "one of America's fine young organists" when he performed at the White House Christmas Pageant of Peace. He also performed the grand organ in New York's Radio City Music Hall. Last summer when the royal princesses from Denmark, Norway and Sweden visited in Southern California it was John's pleasure and honor to be chosen to perform for the royal entertainment and reception in Pasadena Civic Auditorium. He is also one of the youngest organists to own his own Wurliitzer theatre pipe organ which formerly was in the Lyceum Theatre in Duluth, Minnesota and now is installed in his home.



Photo by Higgins.

United Press A Dream Come True

Playing the giant four-manual pipe organ at Radio City Music Hall, the world's largest movie theater, was a dream come true for Johnny Ledwon, 12, of Los Angeles, Calif. For 30 minutes



Organist, with appearance on KCOF-TV this week. He is a native of San Fernando Valley. His father is Rev. Knight, and his mother is Mrs. Knight, of Virginia.

Valleyh
© 1951, San Fernando Valley Times, Ca.
By LYLE W. NASH

THE RAINMAKER: Canoga Park organist John B. Ledwon may be a young rainmaker in disguise. Postponement of an outdoor concert in sunny California is almost unheard of in August. But it happened to Ledwon. Twenty minutes before his Banning outdoor concert on Aug. 3 was to begin it started to rain and continued for 40 minutes. The concert was then changed to Aug. 5. On that date the pouring rain stopped three hours before his scheduled performance. It was the first cancellation of a concert in Banning's Repplier Park in nine years. The question: Should John also book himself as a rainmaker?

Johnny Ledwon Appears On Canadian TV

John B. Ledwon, the nationally-known teenage organist who with his parents, Mr. and Mrs. B. Ledwon, will appear on KCOF-TV this week. He is a native of San Fernando Valley. His father is Rev. Knight, and his mother is Mrs. Knight, of Virginia.

Young Ledwon is an accomplished master of both electric and pipe organs. He has given over 250 public and radio performances, and has his own grand theater organ installed in his home. John plays all types of music, from Bach to pops, but he doesn't care for rock 'n' roll. His own preference is for semi-classical.

Music Hall Organ Is No Pipe Dream

When 12-year-old Johnny Ledwon sat down at the mammoth three-manual pipe organ in Radio City Music Hall in May, 1952. He's already made 24 appearances. Mostly conventional ones.

JOHN LEDWON

able young B. LEDWON, 12, who will appear at the Radio City Music Hall on Tuesday evening of the year long college tour. He is a junior at San Fernando Valley State College. He is the organist at the Sports Arena in Los Angeles. He has given several times, for the re-crowned heads of the world. He has appeared on radio and TV. He has given 24 appearances at the Christmas Pageant of Peace in Radio City Music Hall. He is a native of San Fernando Valley. His father is Rev. Knight, and his mother is Mrs. Knight, of Virginia.

LEDWON, JOHN B.

In 1942 organist John Ledwon recorded his first album for Skyway Records, recording on the Lorin Whitney studio organ in Glendale, California (Robert Morton pipe organ 4 manual/24 rank). Since that time he has appeared at a number of local chapter and national events sponsored by the American Theatre Organ Society.

LEE, HARRY

Opened the New Theatre in Negaunee, Michigan in November 1926.

LEEGER, PAUL F.

Broadcast over Radio Station KDKA, Pittsburgh in 1924

LEE, MARTHA

"A charming young lady is Martha Lee. A talented musician and performer on both harp and organ. She was graduated from St. Mary's Academy in Alexandria, Virginia having specialized on the harp. After teaching the harp for two years, she entered St. Joseph's College in Titusville, Pennsylvania where she studied organ. Later Miss Lee went to Washington, D. C., and under the direction of Otto F. Beck she began her career as a theatre organist. She did substitute work in Washington later accepting a position as organist in the Richmond Theatre in Alexandria, Virginia. About a year ago [1925] she left her native state and accepted the offer made^{her}/by Mr. Robert Slote, manager of Crandall's Strand Theatre in Cumberland, Maryland. Miss Lee is a very clever organist and arranges a very nice score.

LEE, MARTHA

2.

She is featured in the overtures of the Strand Orchestra directed by Dan Mannix."

(Melody Magazine, August 1926.)

In early 1927, Lee moved to the Savoy Theatre in Washington, D. C. where she remained a number of years. Also organist of the Strand Theatre in Cumberland, Maryland in 1927.

WILLIAM A. LEMAY

William A. Lemay, associate organist at the Lincoln Theatre in Troy opened the house seven years ago. He is well liked and is a brilliant player.

1928

LEES, RENEE

A native of Australia, Lees studied both piano and organ before going to England, then on to the continent to study further for a number of years. She returned to Australia to take the position of staff organist with Frank Lanterman at the dual console Wurlitzer organ (4 manual) in the State Theatre in Melbourne, Australia.

LEE, VIOLA K.

Organist of the American Theatre in Denver, Colorado in 1925 and 1926. She transferred to the Aladdin Theatre in Denver, Colorado in 1927.

LEGGÉ, E. CHOUTEAN

Organist of the Alhambra Theatre in Tulsa, Oklahoma in the early 1920's.

LEIBERT, RICHARD

See Chapter 4, pp. ____ to ____.

GAN SOI

DICK LIEBERT (Jersey City Jersey), the new guest organist who opened here Christmas Day, has started off very well, giving the audiences the same type solos as Ted Meyn, his predecessor, gave them for the past two years, consequently making it an easy task for the audience to take to him. A nice bit of showmanship was evidenced by Liebert, when he opened his first solo with the reading of a greeting both to himself and the audience by Meyn. From then on, the audience were for him and all joined in singing as they usually do at this house. These songs were: "Don't Know Why," "Somebody Else," a most clever special about audience being ritzy, a laughable tongue-twister, special to "Million Dollar Baby," "Bonnie Lies Over the Ocean," one of the most cleverly worded parodies on "When I'm Gone," "Good Night Sweetheart," and in closing a special expressing his Holiday greetings in song. The reaction of the audience was most favorable.



THE ORGAN PLAYS—

April 1936
Popular Songs Magazine

By Russell Martin

Dick Liebert is
"tops" of the
organists.

DICK LIEBERT is the daring young man who makes the magnificent organ at New York's palatial Music Hall weep or laugh at his magic touch; is, also, Peck's Bad Boy. Anyhow, that's what he enjoyed telling us. He refuses to claim any of the "usual" virtues.

Does he have fun! Dick has the quickest wit, and the keenest sense of humor you can imagine.

Blond, curly-headed, and gorgeously healthy, when he is at work you feel as if he is playing truant from play! Yet, since its opening, three years ago, Dick has thrilled the thousands of visitors to this famous movie theatre at four shows a day.

After the feature picture, the lights go on, and there is Dick. He is fairly bursting with vitality, joy, and music!

He plays a four-manual Wurlitzer. It is the largest installation of a theatrical organ in the world. It cost a quarter of a million dollars!

This is a big rise from the days, not long ago, when the handsome, young boy was climbing eight stories to his dressing room in a Mid-Western town.

Dick blew in wearing brown checked trousers, and a cocoa-color, checked wool shirt, open at the neck.

He would utterly disarm anybody's serious mood.

"Are your eyes blue, or blue gray?"

"I don't know."

"Let's see!"

He made a sky-ward grimace.

"Blue as the heavens," we noted.

"And I have pink toes, too," he chuckled.

Dick is one of those rare and charming people who never grow up! They are wiser than most of us, having been born with the secret of happiness. Generously, he gives the radiance of his sunshiny personality.

His studio seems brighter than other studios; the people working with him, as in a mirror, reflect his high spirits.

"May I shave?" grinned Dick. "I always have to—this time of morning."

So standing shaving, quickly turning around to speak to us, or straddling a stool, Dick talked as one friend to another.

He was born in Bethlehem, Pennsylvania. April 29th is his birthday. He was educated at a Moravian church school.

Master Richard Liebert, ten years old, all dolled-up in his white suit, the delight of his family playing piano at Seminary entertainments, or singing hymns at Chapel, never dreamed that he would grow up to be a professional musician.

"You liked to practice?"

"Like to practice! I hate it! I like deep-sea fishing," he said.

A smile played on his face. "I like to ride boats and sail horses, and to play an atrocious game of golf. Yes—" he said in his inimitable, animated style, "I have a thirty-foot cruiser, too. Bought it second hand."

Liebert even turns his work into a variety of Sport. He and Al Silverman (who wrote "Tell Me That You Love Me Tonight") recently collaborated on a song.

Dick played it over the air one morning, and asked his unseen audience if they'd name it for him. No prize was offered. It was simply one of those spontaneous. (Continued on page 31)

PS We New Englanders tend not to be too bragging about what we do so this is why you don't hear much about us. However there comes a time when you have to go public. That time for me is now.

26 Central Ave.
Malden, Mass

①

LEGON ROBERT

Hi Mr Landon

Jan 9, 1984

I'm very glad to give a history out even though I'm not from the grand era of theatre organ I certainly get around to the instruments and do my share of concerts and work for our favorite subject. I forgive my writing hope you can read

I was born ROBERT KENNETH LEGON August 18, 1944 in Malden, Mass. From 1944 to 1958 grew up in Lynn, Mass and from 1958 to present lived in Malden at 26 Central Ave.

First heard a theatre organ vaguely in the Lynn Paramount 3/19 Wurliitzer around 1954

In 1954 I joined the church choir at St Stephens Episcopal church where I sang under the late Clifford W Webler ^{of Lynn} the organist.

I became interested in the organ at this time. Because we had purchased a new hifi machine we started to buy organ recordings.

One of them was George Wright Encores on a 45 RPM recording. I bought them religiously starting in a 5¢ store. I read the backs of the recordings and learned all about theatre pipe organs. The thought of playing all the instruments of the orchestra as one musician was too good to pass up.

all of my education in music was with grade school and private instructors.

We couldn't afford music school so we

sure I got good instructors in theatre organ.

Piano Mrs Eva Ambrose Lynn Mass 1956 to 1960. The late Anastasia Dolan of Malden 1960 to late 1961 LETICHIZSKY METHOD

Organ The late Miss Doris H Fissell of Brocton herself a theatre and radio organist of the grand days in Boston she had played the Eptor Theatre Metropolitan Brocton Theatre and worked for WBZ and WEEI Boston and she had studied with Lloyd Del Castillo

It was for these reasons I chose her and she taught true theatre style as well as classical organ.

I studied with her from 1961 to 1964 as her health started to fail.

Then I took another year with Mr Robert H. Love of Medford Mass still living.

My first organ to practice on was a former Kimball Theatre organ which still had its tibia being in a church.

I studied 10 straight years while collecting an enormous number of theatre organ recordings.

In all I had 4 different direct instructors

Coaches are people who partially teach and give you advise along the way.

The late Clifford Webber. The late Stanley Cahoon organist at the Met in Boston 1947 to 1952

The late George Epstein who as a theatre organist played most of the major presentation theatres in NYC including the Roxy.

and of course via recordings George Wright. Became member of ATOS and Eastern Mass chapter in 1964.

~~Since~~ Have become member of Pinetree Chapter Maine, New York chapter. Associate member of Conn Valley chapter.

and Associate member of Rochester Theatre Organ Society RTOS.

Again I'm not from the grand era but I have played at the following theatres Strand Theatre, Dorchester of Boston 28 Wurlt for a Boston arts demonstration 1973

Last regular organist at Boston Paramount 1971 to 1973 3/14 Wurlitzer.

Played closing show at late Embassy Theatre Waltham, Mass with the late Guy Lombardo. 3/9 Kilgen Organ in 1972.

New Oriental Theatre Canton, ^{MASS} in 1980 28 Wurlt. now closed. Also spots at the Jane Pickens theatre Newport RI

also at various theatres during ATOS meetings.

I played my first silent film "old" in a series in 1968 at the Charles Street Meetinghouse Boston on a Skinner with some Wurlitzer ~~with~~ additions.

(4)

also did some intermissions at the Stadium Theatre Woonsocket RI in 1972

And in 1981 a spot at the Roseway Theatre near Portland Oregon after the convention in Seattle, Washington.

Currently am on the staff at the Hammond Castle Museum for silent movies at various times. I share this post with Jim Bjareby of Ipswich Mass. These classics are played on the 4/144 creation of the late John Hayes Hammond Jr (no relation to Laureus Hammond we do believe they met each other. It's purely coincidental that they were both interested in organs and electronics)

~~Also~~ Past concerts

Rochester NY, Conn Valley chapter, Stoneham Town Hall, Mass, Old Orchard Beach High School Maine and Berlin Middle School Berlin NH.

Currently associated with the 2/10 Wurlitzer at the Berlin Middle School where I have played assemblies, concerts, silent movies etc since 1984

I teach ^{Organ} in the greater Boston Area home to home, and belong to North Suburban Home Organ Association. Melrose, Mass.

Hobbies Model railroading of trolley cars and Rapid transit. I almost became a volcanologist too.

also do basic maintenance of theatre organs. Robert
In short I eat sleep and drink it.

OCTOBER 1984

LEIGH, LEONARD

Organist of the Capitol Theatre in St. Paul, Minnesota in the mid-1920's. Later toured as solo organist for Paramount-Publix in Illinois. Leigh became musical director of Radio Station KSTP and with the coming of television, the 3 manual/16 rank Wurlitzer organ from the St. Paul, Minnesota Paramount Theatre was installed in Station KSTP studios in Minneapolis. Leigh played this organ on KSTP's radio and television broadcasts.

Leigh recorded on the 3 manual/16 rank Wurlitzer pipe organ of the Paramount Theatre in St. Paul, Minnesota for the Gennett label which ^{was} ~~is~~ manufactured by the Starr Piano Company of Richmond, Indiana. In later years he recorded two 12 inch long playing discs for RCA Victor at the same organ after it was moved to Television Station KSTP, Minneapolis.

LEMARE, EDWIN H.

Lemare was born at Ventnor, Isle of Wight (England), September 9, 1865. He received his first musical instruction from his father, a well known organist. At the age of 8 he began to play at services occasionally, as a substitute. In 1876 he won the John Goss Scholarship at the Royal Academy of Music, where he studied for six years under G. W. Macfarren, Steggall, and Turpin. In 1882 he was appointed organist of St. John's, Finsbury Park, London. He made his debut as a recitalist at the Inventions Building in London in 1884. In 1886 he won his Fellow of the Royal College of Organists degree and was appointed organist of Albert Hall, Sheffield, where he remained for six years and gave 300 recitals. In 1892 he was appointed to Holy Trinity Church, London

LEMARE, EDWIN H.

2.

where his recitals made him famous. From 1897 to 1902 he was organist at St. Margaret's Church, Westminster.

After the death of William T. Best in 1897, Mr. Lemare was generally claimed as a successor of that great master and as the greatest living English organist. He visited America for the first time in 1900 and on this tour gave 100 recitals. This led to his selection to be organist of Carnegie Music Hall in Pittsburgh, Pennsylvania in 1902. He held this post until 1905. In 1915 he gave 121 recitals at the San Francisco Exposition. Later he was for several years at Portland, Maine presiding over the organ in the City Hall and at Chattanooga where he presided over the large instrument in the Memorial Auditorium.

Lemare was a prolific composer writing two symphonies for the organ, besides many smaller pieces. He excelled as a transcriber of orchestral works, including many of Wagner's compositions which he adapted to the organ.

For more than a generation he was considered one of the most eminent of the world's recitalists, and was well known both in England and the United States, where he lived for more than 30 years. He died at his home in Hollywood, California on the night of September 24, 1934. He had been in virtual retirement for the last few years and was severely ill for the last month preceding his death. He reached the age of 69 years. Lemare's wife was also an accomplished musician and they had one daughter (Diapason, October 1, 1934).

Lemare composed the familiar "Andantino in D Flat," commonly known as "Moonlight And Roses." Lemare did not care for most theatre organs and would not have considered himself to be a theatre organist in any sense of the term.

LENTZ, ROBERT (BOB)

Born in 1902. Lentz became best known for his stint at the Hippodrome Theatre (Robert Morton organ) in Fort Worth, Texas. Lentz began playing the organ professionally at age 14. Lentz became interested in the theatre organ while he was working as a doorman at the Strand Theatre between 6th and 7th Streets on Main Street in Fort Worth, Texas in 1917 when he was 15 years old. Maggie White was organist on the Seeburg organ there and she let him play for her once in awhile and taught him some things about cueing the pictures. About the same time Lentz had the opportunity to play the organ at the Peters Brothers Shine Parlor just for fun and the experience. In 1918 Lentz went to work at the Alps Theatre between

LENTZ, ROBERT (BOB)

2.

9th and 10th Streets on Houston Street in Fort Worth. Forest Walker the organist there (Robert Morton organ) allowed him to play occasionally and when Walter left, Lentz became the full-time organist. His first real organ job and he was only 16 years old.

In the latter part of 1918 before November 11 and also before his 17th birthday on December 5, 1918, Lentz received a promotion to the position of organist at the Hippodrome Theatre between 10th and 11th Streets on Main in Fort Worth. There he auditioned on the large Robert Morton pipe organ. It was on a Saturday night and the house was packed with people. He was very nervous but the manager, Mr. Harry Gould was sufficiently impressed with his work to hire him. Lentz was happy because the Hippodrome Theatre was at that time the

largest and most beautiful and prestigious theatre in Fort Worth.

The Hippodrome had a sizeable music library of all materials including semi-classical and classical music needed for silent pictures. When cue sheets did not arrive in time for the picture, Lentz would screen the picture on Sunday morning and cue the complete performance, including the newsreel and the comedy. This theatre always ran a two-hour show. Lentz's assistant at the Hippodrome Theatre was W. H. Alexander. Many times Lentz and Alexander worked all night tuning and keeping the Robert Morton in first-class condition. Each played twice per day for three hours on with three hours off between shows, seven days a week and with only a two-week vacation once per year. Paul Benton, organist of the Cleburne Theatre usually substituted for them.

The console was in the huge orchestra pit which was used for live or stage productions and one day about 1925, Lentz walked down the steps to the console and before he realized it he was in water up to his knees. A water pump under the enormous stage had failed, and the organ of course was ruined. It was completely rebuilt that same year.

During the time that Lentz was on the staff of the Hippodrome Theatre the Odeon Theatre, a small "shotgun" house was sold to R and R in Dallas, Texas and they remodeled the theatre. It was a beautiful job of remodeling and the theatre was fitted with a brand new Robert Morton organ. No organist could be found, so Lentz was drafted to play the new organ during his three hours off at the Hippodrome.

LENTZ, ROBERT (BOB)

5.

Eventually, the Odeon hired Burt Mitchell full-time organist.

A new Capitol Theatre was built between 9th and 10th Streets
on Main Street
/in Fort Worth where the organ was also a new Robert Morton organ.

Lentz played there on his off time from the Hippodrome Theatre
until they found a new organist.

In 1928 talking pictures came to Fort Worth, Texas but the
Hippodrome did not have the facilities for talking pictures. The
Rialto Theatre at 5th Street and Main did and consequently more of
the business began to go there and business at the Hippodrome got so
bad that finally they closed it. Lentz had a chance to go into
Federal Civil Service just before the theatre closed so he did
this. He had played the Robert Morton organ at the Hippodrome
Theatre for 10 years, seven days a week, two performances a day,

LENTZ, ROBERT (BOB)

6.

and was never late nor absent.

Lentz retired from the Federal Aviation Agency in 1965 and
continues to live in Fort Worth, Texas.

LEON, FRANK A.

Organist of the Hope-Jones Wurlitzer organ in Seattle's Blue Mouse Theatre in 1920. In 1926 organist of the Coliseum Theatre, Seattle, Washington. Also organist of the Liberty Theatre, Seattle, in the late 1920's and early 30's. (3 manual/ 20 rank Wurlitzer).

LEON, FRITZ O.

Organist of the Egleston Theatre in the Roxbury section of Boston, Massachusetts in the 1920's.

LeROI, DOW ("THE BRIDGET ORGANIST")

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

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

LeVINSON, BLANCHE

Organist of the Princess Theatre in Washington, D. C. in 1928.

LEATHERER, ROBERT

See Richards, Rob

LEWIN, BERNIE

Organist of the Egleston Theatre in the Roxbury section of
Boston, Massachusetts in the 1920's.

LEWIS, ALBERT

Organist of the Mission Theatre in Los Angeles, California
in 1922.

LEWIS, JACK

Organist of the Scenic Theatre in Rochester, New Hampshire in
1928.

~~LEWIS, LEROY~~

Recorded a long playing record of theatre pipe organ music
from the Cypress Room of the Surf City Hotel in Surf City, New
Jersey.

Eight, "Demise And Rebirth."
(see Chapter 8 pp. to .)

LEWIS, MARIE (MISS)

Organist of Loew's 7th Avenue Theatre in New York City in
July 1927.

LIBBY, MARGARET (MRS.)

Theatre organist in the Washington, D. C. area in the middle to late 1920's. Organist of the Ambassador Theatre in Washington, D. C. in early 1925. Organist of the Central Theatre in Washington, D. C. in mid-1925, and in the latter part of 1925 she became organist of the Avenue Grand Theatre in Washington, D. C. where she remained for several years.

LIEBERMAN, MISS

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

LIEGE, MILDRED (MISS)

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

LINDGREN, BERTHOLD

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

Organist of the Fifth Avenue Theatre in Seattle, Washington in 1927.

LINDSEY, MARIBEL

Theatre organist in the Washington, D. C. area. Organist of the York Theatre in Washington, D. C. in 1925 and part of 1926. Became organist of the Ambassador Theatre in Washington, D. C. in 1926. The latter part of 1926 became organist of the Liberty Theatre in Cumberland, Maryland and transferred back to the Ambassador Theatre in Washington, D. C. in early 1927 and remained there for several years.

LINDSEY'S, MARIBEL

February 1927 (J) Maribel Lindsey's personality is as great as her ability, and with that combination, any organist should be a top-notch.

Her musical career started when she was a little one. Her father was a bandmaster and started her on the cornet, paying her five cents for each 15 minutes of practice. Her mother was an organist and pianist; her sister a singer and pianist; a brother plays baritone horn, and Maribel plays French horn very well.

At school and college she played the clarinet and has done solo work with concert orchestras. She has played piano with theatre orchestras, led orchestras for road-show work and played piano for the movies.

She is a music graduate and was a supervisor in the public school music course at Ellsworth College, Iowa. She began organ study at 16, playing for a church on Sunday and for the movies during the week.

In 1917, Maribel went to Washington and landed in the Civil Service Department. When Jesse Hietmüller was director of the Metropolitan Theatre, Maribel did all the relief work and also much entertaining at war camps, hospitals and for patriotic organizations. Then she took up organ work for the movies and played the Avenue Grand, and the Savoy when it was the "evening dress" house of upper Washington. In fact, she was in the orchestra when the well known leader, Don Rich, opened the house.

The Imperial Theatre in Asheville, North Carolina, a unit of Southern Enterprises, engaged her for two years as featured organist. After six months back in Washington at the Takoma Park Theatre, she returned to Asheville. She was one of the first to be heard on the radio in an organ recital. Carl Behr, cellist, chose her as associate artist for his Sunday night concerts at the Battery Park Hotel in Asheville.

Now back in Washington at Crandall's Ambassador Theatre, Maribel Lindsay is featured organist. People are flocking into the Ambassador to hear her play, while manager Robert Etris sits in his comfortable office and chuckles as he counts the dollars which come in so rapidly.

LINDSTRUM, HILDA

Organist of the Paramount and Riviera Theatres in Anderson, Indiana from 1930 until the early 1950's. Lindstrum was 25 years of age when she first played the 3 manual/7 rank Page organ in the Paramount Theatre in Anderson. She would travel each day from Elwood, Indiana by interurban car to Anderson for her theatre work. She played one-half hour before the theatre opened and these half-hour organ solo spots were broadcast locally by Radio Station WHBU, Anderson. After her broadcast she would go across the street to the Riviera Theatre and play the opening/^{organ}solo spot there.

Miss Lindstrum accompanied all stage shows and dance recitals at the Paramount Theatre. A well known musical personality in the central Indiana area, she could not read music. When a new song came out that she wanted to add to her repertoire, she would go to

LINDSTRUM, HILDA

2.

one of the local music stores and have one of the clerks play the song for her on the piano, then she would go back to the Paramount Theatre and work out her own arrangement by ear.

It is remembered that there was only one stage show which Lindstrum did not accompany, and that was "Blackstone the Magician." He claimed that she could not keep time for his act. When he appeared at the Paramount Theatre in Anderson, she would go to Muncie, Indiana to play the Wurlitzer in the Rivoli Theatre and the organist of the Rivoli Theatre would come to the Paramount to play for Blackstone.

In the late 1940's Lindstrum developed diabetes and due to complications, it was necessary for her to have her right leg

amputated. With the aid of a young student who operated her swell pedals for her, she continued to play the organ until her death. Her last public performance was for a dance recital in 1950. She died a year later.

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

HENRY E. LINGLEY

Henry E. Lingley has probably wandered about as far away from home as an organist is able to without leaving his own country. He is a Boston man and received most of his musical education in Boston at the New England Conservatory of Music. After enlisting in the ranks of the professionals, he played piano with orchestras at many of the best known resort hotels in northern New England.

He also served as organist in theaters at Buffalo and Watertown, N.Y., and Jersey City. Several years ago, he went west and went as far west as he could without leaving dry land, for he landed in that mecca of easterners known as California, where he became the organist in a theater in Long Beach. Then, from Long Beach, he went to Santa Barbara, and was serving as organist in a theater there at the time of the recent earthquake, which most of us are able to remember vividly. It was severe enough to shake Mr Lingley loose from Santa Barbara, and he located at Salinas as featured organist at the California Theater.

The organ he uses was built by a San Francisco firm. It has two manuals and 14 sets of pipes, and produces a very satisfactory tone. Mr. Lingley plays solos, ^{uses} song slides, and features numbers asked for by the California patrons. He is the fortunate possessor of a very attractive tenor voice and through intelligent study and

use, he has developed it so that he uses it most effectively in presenting vocal numbers on the musical program of the theater, with Mrs. Lingley playing the piano accompaniments.

There is a tradition that New Englanders are never thoroughly at home in any place except in New England. If this is true in Mr. Lingley's case, we are sure of the regret with which Californians would say au revoir to him, but would be more than balanced by the enthusiasm with which New Englanders would welcome him back.

George Allaire Fisher

LINGLEY, HENRY E.

Organist of the California Theatre in Salinas, California in 1926.

LINGMANN, WALTER F.

Theatre organist who played various theatres throughout the Chicago, Duluth, and Louisville areas. In 1927 featured organist of the Rialto Theatre in Racine, Wisconsin.

LINN, GRANT

Organist of the Park Theatre in Washington, D. C. in early 1925. In 1926 opened the Colonial Theatre in Winston-Salem, North Carolina.

LINN, RUTH

Organist of the Park Theatre in Washington, D. C. in April 1925.

LIPSCHULTZ, GEORGE MAY

Organist of United Artists Theatre in Seattle, Washington
in 1927.

LISSENDEN, GRACE MAY

Organist of the Ritz Theatre in Port Richmond, New York in the
middle 1920's.

LITCHFIELD, FRANK

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

LITT, WALTER H.

Organist of the Mark Strand Theatre (Kimball) in Brooklyn,
New York in the middle to late 1920's.

LITTAU, JOSEPH

Organist of the Howard Theatre in Atlanta, Georgia in 1927.

LOCKLIN, NANCY

Organist of the Bradley Theatre in Putnam, Connecticut.

Organist of the Capitol Theatre in Pawtucket, Rhode Island in
1929.

LITTLE, TONY (ANTHONY MALECKI)

Well known organist in the Pittsburgh, Pennsylvania area. He played and arranged for some of the leading bands in the country, was staff arranger for Radio Station WCAE, Pittsburgh, and performed at the Ankara, a nightclub for seven and one-half years. He died July 18, 1975 in Fort Myers, Florida.

LOCKWOOD, THOMAS

(See Chapter _____, pp. _____ to _____).

LOCKWOOD, TOM

Irondequoiter To Get Holiday Thrill Aboard Old Navy Vessel

By Lloyd E. Klos

An Irondequoit resident will be observing July 4 in a very unique manner, having tried to observe it this way for six or seven years.

Thomas G. Lockwood, of Norcrest Dr., will be one of a select number of invited guests who have been chosen to be aboard the Navy's oldest commissioned vessel, the U.S.S. Constitution, when it is towed into outer Boston harbor and returned in its annual "turn-around" cruise.

A builder and restorer of museum-quality ship models as commissioned by enthusiasts, Lockwood first learned of the Constitution's annual cruise while on a year's assignment at Boston for Eastman Kodak. His apartment offered a striking view of the Charlestown Navy Yard and the famous warship.

For several years, he suc-

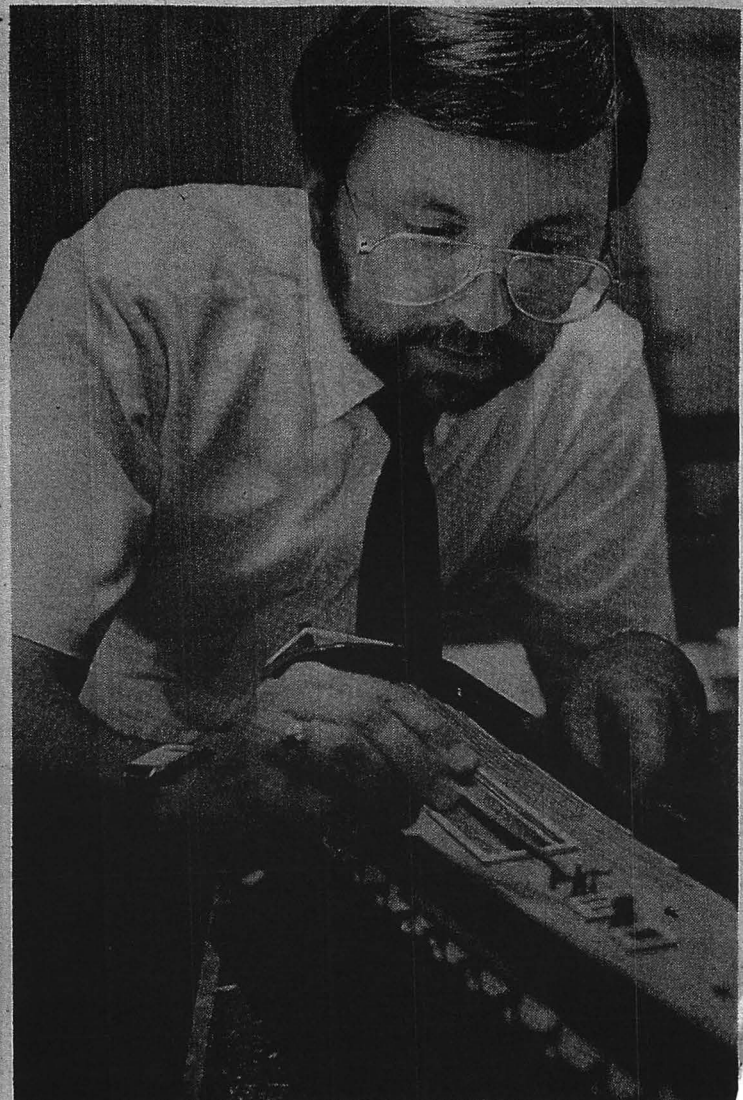
cessively wrote several congressmen and was never honored with a reply. In January, he wrote to newly-elected congresswoman Louise Slaughter, who got the ball rolling within a month after being sworn in. She made contact with the Navy Department, and on June 10, Lockwood received the coveted engraved invitation from the ship's captain, her 61st commander in her glorious history.

The cruise is made once a year so that the hull of the wooden craft will age equally on both sides. Guests will board the ship between 8:30 and 10 a.m. Then, with two tugs guiding, it will move out into the harbor. When approaching Fort Independence, a 21-gun salute will be rendered by two forward cannon on the ship. After turning about, the vessel, amid sprays of water from fireboats, will return to dock at 1

p.m., to stay until July 4, 1988.

A true lover of sailing ships, Lockwood, as imagined, is quite excited to be a part of this memorable occasion. He has been to Mystic Seaport, Conn. where he was instructed in the art of model shipbuilding by a master, Bill Quincy. Representatives of the New York Seaport Museum, San Diego Maritime Museum, and the shipbuilder-in-residence on the Queen Mary at Long Beach, Cal., have praised Lockwood's expertise with wood, glue and paint. Even his workshop is named "Shipyards Classics."

"To me," Lockwood said, "this is a thrill of a lifetime, to stand on the deck of the ship which was in the War of 1812 and feel the vibration of her guns being fired. That's living history! Thanks to Congresswoman Slaughter — she made it possible for me to live this history."



CONCENTRATION IS EVIDENT on the face of Irondequoit Thomas G. Lockwood, a builder and restorer of ship mod

LODERHOSE, RICHARD

Well known theatre organist and theatre organ enthusiast of the New York area. Recorded two albums of theatre pipe organ music on the former New York Paramount Theatre studio pipe organ which he and enlarged has installed/in his studio at Jamaica, Long Island, New York. His recordings were released on the United Artists label.

In addition to the enlarged former New York Paramount Theatre studio organ the Loderhose studio contains the main 5 manual console of the Roxy Theatre pipe organ.

LONG, HOWARD Z.

Organist of the Lyric Theatre in Reading, Pennsylvania in 1920.

LONG, HOWARD Z.

Organist of the Lyric Theatre in Reading, Pennsylvania in 1920.

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

Howard Z. Long, organist at the Lyric Theatre in Reading, Pa., was born in Marysville, Ohio. He is of a decidedly musical makeup, considering that when a boy of seven, he learned by himself to play one of the old-fashioned "parlor" organs, which, he says, his father had received in exchange for a litter of pigs. At the age of ten, he entered old Trinity Church, Broadway in New York, as a boy soprano under the tutelage of the famous choir boy instructor, Dr. H. H. Messiter, remaining there as soloist for four years. When only thirteen, he composed and wrote an eight-page waltz. Since then, he has composed nearly 500 compositions, as well as the libretto and music of a 600-page grand opera entitled "Platonia," which was entered for a \$10,000 prize at the Panama-Pacific Exhibition.

Mr. Long has many times appeared in concerts and recitals as tenor soloist, and has played the cello in various concerts and orchestras. He has also given numerous recitals on pipe organ and piano, and has arranged for band and orchestra.

In his varied career, Mr. Long has written poems and essays on musical subjects, as well as all the lyrics for his songs.

He has been organist, choirmaster and soloist in many of the leading churches in Jersey City, N.J., and has taken courses at

Dana's Musical Institute in Warren, Ohio, having later studied ^{voice} ~~XXXXX~~ and pipe organ for two years with Dr. Frank F. Dossert of Carnegie Hall, in New York, and with the late J. Harry Wheeler of the same city.

Mr. Long for many years taught pipe organ, piano, voice, cello, violin and mandolin, having begun his teaching experience at the age of 17. For a year, Mr. Long interpreted the photoplay at Denver, Pa., and for the past six months has been organist and pianist for the Lyric Theatre in Reading.

Relative to "playing the picture," Mr. Long says:

"At the present time, we are exhibiting Olive Thomas in 'Out Yonder', ~~which is~~ a picture which does not require much variety of music, except in a few tense places. The following week, we are to feature 'The Eyes of the World', which will no doubt necessitate some extra musical numbers. I endeavor to see nearly every good picture which is featured in town, and take notes on the way other organists play the picture. I have observed that the majority of them play all the time--a point which personally I do not consider good.

"Sometimes, particularly at a very intense moment, I work the organ by to a heavy crescendo, and just as the villain is about to stab the hero or heroine, I stop suddenly, and wait for about thirty seconds, and then I play a few soft minor strains, and find that the effect thus produced is remarkable.

"Another observation which I have made is that most organists use the pedal too much. Even in the playing of church hymns, this is not good. It takes away the clarity of the conception--in other words, it sounds muddy.

"Still, another mistake which many organists make is in their

persisting to grind out their tunes on the clarinet stop, or stops of a nasal quality. I use mostly flute and string combinations, and reserve the nasal stops for intense situations.

"Of course, the above must be modified to suit the 'atmosphere' of the audience. If I have a hunch that the audience is going to sleep, I pick out a situation in the picture which I think I can work up to some kind of half-climax, and often get the audience to applaud at what would otherwise have fallen flat."

67
11/72

19³/₄

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

Howard Z. Long, organist at the Lyric Theatre in Reading, Pa., was born in Marysville, Ohio. He is of a decidedly musical makeup, considering that when a boy of seven, he learned by himself to play one of the old-fashioned "parlor" organs, which, he says, his father had received in exchange for a litter of pigs. At the age of ten, he entered old Trinity Church, Broadway in New York, as a boy soprano under the tutelage of the famous choir boy instructor, Dr. H. H. Messiter, remaining there as soloist for four years. When only thirteen, he composed and wrote an eight-page waltz. Since then, he has composed nearly 500 compositions, as well as the libretto and music of a 600-page grand opera entitled "Platonia," which was entered for a \$10,000 prize at the Panama-Pacific Exhibition.

Mr. Long has many times appeared in concerts and recitals as tenor soloist, and has played the cello in various concerts and orchestras. He has also given numerous recitals on pipe organ and piano, and has arranged for band and orchestra.

In his varied career, Mr. Long has written poems and essays on musical subjects, as well as all the lyrics for his songs.

He has been organist, choirmaster and soloist in many of the leading churches in Jersey City, N.J., and has taken courses at

-2-

voice

Dana's Musical Institute in Warren, Ohio, having later studied/~~XXXX~~ and pipe organ for two years with Dr. Frank F. Dossert of Carnegie Hall, in New York, and with the late J. Harry Wheeler of the same city.

Mr. Long for many years taught pipe organ, piano, voice, cello, violin and mandolin, having begun his teaching experience at the age of 17. For a year, Mr. Long interpreted the photoplay at Denver, Pa., and for the past six months has been organist and pianist for the Lyric Theatre in Reading.

Relative to "playing the picture," Mr. Long says:

"At the present time, we are exhibiting Olive Thomas in 'Out Yonder', ~~which is~~ a picture which does not require much variety of music, except in a few tense places. The following week, we are to feature 'The Eyes of the World', which will no doubt necessitate some extra musical numbers. I endeavor to see nearly every good picture which is featured in town, and take notes on the way other organists play the picture. I have observed that the majority of them play all the time--a point which personally I do not consider good.

"Sometimes, particularly at a very intense moment, I work the organ by to a heavy crescendo, and just as the villain is about to stab the hero or heroine, I stop suddenly, and wait for about thirty seconds, and then I play a few soft minor strains, and find that the effect thus produced is remarkable.

"Another observation which I have made is that most organists use the pedal too much. Even in the playing of church hymns, this is not good. It takes away the clarity of the conception--in other words, it sounds muddy.

"Still, another mistake which many organists make is in their

persisting to grind out their tunes on the clarinet stop, or stops of a nasal quality. I use mostly flute and string combinations, and reserve the nasal stops for intense situations.

"Of course, the above must be modified to suit the 'atmosphere' of the audience. If I have a hunch that the audience is going to sleep, I pick out a situation in the picture which I think I can work up to some kind of half-climax, and often get the audience to applaud at what would otherwise have fallen flat."

$$\begin{array}{r}
 7 \\
 10\frac{1}{4} \\
 23\frac{1}{4} \\
 \hline
 20\frac{2}{4} \\
 8\frac{1}{2} \\
 1 \\
 \hline
 19\frac{1}{2}
 \end{array}$$

$$\begin{array}{r}
 19.2 \\
 20.7 \\
 2\frac{1}{2} \\
 \hline
 17\frac{1}{2}
 \end{array}$$

LONSWORTH, HELEN

Organist of the Jefferson Theatre in Fort Wayne, Indiana in
1928.

LOOK, ELSIE MAY

Wife of well known theatre organist Ralph Waldo Emerson.
A theatre organist in her own right in the Chicago area. She
served from time to time as assistant organist on Radio Station
WLS.

LOOMIS, PAUL

Theatre organist in the 1920's in upper New York State. Has appeared more recently at the Link Orchestral Organ in the Roberson Center, Binghamton, New York.

LORD, G.

Organist of the California Theatre in Los Angeles in 1923.

LORD, J. E.

Organist of the Strand Theatre in Meridian, Mississippi in 1915.

Organist of the State Theatre in Milford, Massachusetts in 1928.

Organist of the Boulevard Theatre in Los Angeles, California in
1929.

LORD, J. WESLEY

Organist at the United Artists Theatre (3 manual Wurlitzer)
in Los Angeles, California in early 1927. Organist of the
Figueroa Theatre in late 1927.

LOTSCH, GEORGE

Organist of the Metropolitan Theatre in Houston, Texas in
1926 (Model 235 Wurlitzer).

University of Kentucky

Date.....

Inter-Office Exchange

Memo to from

TAKE ACTION INDICATED
NOT LATER THAN

SUBJECT

- Return
- See me
- Need not
- Being se inform
- Furnish
- Take act
- Take up
- Investigat
- Express v
- Set time discuss

Marion Payne Louisfell came from an illustrious Maine family. Her brother Fred Payne was governor and U.S. Senator. Marion studied piano and worked as a pianist with large theatre orchestras in Portland before switching to solo stints on WurliTzers. Marriage to Walter Louisfell helped her to make the transition from full-time musician to part time church organist, but that was just a breather. She became musical director of a busy local radio station and was heard daily on both her own 15-minute programs and evening variety shows. Every new tune was transposed in advance for the six vocalists also on the staff of the station. When the station pioneered local FM broadcasts in 1946, she played in an organ/piano duo in a series of 26 stereo broadcasts on AM/FM called "Conversations With Music" -- a radio first. Marion Payne Louisfell survived a "stroke" in the early '50's and returned to radio. Her speech was impaired but not her playing. A year or so later another massive stroke silenced one of the most beloved musicians in Central Maine. People in those parts still measure other organists by the high standards set by Marion Payne Louisfell. Her program themes - "Smoke Gets In Your Eyes," "Indian Summer," and "Wrap Your Troubles in Dreams" will always bring back memories a great lady.

LOUISFELL'S Marion Payne

PUT IT IN WRITING Written messages save time, reduce errors and prevent interruptions

LOVERING, ARNOLD

Organist of the Pantages Theatre in Tacoma, Washington in
1926.

LUBICH, WARREN

Born September 23, 1934 in San Francisco. Began studying piano at the age of seven. Four years of classic study and two years of modern harmony culminated in self tutoring to learn organ, both electronic and pipe. Following graduation from college Lubich held a number of successful nightclub engagements in the San Francisco bay area, playing piano, organ, and calliope. Lubich has been seen on national TV playing a calliope for California 49'er football games. He has appeared in concert at the Granada Theatre in Seattle, Washington (4 manual/32 rank Wurlitzer); the Benson High Theatre, Portland, Oregon (3 manual/24 rank Kimball); the California Theatre, Santa Rosa, California (2 manual/8 rank Wurlitzer); the Marina Theatre, San Francisco, California (2 manual/6 rank Robert Morton); and is currently staff solo organist at both the Avenue Theatre, San Francisco (3 manual/15 rank

LUBICH, WARREN

2.

Wurlitzer); and the Marian Pizza Pub, San Rafael, California (3 manual/13 rank Robert Morton).

Lubich was cameo performer representing the Northern California Chapter of the American Theatre Organ Society for the 18th Annual Convention of the American Theatre Organ Society, July 25-28, 1973 in Portland, Oregon.

LUBICH, WARREN

WARREN LUBICH began studying piano at the age of seven. After four years of classical training his interests turned to popular music and he continued with two years of study in harmony and arranging. This ended his formal education in music. During these years the numerous visits to San Francisco's movie palaces to hear the magnificent pipe organs fostered the desire to play one someday. While earning a degree in Biology at the University of San Francisco, Warren took a part time job with a local keyboard dealer and there began teaching himself how to play the organ. Upon completion of his studies at USF and the beginning of his career in medical research at UCSF, he landed the piano spot with the Dixieland Band at the once famous Red Garter and worked with the band for five years. Then the Avenue Theatre began to happen. The organ, from Chicago's State Lake Theatre, was available for practice, which Warren took advantage of, and he was soon the featured Solo Organist for the Friday Night Silent Film Shows, sharing the billing with Bob Vaughn as Cinema Organist. Warren's stint there stretched from 1967 until the Avenue Theatre ceased operation on December 21, 1984. During those years the Pizza and Pipes Corporation in California opened a number of Wurlitzer equipped restaurants. In 1976 Warren joined the staff of organists and appeared regularly at the Daly City location for six years. He is now the featured weekend organist at Pizza and Pipes Capn's Galley in Redwood City.

In 1980 Warren made his overseas concert debut in England and has since performed ten concerts there, three in Australia and one in New Zealand. A number of silent film shows at Boise's Egyptian Theatre are included in his many state side appearances. He has done four record albums, two for Doric Records and two for Sonic Arts in digital form. Warren's musical activities also include playing a Calliope and with this instrument has been the featured entertainment for a wide range of events from 49'er Games to the annual Lucasfilms Staff Picnic.

All of this is but a supplement to Warren's work in the Brain Tumor Research Center and the University of California in San Francisco, where he performs analysis which aid in the detection and treatment of brain tumors. With all this going on one needs a hobby, so Warren has a small collection of vintage automobiles and feels just as comfortable doing a brake job or tune-up as he does riding a Wurlitzer into the spotlight.

WARREN LUBICH

Warren's career and interests are quite varied. He is a medical science professional and is on the staff of Capn's Galley Pizza and Pipes and plays regularly at the Avenue Theatre. He began with classical piano at the age of seven, then his interests turned to popular music and harmony. Along the way, he acquired an interest in player pianos which influences his style in theatre organ. Warren has made concert tours in Europe and in several western states. He has four albums, recorded on instruments in the Bay area. With all of his activity, he still has time for restoration and installation of his own pipe organ, maintenance on the Avenue Theatre organ and his vintage Packard automobiles.

Reference: 1983 ATOS Conv. brochure

LUCAS, EUGENE

Organist of the Mermac Theatre in West Bend, Wisconsin in 1927.

LUDWIG, NORBERT

Theatre organist who recorded on the Banner and Regal and other related "Plaza" labels in the late 1920's. Recorded on the Rialto Theatre organ in Brooklyn, New York and the Albermarle Theatre pipe organ in Brooklyn, New York. (It is not known whether Norbert Ludwig is a pseudonym or not.)

The Artist: LANCE LUCE

Making his second RTOS appearance this evening was the second youngest man to be on the organ staff of the prestigious Radio City Music Hall. This occurred in June 1979 when the theatre management inaugurated a new policy of entertainment.

Lance Luce, who hails from Warren, Michigan, is 25. Adept at playing the cello and guitar, he took instruction in a store which had an organ. When 10, he began lessons in this idiom and as he acquired proficiency, he played in church and at roller rinks. To insure income, he made tapes and records for sale to other rink organists, and taught.

He came into his own when he won the Senior Division trophy at the Yamaha National Festival, after winning two regional contests. Following this came the staff organist position with Yamaha International, instruction by silent film organist, Lee Erwin, and lessons from Detroit's Betty Mason who insisted on fundamentals and diligent practice.

When Radio City Music Hall sought two young organists to fit in with the Show Place of the Nation's new image in 1979, organ technician Ron Bishop remembered Lance's American Theatre Organ Society Convention cameo performance the year before. After an audition, Lance and a friend Chad Weirick won the positions. The tenure was for several months until school beckoned.

In 1980, Lance was made chief organist at the Pied Piper Pizza Peddler in Warren, Michigan, presiding over a 3/22 Wurlitzer organ. Acquiring additional prominence, he was featured at the 1982 ATOS Convention in Detroit. He has concertized often and has appeared on radio and television. He presently is the feature organist at the Organ Grinder in Toronto.

Program notes: Lloyd E. Klos

The Program:

Lance will announce his selections from the console.

The Society:

The Rochester Theater Organ Society is a nonprofit organization chartered to preserving and presenting the sounds of the "mighty" theater pipe organ -- in contrast to the more recognized classical or church instruments.

The Society presents ~~at over~~ nine concerts during the season either here in the Auditorium Theatre or on its smaller instrument at the Eisenhart Auditorium on the RM/SC campus.

Most of these concerts are free to members. You may inquire about membership at one of the tables in the lobby, or by writing: RTOS, PO Box 17114, Rochester, NY 14617, or by calling: 544-6595.

We Welcome Our Artist - Lance Luce

Appearing for RTOS for the sixth time, Lance Luce has become firmly established as one of our favorite Artists. Lance first came to prominence in 1978 when he won the United States championship in the senior division of the Yamaha National Electronic Organ Festival. He moved quickly into the area of Theater Organ by being appointed head organist of the prestigious Radio City Music Hall Wurlitzer in 1979 at the young age of 19. During his stay in New York Lance performed both at Lincoln Center and at the Carnegie Hall Cinema along with arranging music for two New York Publishing houses.

In 1980 Lance returned to his native Michigan as musical director and head organist of the Pied Piper restaurant there until he accepted the position of featured organist at Toronto's famed "Organ Grinder" pizza house in 1983. Many RTOS members will recall thrilling to Lances' performances on the Wurlitzer there during his tenure which ended in 1991.

Lance has toured extensively throughout his career including two highly successful sweeps of Australia and a tour of the British Theater Organ scene. As a result of these trips he has developed a large international following.

Lance now resides in Michigan with his family where he concentrates on concert tours, recordings and church music. In addition to these activities Lance is employed as a representative of the Rodgers Organ Company. This aspect of his career makes him uniquely qualified for tonight's performance as he travels extensively throughout the midwest to demonstrate, install and voice Rodgers instruments including the magnificent *Rodgers Theater 360* model you will be hearing tonight.

Tonight, Lance will demonstrate the versatility and diversity of his talents as he performs for RTOS in a way that is new and different for us. We invite you to extend a hearty RTOS welcome to Lance then sit back and enjoy as he plays your favorite musical stylings on the *Rodgers Theater 360*.

PARDON OUR DUST

At the time of this writing, major renovations were underway within the theater. The Auditorium Center Management and RTOS regret any inconveniences to members of the audience caused by this construction.

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

Recording devices are never permitted in the seating area of the theater during RTOS events. We regret that due to construction in the theater, the RTOS member recording facility is not available for tonight's performance. Please check the RTOS library to determine the availability of a recording of this concert.

RTOS welcomes Denton Cottier & Daniels

Tonights performance was made possible through the generous cooperation of Denton Cottier & Daniels and the Rodgers Organ Company. Denton Cottier & Daniels was founded in Buffalo in 1827 and has remained a mainstay in the upstate musical instrument business for nearly 170 years. DC&D was appointed the world's first Steinway dealership in 1862. In addition to the Steinway and Rodgers brands, Boston and Young Chang pianos, Yamaha Clavinola organs, Roland Entertainment products and Kurzweil synthesizers are featured. RTOS members are cordially invited to visit Manager Gary Schorr or RTOS' own member Tim Schramm at the local showrooms in the Country Club Plaza on Fairport Road in East Rochester or phone them at 385-6530 to obtain information or arrange a demonstration of the *Rodgers Theater 360* or any of their other fine products.

The Organ - Rodgers Theater 360

The magnificent instrument that Lance is playing this evening is the premiere Theater Organ offering from the Rodgers Instrument Corporation, Hillsboro, OR, a member of the Roland group. It is a full three manual plus AGO pedal organ and incorporates the latest in Parallel Digital Imaging which allows each note of every digital rank to be individually tuned, leveled and voiced on location. The Theatre 360 is pipe-compatible and is suitable for home installations as well as concert halls.

The Theatre 360 includes a host of distinctive Rodgers features including moving stop tabs and a full complement of pistons, a transposer, digital reverb, and Rodgers MIDI system with GM/GS compatibility. The fine hardwood console is available in a variety of finishes.

Membership information is available in the Main Lobby
or by writing to:

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

Any of our guests who join RTOS this evening will be eligible for free admission to all remaining 1996 RTOS concerts plus all 1996 membership privileges. Full family membership is only \$25. Associate family membership (for those living more than 50 miles from Rochester) is only \$12.50. Besides FREE concert entertainment there are many other membership advantages.

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

LUCE, LANCE

Born October 11, 1959 in Flint, Michigan, Luce began playing the organ when he was ten. At age 8 he began taking guitar lessons in a music store near his home. He discovered that the store sold a variety of musical instruments and began trying the organ prior to his lessons. By the time he was 10 he had convinced his parents that they should buy an organ for him. Since then he has studied organ from a number of teachers including Jack Franz, formerly organist of Detroit's Fox Theatre.

Luce became organist of Skateworld at Troy, Michigan near Detroit, a position he was to hold for four years. He played the organ at the Royal Oak Theatre, Royal Oak, Michigan and enrolled in Oakland University where he majored in physics. He gained experience playing the organ for programs of various church and charitable organizations. He won first prize in the national Yamaha competition in 1978. When Radio City Music Hall came under new management he was approached about becoming

organist. He took the position May 11, 1979. In turn he was asked to suggest someone to join him at the second console. He suggested Chad Weirick, two years his junior, and together they have formed the youngest team of organists ever to serve on the staff of Radio City Music Hall.

Luce serves as staff artist for a major electronic organ manufacturer giving concerts and promotional programs. He has appeared at the Carnegie Hall Cinema, New York and for various organ clubs and societies around the country. His post at Radio City Music Hall he describes as "a dream come true."

LANCE
LUCE

2/22/85

Dear Dr. Landon:

Thanks for your interest in biographical information about myself. Am interested in reading about all the organists you're researching. Hope this information is usefull and in time.

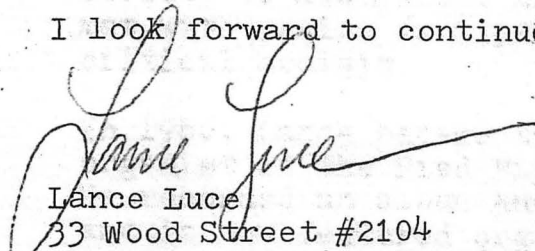
Lance Luce

1. born: October 11, 1959 Flint, Michigan
2. studied under: Jack Franz (played the Detroit fox for many years - as I remember, 1928 - 1939; Or should I say, as I've been told!)

Betty Mason.
Lee Erwin (very briefly)
Several others, with musical styles ranging from classical to jazz.
3. First public exposure was playing intermissions at the Royal Oak theatre in Royal Oak, Michigan at age 13. (1972)

For further experience information, please see attached.

I look forward to continued enjoyment of your study.


Lance Luce
33 Wood Street #2104
Toronto, Ontario Canada
M4Y 2P8

ORGANIST

**LANCE
LUCE**

FOR IMMEDIATE RELEASE

Hello, take a moment to introduce yourself to an exciting young talent - Lance Luce.

For many of you, this is not a new name, as reports of his ability and vast accomplishments are sweeping many countries. At age 25, Lance has already received recognition on radio and television interviews as well as magazine and newspaper reviews.

In 1979, Lance was chosen head staff organist for the re-opening of the famed Radio City Music Hall Entertainment Center, and was featured in Ripley's "Believe it or Not" for being only 19 years old at the time. While in New York, Lance performed at Lincoln Center, Carnegie Hall Cinema, participated in studio recording sessions, and had his arranging talents requisitioned by two publishing firms.

Prior to this engagement, in 1978, Lance won first place honors in the Senior Yamaha National Electone Organ Festival - United States championship.

Lance has given numerous concerts in many different cities for chapters of the American Theatre Organ Society as well as independent groups such as the Detroit Theatre Organ Club, and the Rochester Theatre Organ Society. One of his most recent programs was for the twelfth national convention of the Theatre Organ Society of Australia, in Melbourne. His concerts are met with praise from people of all ages as well as critical acclaim.

In 1980, Lance became the musical director and head organist at the Pied Piper in his native Michigan. He recorded an album and played there for 3 years, and is now featured organist at the "Organ Grinder" in Toronto, Ontario, Canada.

The fresh - young sounds of Lance Luce are the key to keeping theatre organ alive for years to come as well as retaining its heritage. Treat yourself soon to an exciting event - a Lance Luce concert.

ORGANIST

LUDWIG, NORBERT

Ludwig was born in Luck, Russia in 1902. He studied at the Vienna Conservatory and the Julliard School in New York. He served as staff organist of several New York theatres including the Rivoli and Paramount Theatre, and the Rialto and Albermarle theatre in Brooklyn. He recorded theatre pipe organ solos on the Bonner, Regal and other related "Plaza group" labels in the late 1920's. He composed and published a number of songs. He died in 1960.

LUDWIG, NORBERT

LUECKE, HERSHEL

Theatre organist in the Cincinnati, Ohio area. Played for
Radio Station WLW as well as in theatres in the area.

LUKE, LAURA B.

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

LUKE, LAURA B.

Laura Luke was staff organist at the Clemmer Theatre in Spokane, Washington. Previous to this engagement she had played in other theatres in Spokane including the Ritz and Casino Theatres. Following her theatre work she held several positions as church organist and in the 1930's she became a special piano teacher for the Spokane Public Schools giving class instruction. She was a successful private piano teacher.

LUNDBORG, MARGARET

Theatre organist in the Denver, Colorado area.

LUZ, ERNEST

Author of the "Symphonic Color Guide," by which musicians can easily file and catalog their music, in a way that will furnish an immediate reference for preparing the music to be used along with pictures.

The Artist: LIN LUNDE

When Richmond, Va.'s Lin Lunde made his first RTOS appearance in May 1976, he was on the threshold of a career which was to become more involved with both idioms of theatre and church-organ playing.

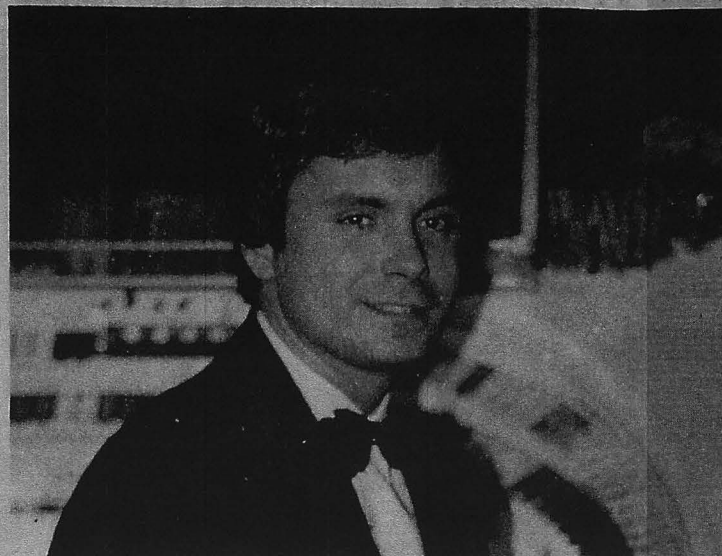
His mother, recognizing his latent talent, gave him his first lessons on piano. At nine, he began advanced instruction. Introduction to the theatre organ occurred when he heard the beautiful Wurlitzer in Richmond's Byrd Theatre. The unique sound convinced the impressionable youngster that the theatre organ would be his to master. Long-time RTOS favorite, Eddie Weaver, took on the teenager as a student for eight years.

So proficient did Lin become that he substituted for Eddie at the Byrd (he's been staff organist there nine years), and performed for audiences at Loew's Richmond and the Mosque Auditorium. He has been organist for the Richmond Kiwanis travelogue series at the Mosque for several years, has performed at supper clubs, fashion shows, beauty pageants, and concertized for organ clubs, principally on the east coast, some in the middle west. His recording, "The Mosque Wurlitzer", was made by Concert Recording.

Holder of Bachelor of Music degree from Virginia Commonwealth University, where his major was church music with emphasis on organ and voice, Lin has held several church positions, performed numerous classical organ recitals, and conducted major choral works with orchestras.

Currently, Lin Lunde is the Virginia-Maryland area representative for Schantz Organ Co., the country's oldest major pipe organ builder, and is working on the installation of a Wurlitzer theatre organ in his home. Available for concerts throughout the country, he has numerous engagements scheduled in the Richmond area.

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



The Program:

Lin Lunde will announce his program from the console.

The Society:

The Rochester Theater Organ Society is the largest group of its type in the country, and as far as we know, the world! This non-profit organization is devoted to the preservation and presentation of the majestic sounds of a very unique musical instrument: the theater pipe organ.

With nearly 1600 families enrolled, the Society invites others to join. Information is available in the lobby or by writing to: RTOS, PO Box 17114, Rochester, NY 14617, or by phoning 544-6505.

LUNDE, LIN

Born in the 1950's, took his first piano lessons from his mother. Introduced to the theatre pipe organ at the age of eleven when taken to hear Eddie Weaver at the Byrd Theatre, Richmond, Virginia. Weaver, impressed with his interest and enthusiasm, agreed to accept him as a pupil. Lunde studied with Weaver for eight years. By the time he was fifteen he was substituting for his teacher occasionally.

Lunde has performed at supper clubs, beauty pageants, fashion shows and other events in the Richmond area. He has appeared at several theatre organ events as guest artist. He is on the staff at the Mosque Theatre, Richmond where he is available to provide

LUNDE, LIN

2.

music for special programs and events. He continues to substitute for Eddie Weaver at the Byrd Theatre, Richmond. He has appeared in Rochester, New York for the Rochester Theatre Organ Society, and has recorded two long-playing records. He is currently a student at Virginia Commonwealth University where he is majoring in organ.

BIOGRAPHICAL SKETCH

on

LIN LUNDE

Address: 423 North Stafford Avenue
Richmond, Virginia 23220
(804)358-4042

- I. EDUCATION: Bachelor of Music degree, Virginia Commonwealth University, Richmond, Virginia. Major: Church Music; Emphasis, Organ with secondary emphasis in Voice.
- II. ACTIVITIES:
1. Has held several church positions as organist/choirmaster, and presently holds that position at historic St. Thomas' Church, Episcopal, in Richmond, Virginia.
 2. Numerous classical organ recitals.
 3. Conductor of major choral works with orchestra.
 4. Assistant staff organist at Byrd Theatre, Richmond, Virginia, for 9 years.
 5. Staff organist at Mosque Theatre, Richmond, Virginia, for 8 years.
 6. Has given many demonstrations at the Byrd Theatre for groups such as Organ Historical Society, American Guild of Organists, university groups, etc.
 7. Member of ATOS, AGO, and Virginia Theatre Organ Soc.
 8. 1972 ATOS convention cameo appearance at Mosque Theatre.
 9. Concerts in Rochester, NY; Miami, FL; Frederick, MD; Nags Head, NC; Chicago, IL; Indianapolis, IN; Washington, DC; and will play for 1984 ATOS Convention in Indianapolis; numerous public performances in Richmond, VA.
 10. Recording: The Mosque Wurlitzer, Concert Recording.
 11. Currently Area Representative for the Schantz Organ Company of Orrville, Ohio. Represents Virginia, Maryland, Delaware, and the District of Columbia.
 12. Currently accepting engagements for theatre organ concerts.
 13. Currently working on home Wurlitzer theatre organ installation.
 14. Soloist with Richmond Symphony Orchestra in Saint-Saëns' "Organ" Symphony (#3).

1/16/84

1184

PLEASE MAKE NOTE OF CORRECT NAME SPELLING: Lin Lunde

Lin Lunde has been making music in Richmond, Virginia, for a long time, considering the fact that he is a relative youngster; he has been associated with music practically all of his life. At a very early age, his mother recognized musical talent and began giving him lessons on the piano. Soon it was evident that the boy deserved a professional teacher. It was about this time that Lin heard his first theatre organ, the beautiful 4/17 WurliTzer in the Byrd Theatre in Richmond. It was then he knew that it was the theatre organ he must play. The master of the console, Eddie Weaver, was persuaded to take Lin on as a pupil when Lin was a young teenager. From then on, whether it ^{were} ~~was~~ substituting for Eddie at the Byrd, or playing for audiences at the Richmond Loews or Mosque Theatre or elsewhere, Lin continued to grow and expand until he has become one of our most talented up-and-coming young concert artists.

One of his earliest exposures to a discriminating audience was his cameo appearance at the famed Mosque WurliTzer during the ~~1972~~ ¹⁹⁷¹ ATOS National Convention. He served as organist for the Richmond Mosque Kiwanis Travelogue series for a number of years, literally playing before thousands of paying customers at each performance. More recently he has played for the National Council of the Organ Historical Society, the South Florida Chapter of the ATOS at Andre Hall in Miami, and for the Richmond Organ Enthusiasts Club.

Although Lin has played for a number of theatre organ organizations, including the Rochester Theatre Organ Society, Potomac

Valley Chapter of ATOS, and South Florida Chapter of ATOS, interest in this young performer intensified greatly when he was heard playing the San Francisco Fox 4/36 WurliTzer, now installed in the residence of Frank Lanterman of Southern California. This organ, although a real challenge for Lin, also presented him with the perfect instrument on which to show off his style, lush arrangements, beautiful use of fine solo voices, and almost immediate masterly handling of that great WurliTzer. Since being heard by a number of appreciative organ enthusiasts at that time, Lin has been in demand for concert playing outside his own home area.

Professionally Lin is the Area Representative for the Schantz Pipe Organ Company, the country's oldest major pipe organ builder, serving the states of Virginia and Maryland, as well as the District of Columbia and southern Delaware. He holds a music degree from Virginia Commonwealth University, and is a master of the classics as well as of his very satisfying theatrical playing style.

#

Music and the Picture

Edited by Ernst Luz

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

A Convincing Brief Held for the Pipe Organ

Emotions of the Audience Are Awakened by the Instrument to Such an Extent That People Can Almost Feel Themselves in the Picture—Under Skilled Hands It Can Pretty Nearly Make the Picture Talk—Organist Can Modulate Every Tone to Suit Action on the Screen

A TENSE dramatic situation appears on the screen, the audience sits silently, their emotions blending with the situation. The musician starts the strain of a popular song. Almost instantly the audience changes its attentiveness, its mind has been detracted from the play and the scene has been spoiled. This is an everyday occurrence in many houses, and it is certainly not picture playing. In a dramatic scene artistic interpretation dictates that the music should be subordinate to the play, the music should follow each scene and blend with it. It should assist in raising the emotions of the audience, but should under no circumstances predominate the play.

Now we come to a very important question, what instrument is capable of giving this artistic interpretation to a picture. Is it the piano alone? Emphatically *no*. Well then is it the orchestra? Again no, because with printed scores the action of a picture cannot be followed correctly unless the score was especially composed for that one picture. The action of a picture may be very dramatic, but at that particular moment your printed score may be just the opposite. Printed scores can fill some situations, but not all.

What is this instrument that can do all these things as they should be done; that when a love scene appears on the screen, your emotions are awakened to such an extent that you can almost feel yourself in the picture; that when the situation appears highly dramatic, the gradual increasing volume of tone holds you tense; then comes the climax of the picture and with it the beautiful resonant full chord tones. What is this wonderful instrument? I have no doubt, but that the majority of exhibitors who are reading this article have already in their mind answered this question.

Pipe Organ Sways Emotions

Of course, it's the pipe organ, that wonderful full toned instrument which can sway the emotions of everybody. It is unquestionably the appropriate instrument as an accompaniment to pictures. The organ under skilled hands can almost make the picture talk. Every essential detail can be brought out to perfection. The organist can modulate his organ tones to the action of the picture the same as the singer modulates the voice to the requirements of the song being sung. The possibilities of the pipe organ are exceptional. Where there is a church scene, the organ fits in admirably. Where there is a love scene, the beautiful soft tones of the organ keeps the audience enthralled with emotion. In dramatic scenes, the audience can be brought up to its feet with the gradual increasing volume of tone as produced with an organ.

Many exhibitors are losing money, because they do not seem to understand the music question as it should be today with the improved quality of pictures shown. They install a piano in their theatre and expect that comparative, insignificant instrument to bring out a feature picture properly. Even if the piano is well played, the possibilities of the instrument are too small. The exhibitor will claim that business does not warrant him putting in

anything more than a piano, but still his patrons will find fault and his audience grow smaller daily.

As the quality of the pictures improve, so must the music improve likewise. Many exhibitors seem to think that all they have to do is to put on a good picture and let the music take care of itself, because their patrons only come to see good pictures. Well Mr. Exhibitor, let me tell you that this is all wrong. From my own experience I know that the moving picture patrons are now educated up to such a point that you cannot fool them with inferior music. They want the best, and the best is the cheapest in the end. With an organ the exhibitor is certain to improve his music, because as a general rule the pipe organist is a thorough musician and has the ability to supply appropriate music.

Combination of Pipe Organ and Orchestra

Many of the larger theatres use pipe organ and orchestra, and that makes a fine combination, but how many exhibitors can afford this? For the exhibitor who has the medium sized house, and whose business does not warrant him keeping an orchestra, the pipe organ is the ideal instrument for him. He can afford one because they come in all sizes and prices. There is no excuse for the exhibitor to supply his patrons with inferior music. And those exhibitors who think otherwise, will eventually realize their mistakes. So get together you exhibitors and give your patrons the best there is in the music line. It is a paying investment.

From my own experience as picture organist, and the knowledge of the up-to-date methods of successful exhibitors, I have come to the conclusion that no matter how small or large a theatre, the pipe organ is the ideal instrument capable of giving correct artistic interpretation to a picture.

Editors Note: The above contribution by Sidney Steinheimer, organist and composer, requires little editorial comment.

There is little doubt but what the future will see every picture theatre equipped with a pipe organ or similar instrument. It has been our contention that such an instrument should be part of the equipment when the theatre is built, classed in like importance to the screen. When this is charged to construction it adds prestige to the theatre, and the expense should be classed in like manner as we would the putting up of a cheap or expensive front to a theatre.

Many exhibitors do not consider their electric signs, which in many instances are a tremendous expense, a luxury but a business getter. Necessary musical construction in the theatre interior is no different, but adds greatly to the importance and advertising value of the electric sign that costs real money on the outside.

In Mr. Steinheimer's eulogy of the pipe organ as the means for better picture music, he also has injected many beautiful ideas of how an organist should handle the instrument when playing pictures. He has, however, done this in too terse a manner. We would therefore be grateful to him for a few articles, more concise, on how to obtain emotional or dramatic effects on the pipe organ.

LYBOLT, FRANK

Frank Lybolt was born in New York City on October 12, 1911. His early piano and organ training began with A. Stanley Douglas in the Community Theatre in Lybolt's home town of Queens Village, Long Island, New York. Lybolt later studied with Maurice Garabrant at the Garden City Cathedral and for a short time with the famed Dr. T. Tertius Noble at St. Thomas Church, New York City.

Lybolt's first theatre job was at the age 13, playing supper-relief in neighborhood theatres (South Jamaica; Ozone Park; Bellerose; Belaire) on Saturday and Sunday. He joined the Musicians' Local 802, at age 16 and took the job of assistant organist in Loew's Hillside Theatre, Jamaica, L.I. Opened the 3,200 seat Queens Theatre in home town (three manual, eleven rank Austin).

Later Lybolt took the position of organist in the Calderone theatre in Glen Cove, Long Island (Midmer-Losh). He returned to work after a stage hand and projectionists strike to the Calderone Hempstead theatre (a three manual Reuben Midmer pipe organ). All the Calderone theatres were taken over by Fox Metropolitan

LYBOLT, FRANK (Page 2)

Playhouses during his tenure there (in the late 1920's). Orchestras and stage shows were being gradually phased out and non-sync. machines were used to accompany those silent films still being shown. Lybolt was given a choice of operating the machine or going to Newark, New York to play spotlight solos in the Capitol Theatre. He chose the latter but this job was soon phased out also.

Lybolt then took the position around 1930 as organ soloist on the newly installed (taken from another theatre) two manual, seven rank Wurlitzer in Schine's Geneva Theatre, Geneva, New York and also became staff organist for station WMBO, Auburn, New York doing both commercial and sustaining programs from the Geneva theatre. He held both these positions until he was recommended by Jerry Vogt who was then staff organist at station WHEC, Rochester, New York, to replace him in that position. Lybolt began at Station WHEC around 1934. He played a number of special shows at Loew's Rochester on the five manual, twenty-three rank Marr and Colton and also appeared at what was then known as the Paramount theatre (three manual Wurlitzer).

LYBOLT, FRANK

Frank Lybolt, theatre organist in the first great era, later a church musician for many years, died on April 15, 1985. He was 73.

A native of Queen's Village, Long Island, Frank began his career at 13, playing in a small chain of theatres. Later, he played the Queens, Fox Metropolitans in Hempstead and Glen Cove, Loew's Hillside in Jamaica, and vacation stints at New York's Astor and Rivoli. While earning his music degree at Rochester's Eastman School, he played several theatres and was on the staff of WHEC in 1933-35.

After stints at Auburn, New York's WMBO, Schine's Geneva, and the nearby Kirkwood Hotel, Frank moved to Norfolk, Virginia, and was musical director at churches and a synagogue. Dean of Norfolk's AGO, he was organist at Trinity Episcopal Church for 27 years, taught piano and organ, and did concerts for ATOS Convention in the Washington-Richmond area

Frank is survived by a sister, Mrs Jane Utterson.

Lybolt is presently (1977) starting his 21st year as organist and choirmaster at the historic Trinity Episcopal Church, Portsmouth, Virginia. He is past Dean of the Norfolk Chapter of the American Guild of Organists (1970-72).

Lybolt died April 1985.

LYBOLT, FRANK

From New York City, he played theatre organ during the silent days as staff organist of the Hillside Theatre and the Hempstead Fox Theatre both on Long Island, New York. He also played Loew's and Pickwick Theatres in Rochester, New York. He was staff organist for Radio Station WHEC in Rochester, New York in the 1930's. He has served as dean of the Norfolk Chapter of the American Guild of Organists.

LYLE, GLADYS

Organist of the Alabama Theatre in Birmingham, Alabama at one time, played the Newport News, Virginia Paramount Theatre (3 manual/11 rank Barton--the last Barton theatre organ ever built), which was installed in the theatre in 1931.

1935

LOS



EDNA LYMAN (Los Angeles Western) is now in her third week here. She succeeds Albert Hay Malotte, in what is considered the "plum" of Pacific Coast theatre jobs. It is unfortunate that Miss Lyman lacks the musical ability and that quality of assurance so essential to a job of this proportion. She possesses one of the sweetest voices ever heard perfect for this type of work, and when she forgets "fear" of the audience and improves her registration, she will have a popularity she will be well proud of. At the performance caught Miss Lyman offered "Kiss Me Good-night, but Not Good-bye." Her singing is evidently the reason for her engagement, and the matinee audience was generous in their applause. To one who recalls that the organ of this house is the largest and finest in this city it is difficult to forget the desire to hear something besides flutes, strings and vox humanae. We sincerely hope that Miss Lyman will feel more freedom as time goes by; meanwhile, those who appreciate a splendid, soothing voice will get much enjoyment from her work.

LYNN, GRANT E.

Theatre organist with his wife at the Earle Theatre in Washington, D. C. Later moved with his wife to Salisbury, North Carolina to play at a theatre there and settled there permanently.

LYNN, GRANT E. (MRS.)

Theatre organist with her husband at the Earle Theatre in Washington, D. C. Mrs. Lynn opened the Broadway Theatre in Winston-Salem, North Carolina (Wurlitzer). Later she moved with her husband to Salisbury, North Carolina to play at a theatre there. Mr. and Mrs. Lynn settled there permanently.

LYON, HAROLD J.

Born in Waterloo, Iowa, September 16, 1907. Parents, Clara Parker and Judson J. Lyon. Both church organists. Received his education in East Waterloo High School and the American Conservatory of Music, and the University of Pennsylvania. Organist and accompanist for the Redpath Chautauqua in 1923. Organist of the Strand and Rialto Theatres in Waterloo, Iowa in 1924 until 1925, the Legion Theatre in Marshalltown, Iowa in 1925 until 1926. In 1926 he went on a recital trip making a number of cities throughout Canada and New York. In 1927 he was organist of the Capitol Theatre in Ottumwa, Iowa and the Strand Amusement Company, Ottumwa. Supervisor of music for the Strand Theatre in Greenburg, Pennsylvania in 1927 until 1928. Organist of the Million Dollar State Theatre in Johnstown, Pennsylvania in 1928 until 1929.

George
Sept 20
G.T.
11/16/19

30 1/2

The following article was found in the December 15, 1926 issue of THE METRONOME by Lloyd E. Klos:

STUNTS AND EFFECTS AND HOW TO OBTAIN THEM By Harold J. Lyon

Like the novelty, the stunt is an abomination to the musician, but marvelous to the box office and for the box office, we must play. The stunt differs from the novelty in that it has a place on the finest program and is no hindrance to even the strictest of musicians. It is really only a bit of cleverness, a test of alertness to follow and catch and portray a high spot now and then and to help out the film director in putting punches across.

The modern theatre organ is even more competent to produce effects than the orchestra, as it can imitate such instruments as the pipe organ itself, the caliope, the harmonica, the harmonium, etc which even a very large orchestra cannot. Although, in one respect, the orchestra is at an advantage--it is a multiple personality--any unit or units of which may be set apart to perform imitations, while the remainder continues the pure musical flow. At the organ, this can be accomplished by independent use of both hands and both feet, careful practice and attention to particulars, and a full utilization of the manifold resources of the organ.

You are probably familiar with the kind of organist who will stop playing so that he may ring the bell, bark the dog, blow the auto horn, or put in a little conversation on the vox humana. Nine chances out of ten, he is usually the same as the one who "improvises", so he calls it, while he turns pages to look for a new

2

Adopt a happy medium and only use imitations and effects in the dramatic picture when it has some importance in assisting the plot. Please note that I said "dramatic picture", for in comedies, of course, everything goes. If the sound has a keen emotional effect of surprise, fright, or some other reaction causing a temporary standstill of action on the part of the players, by all means produce the effect and then pause for a second afterwards. Otherwise, I deem it better taste to have pre-arranged the registration so that it may be worked in with the musical background undisturbed. And, unless the imitation can be performed smoothly and realistically, leave it out and keep up your preceding good record.

Every feature has a few places where the organist may really give the audience a little relaxation, which is good for their nerves. Create your own giggles and smiles. After you have held them in a dramatic mood throughout a scene, give them an out-and-giggle at the first possible interval and assure them that after all, it is only a picture. Perform the stunt in such a way that you will not impress upon the mind that you are having a fainting spell and it was merely an accident. Make it emphatic or one may think your fingers merely slipped or the music rack fell onto the pedals. Give as much variety to the picture as it and the organ you are playing will permit. Monotony is disastrous and the enemy of the movie musical program.

Following, you will find some of the effects and how to obtain them, given in a general way for, of course, every organ will not respond in the same way.

Aeroplane--After experimenting on almost every make of organ, I find that the flutes are the best to produce the aeroplane effect. An allegro waltz is most appropriate for the aeroplane motion, emphasizing the ascent and descent of the machine by the use of the swell pedal. Hold down keys C sharp and D, lowest register without tremolo. to imitate the noise of the engine.

3

Accordion---Use a combination of strings, flutes, clarinet and subs and supers, without tremolo. No pedals but the swells are worked freely. Let the reed tones predominate. Play a number such as the Finale of the William Tell Overture or popular jazz tunes, whichever the screen calls for.

Boat Whistle---Tibia, playing A below middle C, middle C and A above middle C, G sharp and F sharp. The melodia, clarabella, or gedeckt are also good.

Duck Squawk---Use Kinura alone, spank extreme lower register.

Chicken Crow---Listen closely to the fowls, then try working out their crow on the clarinet. Don't forget that a rooster's crow sometimes cracks on the highest tones. Practice makes perfect.

Cat's Meow---Use soft string, play last four notes on manual, right hand, roll from top note down, using swell box. Play rather slow and roll one note into the other.

Pigs---Vox and kinura with tremolo, low octave, wobble the hands, first right, then left.

Calliope---Use all flutes and no pedals. Play both hands on one manual. Use some lively jazz tune of the day, and only use swells to bring the tone closer and then diminish as the calliope passes into the distance.

Music Box---Bells in upper register with castanet roll for mechanism.

Lion Roar---Put on the 8' tibia. Slide the hand downward from C above middle C, working the swell shade at the same time. Only use such an effect when the lion is actually roaring, otherwise it would be a bore.

Talking---Comedy characters. Should two women be arguing, use kinura, no tremolo; group three tones running up and down the keys to give the rising and falling inflection, recitative, for one, and for the other, do the same with the quintadena and violin 4 on an-

variety.

Trains---The clatter of a train in motion is best imitated by descending slaps with flat of hand on lower register, full 8' snare drum, starting slowly with swells open, count four to a bar, accent count one with swell box out and in, counts 2,3 and 4 played soft. Play slowly at first increasing speed until train is on its way. The music should be of 2/4 time, perpetual motion. When leaving town, use two short whistles and ring the engine bell. The diapason and trumpet, together on a chord such as C, F A flat and C, is best for a closeup of the train whistle blowing. If in the distance, use the chord with an 8' tibia.

Storms---Thunder and Rain--to imitate the heavy thunder, use the tympani but not continuously as it does not thunder constantly,, using swell shade at the same time to give the desired effect. If your organ is without a tympani, trill on the lowest two pedal notes. The lightning effect can be reproduced very well with the crash cymbal. For cloudbursts, heavy crashes, etc, crash the organ by suddenly opening the swell shades or crescendo pedal and with the hands and arm, bump the lower part of the organ. As storm mounts, add 16' tūba; wind, with fast glissandos on 8' flutes, opening swells toward top of glissandos; rain, with keen strings, flat of hand on lower register; for height of storm, of course, full organ with crash cymbals roll or trill if you have crash cymbal stroke on pedal. Gradually, bring the crescendo back and reduce to your strings and 4' flute.

The following item was found in the January 1927 issue of Jacobs Orchestral Magazine by Lloyd E. Klos:

HAROLD J. LYON

Harold Lyon, who fills the position of solo organist at the Legion Theater in Marshalltown, Iowa, is quite a versatile chap. He is the proud possessor of a fine musical education which began with piano instruction at the age of five, and continued with the study of the clarinet and violincello, as well as almost every orchestral instrument. It was only natural that his next step should lead him into the theater organ game, and with his excellent musical background, success came soon.

His organ training was procured from such noted organists and coaches as Frank Van Dusen, Edward Benedict and Ambrose Larsen of Chicago.

Mr. Lyon has some very sensible ideas about his profession. He believes that the organist should always use his most conscientious efforts to elevate the taste of his audiences, instead of catering to the plebian desires of the few; a good standard to follow, unquestionably. He has a large class of music students, and with his sound reasoning, they find him an able and brilliant instructor. He lists nine points which he thinks every organist should understand and use in his work.

They are "pep", good judgement, atmosphere, anticipating the screen story, rhythm, practice, memorizing, improvising, novelties and tricks. Under the latter heading, he puts a few questions to

The following item was found in the January 1927 issue of Jacobs Orchestral Magazine by Lloyd E. Klos:

HAROLD J. LYON

Harold Lyon, who fills the position of solo organist at the Legion Theater in Marshalltown, Iowa, is quite a versatile chap. He is the proud possessor of a fine musical education which began with piano instruction at the age of five, and continued with the study of the clarinet and violincello, as well as almost every orchestral instrument. It was only natural that his next step should lead him into the theater organ game, and with his excellent musical background, success came soon.

His organ training was procured from such noted organists and coaches as Frank Van Dusen, Edward Benedict and Ambrose Larsen of Chicago.

Mr. Lyon has some very sensible ideas about his profession. He believes that the organist should always use his most conscientious efforts to elevate the taste of his audiences, instead of catering to the plebian desires of the few; a good standard to follow, unquestionably. He has a large class of music students, and with his sound reasoning, they find him an able and brilliant instructor. He lists nine points which he thinks every organist should understand and use in his work.

They are "pep", good judgement, atmosphere, anticipating the screen story, rhythm, practice, memorizing, improvising, novelties and tricks. Under the latter heading, he puts a few questions to

you. Can you write, patter, formulate slide material, invent ingenious ideas for organ solos? Can you intrigue your audience with imitations, catch renditions of popular songs, and grotesque and amusing effects? Have you a winning stage presence? Without a doubt, the boy is clever.

Mr. Lyon's chief hobby is writing articles for magazines about the theater organ in all of its phases, and he does it remarkably well. His latest in "The Exhibitor's Herald", a motion picture trade journal, described how he played that mysterious and creepy film "The Bat", and it was unusually good. Every small detail was covered with the greatest care, and that was very much to the credit of the writer.

He presides at the console of a large Robert Morton unit organ, which makes the Legion Theater one of Marshalltown's brightest spots, musically.

By the time this appears in print, Mr. Lyon will have formally opened the new Hillgren-Lane organ at the Capitol Theater in Ottumwa, Iowa for the Strand Amusement Co. This new organ is a very large one and compares favorably with any photoplay organ in the state of Iowa. Mr. Lyon is to preside at this new organ console as premier organist and is to be congratulated upon having secured for himself what is one of the most desirable organ positions in Iowa.