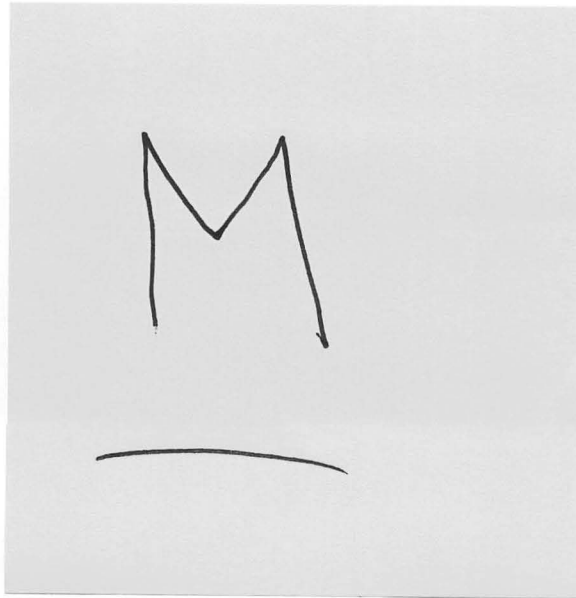


SCHENECTADY, N. Y.

1928

WILLIAM A. MABLY

A very able organist in Schenectady, N. Y., is William A. Mably. Mably is now being featured at the New Proctor's Theatre and broadcasts over W. G. Y. He is recognized as one of the first to broadcast over the Marconi Station in Toronto, Canada. Elsie Addison, wife of Mr. Mably, is featured with him in organ novelties which is met with success. Previous to his engagement at the above house he had been at the Colonial in Detroit and with the Schine Enterprises for two years. He also opened the Century Theatre in Buffalo, N. Y.



MAC AHAN, C. HERBERT

Organist of the Rialto Theatre in New York City in the mid-1920's.

Organist of the Lafayette Theatre in Buffalo, New York in 1929.

MACHAT, ROBERT E.

Theatre organist in the Washington, D. C. area in the middle to late 1920's. Organist of the Park Theatre in Washington, D. C. in 1925 and 1926. Organist of the Palace Theatre in Washington, D. C. in 1927 and 1928. In 1932 Machat was stationed at the RKO Madison Theatre, Brooklyn, New York where he became well known locally for his community sings.

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

ROBERT MACHAT

Youth and Music! Hand in hand, they skip along! Nowadays, you find a youngster doing well that which only would have been attempted by a seasoned performer, and then only after many years of preparatory study. The installation of pipe organs for solo use in the theater is responsible for bringing to the attention of the public many capable musicians, and a most engaging young chap lately has been added to our list of musicians.

He is Robert Machat, organist at the Park Theater in Washington, D.C., whose programs receive favorable comment, adding much to the enjoyment of the pictures shown.

Mr. Machat really has been raised in the show business atmosphere. His father has a chain of theaters in this city, besides similar interests in New York City, and has been actively connected with the business for 20 years. When the New Park was added to the chain, his son, Robert, was brought here from New York to take charge of the Wurlitzer organ.

He undoubtedly has more pupils than any other teacher of the theater organ in this city, and is very thorough and conscientious in his work as a teacher. He will spend any amount of time with a pupil who is apt and interested, but will waste no time upon anyone who just wants to "play a little bit." Robert is very prog-

ressive, and frequently goes to New York for new ideas and music.

The young man was playing for rehearsals of road shows in New York City before he was 16, and for a number of years was pianist with traveling orchestras and shows. Such training provided valuable when he took up motion picture work, and with his ability as a musician enables him to cue pictures in a novel and pleasing manner. One of his pupils, Mrs. Watkins, has been trained by him to play exactly as he does himself, and is now his assistant at the Park. Mr. Machat also acts as music supervisor of the various other theaters under the control of his father, and his supervision guarantees public satisfaction with the musical programs presented.

Irene Juno

BOB MACHAT (Brooklyn Madison) is billed as "The Friendly Organist," but whatever chance he has to be friendly with his audience is killed when he uses a megaphone to make all his announcements. The audiences patronizing this house are "naturals" for a community organist, so Machat is having no difficulty making them sing. There is nothing unusual in the young man's novelty or playing. Both are fairly good, and possibly with a little more judgment given to his presentations, he can make himself quite popular here. 1932

MAC CLAIN, LEONARD

See Chapter 4, pp. ____ to ____.

MAC DONALD, HOMER

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

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

1928

THE MAGAZINE FOR

**LEONARD
MAC CLAIN**



**SOLO ORGANIST
AT THE
Strand Theatre
PHILADELPHIA, PA.**

LEONARD MAC CLAIN

1928

One who has captured the fancies of the ultra modern sophisticate is Leonard MacClain, solo-organist at the Strand in Philadelphia. He is one of the most prominent organists in the East and has fifty pupils to his credit. He also opened many of the houses in Philadelphia and specializes in presentations and novelties for the organ. He has been with the Stanley Company for the past ten years and has been favored at the leading houses for many years.

MAC DYMONT, WILLIAM E.

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

MACK, BOB (R. R. McCombs)

See Chapter ~~XXXXXXXXXXXXXXXX~~
Eight, "Demise And Rebirth."

ORGANIST BOB MACK JOINS NORTH TEXAS CHAPTER ATOS

Robert R. McCombs, professionally known in the theatre organ world as Bob Mack, resides in Virginia Beach, Virginia. As a very young man, he was a pupil of Jesse Crawford and he was the only outside organist permitted to sit in when the master was recording and practicing on the 4M/21R Studio Wurlitzer located on the 8th floor of the New York Paramount Theatre building. Bob has recorded on this organ (increased to 38 ranks by Richard Loderhose at the time the recording was made) on the Renwick Recordings Label.

He was the last organist to play the two New York Paramount theatres while still being operated as movie houses. He closed the Brooklyn Paramount in August of 1962 and the Manhattan Paramount in August of 1964. Organ buffs will recall that Jesse Crawford opened the magnificent New York Paramount on November 19, 1926. He remained until January of 1933. Organist who were to follow Crawford in the succeeding years were - Reginald Foot, Sigmund Krungold, Don Baker, George Wright, Bill Floyd and Bob Mack.

Bob, like many other organist, passed through our domain on the way to a successful career in the east. A good friend of Rod Yarbrough, John Beck and others, he has a fond attachment to Texas and he returns at regular intervals to visit.

A man of many experiences in the music world, he has had columns appearing in THE CONSOLE and other theatre organ publications under the heading of 'Mack's Memories'. At the request of Rodney Yarbrough and the North Texas Chapter, Bob has taped an outline of some memories of his stay in the Dallas - Fort Worth area in the 1930's:

MACK'S MEMORIES DALLAS - FORT WORTH YEARS + + +

I was 18 years old in 1932, the year that I arrived in Oklahoma City. I joined the Musician's Union and became organist for Radio Station KFJF on a 3M / 8R Robert Morton. After a few weeks, they moved the station to the Biltmore Hotel which left us without an organ. We then operated by remote control from the Criterion Theatre using the 235 Wurlitzer. Next I was piano player and organist for KOMA several years and on a contingency bases, I played organ for Pat McGee at the Criterion, covering stage shows and always the Saturday midnight preview, which was originated in Oklahoma City by Pat McGee. People would line up for about a block every Saturday night to see these shows.

In late May of 1937, I received a telephone call from the late Roy Gimble in Fort Worth, Texas. He had installed a 3R organ (I don't recall the make) in the Worth Hotel. He asked if I would be interested in coming down to Fort Worth for an audition. I told him OK I would come down to see about it. I got on the Sante Fe train, went over to the hotel and got the job.

We played the lunch and dinner period on the small organ installed on the mezzanine floor of the Worth Hotel. During a lunch hour a few days after I arrived, Frank Weatherford, manager of the Worth Theatre, came in for lunch. After he had finished his meal, he came over to the organ and asked me if I would like to come over to the theatre the next morning and try out the Wurlitzer before the show started. I said sure, and I was at the theatre at 10 o'clock the next day. Frank showed up at about 10:30 and asked me to play a few tunes. Then he said play 'Tiger Rag'. After I played that one for him, he said, how would you like to come over and play the Saturday midnight previews for us? I said that would be fine. Frank said go get clearance from the union and come on to work. I had, of course,



BOB MACK RECORDING THE NEW YORK PARAMOUNT STUDIO ORGAN INCREASED TO 38 RANKS FROM THE ORIGINAL 21 RANKS BY THE PRESENT OWNER, DICK LODERHOSE.

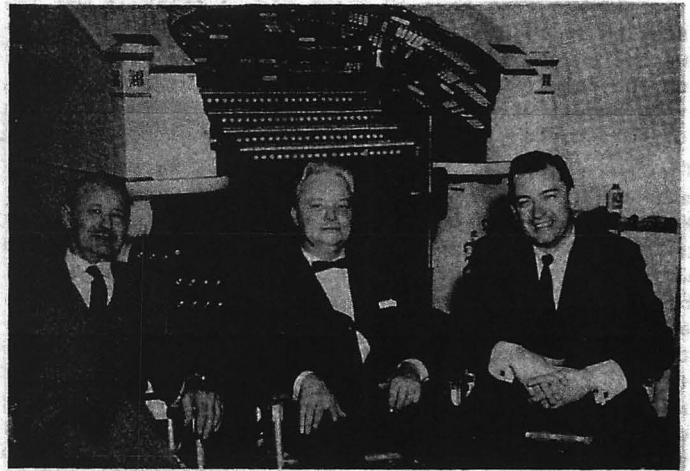
cleared with the union before I started at the hotel.

I had to play only 15 to 20 minutes, sometimes 30 minutes on Saturday nights. At that time, Billy Muth had just resigned at the Worth so that he could set up a franchise for distributing the Hammand Organ in Fort Worth. I met Billy, I think, about a month later. He had placed a small Hammond out in front of the old Majestic Theatre on a platform on wheels so that it could be wheeled in and out of the theatre.

I went by one night to hear Billy play. He said: "Bob, come on and play me a few tunes." So, right out in front of the box-office on the sidewalk, I played a few tunes on Billy's Hammond Organ. He was doing it for a publicity stunt for the patrons as they left the theatre. He and I became good friends. I can remember going down to Billy's studio where he had a player-Hammond. I would go down at times and put on a roll and listen. Although I saw him from time to time, I do not recall him ever coming down to the theatre while I was playing. He had finished his theatre pipe organ days at that time - at least until later.

I was still playing the theatre on a contingency bases. Whenever they needed the organ, I would play. Sometimes, I would play a week and occasionally, four shows a day. Stage shows were in vogue. Major Bowes' Amateur Hour was one of the attractions at the Worth. Hyman Charninsky was the orchestra director and when he would get the boys together in the pit, he always wanted the organ - at least for the build-up for the finale. Sometimes I would play along for the overture. Whether or not I could read made no difference, I had to. He would throw me up a score and after we played it - he would say OK, so I guess I must have cut it OK for him. Charninsky was always a good friend of mine.

It was at about this time that John Murray Anderson



DANN PAPP

BOB MACK

DICK LODERHOSE
PRODUCER

The late great Jesse Crawford's personal organ tuner & technician who lent his talents to this recording.

roduced the big show for Billy Rose at Casa Manana. 'The Night Was Young And You Were So Beautiful' - all the stars were there. I remember that Pat Rooney and Pat Rooney Jr., were staying at the Worth Hotel. They both had that straight-back hair tonic pompadour hair. They always had two little dogs with them. This was the summer of 1937.

I was still holding down the job at the Worth Hotel. Amon Carter and his son, owners and publishers of the Fort Worth Star Telegram, Fort Worth's leading newspaper, would come over to the hotel for lunch. I was never introduced to them, but when they would come in, I thought that maybe I might get my name in the Star Telegram. Well I did at the Worth Theatre but not at the hotel.

It was in September of this same year that I joined the staff of Radio Station KTAT. If I remember right it was in the old Texas Hotel. Sam Bennett was the general manager. I worked with a girl who was very charming, a very nice person to work with and a very good musician. Kay Frances, no - just backwards from the movie star - Frances Kay was her name and in Fort Worth, she was a star in her own right. She would come over to the Worth Theatre and practice on the organ as often as she could.

Later, I had a morning broadcast over Station KTAT, five days a week. Frances would come over to hear me broadcast. One of the pamphlets issued by the station, said: 'Fastest Fingers In The Southwest On The Wurlitzer Console - Bob McCombs.'

I also did an announcing stint. The depression was on then and if you got paid for playing you probably had to do a few hours at the microphone (if you could do it at all). One time when I was doing a commercial I said: "For a dollar we will mail you a big bottle of stomach trouble!" Of course, I heard from the main office at once. The phone rang in the announcer's room - "What are you talking about - stomach trouble?" I said: "Yea - it was a blip." "Blip - burp, watch it son." It was Sam Bennett, general manager, on the phone. From then on, I made sure that I was selling stomach PILLS.

Well, things went on and our Saturday night preview shows continued to build up. I think the Worth Theatre had some 2,000 seats - I never attempted to count them - but I know that every Saturday night we had a full house. I would come down with a lady friend, Dorothy Smith (her uncle was a professor at SMU in Dallas). We were good friends and we would go out to the airport every few days for lunch.

By this time I had finished playing organ at the Worth Hotel. Also I think that use of the organ had been discontinued entirely, not that it wasn't pleasant music but rather the hotel management had decided that they wouldn't spend the money. maybe the organ was installed on a trial bases, I don't recall.

Never-the-less, it was a lot of fun - it was a great summer. We had those New York celebrities out at Casa Manana and the midnight previews continued to build up. The kids loved to sing and remember there were no boob tubes - no television.

Among the recordings made in the summer of 1937, Milt Herth and his Hammond were going strong also Ken Griffin wasn't backward getting into the business of playing Hammond Organ for Decca Records. Wayne King made his first recording of Josephine. Before each Saturday night stint, I had to play Josephine. The youngsters would shout out play Josephine - Josephine. So I played it. I had the exact arrangement made for

Wayne King. Frank Weatherford, the manager, would come in during the morning and say, play Josephine. But his favorite tune at that time was Once In A While. The Publicity Department at the theatre would bill me as 'RAZZ-ME-TAZZ - BOB McCOMBS AT THE ORGAN'. Later they shortened it to Bob Mack and the shorter version has stuck ever since.

Oh, I have to state this - It was at Christmas time 1937 that we were told in advance that Mr. Karl Hoblitzelle and Mr. Robert J. O'Donnell would be over with the Christmas bonus checks for the entire Interstate Fort Worth personnel. Frank Weatherford told me Bob, you play until you see Mr. Hoblitzelle come out from behind the curtain. He doesn't want to be announced. He doesn't want any formal introduction by any of us - he just wants to step out and make a few remarks to the boys and girls who work for us here.

So - I started to play the organ and I was watching for Mr. Hoblitzelle all the time. All at once I heard the P A system come on - I saw the microphone standing there before the peanut curtain - the footlights were on - but still no Mr. Hoblitzelle. My orders were to keep playing until I saw him, so I kept going. I suppose I must have glanced down momentarily to change a combination or something for all of a sudden a voice boomed out: "If the organist will please retire for a few minutes, I would like to say a few words". Well - I'll tell you - my hands flew up as if the keyboard was a red hot stove - - dead silence - - and then Mr. Hoblitzelle said: "Thank You!!!"

He was like that - a little wiry guy - and he was all business. He came over to speak for about three minutes to tell the personnel that their work was appreciated and their bonus checks would arrive within the next few days. He was real sharp and always up on things in the Interstate Circuit. I don't know who told him my name, but at the end of his talk, he said: "Bob, now you can continue that pretty music." Woo!!! I thought - Well, I didn't get fired anyway.

I would go over to visit Dallas at night. I never met Mr. Hoblitzelle personally. But I had met Bob O'Donnell and of course I knew Skipper Cherry, manager of the Dallas Palace. Another good friend of mine was Forest Thompson, Manager of the Majestic. I would drive over from Fort Worth to practice at the Palace Wurlitzer after the last show at midnight. I really used to enjoy playing that organ. Forest and his wife would sit in the balcony, way back, to listen for about an hour. I thought that was pretty good after he had put in a full day at the Majestic to come over after midnight and spend an hour listening to me.

While we are still talking about the Palace, I'll mention these things - Jesse Crawford, several years previously, had been guest organist at the Palace. During his stay here he gave away some of his recordings to the ladies. The first group of ladies arriving for the matinee would receive them. He left some records in his dressing room when his stay was over. They gave me several of them. I don't remember what they were, but I enjoyed playing them. I think I must have left them in Fort Worth when I returned to Oklahoma City.

The Palace organ was a beautiful instrument. At the time it was less than 10 years old. I think it was installed in 1930. It has been said that Crawford never wanted anyone to see his combinations. He left them all on the Palace organ - they were still there in 1938. A very beautifully toned Wurlitzer, the tibias were out of this world - just as pretty as any I have ever heard. They were really beautiful and the voicing was just as even as any Wurlitzer I have played including the New York Paramount. I enjoyed my nights in Dallas. I would not have driven that some 60 miles for several nights a week if I hadn't. I think I probably play one or maybe two previews at the Palace. I never played there on a weekly bases and never joined the Dallas Local. I think it was Forest Thompson who got permission for me to play one or two shows. I would park my little car right in front of the Palace and you could find me down there many nights after midnight for many weeks. sure did enjoy myself on the 4/20 Palace Wurlitzer. So much for that!!

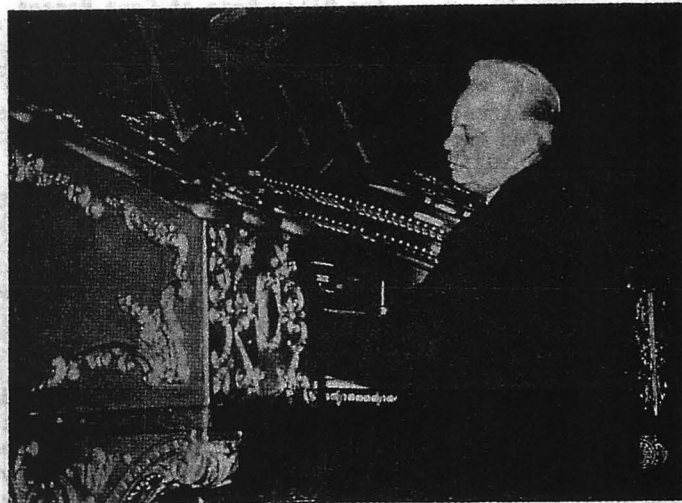
Now - as to my previous visit to Dallas - back in 1928, my father was in the oil business in a small way - he was a drilling contractor. He was in Dallas during the spring of 1928. He sent word to me to get out of school for a month - so in March, I came to Dallas. Dad would be going out of town on business and I was there with nothing to do. I found that 4R small Wurlitzer on the second or third floor of the Whittle Music Company down on lower Elm Street which could be rented for the sum of fifty-cents per hour. I usually had a dollar to spend so I would get down there two or three times a week to practice for a couple of hours. In 1928 I was 14 years old. I would also go up to the Palace to hear Billy Muth play the 3M/11R 235 Wurlitzer. I remember hearing him play 'I Want A Daddy To Cuddle Me'. It was very popular then and people would sing along in the theatre with the words flashed on the screen. I didn't meet Billy until some 10 years later, but I had heard him play the organ before in the Paramount theatre in Des Moines, Iowa. Down Elm Street two or three doors was the Old Mill Theatre. In 1928 not all pictures were talkies. Some were part talkies and part silent. The picture Shady Lady was playing at the Old Mill. I went in and heard the theme song Shady Lady. I learned it after three sittings through the feature. I don't know the make of the organ there, but when the silent part of the picture came on, the organist accompanied it. This was also a great enjoyment for me at 14 years of age.

I would often look up to see Pegasus on top of the Magnolia Building, then the tallest building in town. I also remember when they had horse races at Arlington Downs, located between Dallas and Fort Worth.

I was with the Worth Theatre and Radio Station KTAT in Fort Worth until about June 1, 1938. Then I went back to Oklahoma City and on July 1, I was back in New York City. That's another story. But I enjoyed my stay in your part of the country. Although then, the time seemed short - as I look back now, it seems like a long time because I had a lot of fun and made a lot of good friends. The depression was still on and I was making some money playing the organ. Those were great days, but it is all changed now. The downtown just isn't the same.

Friends I had then in Texas I remember so well and I won't forget the ones I have now. That goes also for everybody - those I have already met and those I am yet to meet.

Leaving Fort Worth in June 1938, I went to Oklahoma City and then to New York City, arriving there in the late summer of the same year. I did some work of course, joined the union and played the New Year's Eve 1941 preview at the Brooklyn Paramount. I had to write a special presentation for the occasion. It was diffi-



BOB MACK, NEW YORK PARAMOUNT THEATRE HOUSE ORGANIST, WELCOMES DELAWARE VALLEY CHAPTER MEMBERS TO THE THEATRE - PHOTO BY SAM DAUGHERTY (FROM THEATRE ORGAN '63)

cult to determine just what to do. We had just been struck at Pearl Harbor, so I wrote 'We'll Be Flying Big White Bombers When They Come'.

After a stint in the Navy, I returned to New York in 1945. I joined the Paramount Corporation as organist on a contingency bases at the Brooklyn Paramount. I was always over to the New York Paramount to see Pappy (Dan Papp). I knew all the boys over there - later I had the keys to the New York Paramount. After they closed the New York Paramount Studio, I was fortunate to have the key to the studio available to me. So I got to practice on the 4M/21R Wurlitzer whenever I wanted to.

I was the last organist to play either theatre. The Brooklyn Paramount closed in August 1962 and the New York Paramount closed in August of 1964.

I was born in the north and reared in the south. Back here in Virginia, I always like to get back home. It's a long drive, but I look forward to seeing you. I hope you can use the photograph. It is one I had made at the New York Paramount Studio organ, which I always liked. It is a fair shot and it flatters me a little I think, but it is not so old that I had to dig it out from under too much dirt.

Thank you good folks in the North Texas Chapter for asking me to recall these few thoughts on my doings in Texas. I do appreciate it and assure you that anything I have said is just as factual as I know how to make it. I told it as it was.

I hope to see you all some day in the future.

Bob Mack.

- *****
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MACK, JOHNNY (McCARTNEY, JOHN)

Born on July 30, 1904 in Metropolis, Illinois. Learned to read music with the help of his aunt and her daughter who was a graduate of both Oberlin and Boston Conservatory of Music. Mack learned to read music before he was old enough to read English.

When Mack was a junior in high school his family moved to the west coast. He had an opportunity to play a Robert Morton pipe organ and he began applying what he had learned of music to the organ. He attended the University of Washington.

Mack served as organist of the Orpheum Theatre, the Blue Mouse Theatre, and the Pantages Theatre in Seattle, Washington. He spent some time at the Blue Mouse Theatre in Tacoma, Washington and left there for ^atwo weeks stint at the Pantages Theatre in

MACK, JOHNNY (McCARTNEY, JOHN)

2.

Portland, Oregon. He ended up staying at the Pantages Theatre in Portland, Oregon for two and one-half years.

Mack helped to install the Vitaphone equipment in one or two theatres.

In the early days of electronic organs Mack met and became friends with organist Eddie Dunstedter. As a result of his encouragement Mack began to entertain on the Hammond organ. He now uses his custom instrument which he calls his five unit Hammond organ.

Mack used the miniature console in the Pacific Northwest in theatres where he played.

The five unit Hammond organ is something that Mack has used since 1940. It consists of a Hammond console, with two original Leslie speakers, a Solovox, a Cromwell Celeste, a 21-note Maas chime unit, and a Baldwin Tempomatic with separate amplification. Mack has used this in touring restaurants and clubs and has been featured in the major Sheraton Lounges for more than seven years. He is billed as "The Master of the Keyboards," with music that is "Dancibly Different."

Johnny Mack died in February of 1978.

MAC LAUGHLIN, ALICE

Organist of the Merrimack Square Theatre in Lowell, Massachusetts
in 1927.

MAC NEIL, THELMA L.

Organist of the Eckel Theatre in Syracuse, New York in 1928.

MADDEN, GRACE (MISS)

Organist of Loew's Brevort Theatre in New York City in the middle to late 1920's.

MADONNA, IRENE

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

MAFFIE, "CON" (CORNELIUS)

Organist of the Admiral Theatre in 1927 in Chicago, Illinois.
Organist of the Metropolitan Theatre in Houston, Texas in 1928, the
Denver Theatre in Denver, Colorado in 1929. Organist of the Paramount
Theatre in Portland, Oregon about 1930, and organist of the Paramount
Theatre in Los Angeles, California in 1931. When Maffie moved to the
Paramount Theatre in Los Angeles, the chief organist whom he replaced,
Earl Abel moved to the Texas Theatre in San Antonio where he took
the place of/^{organist}Leo Weber. Maffie was organist for a time on the staff
Radio Station WENR, Chicago, Illinois (Wurlitzer), and he also
recorded for Champion and Gennett/^{Records}on that organ.

MAGANN, HELEN

Organist of the Humboldt Theatre in Boston, Massachusetts in
1928.

1928

Greetings from
**EDWARD J.
MAGUIRE**

Solo Organist

**Nixon's
Grand Opera House
Philadelphia, Pa.**

1928

THE TOWN

EDWARD J. MAGUIRE

An instructor of piece instruments at the St. Francis School and one of the leading organists at the Nixon's Grand Opera House for the last four years can be laid to the credit of Edward J. Maguire. Mr. Maguire has been very successful in featuring community singing and spotlight numbers, and has been with the Stanley Company for the past fourteen years. *Philadelphia*

MAHLER, FRANK

Theatre organist in the Boston, Massachusetts area in the 1920's. On staff at Boston Keith's Theatre (Wurlitzer) where he doubled at the twin consoles with Roy Frazee, and then with Esther Newcomb, Everett Hayden, and John Kiley.

MAISS, PAUL

Organist of the Superba Theatre in San Diego, California in 1925.

MAITLAND, ROLLO F.

Organist of the Aldine Theatre in Philadelphia, Pennsylvania in 1923. President of the Philadelphia Society of Theatre Organists in 1924 and 1925. Organist of the Stanley Theatre in Philadelphia, Pennsylvania in 1924 and 1925. Organist of the Arcadia Theatre in Wilmington, Delaware in 1926. Recorded theatre pipe organ records for the Edison Company in the middle to late 1920's. These recordings were made on a Midmer-Losh pipe organ. Probably the small Midmer-Losh pipe organ installed in the Edison Recording Studios in Orange, New Jersey.

Worked as a designer for the Casavant Company in the late 1940's and 50's.

MALERICH, JACK

Organist of the Minnesota Theatre in Minneapolis in the late 1930's and into 1940. He died of a heart attack immediately following his morning radio broadcast June 7, 1940.

in, with New (1906). *Appearances*: (1903), the European tour. *Sérénade Nè-Vijinsky*; oth-

INIA—Soprano. Pa. Educational Academy; of Henriette er. Winner, Federation of for Sopranos, (1936); wintial Contest. *Recital* with La ny of Music. *Appearances*: mphony, Bal- Performance den, Swedish Philadelphia y Club, Philaony Orchestra (1910). Member Opera. *Mem-Musical Club*; o; *Crescendo* ia. *Address*: N. Y.

J.—Violinist, ork City, 1900. rto Bachman, erdinand Caran Hall, New : First violin y Orchestra all, New York ces in Washington, Read- Former Mu- veland. Con- ohony Orches- , Hotel Tray- Hotel Tray-

R—Educator, gton, Kansas, a College of Conservatory mmer School; y and Ludwig *Degree*: Doc. tory. *Appearances*: eapolis Sym- d first nation- hich appeared (1927), Chica- ew York City, gton (1930); Camp (Presi- , since 1928); ors' National io: Conducted r-NBC (1931- ks on instru- sic Co., Schir- ark, Chappell, rd of Editors, (1940-41 Edi- ty of Michi-

—Soprano, Norway, 1889. sical College, pil of Mrs. L. Peccia and *Degree*: Mus. B., *Appearances*:); in Shubert in *Rigoletto*, o in *Il Tro- na, Faust*, and own studio in Kimball Hall,

na, Spain. *Education*: Pupil of Auer. *Appearances*: Toured the United States and Cuba; with own orchestra, in hotels and clubs in Havana, New York, Chicago and Saratoga, N. Y. *Management*: John O'Connor, 1697 Broadway, New York City.

MADRIGUERA, PAQUITA—Pianist. Born in Igualada, Spain, 1900. *Education*: Barcelona; pupil of Marshall and Granados. *Appearances*: Tours throughout Spain and the United States (1913); South America (1919). *Compositions*: piano pieces.

MAERZ, JOSEPH—Pianist, Composer. Born in Buffalo, N. Y., 1883. *Appearances*: Tours throughout the United States. Taught piano in New York and at Syracuse University. Director of Music, Wesleyan College (since 1917). *Compositions*: Concert Allegro; suite for two pianos, choruses, songs and works for piano.

MAESCH, LA VAHN K.—Organist, Composer. Born in Appleton, Wis., 1904. *Education*: Lawrence College Conservatory of Music; University of Michigan; Eastman School of Music; pupil of Marcel Dupré, Paris. *Appearances*: In organ recitals in Milwaukee, Buffalo, Rochester and elsewhere. At present, Professor of Organ and Music Literature, Lawrence Conservatory of Music; Organist, Choirmaster, First Congregational Church, Appleton. *Compositions*: *Suite on Children's Tunes* (1938), *Passacaglia* (1938), *Christmas Pieces* (1939), for orchestra. *Member*: Phi Mu Alpha and Delta Tau Delta. *Address*: Lawrence College, Appleton, Wis.

MAGANINI, QUINTO—Flutist, Conductor, Composer, Educator. Born in Fairfield, Cal., 1897. *Education*: Studied in Paris; Fontainebleau; pupil of George Barrere, Nadia Boulanger, and others. Pulitzer Award (1927), Guggenheim Fellowships (1928-29). *Appearances*: Guest Conductor, San Francisco Symphony and New York Philharmonic. Has toured the United States with own chamber orchestra. Conductor, Junior League Concerts, Greenwich, Conn.; Professor of Counterpoint and Orchestration, summer sessions, Teachers College, Columbia University, New York. *Compositions*: *Tuolumne, Californian Rhapsody*, for trumpet and orchestra (1920); *South Wind*, orchestral fancy (1922); *Cuban Rhapsody*, for orchestra (1925); *Even Hours*, ballet (1928); *An Ornithological Suite*, for 18 instruments; *Concerto after Dante*, for strings; *Nocturne*, for strings (1929); *Genevieve* (1930); *Napoleon I* (1931); Symphony No. 1; *Sylvan Symphony*, for 13 instruments (1932); *Three Early American Pieces*, Andante from *A Night in the Tropics*, romantic symphony; *A Suite of Music for Royalty* (1933); *The Argonauts*—A California Tetralogy (1934); *Lake at Sunset, Milady's Fan, Venetian Doll*, three pieces for small orchestra (1936); *Sahara Suite* (1937); *A Christmas at Angels*, for large cast, chorus and orchestra; choral music and chamber music. *Address*: Calhoun Dr., Greenwich, Conn.

MAGENDANZ, JOHANNES—Teacher. Born in Germany, 1878. Member of faculty, Eichelberg Conservatory, Berlin; Music Director, Alabama Conference Female College (1905-09); Music Director, Nebraska Wesleyan University (1909-12). Director, Utica Conservatory, with Alfred Jay (since 1912).

MAGNANTE, CHARLES—Accordionist. Born in New York City, 1905. *Education*: Pupil of Magnante (father). *Ap-*

pearances: "Manhattan Merry-Go-Round," and others, NBC. Arranger for Robbins Music Co., Smith and others. *Compositions*: *Accordiana* (W. J. Smith), and others. *Recordings*: Victor. *Address*: 46 Constant Ave., Yonkers, N. Y.

MAGNUS, RUDOLPH—Teacher of Voice. Born in St. Louis, Mo., 1882. *Education*: Pupil of Florence R. Magnus. *Appearances*: In concert and recital in Chicago and throughout the middle west. Conducts own studio in Chicago (since 1913) *Address*: 716 Fine Arts Building, Chicago, Ill.

MAGUIRE, ALICE CARL—Pianist, Teacher. Born in Lemoyne, Pa., 1917. *Education*: Temple University. *Degree*: B.S. in Mus. Ed., Temple University. Teacher of Theory and Public School Music. *Member*: Shandon Choral Society. *Address*: Columbia College, Columbia, S. C.

MAHLER, FRITZ—Conductor, Composer. Born in Vienna, 1903. *Education*: University of Vienna; pupil of Alban Berg and Arnold Schoenberg. *Appearances*: Guest Conductor, BBC Symphony Orchestra; conductor in Stockholm, Budapest, Munich, Warsaw, Vienna and Dresden; Director, Wagner Memorial Concerts, Boston Symphony Orchestra; Open Air Opera, Birmingham; Philadelphia-La Scala Opera; Hippodrome Opera, New York; Dunrovin Mozart Festival, Ridgefield, Conn.; Guest Conductor, Bridgeport Symphony, Columbia Symphony, Philadelphia Civic Orchestra, Denver Symphony Orchestra. Formerly Operatic Coach, Vienna Volksoper; Conductor, Berlin Radio Symphony; Director, Copenhagen Symphony. At present, Conductor, New Jersey WPA Symphony; teaches conducting at Juilliard Music School and New School of Music, New York. *Compositions*: Symphonic poem, chamber music, songs. *Address*: 260 W. 72nd St., New York City.

MAIER, GUY—Pianist. Born in Buffalo, N. Y., 1892. *Education*: New England Conservatory of Music; pupil of Schnabel. *Appearances*: Tours of Europe and Australia in recital and as soloist with orchestras; two-piano recital with Lee Pattison, Jordan Hall, Boston (1916); joint appearance, Aeolian Hall, New York (1916); recitals and with orchestras as duo-pianists in Europe and the United States (1916-40).

MAISON, RENÉ—Tenor. Born in Belgium, 1895. *Education*: Studied in Brussels and Paris. *Debut*: As *Rodolfo* in *La Bohème*, Geneva (1920). *Appearances*: In opera, Monte Carlo (1922); recitals in Europe and South America. Member of Chicago Civic Opera and San Francisco Opera (1927-32); with Metropolitan Opera and Covent Garden (1936). Repertoire includes roles in *Carmen, Fidelio, Samson et Delila, Die Meistersinger, Das Rheingold, The Flying Dutchman* and others.

MAITLAND, ROLLO—Organist, Choral Conductor. Born in Williamsport, Pa., 1884. *Degree*: F.A.G.O. *Compositions*: Organ works.

MAJESKI, JOHN—Publisher. Born in New York City, 1892. *Education*: New York. Member of staff, *Musical America* and *Music Trades* (1910); owner of both (1929).

MAKANOVITZKY, PAUL—Violinist. Born in Sweden. *Education*: Pupil of Ivan Galamian, Paris. *Debut*: Saile Gaveau, Paris. *Appearances*: Toured Europe, Palestine and Africa. Came to the

MALOTTE, ALBERT HAY

Was born in Philadelphia and went to the Pacific coast several years ago, where he rapidly rose to the fore as one of California's leading organists. After playing in the large picture houses, he came east where he is now featured at Shea's Hippodrome in Buffalo, New York.

Mr. Malone is one of the few singing organists in the United States. For a number of years, the featuring of popular songs through slides has been in vogue in the west. It has only recently been introduced in the larger cities in the east. Mr. Malone being a pioneer in this field. He is not only an authority on the organ, but a well-known teacher and song-writer of merit as well. Two of his recent successes were "After Every Party," and "I Cried For You," both published by Sherman & Co. We predict a great future for him.

Canada (1930); who played the age 10, and studied at the University of Edinburgh, University of Bayreuth at World War 1 s interned at a camp for four years in prison, com-work based on *England*, which earned a degree from y; after the war, ida and became the Toronto tra (1931-56) and e Mendelssohn was principal of vatory (1926-42) Music Faculty, y (1927-52); was ge V in recognice to Canada as t, conductor, and ed several music olumes relating to ous Indian and music. H FLORIDUM (arr.)

tin (b. 1726, England; d. May Surrey), educated school and Christ was admitted to ; was converted n Wesley preach, was ordained to nistry; served as Hospital, an insti- restoration of es"; was so dis- problems of the wrote a treatise, 780), advocating

polygamy as the solution to the problem, thereby incurring so much criticism that he was forced to retire to Epsom; wrote few original hymns, but published *A Collection of Psalms and Hymns, Extracted from Various Authors* (1760) referred to as "The Lock Collection," which was the basis for many later hymns. Also see Giardini. H Jesus Comes with Clouds Descending 283

Mahlmann, Siegfried August (b. May 13, 1771, Leipzig, Germany; d. Dec. 16, 1826, Leipzig) studied law at the University of Leipzig, then opened a bookshop there and edited two newspapers; wrote songs—some for children. God Bless Our Native Land 421

Maker, Frederick Charles (b. 1844, Bristol, England; d. Jan. 1, 1927, Bristol) spent his entire life in Bristol, beginning his musical career as a chorister in the cathedral; served as organist in several "free" churches in the city, with 28 years at the Redland Park Congregational Church; was visiting professor of music for 20 years at Clifton College and conductor of the Bristol Free Church Choirs Association; at the invitation of his organ teacher, Alfred Stone, contributed several hymn tunes to *The Bristol Tune Book* (1881); also wrote cantatas, anthems, and piano compositions. H ST. CHRISTOPHER 216 REST 591

Malan, Henri Abraham César (b. July 7, 1787, Geneva, Switzerland; d. May 18, 1864, Vandoeuvres) was schooled at the

College of Geneva, where his father was a professor; ordained in the Reformed Church, served as pastor of the Chapelle du Temoignage in Geneva; was bold and outspoken in preaching against the universalism and formalism of the Established Church, aroused opposition and resigned from his parish; founded a chapel on his own property and preached there for 43 years; made several evangelistic tours to Belgium, Scotland, France, and England, specializing in "personal soul winning"; wrote more than 1000 hymns and tunes, and published *Chants de Sion* (1841) which greatly influenced Protestant hymn singing in France. H HENDON 224, 568

Malotte, Albert Hay (b. May 19, 1895, Philadelphia, PA; d. Nov. 16, 1964, Hollywood, CA), son of a choirmaster, studied piano and organ early; worked as a theater organist for silent motion picture houses in Europe while studying there; returned to Hollywood and founded a school to train theater organists (1927), but closed it after one year because of the addition of sound to motion pictures; joined the Walt Disney studio as a composer (1935) and later music director, composing the scores for 15 animated films during the 1930s; composed two ballets and much sacred music for choir and for solo, including "The Beatitudes," similar to the more famous "The Lord's Prayer" setting. MALOTTE 632

Mann, Arthur Henry (b. May 16, 1850, Norwich, Norfolk, England; d. Nov. 19, 1929, Cambridge) was educated at

MALOTTE, ALBERT HAY

See Chapter _____, pp. _____ to _____.

MALOTTE, STANLEIGH (BROTHER OF ALBERT HAY MALOTTE)

Born in Philadelphia, Pennsylvania, September 5, 1901. Parents, Katharine Denavin and Charles W. Malotte. Received his education at Northwest High School in Philadelphia and the University of Pennsylvania. Married Della Wayne. Played the violin professionally as well as the pipe organ. Spent four years with the Publix Theatres as theatre organist including appearances at the Paramount Theatre in Seattle, the Paramount Theatre in Portland, the Paramount Theatre in Toledo, the Minnesota Theatre and the Olympia Theatre in Miami, Florida in 1926. Previously was with the Stanley Company of America, and played organ at some independent houses. His longest tenure was at the Alabama Theatre in Birmingham, Alabama. Malotte was organist of the Minnesota Theatre in Minneapolis, Minnesota in the early 1930's.

MALOTTE, STANLEIGH (BROTHER OF ALBERT HAY MALOTTE)

2.

and in 1935 was broadcasting over Radio Station WJZ, New York. His last featured pipe organ position was at the Fox Theatre in Atlanta, Georgia.

MANK, CHARLES, JR.

Organist of the Labor Temple Theatre in Staunton, Illinois
in 1926.

MANN, RUBY

Organist of the Regent Theatre in Syracuse, New York in 1926.

MANOLY, L. E.

Organist of Keith's Theatre in Washington, D. C. in 1918.

MANTER, ARTHUR

Theatre organist who broadcast over Radio Station KFRE in Fresno, California for many years.

MARCHAL, MISS

Organist of Loew's 116th Street Theatre in New York City in 1927.

MARRIOTT, FREDERICK L.

Organist of the Adams Theatre in Chicago, Illinois in 1924. In early 1927 he moved to Yonkers, New York where he played the theatre organ, and in September 1927 he had taken the post of chief organist at the 3 manual Kilgen organ in the Palace Theatre in Gary, Indiana.

MARGUERITE (LAST NAME UNKNOWN)

One of the regular organists of Radio Station WOWO, Fort Wayne, Indiana (Page pipe organ of about 12 ranks).

Dr. John W. Landon
College of Social Work
Patterson Office Tower
University Of Kentucky
Lexington, Ky. 40506-0027

Marian, Gerry

Dear Dr. John W. Landon,

Organist: Gerry M. Marian
Born: 6/3/49
St. Louis, Missouri

Instructors: Dale Zieger: organist/ sales rep. specialist
Conn Organ Company.
Stan Kann: organist/ comedian/ theatre organ-
ist.

Attended: Meremac Community College
Washington University classical organ.

1969 - 1977 Fox Theatre St. Louis, Missouri 4/36 Wurlitzer
Ruggeri's Restaurant St. Louis, Missouri 3/18
Wurlitzer (The first theatre pipe organ installed
in the midwest). 1956-1967

1977 - 1982 Organist at the St. Louis Pizza Company.
3/13 Barton Pipe organ.
Paramount Music 4/42 Wurlitzer

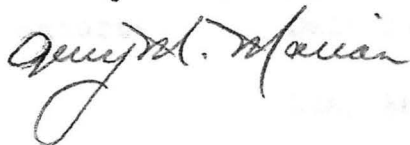
1983 - 1984 Special Guest Organist "Midday" "Newsbeat"
N.B.C. affiliate K.S.D.K. TV. , Also
radio appearances. Private concert for
J.B. Neithercut 4/29 Wurlitzer pipe organ.
Chosen as one of the organist's at the born - again
Fox organist summer film series.
Co- produced and one of the organist "artists"
on the record "The Fabulous Fox St. Louis".

My father Milton Marian Sr. worked for the Wurlitzer Company, North
Tonwando, New York. Later, was employed by the "Skoures Brother
Theatres in St. Louis, Missouri.

If you would be interested in additional information about my father history about the theatre organs in the 20's & 30's in the St. Louis area I would be happy to supply additional information.

Sincerely,

Gerry M. Marian

A handwritten signature in cursive script that reads "Gerry M. Marian". The signature is written in dark ink and is positioned below the typed name.

Does he have a
 of the former

6-7-65
 If he grants
 permission,
 send this
 date to Hoge
 K.L.S.

Organist:
 Gerry M. Marian
 5216 Winona Ave.
 St. Louis, Missouri 63109

January 20, 1985

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

Dear Dr. John W. Landon,
 I received your letter the other day.
 It all started when my father's father worked for the Kilgen pipe organ, St. Louis, Missouri.
 Still, in gradeschool my father "Milton M. Marian Sr. worked for the company "Kilgen" during the vacation months. He had the opportunity to work in all of the depts. and finally the voicing room. A few months later was employed by the Wurlitzer Company North Tonwardo, New York.
 Traveling with Mr. Art Matthews a canadian a-one trouble shooter for the Wurlitzer Pipe Organ Company.

Later, Milton Marian was employed by the Skouras Brothers. The brothers operatered 54 theatres in the midwest.

Ambassdor Theatre	installed	4/24 Wurlitzer
Missouri Theatre	maintained	4/42 Wurlitzer with echo organ
Loewis - State	maintained	3/12 Wurlitzer
St. Louis Theatre	maintained	4/18 Kimball
The New Grand Central	maintained	3/16 Kilgen
Fox Theatre	helped installed maintained	4/36 Wurlitzer

*Radio Days

K.M.OXX.-C.B.S. SSt. Louis, MO.	Rebuilt & Service	4/18 Kilgen
W.W.K.Y. Oklahoma City	installed	4/16 Kilgen
W.H.A.S. Louis, Kentucky	serviced	4/16 Kilgen
W.L.A.C. Nashville, Ten.	installed	4/16 Kilgen

After the theatre and radio days my father Milton Marian installed, rebuilt and serviced church organs, universities throught the midstates for 18 years.

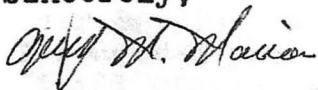
Worked with such organists, Jesse Crawford, Eddie Dustedter, Milton Slosser, Steward Berry, Tom Terry and later in years organist Stan Kann.

1952 - 1977 Brought back the last instrument in the St. Louis
 (next page)

that never reached its fame in the twenties - thirties the
Fox Wurlitzer for daily use for the national known organist
Stan Kann.

I thought you and your readers might enjoy the history about
my father history about the theater pipe, inwhich has been
handed down to the third generation in the Marian family.

Sincerely,



Gerry M. Marian

TAKE ACTION INDICATED
NOT LATER THAN

Return to me ()

See me personally ()

Need not be returned ()

Being sent for your
information ()

Furnish data requested ... ()

Take action indicated ()

Take up with ()

Investigate and report to . ()

Express your judgment ... ()

Set time when we may
discuss this ()

()

SUBJECT { Marlin (no first name given)
() SEE ATTACHED SHEETS

Organist of the Metropolitan
Theater, Brooklyn, New York ~~is~~
~~1930~~ for several years
beginning in 1930.

MARLIN (Brooklyn Metropolitan) continues to please the audiences with popular numbers for them to sing, and they certainly sing them.

1932
To get away from the straight community sing-fest, Marlin built his solo of popular songs composed by women writers, and introduced them with a little talk on each. Marlin has been here for the past two years and he enjoys a popularity exceeded by few other organists.

MARTEL, ARTHUR

Well known theatre organist in the Boston, Massachusetts area. In 1917 Martel was organist of the Park Theatre in Boston. In 1920 he signed a contract with Olympia Theatres, Inc., to play for theatres in their chain at a salary of \$10,000 a year, which at that time was considered to be a remarkably high figure. It has been said that Martel was at that time the highest paid theatre organist in the country, possibly in the world. In 1923 he was organist of the Lafayette Theatre in Buffalo, New York. He also played at Loew's State Theatre in Boston. He bought an automobile and had gold lettering put on the doors which read, "Arthur Martel, World's Greatest Organist."¹ Martel is remembered for being a showman and probably the most memorable position which he held was that of chief

MARTEL, ARTHUR

2.

organist of the Metropolitan Theatre now called the Music Hall in Boston (Wurlitzer pipe organ). This theatre opened October 16, 1925 and cost \$8 million dollars. It seated 5,000 people and boasted a 55 piece symphony orchestra. The Metropolitan Theatre had originally been the brainchild of Nathan Gordon, who headed the Boston based Gordon Olympia chain. When the cost of the project became too great, others such as Balaban and Katz and other exhibitors were brought into the Paramount-Publix nationwide chain.

Martel played entirely from memory using no music. During the week of July 4, 1925 some of the top brass of the Publix Corporation came to Boston to check on the progress of the Metropolitan Theatre which was nearly completed. They also toured some of the other

houses in the newly formed Publix circuit, among them the Scollay Square Olympia Theatre just in time to hear Arthur Martel deliver his spotlight solo. Because of the 4th of July he had arranged a selection of patriotic songs including, "The Girl I Left Behind Me," played on the 2' piccolo and snare drum. Martel followed this with other patriotic airs. The officials of the Publix Corporation were impressed and they decided that he was the person they should hire at the Metropolitan Theatre.

Some people believe that because he was the most highly paid and most publicized theatre organist in the Boston area that he became the target of criticism of jealous or envious rivals. In any case, he had many detractors. One story circulated by those who would detract from Martel's fame was that in Martel's

early days he had been organist in one of the large Catholic churches in his hometown of Lowell, Massachusetts. Cardinal O'Connell came to the church to sing a Pontifical Mass at the church, "as the Cardinal in his resplendent red vestments approached the altar, Arthur Martel played as the processional, "The Toreador Song" from Carmen."

"Martel's detractors offered this story as proof that he was an ignoramus who had no conception of what was fitting to play for the entrance of a prelate." However, "Martel was fond of telling this story on himself. In Martel's version, he claimed that he was well aware that the bull ring aria was inappropriate, but he played it deliberately to needle the Cardinal, against whom he had an old personal grudge. (The Cardinal was likewise a hometown boy from

Lowell, Massachusetts.)" "If it was Arthur's intention to needle, he certainly succeeded. Both versions of the tale had the same ending. After Mass, the outraged Cardinal, whose face by this time nearly matched the red in his vestments, roared to the pastor to fire Martel immediately. The pastor meekly complied."²

The first organ in the Metropolitan Theatre was not a Wurlitzer but an Ernest M. Skinner instrument. Martel was very unhappy with this instrument (a 4 manual semi-unified organ with a draw knob console). There were two organ chambers but both of them were on the organist's right, and there were no organ chambers on the left. After a year at the Metropolitan Theatre, Martel was sent on a two-year tour of the Publix Theatres in New York State and New England. He complained bitterly about the Metropolitan Theatre

organ and the management probably was happy to send him away for a time. Among other theatres that he played during this time was the Stadium Theatre in Woonsocket, Rhode Island. Organist Lloyd Del Castillo followed Martel as chief organist of the Metropolitan Theatre. He left in early 1927 when he opened his own theatre organ school. Organists Henry Murtagh (and Harold Ramsay, well known for his appearances in England) played engagements at the Metropolitan Theatre on the Skinner organ.

Martel eventually returned and the Skinner organ was eventually replaced by a 4 manual/26 rank Wurlitzer pipe organ. The Skinner organ had suffered some damage in a fire.

Jesse Crawford was brought from the New York Paramount Theatre for the opening of the new Wurlitzer organ in 1930. It was said that Martel resented Crawford being brought in to open this organ and that he stood in the back of the theatre while Crawford was doing his organ solo saying to the management, "he can't play any better than I can."

The organ had two consoles and Martel doubled with Esther Newcomb for a time until Newcomb died suddenly. Organists Leo Weber and Johnny Winters did some double console organ solos when Martel was on vacation. Ann Leaf also played a two weeks' engagement at the Metropolitan Theatre. In 1934 in an effort to save money the organ solo spots were cut out. Martel was dismissed.

Martel died in 1965 at the age of 78 at his home in Rhode Island.

¹Chavanne, J. Paul. "The Boston Metropolitan, Its Organs And Its Organist." Vol. 6, No. 8, December 1974, The Eastern Massachusetts Newsletter. Stuart Hinchliffe, Editor, North Woburn, Massachusetts.

Further information from Arthur Martel comes from Wilkinson, Harry, "Looking Hollywood Way," Good Old Days, October 1972, pp. 22-30.

²Ibid.

MUSICAL ACCOMPANIMENT

of

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★ ★ ★ ★ ★

The Church Organist

— PROF. SUMNER SALTER says: "It is a wonderfully well put together manual and should be known and read not only by all who are playing or going to play at picture theaters, but by the average *church organist* as well. The book certainly sets forth very clearly a course of procedure and practise that is the foundation of all-round musicianship, and promises well for the future of picture playing as an art."

The Musical Director

— DR. HUGO RIESENFELD, director of the Rialto, Rivoli and Criterion theaters, New York, says: "I consider this book of the *greatest value to all organists* and pianists now engaged in playing for the pictures, or contemplating to enter this field. The book will go far towards convincing musicians in general that the musical interpretation of photo-plays can be made an expression of art and a serious profession."

The Theater Organist

— MR. A. J. MARTEL, Organist at the Gordon theaters, Boston; highest salaried organist in New England: "It gives me great pleasure to endorse 'Musical Accompaniment of Moving Pictures' as a very valuable book not only to those who wish to take up this work, but to *all professional organists*, as the book is full of valuable ideas."

THE NEW MUSIC REVIEW, editorially speaking: "We may here add, without offending the dignity of organists, that they, particularly the younger, may be benefited in their church work by reading the sane remarks about the employment of the organ in moving picture houses. The little chapter on modulation might well be studied by them. The pages on musical interpretation of films are good reading for anyone."

CHARLES N. BOYD, in a paper read at the 1920 convention of the American Guild of Organists, said: "This little manual contains much of value to church as well as theater organists. As a matter of course the question of registration is viewed from several new angles, and in place of the 'Great to 15th' style, we have recommendations of combinations for suspicion, hatred, cruelty, horse races, and views from an aeroplane. The book is well worth reading."

PRESS REVIEWS

London Daily Telegraph: "A delightful little book, topical, expert, packed with common sense and humor, the ultimate word in being up to date on its subject. There are enticing pages on Weekly News Pictures, on the Peculiarities of Organ Technique, on the Identification of Tone Colors, on Special Effects and How to Produce Them. The musical illustrations throughout are excellent, and the text makes capital reading."
London Musical Standard: "This book will certainly be of much value to those actually performing in cinemas, or about to do so, and it is full of practical information to pianists and organists."
Music News: "The position of motion picture player is of very great possibilities, and such a work as this sets them forth in a methodical manner that should be a great help to thousands of players."

Musical Observer: "The best and most serviceable work of its kind to come to the notice of the reviewer. As judged by the general content of the book and the thorough musicianly manner in which it has been prepared, the authors have provided a book of unusual up-to-date-ness and practical serviceability."

The Survey: "It deals with the new art—for it is a new art—comprehensively and practically. In fact it does everything for the budding movie accompanist that a teacher can do. It is a book we can warmly recommend."

Minneapolis Journal: "The book, no doubt, will act as an eye-opener to a great many musicians in general and organists in particular. It is the first attempt to standardize and legitimize the use of the organ as a theatrical instrument in contradistinction to churchly associations."

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From a
of Music Book



ARTHUR MARTELL

1928

Mr. Arthur Martell, solo-organist at the Metropolitan Theatre, Boston, is now playing his third re-engagement there. The people of Boston are known for their musical tastes and Mr. Martell must be very pleasing. He broadcasts over WNAC and WBET. He very recently completed a tour of the Publix houses and is engaged in doing solo work.

MARTEL, FERNAND

FERNAND MARTEL

Born in Quebec, Canada. He studied at Laval University and commenced his musical education there with Louis Gravel; entertained troupes during World War II in the Canadian Army Show. In 1944 was awarded a scholarship at Juilliard School of Music in New York City. Graduated in 1948. Was a special student of Queena Mario and Maggie Teyte.

Sang the role of Pelleas, with Miss Teyte appearing in the same production, with the City Center Opera Co. of New York in PELLEAS ET MELISANDE (Debussy Opera in 1948-49).

Late 1949 studied in Paris, France. Received his diploma from "La Sorbonne." Gave several recitals in Paris, along with numerous radio appearances.

In 1951 Fernand arrived back to America to sing with The Canadian Broadcasting Corporation, taking baritone leads in productions of FAUST, CARMEN, LACKME, MANON, SECRET OF SUZANNE, LUCIA DI LA MERMOOR, TOSCA, BARBER OF SEVILLE, ROMEO AND JULIETTE, MARTHA, ROSE MARIE, LE PAUVRE MATELOT, COMEDY ON THE BRIDGE, THE TELEPHONE, LES CAPRICES DE MARIANNE, L'HEURE ESPAGNOLE, DON PASQUALE and LA RONDINE.

In 1952 sang with the Miami Opera Guild in the Opera MANON. Fernand then made numerous Hotel and Nighclub appearances both on the East and West Coast. During his Club act he accompanied himself on the piano.

After successful engagements Fernand returned to Montreal and Toronto as TV guest artist on many of the top programs.

In 1959 he launched on a new and exciting career of playing the organ. Since then has accompanied himself and has appeared in leading Night Clubs and Cocktail Lounges in both countries.

Fernand writes and stylizes his own songs. At present is completing a Musical Comedy. He sings in six different languages, from Opera to Pop songs. Has made five singles and one LP on the LONDON label (Canadian Distribution only).

Currently for his engagements Fernand uses the white RODGERS, three manuals organ.

#

MARTIN, C. L.

Organist of the Strand Theatre in Belmont, Massachusetts.
Organist of the Opera House Theatre in Pawtucket, Rhode Island
in 1929.

MARTIN, EMIL

Organist of Arden Pipes and Pizza, Sacramento, California (4 manual/20
rank Wurlitzer).

MARTIN, JACK

November 7, 1931 (MPH) JACK MARTIN at Milwaukee's Wisconsin Theatre plays "College Daze," which includes "Collegiate," "Betty Co-ed", "Notre Dame Victory Song," "Ring Out Ahoy," "Sweetheart of Sigma Chi" and "On Wisconsin."

MARTIN, JACK

news of all kinds, including market quotations, supplied this paper all day by United Press te

BARABOO DAILY NEWS

Cartoons by N.E.A. and P & A Services

BARABOO, WISCONSIN

FRIDAY, JULY 13, 1928

Men

ge Page and his mother, other relatives Detroit, Mich. and How- spent Sun- the latter's par- F. Loos. as a Sunday at Madison

Wells and are guests Marshall in natives and y. Ham Farnum plepton are Mrs. Roxie Miss Myrtle

been ill the

ing improve- ce purchased ted on Grove

Wendt were

arrived from s a guest of and Mrs. D. Mrs. Chas. G. his has been d they will air vacation. Gross and age at Weig-

lbourn

Procknow last Friday illness of Branton. the St. Sav- low. and daugh- in Por-

home here she

Organist Has Rating in "Who's Who" In Music

"Who's Who in Music and Art" has interesting facts concerning Jack Martin, the organist of high calibre who has been engaged to preside at the Al Ringling theatre's new three manual golden voiced \$15,000.00 Barton organ, as follows: "Jack Martin, theatre organist took up the study of organ with Prof. W. L. Calhoun of Joplin, Mo., with whom he worked during the formative period of his life. Later, he was a pupil of the renowned Ernest Hutcheson of New York in piano, harmony and composition. He was formerly organist at the Grace Episcopal church in Kansas City, Mo. For the past ten years Mr. Martin has been associated with the Barton Organ Company and came to Milwaukee from a two year engagement as Solo Organist at the Hawaii Theatre, Honolulu.

During the war, Mr. Martin was band master of the Tenth Regiment Marine Corps band and has also had a great deal of experience in concert work.

His style is highly individual and his musicianship is enhanced by his ability to play the modern popular music with much finish as well as the most difficult classics.

"Howdy", a special introductory solo which demonstrates the superb tonal quality of the organ, will be Mr. Martin's initial offering at the Grand Opening of the new organ and vaudeville shows next Sunday and Monday.

Mr. and Mrs. Maxey Hyatt of Oxford spent Saturday with their daughter, Mrs. Ellsworth Plumb, Missouri Guests Mr. and Mrs. Frank Vogt of Missouri are visiting the former's mother, Mrs. Amelia Vogt.



Returns Home From Hospital

Reedsburg—Mrs. C. G. and infant son returned from Mary's-Ringling hospital. Mother and babe are fine.

The body of Paul Faut brought here Sunday for the family lot in Greenwood. He leaves a wife and children, 3 brothers and 2 who mourn his untimely death.

The ladies of the W. R. C. picnic Tuesday afternoon home of Mrs. A. Randall. A pleasant time was enjoyed.

Clarence Powell has returned to Madison where he hopes to get better from his serious illness.

Miss Fern Sedgwick who has been quite ill the past week is better at this writing.

Several of our ladies, meeting at the WCTU enjoyed Tuesday afternoon at Ochsners park. A WCTU picnic was held.

Edwin Heitcamp of Chicago returned the past week with friends from a vacation in a foreign locality. On his return he was accompanied by his wife, Fay who will enjoy her vacation with her father or friends in the city.

The carnival which held

SAVE

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NEW

Big 3 Sup

I hope the other information was of interest to you.

I am also enclosing a copy of an article on Jack Martin, who opened the Barton organ at the Al Ringling theatre. It is an interesting theatre to see, and retains quite a bit of its original splendor. I am enclosing one of their brochures. There are a few inaccuracies in it and the photos are from pre 1928. They have tours there during the summer and professional organist Marty Polm has been playing a few pieces for the tours. Herb Reed of ~~St~~ Roseville, Mich., usually comes up to Baraboo once a year and plays it also.

MARTIN, JACK

Ringling Bros. tried a Kilgen pipe organ in a circus wagon in 1902 or 1903, but I think it wasn't successful. I obtained a copy of the contract for it and a photo from the Circus World Museum in Baraboo. The action was to be tubular pneumatic, it was to be powered by an automobile steam engine, it was to have 4 manuals (1 of which played the organ) etc. It cost \$4000 in Ringlings advertising "a fortune".

In a few copies of the opening book of the Ironwood Theatre in Ironwood, Michigan, it mentions "Boyer Cummins organist supreme and librarian".

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

Boy file

J. Marion Martin - Theatre Organist.

J. Marion Martin was born in 1916, and began the study of piano at the age of six. His father was a Methodist minister, and at the age of 10 they moved into a new parsonage which was made from the old brick church, and still contained the 2/24 Moller church organ. Marion took to it like a fish to water. His first theatre performance was two weeks at the Paramount Theatre in Durham, N. C. where he played for the silent movie THE TEN COMMANDMENTS. The organ was a upright piano styled WurliTzer, which contained a piano, and 4 ranks of pipes, pluss Xylophone, chimes and drums.

From 1937-38 he was house orgaist at Duke University's Quadrangle Pictures, a 2000 seat house with a 3/11 Special WurliTzer. While there he worked with Jesse Crawford. Bill Dalton, Lew White, and Eddie Ford. He did some shows at Durham's Centre Theatre on the 2/11 Robert Morton. Marion became Quadrangle's Solo Organist (1939-41) when regular student organist, Bob van Camp, left to take over the solo position at the Atlanta Fox. During this time he also performed at the Carolina Theatre in Greensboro, on the 2/8 Robert Morton.

For fifteen years he did not touch an organ. Then he became the owner of the N.Y. Lowe's 3/32 Moller, and interest returned. He began studying with Don Baker. He began doing silent movie shows using one of the Rodgers Touring Theatre Organs. Since then he has become one of the organist at the Whiteville Methodist Church on the Rodgers Augmented 900 pipe organ.

JACK MARTIN

*Milwaukee
Wisc*

A solo-organist with a scintillating personality is in his first year at the Uptown Theatre. He has the unfailing ability to entertain and features spotlight solos and community singing with much success. He opened the Garfield Theatre and has had an engagement at the Mojeska and Tower previously.

1928

JACK MARTIN (Milwaukee, Wisconsin) in offering "Your Part of the Program" is assisted by Adriana, of Fanchon & Marco's "Let's Go" Idea, who sits atop the organ to applaud the audience's effort at song. His numbers include "It's the Girl," "Many Happy Returns of the Day," "Long, Long Trail" and "Wrap Your Troubles in Dreams."

FOR THE PALACE MANAGEMENT

Manager	Richard Burkhardt
Special Effects	Fred Hurteau
Box Office	Lois Bailey
Projectionist	Chester Biggs
Symphony Conductor	Dr. Will. B. Absent
Soloists	Ann White
	Ben Croom
Relief Organist	David Eplee
House Organist	Marion Martin

COMING ATTRACTIONS

Week of May 7th.

"PUTTING THE PANTS ON PHILLIP"

starring

Stan Laurel and Oliver Hardy, with Edgar Kennedy and George Jones, plus another big Palace Stage Show - "CHERRY BLOSSOM TIME"

Admission prices:

Orchestra - 25¢ Balconies - 10¢
Reserved Loge Seats - 75¢

The organ used for tonight's program is through the courtesy of THE RODGERS ORGAN COMPANY and their representative, THE SOUTHLAND MUSIC COMPANY of Wilmington.

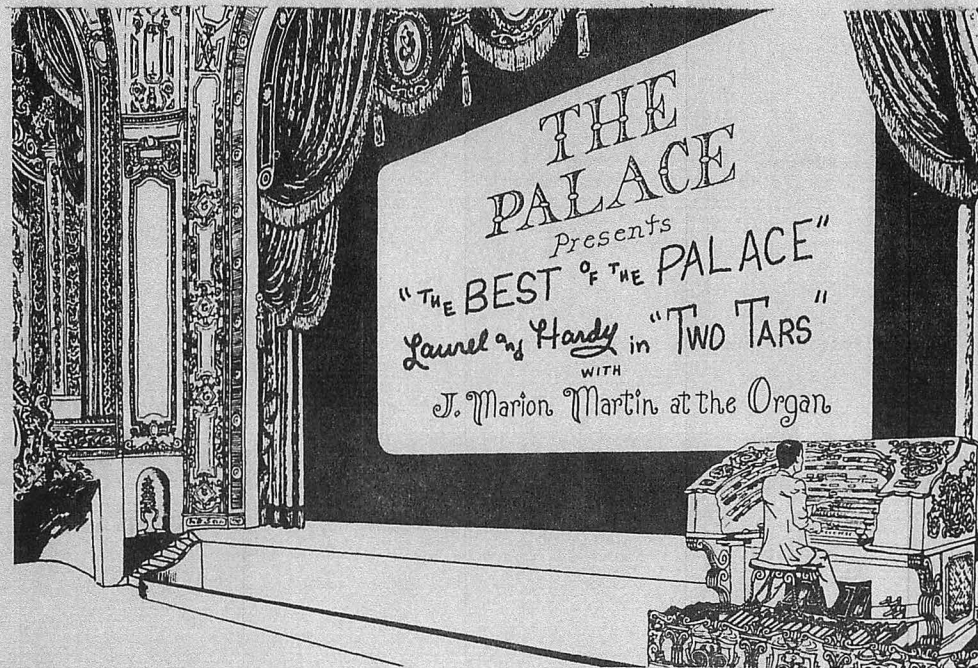
Another SOUTHEASTERN COMMUNITY COLLEGE Performing Arts Series Program.



"An Equal Employment Opportunity/Affirmative Action Employer"

St. Louis Pop.

J. Marion Martin at console of former Kew's
organ in his home for 5 years



APRIL 30, 1926

**Marion
Martin
*
Organist**



MARTIN, EVAH L.

Organist of the Irvin Theatre in Bloomington, Illinois in
1927.

MARTIN, WALTER

Theatre organist in the Chicago area in the middle to late
1920's. Secretary of the Society of Theatre Organists in Chicago,
Illinois in 1927 and 1928.

MASE, RUTH

Organist of the Valley Theatre in Lansford, Pennsylvania
in 1926.

MASKE, WILLIAM

Organist of the D and R Theatre in Aberdeen, Washington
in 1926.

TAKE ACTION INDICATED
NOT LATER THAN

SUBJECT { Masters, West
() SEE ATTACHED SHEETS

Return to me ()

See me personally ()

Need not be returned ()

Being sent for your
information ()

Furnish data requested ... ()

Take action indicated ()

Take up with ()

Investigate and report to . ()

Express your judgment ... ()

Set time when we may
discuss this ()

()

Organist of the Orpheum Theatre,
Denver in 1932. Master was
well-known locally having
played several Denver ~~houses~~
Theatres.

1932

WEST MASTERS (Denver Orpheum) called his solo for the week "Who Knows," and introduced a song by a local composer, Blanch M. Tice. A few lines on the screen asked the question "Who Knows?" followed by lines on the life of the composer. The words were flashed on the screen as he played and a rich baritone voice sang the words. Masters is locally known, having played at a number of Denver houses. He has a large following and his organ numbers are uniformly popular and favorably commented.

MATHER, JUDSON W.

Broadcasting from a 2 manual studio pipe organ over Radio
Station KGA, Spokane, Washington in 1929.

MAURO-COTTONE, MELCHIORRE (DR.)

On October 24, 1919 the Capitol Theatre in New York City opened (Corner of 51st and Broadway). At the time of its opening it was the largest motion picture theatre in the world. Chief organist of this theatre for a number of years was Dr. Mauro-Cottone. Also on the organ staff of the theatre at one time or another were two additional organists of unusual names. Dr. Casimir A. J. Parmentier, and Dezso Von ^D'Antalfy. The organ was a 4 manual Estey with luminous touch stop controls. Also on the staff with Dr. Mauro-Cottone were organist Carl McKinley and organist H. C. Frommel. Mauro-Cottone was remembered for his fine work accompanying films and particularly for his repertoire of classical and semi-classical music. In 1927 a new console of horseshoe design was added and

MAURO-COTTONE, MELCHIORRE (DR.)

2.

15 ranks of pipes were also added to the organ including complete sets of percussions and traps which the original instrument did not have. In 1928 Dr. Mauro-Cottone joined the organ staff of the New York Roxy Theatre. The Roxy like the Capitol Theatre had as its impresario Samuel L. Rothafel--"Roxy" who followed Major Edward Bowes in that position at the Capitol.

Dr. Mauro-Cottone was active in the New York Society of Theatre Organists, which organization he served as both trustee and director at various times. In the late 1930's he was affiliated with the Philharmonic Symphony Society of New York City.

The following item was found in the July 1927 issue of Metronome Magazine by Lloyd E. Klos:

DR. MELCHIORRE MAURO-COTTONE

Melchiorre Mauro-Cottone, chief organist at the Capitol Theatre in New York, who was born in Palermo, Sicily in December 1883, comes from a family of illustrious Italian organists. His career began at the age of 13, when he substituted at the organ of the Church of St. Dominick in Palermo, where his father was organist. At 19, he was appointed assistant professor to his father in the organ department of the Conservatory at Palermo, having obtained the highest honors in the musical work done there.

Coming to America, he succeeded in holding the positions as organist at the Spanish Church, Church of St. Ignatius Loyola, and St. Francis Xavier, all in New York. Mr Mauro-Cottone has shown skill most unequalled among modern composers in his polyphonic treatment of choral church music, following the models of Palestrina, but incorporating in them a modern flavor of a charming character.

He is well known in this country as concert organist and composer. He is also credited with having rendered under his direction for the first time in a Catholic Church in this country, Palestrina's "Stabat Mater" for eight voices, a Cappella. His compositions are numerous, the first having been published in Milan when he was only 13.

Dr. Mauro-Cottone, who is a member of the American Guild^{OF ORGANISTS,} the National Association of Organists, the Society of Theater Organists,

Society of St. Gregory of Baltimore, etc., was honored several years ago with the degree of Doctor of Music by the American University of Los Angeles. For the past four years, Dr. Mauro-Cottone has held successfully the post of Chief Organist of the Capitol Theater.

He has been for many years a contributor to the *Musica Sacra*, of Milan, a paper which has had composers on its staff such as Perosi, Bossi, Terrabugio, Guilmant, Reinberger, Dubois, Natonio Mauro (his father) and many others. His success is proved by the fact that his artistic productions are highly spoken of by musicians who not only interpret his creations, but admire him personally. From Martucci to Serrao, from Caruso to Galli-Currci and Nina Morgana, From Clarence Eddy to Pietro Yon, he has received as tokens of appreciation a great number of autographed tributes.

In referring to him, *La Musica Sacra* of Milan asserted: "He has long been identified among the very few composers of the present generation who adhere to the ideals of maintaining a strictly polyphonic style for church music. His choral works in accord with the Palestrina school, are not lacking in the qualities required by modern harmonic developments, and it is wonderful to notice how even the simplest of his compositions abounds in contrapuntal characteristics. This fact is giving him, although very young, well merited prominence among eminent composers of the present generation."

Each year, Dr. Mauro-Cottone gives an annual recital at the Capitol Theater under the auspices of the American Guild of Organists, the National Association of Organists, and the Society of Theater Organists. It is estimated that over 1,000 organists from various parts of the United States and Canada attend the concerts which are designated to demonstrate the wide possibilities of theater organ music. Dr. Mauro-Cottone, who is acknowledged as the leading exponent

of this type of music, is also a composer of much notable organ music, and was recently decorated by the King of Italy.

MAXEY, B. (MISS)

Organist of the Linden Theatre in South Bend, Indiana in 1928.

MAY, EDWARD C.

One of the best known theatre organists in the Rochester, New York area. Born in Rochester, New York in 1900, attended public schools and West High School. Music and show business became a part of his early life. He learned to tap dance while in public school and traveled for a summer or two playing carnivals and fairs. He studied music under Hermina Stohl, Janette Fuller, and Johan Reichart. He also studied at the Eastman School of Music under Harold Gleason, Arthur See, and H. Wilson. While at the Eastman School/ ^{of Music,} May accepted a position offered him by the Wurlitzer representative in the area which entailed opening new organs. He served as a consultant for the Kohl Organ Company, a company which built theatre organs in Rochester.

MAY, EDWARD C.

2.

taught piano and music education at Jefferson High School in Rochester, and organized and trained an all girl orchestra at Nazareth College in the days before Phil Spitalny. In 1921 he toured a number of theatres in the Eastern United States as organist, and in 1924 he joined the Schine Theatre circuit, serving in various capacities for about five years. These included service at the Olympic Theatre (3 manual Wurlitzer) Watertown, New York; the Bellinger Theatre (2 manual/4 rank Wurlitzer) in Batavia, New York; the Geneva Theatre (2 manual/7 rank Wurlitzer) in Geneva, New York and several theatres in Buffalo, New York including Shea's Roosevelt (4 manual/18 rank Marr and Colton); Shea's Elmwood (4 manual/11 rank Wurlitzer); the Lafayette Theatre (3 manual/15 rank Wurlitzer); and Loew's State Theatre (3 manual Moller). These

appearances were usually from one to four weeks in length. He also appeared at the Liberty Theatre in Rochester and introduced new organs in the following Rochester theatres, the State, the Liberty, the Grand, the Staley, the Empress, and the Arnett. He also served as manager of the Liberty Theatre and broadcast over WHEC Rochester in 1929. In fact he was to broadcast over all the radio stations in Rochester.

In 1930 he was named manager of the 1600 seat Riviera Theatre, but shortly thereafter he went back to the Liberty Theatre as manager. He also served as organist and choirmaster for the 50 voice East Side Presbyterian Church Choir, which also gave concerts over WHEC radio in Rochester. In 1933 the organ not only was still being used in

Rochester theatres, but its use was expanded by the Schine chain. May rotated between the Riviera Theatre (3 manual/11 rank Marr and Colton), the Liberty Theatre (2 manual/6 rank Wurlitzer), the Dixie Theatre (2 manual/5 rank Kilgen), and the State Theatre (2 manual/6 rank Wurlitzer). In 1936 he was active in organizing the Rochester Community Choir. ^{Within} / two years this group grew from 40 people to 1500. In 1938 May was named manager of the Dixie Theatre before moving to a Schine Theatre in Maysville, Kentucky in the same year. May thereafter managed and played organs in theatres in Ohio, Kentucky, Virginia, Pennsylvania, and California. In 1944 he was sent by Schine Enterprises to the Roney Plaza Hotel in Miami Beach. The first of several assignments in plush hotels and clubs in the area. He was

featured at the organ in the Ocean Front Lounge in the Roney Plaza Hotel. In 1953 he was given the honorary title of "Mr. Music of Miami Beach." He continued to do theatre appearances from time to time and his church work and radio broadcasting.

Edward May died January 18, 1983 at the age of 82 years.

Organist Edward C. May, 82 1/21/83

Edward C. May, an organist who played on the radio and in movie theaters in Rochester in the 1930s and early 1940s, and who founded and directed the Rochester Community Choir, died Tuesday at his home in Miami, Fla. He was 82.

Mr. May, who had lived in Florida since 1944, was born in Rochester and attended West High School and the Eastman School of Music.

He was organist and choir director of the old East Side Presbyterian Church, which was at Denver Street and Parsells Avenue; staff organist for radio station WHEC, and played Sunday concerts over radio station WHAM.

Mr. May managed or played at the Riveria, Liberty, Dixie, Lake, Regent, Paramount and State theaters.

He organized the Rochester Community Choir in May 1936. Two years later, it had a membership of more than 1,000 and was said to be the largest singing group in the U.S.

Mr. May resigned that post in June 1938, to manage a theater in Mayville, Ky., where he organized a choir. He organized and directed community choirs in Georgia and Tennessee.

In the 1950s, he was playing over radio stations and in theaters and hotels in Florida, including the Roney Plaza Hotel and the Macfadden-Deauville Hotel in Miami Beach.

He is survived by a daughter, Carol E. May of Miami.

—George Murphy

Holiday Greetings
Edward C. May

Solo Organist

AT

RIVIERA THEATRE

ROCHESTER, NEW YORK

1928

EDWARD C. MAY

1928

A brilliant record is shown by Edward C. May, solo-organist at the Riviera in Rochester. He has opened seventeen houses in the last eighteen months for the Schine Circuit, with whom he has been for three years. He was formerly staff organist for WHEC. Also a teacher of organ and eight of his pupils are playing in various theatres in Rochester. His five volumes of books, entitled "Piano to Theatre Organ" will be released shortly.

NEWS

A RESIDENT'S RECOLLECTIONS #249

Local organist remembered as fine musician

When a pipe organ was a major asset in theaters during the Golden Age of Movies, Rochester had an abundance of organists in the downtown houses: Tom Grierson, Helen Ankner, J. Gordon Baldwin, Hugh Dodge, Grace Drew, Dick Hull, Beatrice Ryan, Harry Sullivan, Harold Osborn Smith, and Robert J. Berentsen, to name but a few.

Each city also had what were called "neighborhood house organists," those musicians who played smaller instruments in smaller theaters. Rochester had many of these, too, since

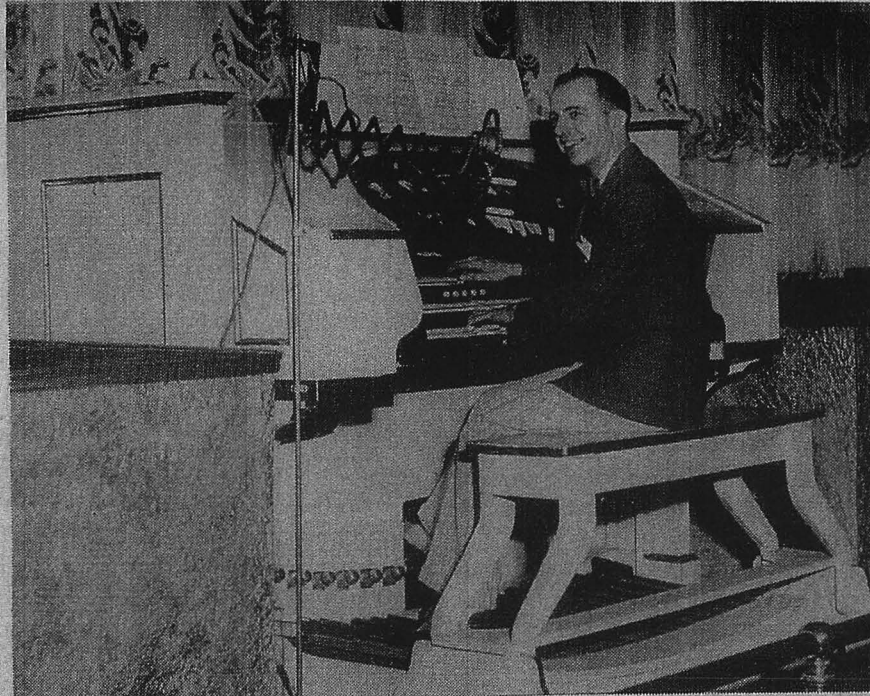


Lloyd E. Klos

there were approximately 35 small theaters with organs. Also, the Eastman School's motion picture organ course in the '20s provided an unending supply of organists to meet the demand.

Most prominent of the Rochester neighborhood organists was Edward C. May, and due to his playing, at one time or other, most all the theaters in the extensive Schine chain, his popularity rivaled many of the organists in downtown theaters.

He was born in Rochester in 1900 and attended public schools including West High. Music and show business became a part of his early life, and he said, "I did a bit of tap dancing during high school, and traveled a couple Summers, playing carnivals and fairs. I sang 'Margie,' carried a



A genial, dapper Eddie May at the Riviera Theatre in Rochester. This console was on a lift that shimmied on the way to stage level, causing the organist to wonder if he'd ever be thrown off.

Riviera, Thurston; 1927, State, Liberty, Madison; 1928, Lake, Monroe. All these theaters had pipe organs.

The period which followed was also one of switching about for Eddie May. In December, 1928, the papers announced his appointment to play at the Liberty. He was said to "have introduced song slides here and maintained a studio for teaching piano and organ."

In 1929, May played solos between shows and also over WHEC, using a studio specially built in the theater.

In February, 1930, at age 29, he was assigned as manager-organist at the 1,600-seat Riviera, the largest

In February, 1933, Howard G. Carrol, district manager for Schine Enterprises, announced that due to the popularity of the Riviera's organ programs, they were to be expanded to other Schine houses. On a rotating schedule, May was at the Riviera on Sunday, Monday, and Tuesday; the Liberty on Wednesday and Thursday; Dixie on Friday; and the State on Saturday. No time off in those days.

The writer has memories of May's tenure at the Riviera. Possessed of a friendly, breezy personality, he often would position himself, attired in a tuxedo, in the outer lobby and an-

accepted the job of manager of a Schine theater in Maysville, Ky. He would have liked to have stayed in Rochester, but he considered the possibilities of advancement as outweighing his other desires.

Three months later, he organized a community choir in Maysville. By June, 1939, with Works Progress Administration help, he established choirs in Pineville and Georgetown, Ga.; Tazwell, Burleigh, and Cromwell, Tenn.; and Middleboro, Paris, Covington, and Corbin, Ky. Mrs. May did much of the organizational paper work.

May also found time to direct the Maysville Civic Band.

He said that his most serious music and organ study came at age 40 with Bruce Davis, head of the organ department of Oberlin University.

Since leaving Rochester, May managed and/or played in theaters in Ohio, Kentucky, Virginia, Pennsylvania, and California. He was in a select fraternity of those who made their marks after leaving here: Bill Stern and Jimmy Wellington; television and radio writer Dick Chevclait; band leader Cab Calloway; and television and recording executive Mitch Miller.

In 1944, May was sent by Meyer Schine to the Roney Plaza Hotel in Miami Beach, the first of several assignments in plush hotels and clubs in the area. He played the organ in the Players' Ocean Front Lounge. So completely did he embrace the musical scene in Miami Beach that he became known as "Mr. Music of Miami Beach," the title being bestowed upon him in 1953.

edy, a very loose use of the term."

May's first music teachers were Hermina Stohl, Janette Fuller, and Johan Reichart. He studied at the Eastman School under Harold Gleason, Arthur See, and H. Wilson, though not finishing the prescribed course there. While at Eastman, Eddie accepted a position offered by the area Wurlitzer representative, which entailed opening organs in new theaters.

He recalled one occasion: "While engaged to open a 3/18 Wurlitzer in an upstate theater, the manager couldn't seem to make out proper schedules. He frequently asked that I lengthen my solo to 21 minutes instead of doing it in 12. I would not do it because it was a sure way to lose an audience: Make 'em wish you'd played more, not less. He got so angry that he cried: 'I'll bring a curse on you - you shall be a theater manager before you die.' He got his wish and I learned why he thought it good penitence. Managers could work from 9 a.m. until midnight and no one seemed to care."

Following his Eastman sojourn, May went to New York City for study under Dr. Arturo Contone, Ann Stein, and J.J. Fisher.

Returning to Rochester, he was a consultant for the Kohl Organ Co., playing opening recitals in churches and theaters throughout the state. He taught piano and music foundation at Jefferson High. Another project involved organizing and training an all-girl orchestra at Nazareth College - long before Phil Spitalny's similar effort.

In 1921, May was a touring organist in the eastern United States, and in 1924 he joined Schine Theaters in a similar capacity. Cities in which he performed included Watertown, Batavia, Geneva, and Buffalo (four theaters). After five years, he returned to his home town.

Schine Theaters in Rochester with their opening dates were as follows:

switched back to the Liberty as manager, holding the job a year. While there, he conceived the idea of a movable console, rolling on casters, and using a long cable for power.

In May, 1931, May returned to the Riviera, "purely in the interest of ensuring the public well-diversified entertainment." All Schine managers were given carte blanche to develop their showmanship ability. May instituted a policy of an organ recital prior to each program. Radio facilities were installed, and he was heard twice daily over WHEC. On two days, he broadcast dinner music as well.

A busy young fellow was Edward C. May!

May remembered the Riviera's 3/11 Marr and Colton organ well. "I used to get seasick every time I ran the console up to stage level. About half way up, the silly thing would go into a shimmy, not enough to be noted by the audience, but nevertheless I never quite knew if and when I'd go sailing out into the third row."

Even though his expanded activities kept him busy, he found time to serve as organist and choirmaster for the 50-voice East Side Presbyterian Church, giving concerts over WHEC frequently.

May had a fondness for rakish automobiles. He once had a tan Hudson on which he had the undersides of the fenders painted a brilliant orange. A second car was a Ford with oversize General Jumbo tires.

Those were the days of "bicycle films." If two theaters were showing the same picture, schedules had to be coordinated so once the film was over in one house, it had to be rushed from the projection booth to the second theater. In rare instances, breakdowns or inclement weather prevented showing of the film in the second house, with irate patrons storming the box office to get their money back. Instead of a bicycle, May flashed about in one of his rakish

body get you tickets for the big New Year's Eve midnight stage and screen show." He promoted such special features as Bank Night, China Night, Bango (predecessor of Bingo), and frequent stage shows, using both amateur and professional talent.

For Bank Night, \$25 or \$50 were put up, and if there were no holders of the lucky ticket stub, Bank Night the following week would be worth that much more. China Night presented each lady patron with an item of chinaware. Throughout the evening, ladies absorbed by the movie would allow the pieces on their laps to fall onto the floor. Someone would invariably yell "China!"

May's work at East Side Presbyterian Church also continued. On Easter in 1934, he composed and played a Prelude for Organ, dedicated to his father. In 1935, on Race Relation Sunday, he played a special organ program of negro spirituals.

In May, 1936, with the help of his wife, Gwen, advertising man Clayt Cornell, *Times-Union* newscaster Al Sigl, and Rochester Philharmonic Orchestra man Arthur See, he organized the Rochester Community Chorus. First rehearsal drew 40, but after extensive press publicity and personal appearances, it grew to 1,500 in two years. Income was derived from sponsored radio broadcasts. Prominent people were solidly behind the venture: City Manager Harold W. Baker, Mayor Charles Stanton, and Eastman School director Dr. Howard Hanson, to name three. Rehearsals were held in the Rochester Gas and Electric auditorium.

In early 1938, May was named manager of the Dixie Theater, but didn't have the job long. In June, he

duties at Biscayne Boulevard Lutheran Church, dedicating its new organ in 1954. Other places in which he displayed his talents were the Lincoln Theater Lounge, the Clover Club, Dade County Auditorium, Mahi Schine Temple, and the McFadden-Deauville Hotel. In August, 1951, he had returned to Rochester for a brief stint at Larry's Lounge on Franklin Street.

He lived in a beautiful home in Miami with a four-car garage, a Rolls-Royce, and gardens of unsurpassed beauty. In his organ instruction studios were four instruments: two Hammonds, a Rodgers two-manual, all-transistor unified theater organ; and a three-manual Rodgers all-transistor straight organ.

When interviewed more than 30 years ago, May said, "I never liked managing theaters. I got back into full-time organ work at every opportunity."

When his wife died, May offered this: Life seems to have a way of equalizing everything - if one doesn't have financial problems, there are always other heartaches which more than make up for other good fortune."

Following the death of his wife, he lived with his daughter Carol until his death in January, 1983, at the age of 82.

Edward C. May will long be remembered by those of us who were attendees at the Riviera Theater, but this writer has an especial reason since I corresponded with him for about 20 years during his Miami days.

May was a fine, affable fellow who was a credit to the music idiom.

NAMES IN THE NEWS

N

Irondequoit Press

MAYER, VIOLET

In 1928 she became organist of the Paramount Theatre in Paris,
France.

MAYNARD, PAT

Born at Gilchrist, Illinois, March 1, 1908. Had no formal music education but began playing theatre organs accompanying silent pictures in 1926 at Matherville and Viola, Illinois as well as Orion, Illinois. In 1929 he joined the staff of Radio Station KTNT at Muscatine, Iowa playing piano and Calliophone. Three years later he moved to Davenport, Iowa to join Radio Station WOC. He was staff pianist there for seven years. He also played a daily program of pipe organ music from the home of Dr. B. J. Palmer--the man who was associated with the Palmer School of Chiropractic. This was an Aeolian organ with roll player mechanism, harp, and chimes.

MAYNARD, PAT

2.

Then came five years of five day a week organ programs broadcast over Radio Station WOC from the Wicks organ of the Capitol Theatre in Davenport, Iowa. These programs were sponsored by the Tri-States Theatre Corporation of Omaha, Nebraska. The broadcast ceased in 1946. Maynard moved across the Mississippi River to Rock Island, Illinois where he played piano and organ for the next nine years on Radio Station WHBF.

Since that time Maynard has made nightclub appearances and is now engaged in the manufacture and sale of player pianos.

MEANS, JAMES

Organist of the Fair Oaks Theatre in Pasadena, California
in 1925.

MEDCALFE, ROY L.

One of Southern California's most popular theatre organists during the silent film era. Medcalfe had an interesting career, he worked as a tailor and became quite expert to the extent that he designed a complete wardrobe for Booth Tarkington. He also worked as a salesman and on the railroad. Medcalfe's first job in the theatre was in Indiana where he accompanied a vaudeville act consisting of a mesmarist. There was no rehearsal but the mesmarist told Medcalfe that he wanted the accompaniment to consist entirely of waltzes. The program lasted for two hours and Medcalfe had no sheet music. He told friends in later years that was where he learned the art of improvisation.

MEDCALFE, ROY L.

2.

Medcalfe had been organist of the Empress Theatre in Missoula, Montana in 1913, a post which he held for several years. In 1923 he was organist of the Los Angeles Theatre in Los Angeles, California and became active in the Society of Theatre Organists in Los Angeles serving as director in 1923. In 1924 and 1925 he served as organist of the Raymond Theatre in Pasadena, California. In 1926 he opened the Imperial Theatre in Long Beach, California, and remained there for several years. On the staff with Medcalfe at the Imperial Theatre in Long Beach was organist George W. Broadbent. By 1929 Medcalfe had his own studio organ--a Robert Morton on which he broadcast over Radio Station KFOX, Long Beach, California.

Medcalfe has broadcast over Los Angeles Radio Station KMPC. When Admiral Byrd was on his expedition to the Antarctic, Medcalfe

was broadcasting from Radio Station KFOX in Long Beach, California. One night all station personnel were thrown into a frenzy of excitement when a radiogram from Byrd at Little America in Antarctic came in. The Admiral was listening and thought Medcalfe's organ music was great. He made several requests. Upon his return, Byrd met Medcalfe and gave him an autographed photograph.

Medcalfe is perhaps best known as organist of the Fox Wilshire Theatre, in Los Angeles, California (3 manual Wurlitzer). (Material taken from "Comment," the official weekly Fox Wilshire Theatre publication of March 17, 1932 as reprinted in the Console, January 1971, p. 17.)

MEDEB, M. A. (MISS)

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

MEEDER, WILLIAM H.

Born South Orange, New Jersey, July 14, 1901. Parents, Mary Chandler and Henry Meeder. Received his education ^{at} Columbia High School in South Orange, New Jersey. He married Dorothy Powell. From 1921 to 1922 he served as organist of the Lyceum Theatre, East Orange, New Jersey. From 1922 to 1928 he was organist of the Regent Theatre in Elizabeth, New Jersey. From 1928 until 1930 he was organist of the E. F. Albee Theatre in Brooklyn, New York. He also played the 3 manual Robert Morton organ at the RKO Richmond Hill Theatre and did considerable radio broadcasting and recording. In 1935 he was broadcasting over Radio Station WJZ, New York. He became staff organist at the National Broadcasting Company in New York and did organ work for the radio

MEEDER, WILLIAM H.

2.

show "Search for Tomorrow." In 1946 he recorded twelve (12) 12-inch 78 r.p.m. recordings for the Summit Sound System Company. He recorded on the CBS studio organ, New York which was formerly Lew White's studio organ (Kimball 3 manual/9 rank). These recordings were converted to long playing discs in 1950.

MEIER, L. CALLOS^S

Organist of the Capitol Theatre in Des Moines, Iowa in 1923.

MEIKEL, EDWARD (ED)

Born in Chicago, Illinois, March 18, 1897. Parents, Johanna and Solomon Meikel. Married Helen Gadd. In 1911 he started playing piano in a storefront nickelodeon show in Chicago, then spent 10 years with A. H. Blank Enterprises, Davenport, Iowa, then spent five years with Balaban and Katz, Chicago playing the Uptown, the Tivoli, and Harding Theatres. Meikel was active in the Chicago Society of Theatre Organists.



HOLIDAY GREETINGS

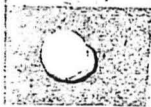
CARLOS MEIER

SOLO ORGANIST

Terminal Theatre

CHICAGO

1978



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

L. CARLOS MEIER

The selection of a theme which, ~~from~~^{from} a musical standpoint, is a parallel to the thought which predominates in the picture, is the basis upon which L. Carlos Meier, organist at the Capitol Theater in Des Moines, Iowa, works when scoring a picture. With the selection of a theme, he contends its embellishment will follow from day to day as a matter of course and depends upon the musical ability of the organist.

"The feature picture with its climax should be considered first," said Mr. Meier, "and at all times one should subordinate the music to the picture. The organ, with its color and variety of effects, gives a musician almost everything in a musical way which tends to bring out an adequate background for the picture.

"A theme for a picture may be drawn from an opera, an overture, a love song, a haunting melody or any one of the thousand pieces which are hid away in a musician's library. From the organist's standpoint, this musical theme should represent the big, dominating idea in the picture.

"The organist doesn't have to see a picture to score it, but he should become familiar with the story in order to select a musical theme which will meet its requirements from a musical standpoint. The organist may follow a different program every night, varying

his accompaniment as his mood dictates, but the big musical theme should be used throughout the week.

"The director of the orchestra may utilize the same system, but he must have published numbers and supply his men with parts. For this reason, he does not enjoy the freedom of the organist, because the latter, with countless effects and various stops which give musical shading and color, is in a position to run the gauntlet of all which his instrument has to offer.

"If a picture has a thoughtful or sympathetic mood, one can use music of a similar character. An organist must possess an imaginative mind, and with it he can conceive and adapt readily the type of music which will meet all the situations presented in the picture. This requires versatility, and the successful organist, having mastered his instrument and browsed in the field of organ music, should be in a position to meet every changing situation the screen has to offer.

"Locked in the organ is the music for every situation which can be depicted on the screen. There is the music expressive of nature and her strange ways. There is the music of romance, of the water, of the city and countryside. The organist, to be a success in playing pictures, must have an inexhaustible repertoire, ranging from jazz numbers to the symphony."

Mr. Meier indicated that solo numbers afforded him an opportunity to utilize original ideas. He advocated the use of parodies and the introduction of novel and unique features, with the organ supplying a variety of musical effects.

"The solo number enables the movie organist to deviate from the beaten path of playing standard numbers, special arrangements or extemporizing," said Mr. Meier. "The solo is the organist's own feature. To put it over, he can use original ideas and he can make it one of

the enjoyable features of the show."

Mr. Meier emphasized the importance of experience on the part of any pianist or organist who aspired to play the movies, taking the position that a thorough knowledge of organ music and the instrument were essential to attain any measure of success.

"Being strong mentally is not sufficient for the organist who would succeed," he said. "He should be 100% physically. He must use his ten fingers and two feet, and to do justice to his work, he should indulge in various forms of exercise to keep his feet and limbs and fingers in proper condition for finger and pedal movements."

Mr. Meier began studying the piano when he was a boy. The advent of the organ into the moving picture theater brought to him a realization of the possibilities of the instrument. He gave up teaching piano in the Midwestern Conservatory in Des Moines in 1912, and two years later, went to Chicago where he began studying the organ with Palmer Christian.

"After I had studied for a time, I began playing in the Vitagraph Theater and other Lubliner and Trinz houses in Chicago," said Mr. Meier. "Later, I became identified with the Wurlitzer forces and installed an organ in Salt Lake City in the Paramount-Empress Theater. My work carried me to Alameda and the Raymond Theater in Pasadena, Cal. Other engagements followed at the Majestic in Portland and the Liberty in Seattle, and in 1922, I went to Winnipeg, playing at the Capitol Theater."

Mr. Meier went to Des Moines early in 1923 at the solicitation of A.H. Blank, owner of a chain of Iowa moving picture theaters. For some time, he was organist at the Des Moines Theater and when the Capitol Theater was opened recently in the same city, he became organist in that movie house.

MEINKEN, FREDRICK

Organist of the Drake Hotel in Chicago, Illinois in 1922.

MELCHER, BYRON

Born in Omaha, Nebraska, January 3, 1929. When his parents took him to the local Paramount Theatre when he was age 7 and he heard organist George Johnson at the organ, he knew immediately that he wanted to become an organist himself. After studying basic music theory, he took lessons from organist, George Johnson. At age 16 he was engaged for the first time as an organist playing in the local roller skating rink. He played the organ at the Orpheum Theatre in Sioux City, Iowa in 1948 and 1949 when vaudeville was being revived and was featured as organ soloist in addition to playing sing-alongs and accompaniments for other artists. Other engagements followed at nightclubs and restaurants throughout the midwest. Melcher also appeared on radio and television programs.

MELCHER, BYRON

2.

In 1949 he joined the Army for a two year tour of duty, and he was assigned to Special Services where he entertained thousands of servicemen.

After he was discharged from the Army, Melcher returned to nightclub and theatre engagements. And in the late 1950's he did considerable organ work at resort hotels in Florida. It was also during this time that he recorded his first organ album on the Replica label, "The Gorilla in the Garden," at the ^{Replica} ~~Replica~~ Studio organ in Des Plaines, Illinois. In 1964 Melcher rejoined the staff at the Thomas Organ Company. Today he is Director of Product Development and Training. The Melchers have a 6 rank Robert Morton pipe organ in their home in addition to electronic instruments.

MELENDER, JIM

Theatre organist who recorded a long playing disc on the Dulcet label entitled "The Echoing Antique Shop." The disc was recorded on the organ in Jim Gaines' Antique Shop, Los Angeles, California.

Closing Chord

ART COX

We were saddened to learn of the death of Arthur M. Cox, Jr., a long time member and former Chairman of the New York Theatre Organ Society. Funeral services were held on September 5 in the Presbyterian Church of Lakehurst, New Jersey. Art was 82. He was active on the NYTOS Board of Directors for many years and had served as Chapter Chairman during 1971 and 1972. Born in Chicago, Art and his wife, Beatrice, lived in Maplewood, New Jersey for many years before moving to Leisure Village in Manchester Township several years ago. Art was corporate secretary and public relations director of the New Jersey State Chamber of Commerce before retiring in 1985 after 27 years with the state business advocacy organization. During his two years as NYTOS Chairman, Art worked to provide a businesslike structure to the chapter. He oversaw the revision of the by-laws and worked to establish NYTOS as a non-profit corporation with the IRS. He also established a membership development chair and an organ restoration chair, and set up a scholarship program, while scheduling 30 chapter concerts and events with 14 different artists. Later as a board member he organized the first chapter bus trip to West Point and NYMA, and in the early 1980s, was responsible for NYTOS acquiring the Clairidge Wurlitzer, which is now playing in the Middletown Paramount Theatre. In addition, to theatre organ, Art also had a great love for the railroad, and earlier in his career had served as public relations manager for the Pennsylvania Railroad, and as associate editor of *Railway Age*, a national weekly magazine. Art remained very active in his retirement, serving on the Leisure Village Board of Trustees, and as station manager of KLVW, the village's closed circuit TV station, and also as President of the West Organ and Band Club in the village. We extend our sincere sympathy to Bea, Art's wife of 57 years, and to all of his family.

Submitted by Roy Sharp

BETTY M. MASON

Betty was a person of very strong character. In being straight forward, Betty made the people she encountered face their beliefs and in doing so helped everyone grow. She was very dedicated to her music and it was a very big part of her life. She taught piano and organ for many years and many of her students became professional artists in both piano and organ.

Her life was dedicated to the preservation of the theatre pipe organ. She was involved at both the local and national levels. Betty and Al, her husband, were instrumental in the formation of the Motor City Theatre Organ Chapter in 1964 and Al became that Chapter's first president. They were also involved in the formation of the Wolverine Chapter and were charter members of the Detroit Theater Organ Society. They spent countless hours working in all of these organizations.

In 1968 Al was elected to the ATOS Presidency, and it was during that two-year service that Betty became the ATOS

Executive Secretary. This was practically a full-time job of keeping records for ATOS.

Betty and her husband were made honorary members of ATOS at the 1973 convention in Portland, Oregon. Betty was also made a lifetime honorary member of the Motor City Theatre Organ Society and the Detroit Theater Organ Society. From 1974 to 1981 Betty was the publisher of the THEATRE ORGAN Journal. This was a huge job and responsibility. She spent countless volunteer hours putting the Journal together, often working on the next issue before the current one was even out. She was very dedicated to this endeavor and greatly raised the quality of the magazine while it was under her control. Betty served as an ATOS Board Director from 1977 until 1981.

Betty and Al resurrected the 3/10 Wurlitzer Pipe Organ from the Mars Theatre in Lafayette, Indiana and with the help of many people installed the organ in a house they built especially for the organ. It was installed just in time for the 1967 convention in Detroit. For many years they entertained a number of houseguests, concert artists and visitors who provided a constant flow of guests through their home to play and hear the organ. When they took out the organ, years later, it went back into a theatre in Marion, Ohio.

Betty continued to teach right up to the time that she broke her hip. The surgery was successful but she contracted pneumonia, which caused her death. She passed away on August 2. Her husband, daughter Patsy (Mr. and Mrs. William Chrysler) and four grandchildren, John, Sheila, Kimberly and Jason survive her.

Betty was very close to her sister Sally. They shared a lot together, went through a lot together, and were always a great source of support to one another. They went to music school together and both received degrees in music and piano performance. Betty has touched many lives. She has left a legacy through her music, through her family, through all she has loved and in all who have loved her.

This Closing Chord was prepared by Dorothy Van Steenkiste with information provided by Larry Gleason who said Betty treated him like a son.

JUNE MELENDY MURPHEE

June Melendy Murphee, San Francisco theatre organist passed away this past summer. She performed under the stage name of June Melandy. She was a member of Musician's Local #6.

Circa 1941 to 1944 she was assistant organist to George Wright at the San Francisco Fox Theatre. She was often at the Fox when George was getting ready for one of his concerts. She was known to attend many of George's concerts and was introduced to the audience during several of his programs.

June also played the Hammond professionally in several different bay area venues. Her music was always well received. She will be remembered for her cheerful and scintillating personality.

MELENDY, JUNE



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*Holiday Greetings from
The American Theatre Organ Society
Officers, Board Members and Staff*

MELENDY, JUNE

Assistant organist to George Wright at the San Francisco Fox Theatre in the early 1940's. Played on George Wright's day off, and together they played duets.

MELENDY, JUNE

Assistant organist to George Wright at the San Francisco Fox Theatre in the early 1940's. Played on George Wright's day off, and together they played duets.

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

AL MELGARD

There are mighty few organists in Chicago who enjoy quite the popularity which Al Melgard of the Barton Organ School in the Mallers Building, does. There isn't a better liked organist in the city of Chicago than Al, and it is not only because he lends a helping hand to every deserving organist who comes along, but because Al has yet to be heard passing an unkind remark about any other organist, or criticizing even his own pupils.

He is no "yes" man either! Just one of those rare specimens of the genus homo who thinks of the other fellow's feelings before he opens his mouth.

That is one of the reasons why Al has opened many a Barton organ in new theaters throughout the country; why he broadcasts from WLS, the Sears Roebuck Co. station, operated from the Sherman Hotel; why the aces of the profession come in from all parts of the country to learn his tricks on the Barton instrument; why he really needs an eight-day week to teach all those who apply for instruction.

There are other reasons. For instance, he has studied theory, harmony, counterpoint, composition etc. He has been a legitimate church organist. He has held some of the best movie positions in this section of the country.

Above all, one has yet to see Al ruffled or rattled. Despite the many responsibilities he has, he keeps an even keel than most. Al Melgard is a mighty high-class fellow, a gentleman, and a real organist!

Henry Francis Parks

MELGARD, AL

Al Melgard was the musical director and organist of the Chicago Stadium for over forty years, achieving that position shortly after the stadium opened. (Organist Ralph Waldo Emerson did the honors on opening night.) Until his retirement in 1974, Melgard presided over what has been described as the "world's largest unit pipe organ," the huge six manual, sixty-two rank Barton pipe organ.

Melgard was born in Denmark. At the age of six he was brought to the United States by his parents. He began piano lessons at age seven and at age twelve he graduated to the pipe organ. While he pursued studies at the American Conservatory of Music in Chicago, he played piano in a small silent film theatre. He went on to become organist of the Lincoln Dixie Theatre in Chicago where he also conducted the orchestra. Interestingly enough, one of his trumpet players was James C. Petrillo, later to become President of the American Federation of Musicians. A close associate of

Dan Barton, organ builder, Melgard headed the Barton Organ School for some years. Melgard played both piano and organ as a member of the staff of Station WGN and also broadcast over radio station WLS and WBBM, Chicago, in the late 1920's.

A number of years ago Melgard lost a finger in a buzz saw in his home workshop. Many felt that his professional career was at an end. However, shortly after the Chicago Stadium opened Melgard was hired as organist and it was here that he attained his greatest fame. A series of long-playing discs featuring Melgard at the Chicago Stadium Barton Organ attracted much attention from high fidelity buffs and later from stereo enthusiasts.

Melgard died July 8, 1977.

MELGIER, ART

Theatre organist of the western New York area during the 1920's. In more recent years Melgier has played organ concerts and accompanied silent films at the Riviera Theatre in North Tonawanda, New York (3 manual Wurlitzer).

MENDELSSOHN, JERRY (ALFREDO MENDEZ)

Theatre organist who recorded two long playing discs for Victor on the organ of the Paramount Theatre in Times Square, New York. The first was entitled "Fiesta for Pipe Organ," which featured rythm accompaniment. The second was entitled "The Things I Love in Hi-Fi (With The Three Sons)."

MERKEL, AMY

Organist of the Porter Theatre in Cambridge, Massachusetts
in 1928.

METCALF, WILLIAM

President of the Theatre Organ Club in Cleveland, Ohio in
1923.



MONICA ALMEIDA

Just a Song—or 200—at Twilight

The standard, "Don't Get Around Much Anymore," can't be applied to Mary Siggins Mendenhall, who at 87 is still in demand as an organist and pianist. Mrs. Mendenhall, shown at left at the keyboard in her Culver City apartment, takes requests and can play virtually all of them—by ear. And she reaches her "gigs" by driving her own auto. Story on Page 8.

Inside View

BRIDGE: Alfred Sheinwold column. Page 17.

DEAR ABBY: With him, other things besides talk are cheap. Page 36.

ERMA BOMBECK: Some kids are always on the go. Page 2.

YOU FEATURES BEGIN ON PAGE 19.

54 HOURS: Day-by-day guide to weekend events.
Ten favorite jazz albums of Kareem Abdul-Jabbar.

At 87, She Pulls Out All the Stops

They Name It and This Busy Organist Can Play It—by Ear

By DAVE LARSEN, *Times Staff Writer*

"Don't Get Around Much Anymore" is one of the songs in a book in Mary Siggins Mendenhall's apartment.

Talk about inappropriate. She is probably the most active octogenarian this side of George Burns.

If that old rocking chair's got somebody, it isn't her. You take that old-fashioned walk—she takes

Illustrated on Page 1.

her car and heads for one of her many weekly piano or organ performances.

A weekly church service, weddings, funerals, parties, the weekly meeting of a Westside service club—the 87-year-old Mendenhall takes life one key at a time.

Ever since she was a toddler in Colorado, she has had the gift of playing the organ by ear. She subsequently took piano lessons, and can read sheet music, but seldom needs to.

'Stump the Organist'

"I remember when the Sweet Adelines in Fresno had their annual show about five years ago," said her son, Jerry Siggins of the Madiera County town of Coarsegold. "It was in an old theater that had a four-manual pipe organ, and my mother was at the keyboard for the entire two hours.

"During the intermission the attraction was 'Stump the Organist.' People in the audience yelled out

what they wanted to hear, and she had to play it. There must have been 20 titles called out, and she didn't miss on any."

And nowadays Mendenhall doesn't miss many notes while playing the organ at the weekly service of the 20th Church of Christ Scientist in Venice, which she has done for three years.

Wednesday's for Optimists

Nor would anyone guess that it is an 87-year-old at the piano keyboard for the meeting every Wednesday of the Santa Monica Optimists in the Miramar. Whether it's "God Bless America" or "Happy Birthday to You," the touch is true.

At weddings inside St. John's Presbyterian Church in West Los Angeles, it is Mendenhall playing Mendelssohn.

"Many of the weddings are on Saturdays, and the regular church organist can't get away because he works for a department store," she explained in her second-story Culver City apartment. "I also do the rehearsals, usually the night before."

The great-grandmother (of 11) also occasionally supplements her Social Security benefit by being the organist at the Smith and Salsbury Funeral Home in Culver City ("Somebody has to do it"), and plays piano at the semi-monthly service conducted by her church, Culver City Presbyterian, in one of that city's convalescent homes.

Ah, but on the Saturday night

before St. Patrick's Day, inside a certain house in Van Nuys, there is more than a little spirit to the strains of "When Irish Eyes Are Smiling." As friends assemble for the annual party at the home of daughter Maggie O'Fallon, the daughter does her part on the piano while her mother plays the organ.

"Around midnight," the daughter said, "Mom will say, 'Well, folks, I've got to go. Got a gig (church) in the morning.'"

O'Fallon, who sang with the Roger Wagner Chorale for 35 years and now is a counselor in the UCLA Design Department, occasionally has chorale members over to the house for singalongs. Guess who plays.

"I also can play piano or organ by ear, in addition to reading music," O'Fallon said. "But Mom! She can play anything asked for, in any key, by ear."

Grandma Moses of the ivories.

At the drop of a note, the octogenarian can practice state-of-the-art nostalgia:

"I was raised on a watermelon farm in Rocky Ford, Colo. My mother had an organ in our house. When I was 6, she took me to a woman's place for piano lessons. I had been used to trying the organ, and my touch was creepy-crawly—the piano keys wouldn't produce a strong sound.

"While I took the lessons, my mother went grocery shopping. One time just as she was walking in, I had been having troubles with the

touch and the teacher was rapping me across the knuckles with a ruler. That ended the lessons with her."

The family subsequently moved to Twin Falls, Ida., where Mendenhall married, then went to Chicago for a summer to take formal organ lessons.

"My husband, an auto mechanic, and I moved to Los Angeles because there were more job opportunities for both of us. I played organ for a year during the silent film days at the Cameo Theatre on Broadway, then moved to the Arlington Theatre for seven years. It was six hours a day, seven days a week. . . . I thought I was set for life."

The best-laid plans of mice and organists. . . . Something called talkies came along. "I hung around a while for the organ music during the two-reel comedies and the travelogues, but the writing was on the wall for all of us."

The years sprinted past. Her husband died and she eventually married Charles Mendenhall, a trumpeter in the old Barnum and Bailey Circus. A year after he died in 1975, she moved to her present apartment.

'And Nothing Happened'

"I once had it figured out that I would live until about 65," she said. "Then the Social Security checks started arriving, but nothing else happened."

Mendenhall has no magic longevity secrets. "I get six or seven hours of sleep and eat a lot of fruit, but other than that, I just have frozen food when I'm home for dinner. Even if I don't have to, I make it a point to go up and down the stairs at least four times a day."

MERRILL, IRENE

Organist of the B. F. Keith's Palace Theatre, the Allen Theatre, the Cedar Theatre, and the Manhattan Theatre in Cleveland, Ohio.

CARL MERZ

1928

Carl Merz is directing the Stanley Concert Orchestra in the Stanley Theatre in Utica, N. Y. They are a popular organization and have a large audience. Merz formerly played at the Avon Theatre for eleven years.

METCALFE, BRUCE

Organist of Loew's Allen Theatre in Cleveland, Ohio in 1923.

MEYER, HELEN (MISS)

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

MEYN, TED

Born in 1901 in Kansas City, Kansas. Meyn's father owned six small motion picture theatres and Meyn as a boy worked at various tasks in those theatres, such as selling candy, popcorn, peanuts, and taking the films on his bicycle on one theatre to another. In 1911 Meyn relieved the regular pianist during the supper hour and it was here that he really got his start accompanying the silent films and learning about the use of mood music. Eventually he took a job as demonstrator for Wurlitzer in their showrooms on McGee Street near 12th Street in Kansas City, Missouri. Meyn demonstrated the Wurlitzer Duplex Orchestra, an instrument that was an upright piano with some organ pipes and percussions added. Meyn's first full-time theatre organ position was at the Orpheum Theatre in Leavenworth, Kansas on a

MEYN, TED

2.

2 manual/6 rank Moller instrument. Within a few weeks Meyn was hired away to play the Wurlitzer Duplex Orchestra in the Mayflower Theatre in Florence, Kansas and then a similar instrument in the Kansas Theatre in Wichita, Kansas. Within a year Meyn moved back to Kansas City and was looking for a theatre organist position and since there was none local, he decided to write to Farny Wurlitzer in North Tonawanda, New York. Farny Wurlitzer had heard about Meyn's capability on the Duplex Orchestra and believed that he could also handle^a/full-time organ position featuring a regular Wurlitzer theatre instrument (Model 285). Farny Wurlitzer suggested two jobs, one of which was the Missouri Theatre in St. Louis--a part of the Paramount chain, where Stuart Barrie had been organist. Stuart Barrie was helpful to Meyn and gave him some advice

and suggestions for playing the organ, but when the time came for him to actually audition he was frightened and he decided he had not had enough experience to play such a large instrument and returned to Kansas City. In Kansas City was a 1,500 seat Doric Theatre on Walnut Street. The Doric Theatre boasted a 3 manual/20 rank Kimball, but the theatre had closed because the theatre chains were getting the best pictures. However, Meyn persuaded the management to allow him to practice on the organ and here he began perfecting his playing until he felt prepared to try for a theatre organist position again. He was eventually hired by the manager of the Pantages Theatre in Kansas City, Missouri, a 2,800 seat house which showed motion pictures and had vaudeville that featured a 2 manual/18 rank Robert Morton. Meyn remained at this position

for six years. He broadcast nightly from midnight to 2 a.m. over Radio Station WDAF, which was owned by the Kansas City Star and Times. His program was entitled, "The Nighthawks," which featured the Coon-Sanders Orchestra, well known in jazz circles. The organ was used to alternate with the orchestra. After leaving his position in Wichita, Meyn was hired to play the organ at Loew's Broad Theatre in Columbus, Ohio (3 manual Kimball). After 10 weeks there he was assigned to Loew's Park Theatre, a 3300 seat house in Cleveland, Ohio (Wurlitzer 235). Meyn played there for a year and then was transferred to Loew's State Theatre in Cleveland, Ohio playing a 2 manual/18 rank Wurlitzer.

MEYN, TED

5.

Loew's Midland Theatre in Kansas City was opened and Meyn was transferred there. After a short stint there Meyn went east again to Jersey City, New Jersey to open Loew's Jersey Theatre, a 3200 seat house (4 manual/23 rank Robert Morton). Occasionally, Meyn played at Loew's 175th Street Theatre in Manhattan, the Paradise Theatre in the Bronx, the Valencia Theatre in Jamaica, and the Pitkin Theatre and Kings Theatre in Brooklyn, New York. There were five "Wonder Morton" pipe organs (4 manual/23 ranks) in the New York Metropolitan area and Meyn played all of them during these years at one time or another. In 1930 Meyn was transferred back to the State Theatre in Cleveland. In September 1932 he transferred back to Loew's Jersey Theatre in Jersey City, New Jersey. In 1944 Meyn was hired to play the Hammond organ installed in the

MEYN, TED

6.

Capitol Theatre in New York. The cable of the Estey had been cut when the Capitol Theatre's orchestra elevator had been raised to stage level. A junk dealer had hauled the console away. Meyn played at the Capitol Theatre on a highly amplified Hammond organ for 11 years. In 1955 when Loew's Theatre chain was broken up into two companies by an anti-trust suit, Meyn was hired to play the Hammond organ at the Bismark Hotel in Chicago. After that he took a Hammond organ and attached a Wurlitzer electric piano keyboard above the second manual and went on the road playing various locations throughout the east coast area. Meyn retired in 1964. He and his wife Helen celebrated their 50th wedding anniversary in 1971.

January 7, 1932



OR

TED MEYN (Cleveland State), who is back at this house after an absence of two years, was royally-welcomed by the audience, most of whom still remembered him. His opening number was the good old "California, Here I Come," with the opening words, "Hello Cleveland" substituted. He followed this with "Harvest Moon," "River Stay 'Way" (this he sang via "mike"), a whistling chorus to "Turkey in the Straw," comedy lyric to "By My Side," written about popular cigarets, "Minnie the Moocher," and a final chorus of "I Call it Love." It is apparent that Meyn will have no difficulty in regaining the popularity he previously enjoyed here.

MICHALS, ALVINA

Organist of the Buckingham Theatre in Chicago, Illinois
in 1926. Organist of the Halfield Theatre in Chicago, Illinois
in 1929.

MICKELSON, PAUL

See Chapter ~~XXXXXXXXXXXX~~⁶
Seven, "The Theatre Organ On Phonograph And Radio."

MIDDLETON, CLARK

Theatre organist in the Washington, D. C. area who played the Metropolitan and Ambassador Theatres in Washington, D. C. during the 1920's.

MILLER, AMOURETTE

Theatre organist in the Washington, D. C. area in the middle to late 1920's. Organist of the Takoma Park Theatre in Washington, D. C. in 1925. Organist of the Chevy Chase Theatre in Washington, D. C. in 1926.

MILLER, ALLEN

Born in Hartford, Connecticut on July 2, 1941. His parents were musical. His mother played piano and organ and his father played the accordion. Miller grew up hearing both classical and popular music in his home. At an early age he showed an interest in mechanical or electrical things and enjoyed playing with old phonographs, radios, and the like. At age eight he began studying piano with A. Stanley Usher, who had been a theatre organist in the Hartford, Connecticut area. Miller's interest in theatre organ was sparked when the organist of the church his family attended brought over a record of Reginald Foort, "Pipes, Pedals, and Percussion." He began buying theatre organ records. At the age of 13 he heard about the forming of the American Theatre Organ Enthusiasts and

MILLER, ALLEN

2.

joined about a year after their formation.

On one occasion his parents took him to a Home Show where there was a booth for Minshall electronic organs. He sat down and began to play and they hired him on the spot as a demonstrator. Among those people for whom he played was then Governor of Connecticut, Abraham Ribicoff. Miller demonstrated for Minshall at promotional shows and spent evenings after school in their showroom demonstrating, and was featured organist at the Minshall display in the Vermont Building at the Eastern States Exposition. Out of that came several television appearances.

Miller began building his own theatre organ, gathering parts from whatever sources he could find, including some cast off parts from Austin organs in his hometown. Before long he had one and one-half

ranks playing from one manual in his bedroom. To this he attached a modified player piano mechanism, and as a senior in high school entered ^{it} /in the Connecticut Science Fair, where it won third place. Later when entered in the National Fair, it won honorable mention.

When Miller was in his last year of high school he met Everett Bassett, who maintained the Waterbury State Theatre (now the Civic Theatre) (2 manual/10 rank Wurlitzer), and owned a 2 manual/4 rank Morton organ in his home. Miller attended Trinity College in Hartford, Connecticut, but ^{he} /maintained his interest in theatre organs. Having met Joe Tobin, they began rebuilding a 3 manual/12 rank Austin in the Allyn Theatre in Hartford, Connecticut. The organ was finally heard again at

Thanksgiving time in 1960. Out of the interest shown here the local ATOE Chapter was born (February 1961), known as the Connecticut Valley Chapter.

Miller gradually enlarged the organ at home until it had 2 manuals and pedals and 5 ranks. While a student at Trinity College he wrote and announced a 16-week series on the theatre organ over Radio Station WRTC-FM in Hartford, Connecticut. At Trinity College he studied electrical engineering but it became obvious to him that he wanted to become an organ builder. In the summer of 1962 he went to work for Austin Organs as a draftsman and has remained there until this time in various capacities, now an Assistant Vice President, where he is concerned with research and

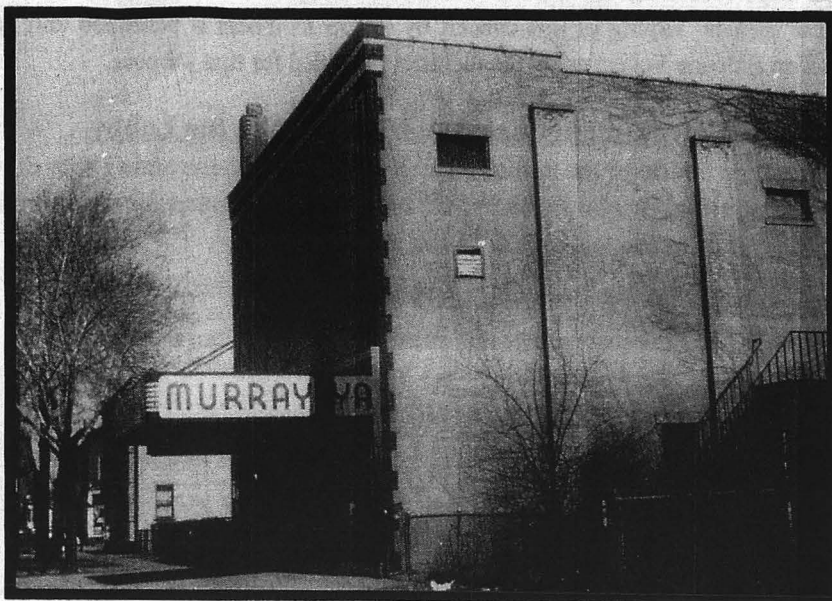
development, serves as plant superintendent, safety engineer, assistant treasurer, and a host of other tasks. His main task is the physical design of new organs.

Miller is heavily involved in the resurrection of the Austin Premier Quadruplex Player system. He has the roll perforating equipment in his own home. His home organ now boasts a 3 manual horseshoe console and 12 ranks.

Miller was primarily responsible for the design and voicing of the Thomaston Opera House Marr and Colton pipe organ. He has also done consulting in tonal regulation on several other theatre organs in the New England area. Miller made his debut as a full fledged theatre organ artist at the Thomaston Opera House on

February 22, 1976. He has served as National Director of the American Theatre Organ Society since 1970. Miller has maintained an interest in recording, which came from his early interest in record players and music. He also was in partnership in a recording company for ten years and taught Audio for the United States Army at Fort Monmouth during the Vietnam conflict from 1966 to 1968.

Rochester's Theatres, Organs & Organists No. 23



The *Murray* 218 Murray Street

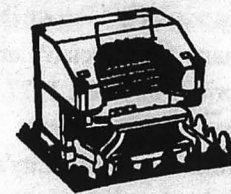
This neighborhood house was opened in 1916, its seating capacity totaling 900.

A 2/3 WurliTzer, Opus 807, was installed at a cost of \$15,000. It was opened on April 15, 1924, by Rochester's Mr. Theatre Organ, Tom Grierson, who was house organist at the *Strand* at the time.

An impressive list of organists appeared at the Murray during its 43 years: Margaret Culp, George C. Garis, Harold W. Geschwind, Rose Harloff, Edgar V. Lehn, Edith Mansion, R. Franklin "Randy" Maynard, Helen Heintz, Stella Moskov and Louis Perricola.

After the house closed in 1959, it was used as a furniture warehouse.

Series Notes by Lloyd E. Kjos



RTOS RTOS RTOS RTOS RTOS RTOS RTOS RTOS RTOS RTOS RTOS RTOS RTOS

the Rochester Theater Organ Society

Proudly Presents



Ashley Miller

at the Auditorium Center

Mighty WurliTzer

RTOS RTOS RTOS RTOS RTOS RTOS RTOS RTOS RTOS RTOS RTOS RTOS RTOS

January 14, 1994

We Welcome Tonight's Organist-Ashley Miller

Ashley has been called by many a "musician's musician." He has played for RTOS audiences at the Auditorium in 1968, 1977 and 1981. In May 1965, he played an RTOS electronic organ benefit concert.

Receiving his B.S. degree from New York City's famed Juilliard School, he obtained an Associate Degree in the the American Guild of Organists. For seven years he was featured organist at New York's Radio City Music Hall.

Ashley Miller arrangements have been included in many folios and his compositions have been played by well-known bands and orchestras. He has soloed on both organ and piano with the Symphony of the Air, the New York Philharmonic, the American Symphony and the London Philharmonic.

He has hosted his own television show and has appeared on the Dave Garroway and Jack Paar shows. Ashley has provided themes and background music for many soap operas such as "Love of Life," "The Secret Storm," "Guiding Light" and "Search for Tomorrow." He furnishes music for the New York Rangers (hockey) and the New York Knickerbockers (basketball).

Ashley Miller has made many theater organ albums. His latest CD and cassette release, recorded at Detroit's Senate Theatre, is "Unmistakably Ashley."

Featured at five American Theatre Organ Society national conventions, he was voted their "Organist of the Year" in 1983. He has toured the theater organ circuit throughout North America, England, Holland and Australia. Recent upstate appearances have been in Shea's Buffalo, Lockport, North Tonawanda's Riviera and the New York State Fairgrounds WurliTzer in Syracuse.

Tonight, he shares the spotlight with a young Noreen Ratigan, who will supply the trumpet for their organ and trumpet duets. Noreen, daughter of Hugh and Norma Ratigan, has previously performed with Len Rawle at Lockport.

Ashley Miller died March 20, 2006.

The Organ

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

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

Refreshments Are Available Next to the Lobby

We suggest a trip to the Refreshment Stand adjacent to the Main Lobby during intermission. By our patronage, we help show our support for the continuing renovation of the Auditorium Center facilities.

Tonight's Program

The artist will announce this evening's program from the console.

**Membership Information is available
in the Main Lobby or by writing to:
RTOS Membership, 20 Nymark Drive,
Rochester, NY 14626.**



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

Barry Baker, a Rising Star of the Theater Organ World, debuts at the Auditorium Center 4/22 on Friday, February 18th starting at 8:15 P.M. The Theater Doors Open at 7:30 P.M.

This will be a Public Concert with FREE admission for 1994 RTOS Members. General admission tickets at \$6.50 each, will be on sale at the Auditorium Box Office during the evening of the concert.

MILLER, DON (F. DONALD)

Born in Slater, Iowa, September 17, 1896. Parents, Cora J. Bassett and William H. Miller. Received his education in the Perry High School in Perry, Iowa and the Jones College of Music in Perry, Iowa. Also attended Drake University in Mes Moines, Iowa. Married Jessie Elwell Gathany. Miller came from a musical family. He began in the early days of motion pictures as a pianist in a small theatre. His mother was a teacher of piano and organ and he received his very early musical instruction from her. He showed a longing for theatrical life at the age of 12 and followed it thereafter. His first important engagement was at the Des Moines Theatre in Des Moines, Iowa.

He also appeared at the Broadway Strand Theatre in Detroit, the Madison Theatre in Peoria, Illinois before he went to the

MILLER, DON (F. DONALD)

2.

Butterfield circuit in Michigan, and then went to the Olympia Theatre in Miami, Florida. During the winter season in 1926 he was organist at the Hollywood Beach Hotel in Hollywood, Florida where he gave daily organ recitals and worked in conjunction with Arnold Johnson on several concerts. His big break came when he was given a contract with Kunsky Theatres in Detroit where he played all their deluxe houses including the State, Capitol, Fisher, Riviera, and Fox Theatres. In 1930 Miller played the Paramount Theatre in Detroit. In 1933 he went to Chicago to play at the Southtown and State-Lake Theatres. An offer came for him to return to the Fisher Theatre which he accepted gladly. He remained at the Fisher Theatre until his retirement.

MILLER, DON (F. DONALD)

3.

During his professional career, Miller broadcast over Radio Stations WJR, WXYZ, and WMUZ-FM, Detroit, and Radio Station KRNT, Des Moines, Iowa. Prior to his retirement in 1962 he was organist at Henry Ford's famous Dearborn Inn in Dearborn, Michigan for 11 years.

In 1967 Miller performed for the National Convention of the American Theatre Organ Society in Detroit, Michigan. He was a member of the Detroit Theatre Organ Club and gave a number of well-remembered concerts for that organization.

Miller died December 2, 1971.

MOTION PICTURE HERALD

1932

GAN SOI

DON MILLER (Miami Olympia). Now that the "winter season" is on, this house has brought Mr. Miller, who was quite popular here a season or so ago, back to the console of this city's leading theatre. Mr. Miller is offering two solos a week, the first half, "community singing" type solos and for the last, "straight concert" solos, in which either popular or classical numbers are featured. He has, in the short time he has been here, succeeded in building up a large following and naturally, making himself a real box-office attraction.

The solo this week is a straight spotlight "concert" solo in which special lighting effects added to the attractiveness of the solo. The numbers featured are, "The Miserere" and "Anvil Chorus," both from the opera, "Il Trovatore." Mr. Miller is a capable musician and the audience show their appreciation of his efforts in a fine manner.

DONALD MILLER

1928

Donald Miller, guest organist at the Fisher Theatre, Detroit, has created a large following in the Fisher, which is billed as the "World's Most Perfect Theatre."

Miller combines originality, novelty and classics in his organ features and is admirably fitted to play in such an impressive theatre.

The following article was found in the April 1915 issue of The Diapason by Lloyd E. Klos:

THE DAY'S WORK OF A MOVING PICTURE ORGANIST by George Laing Miller, FRCO

Having lately joined the army of organists who have deserted the churches for the theatres, the editor of the Diapason has asked me to give some account of my work. This is somewhat unique, as all the music is provided for me by the management and the question never arises: What shall I play? or What is suitable for certain pictures? I note some exceptions to this later, and describe general conditions in New York City.

The work may be sharply divided into two classes: Where the organist plays alone and where he plays in conjunction with an orchestra. In the first class may be placed the performers on the Wurlitzer-Hope-Jones unit orchestra. Many of these are in solely dramatic houses; my work lies in the moving picture field. Here again, we have another division--those theatres having a matinee, 2 to 5:30 p.m., and an evening show, 8 to 11, or thereabouts, and those having a continuous performance of 12 hours from 11 a.m. to 11 p.m. or even later. This last necessitates the employment of two organists who play alternately.

The Vitagraph Theatre in New York, where there is one of the largest Hope-Jones unit orchestras, with a 32-ft. diaphone, has two organists who play respectively after noon and evening, the strain hav-

ing been found too great for one man. Be it remembered that this instrument, in addition to the usual organ stops, contains also a bass drum, kettle drum, cymbals, crash cymbals, snare drum, castanets, xylophone, auto horn, fog horn, ambulance gong, sleighbells, chimes, cocoa nuts (for horses galloping), wind, rain, thunder and two birds. It is a great tax on the player, who must memorize nearly everything. The best theatres have also orchestras from 35 players down to three. In most cases, organ and orchestra are used alternately.

The premiere theatre of this class in New York is the Strand, with an orchestra of 35 and two organists, who are reputed to command high salaries. The performances here are from noon to 11:30 p.m. The show begins with what we call the relief organist, who plays alone until 2:30 p.m. Then enters the orchestra, which plays some standard concert overture, assisted by the second organist with the organ. When the pictures begin, little attempt is made to play suitable music; they trot out a set of waltzes or so--I have even heard the Andante from Mendelssohn's Violin Concerto played by the whole band, and at the end, the theme is taken in a most artistic way by the organist, who improvises for three or four minutes until the orchestra is ready to play another piece. Occasionally, the organ joins in with the orchestra, but this is entirely a matter of arrangement.

Sometimes, the show is interrupted for a special organ number. I have heard Guilman's "March Funebre et Chant Seraphique" played with all the lights lowered, no pictures, and the chant at the end taken by the cellos. This was specially featured on the program with annotations. Some picture--for instance, "Cabiria," "The Miracle," "The Christian" and others--have special music written for them, the same as any dramatic production on the regular stage.

Organ and orchestra play together until 5:30 p.m. Then, the relief

organist plays alone until 7:30, and orchestra and organ again until 11:30.

This is the course usually followed in other theatres here; where I play, it is totally different; my work depends on what is done by the orchestra to begin with. Here the pictures are changed every day; the show consists of six reels, lasting two hours. This theatre is at the head of a circuit of 102 all over the United States, 27 of these being in New York, Boston, and vicinity.

We have a general musical superintendent, Ernst Luz, who sees every picture in advance at the studios where they are made. He makes descriptive notes and carefully times each scene. This synopsis is then turned over to Bert Herbert, our conductor, who has had an extensive dramatic experience, and he selects appropriate music from our library containing about 11,000 titles. Mr Luz at one time edited the music department of the Moving Picture News and has studied this question of appropriate music for pictures for years, ever since the movement started. The result of these gentlemen's combined efforts is marvelous. Every number seems to have been specially written for the picture shown--every dramatic incident, be it street row, fight, Indian battle or accident, is noted. Our librarians select and supply daily the orchestra parts for all these 27 local theatres; when this music is played and done with, it is broken up into the various pictures and these go with the reels to the remainder of the 102 theatres on the circuit. Many of these, being vaudeville houses, show only one reel at a time.

And here is where I come in. Certain days, I play with the orchestra. Other days, I take the relief and play alone. My colleague has a church position as well and we arrange that he shall be relieved for services and choir practice. When I play with orchestra, I play no

And now, I turn to the days when I play the relief--when I play alone. I am expected to play all the music selected for orchestra. As it would be impossible to use the regular organ part, which as a rule has no melody, I use the conductor's copy, usually a piano accompaniment, with all melodies inserted in small notes. Ask any music store for a theatre orchestra piano part and you will see what I mean. As a rule, this is really an organ arrangement, as the bass can be played by the feet, the harmony with the left hand, and the melody with the right. But the melody may go up to C3 sharp, or the bass down to BBB, which as Euclid says, on the organ is impossible, without transposition. I have frequently no time to look these selections over in advance, the parts are handed to me by the boy often after the show has begun. I must play the selections as they come and make my arrangement as I go along. I have struck in usual course the overtures to "Raymond," "Stradella," "Poet and Peasant" and even "William Tell," Moszkowski's "Serenade," and Paderewski's "Minuet." The selection (remember our 11,000 titles) is an extremely catholic one; ranging from Gluck and Handel to Richard Strauss. We had a picture the other week of a man struck by an automobile and dying in a hospital, the nurse finally crossing his arms on his chest and closing his eyes. The selection played for this was the minuet from Handel's "Bernice." It struck me as peculiarly appropriate--the stately chords of Handel marching on with all the solemn effect of a march to eternity.

Occasionally, I come across a part which has no melody--even a second violin part--when I must be prepared to play something from memory.

And now, most important of all, I must follow the conductor's schedule of program, else I am likely to play the music in the wrong place. This is a sheet pinned on ~~San~~ 14 cardboard. It contains a complete

synopsis of each picture, typewritten for easy reading in a poor light. For instance:

"Reliance--The Green Idol."

Waltz, "Les Roses"--"She is persuaded to attend a meeting."

Intermezzo, "Dawn of Hope"---"She buys the idol."

Two-step, "Morning Star"---"They escape in automobile."

Galop, "Electric Train"---"Auto falls over cliff."

And so on, some pictures having 8 or 10 cues. The sentence in quotation marks is the cue to change the music.

There are tricks to all trades and I must confess one here: I have to lead the music at night, watch the cue sheet for changes, and watch the picture to get the cue. So, in playing, I will start the set of waltzes, play the first two, then (if not memorized), go on and improvise waltzes until the cue is seen on the screen. In the same way, I play part of the intermezzo, go on in the same rhythm until the next change, and so on. It is no trouble to me now to improvise waltzes, two-steps, galops and marches. The morning show serves me as a rehearsal, and when I play in the evening from 5 to 7, I know what is coming.

Our system is possible only where a house sets the first run of pictures. Some houses run the same pictures for a week and others for three or four days, when the work is made simpler. By the time I have memorized over 11,000 titles, I believe I will be eligible for graduation!

MILLER, GRETCHEN

Organist of the Liberty Theatre in Cumberland, Maryland in 1926.

MILLER, HARRISON

Chief organist of the Liberty Theatre in Yakima, Washington for many years. Radio Station KIT had purchased the organ from the 1500 seat Capitol Theatre (2 manual/9 rank Wurlitzer). Miller broadcast from the KIT studios on this organ for several years.

MILLER, JACK

Manager and organist of the Egleston Theatre in the Roxbury section of Boston, Massachusetts (not the Jack Miller who conducted for Kate Smith).

The Artist: FATHER JAMES MILLER

The Rochester Theater Organ Society takes pleasure in welcoming back Father Jim Miller for his encore performance. Father Jim made his Auditorium Theatre debut in February, 1982. He made many friends in Rochester during his first performance, and many requests have been made for this second appearance.

The Father in his name derives from his being an Eastern Orthodox Priest, and he is currently assigned to the Holy Trinity Ukrainian Church in Saginaw, Michigan. But Father Miller's second profession is playing theater organs, and it is in that role that he appears here tonight.

Since Father Jim Miller's first Rochester performance in February, 1982, he has been very active on the theater organ circuit. Father Miller has played well-received performances at the Denver Paramount, the Detroit Fox, the North Tonawanda Riviera, Shea's Buffalo, and at the New York State Fairground's Wurlitzer in Syracuse.

He has appeared as a featured organist at the 1981 and 1982 ATOS National Conventions in Seattle and in Detroit. Father Miller has also played for the Land of Lincoln (Illinois) and the Dickinson (Delaware) ATOS Chapters, as well as making numerous appearances before theater organ clubs and chapters in his home state of Michigan.

He also gives organ, piano, and musical theory courses at both the Flint Music Center and at his home in Fenton, Michigan. In Father Jim's spare time, he has served on the ATOS Board of Directors from 1984 to 1986.

Although, Father Miller occasionally plays liturgical pieces, his theater organ selections cover the entire musical spectrum. Father Jim is equally familiar with ballads, blues, and jazz. His natural love and enjoyment of life becomes infectious to audiences, with both his joyous musical renditions and his "console-side" good nature and sense of humor.

Console Magazine has said of Father Jim Miller's performances, that he is "playing to and for the people attending, not above them." A Detroit Theatre Organ Club review said that his "evening's performance was indeed a Sermon in Sound" and "a moving experience in many ways."

And now, settle back in your seat for an evening of enjoyable theater organ entertainment. Prepare yourself for smiling, laughing, and some pleasant memories of happy times from yesteryear. Ladies and Gentlemen, the console rises, the Mighty Wurlitzer sounds forth, and we welcome FATHER JAMES MILLER once again!

ORGANS and/or ORGANISTS

No. 8:

LOIS MILLER AND
THE ATLANTIC CITY
CONVENTION HALL ORGANS.

The console of the world's largest pipe organ, the 7/455 Midmer-Losh in Atlantic City's Convention Hall, is shown here. The lady who "tamed the savage beast" for 25 years was the late Lois Miller.



The artist is shown practicing in August 1964, prior to the Democratic National Convention. Much like organists at sporting events, Miss Miller had to be prepared to play appropriate numbers in sudden situations. One of the numbers on the music rack is Anderson's "Belle of the Hall", and was probably rendered when Lady Bird Johnson entered the hall. Using this giant organ's resources, she restored calm in a number of situations. During a ruckus at a labor meeting, for example, she played "Pack Up Your Troubles" and the disturbance was over.

While studying at Carnegie Tech, Miss Miller was organist in several Loew's theatres and later performed on the country's first commercial radio station, Pittsburgh's KDKA. She played on the Heintz Pier in Atlantic City, working with Ginger Rogers, Jack Benny, Phil Baker, Dick Powell, Fred Waring, Perry Como, Guy Lombardo and Dave Garroway. The widow of Byron McGill, a Westinghouse executive, she died in a New Jersey nursing home in 1978.

The Convention Hall organ was completed in March 1932 and after months of charges, counter-charges, hearings, and litigation over costs, involving organ builder and city, it was accepted by the city in September 1933, final payment being delayed until much later. The firm, based in Marrick, Long Island, suffered considerably from the unpleasantness. However, the 125-year company is still in business. The organ boasts 64-foot pipes, largest in the country, but the instrument is used rarely. In the Hall's ballroom is a 4/42 Kimball, also used on very rare occasions. There is no staff organist.

Program notes: Lloyd E. Klos

Final Concert for 1984-85 Season: **ARNOLD LOXAM** 8:15 PM, Fri., May 17, 1985

On Friday, May 17, we will present our final event of the season, the initial appearance of England's Arnold Loxam, featuring the "Loxam Bounce".

MILLER, LOIS

Known as the singing organist. Had been a theatre organist and singer in the Pittsburgh area before joining the staff of Radio Station KDKA, Pittsburgh (Wurlitzer). She was heard more frequently playing the organ in the residence of Mr. Thomas A. McGinley in Sewickley Heights (a wealthy suburb of Pittsburgh).

Miller moved / ^{from} Pittsburgh to Atlantic City where she was singing organist at the Heinz Pier for many years. Also organist In more recent years at Atlantic City's Convention Hall, seven manual Midmer-Losh pipe organ. Miller died in October 1978.

MILLER, PAUL JEROME

Paul Jerome Miller, 78 an organist and choral director, died October 25 in Gowanda, New York.

Mr. Miller, a New York City native who moved to the Gowanda area as a child, got his start as an organist in local theatres where he accompanied silent movies.

A graduate of the Trinity College of Music in London, England, who also studied at the Union Seminary in New York City. Mr. Miller was a member of the American Guild of Organists and the Choral Conductors Guild.

In addition to playing the organ and conducting choral groups, Mr. Miller was a music educator and author. He also worked on local radio stations throughout his career. He led a drive to purchase an organ for the Gowanda school system.

Surviving are his wife, Chrystene; a son, Paul Jerome Miller, Jr. a brother, five sisters and five grandchildren.

Miller, Vera

University of Kentucky

Inter-Office Exchange

Date.....

Memo to from

TAKE ACTION INDICATED
NOT LATER THAN

SUBJECT {
() SEE ATTACHED SHEETS

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

Vera Miller

Organist - Strand Theatre
Minneapolis - - also a vocalist

Source - Judd Walton

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John

Allen Mills at the Mighty Wurlitzer

Accompanying Buster Keaton's "The General"

Saturday, January 19 2 and 7 p.m.

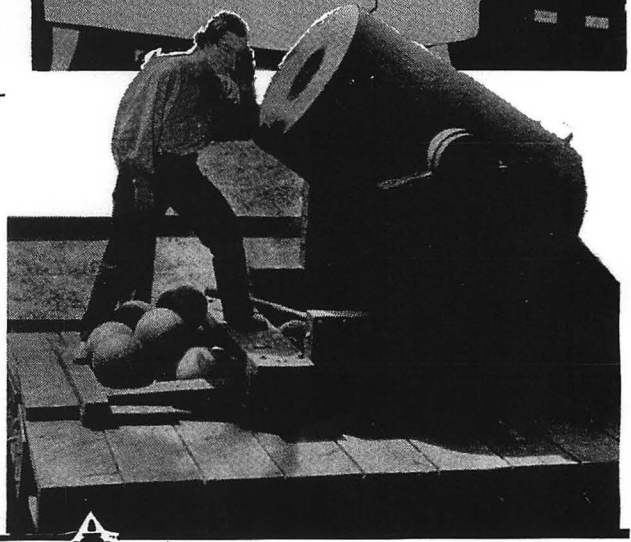
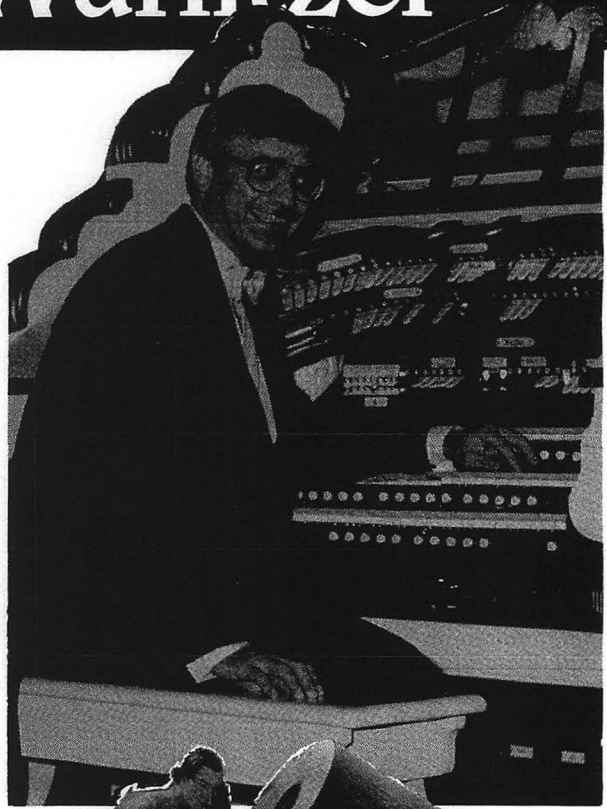
A special virtuoso performance by our Organist/Artist-in-Residence, Allen Mills.

First, a thrilling short concert that showcases the incredible sounds of "Goldie" — the Golub Mighty Wurlitzer, our totally refurbished 1931 theatre organ.

Then, Allen puts Goldie's full symphonic and sound effect abilities to work. In a thrilling accompaniment to Buster Keaton's classic silent film, "The General" — chosen as one of the all-time best films in the International Film Critics Poll of 1972. With a hilarious, spine-tingling train chase that takes up 7 of the film's 8 reels, it's the story of a group of Union soldiers during the Civil War. As they carry out a daring theft of the Confederate train, "The General."

Don't miss a unique show that combines one of America's finest theatre organists and one of our greatest silent film comics.

Tickets \$4 (matinee), \$5 (evening)
Children under 12, \$2 (both shows)



INFORMATION: 382-1083 BOX OFFICE: 346-6204

Tickets available at Proctor's Box Office,

CRO Outlets: Belvedere Travel, Drome Sound, The Carl Company suburban stores and the Palace Theatre Box Office.

MILLS, ALLEN R.

Mills studied classical organ music with Hugh Allen Wilson and Dr. George Markey. He studied at Westminster Choir College and Crane School of Music and holds a Degree in Music Education. He is also experienced in the field of choral music and composition. He is director of music at the Methodist Cathedral and Trinity Methodist Church in Albany, New York and in addition teaches organ and voice to private students. He is a member of the American Guild of Organists and was on the Board of Directors of its Eastern New York Chapter. In addition to his strong credentials in the field of classical music, Mills enjoys playing the theatre organ. He has appeared in the fashionable resorts of the Adirondack's Catskills, Florida, Jamaica, and the West Indies. He has given theatre organ concerts in Detroit, Rochester, Buffalo, and Syracuse. He played

MILLS, ALLEN R.

2.

for the 1964 American Association of Theatre Organ Enthusiasts National Convention and for the Detroit Convention of ATOE in 1967.

RTOS AUDITORIUM THEATRE PERFORMANCE—JANUARY 23, 1988

This evening's performance marks Allen Mills' fourth RTOS theater organ concert. This is Allen's first RTOS appearance since February, 1979.

In 1969, RTOS selected Allen Mills to make the first record produced on our WurliTzer after its move to this theater from the RKO Palace. This record, *Front and Center*, so successfully captured the thrilling sounds of the Mighty WurliTzer, as played by Allen, that it is still a popular seller after nineteen years. He has recently produced two record and tape releases on the Proctor's Theatre WurliTzer, "Goldie".

Allen Mills was born on the shores of New York's Lake George. At the young age of seven, Allen slipped unnoticed into a small church to try his hand at playing its tracker organ. Formal organ lessons started at fifteen. His musical studies took him to Westminster Choir College in Princeton, NJ and to the Crane School of Music. Allen Mills is currently organist and music director for Westminster Church in Albany.

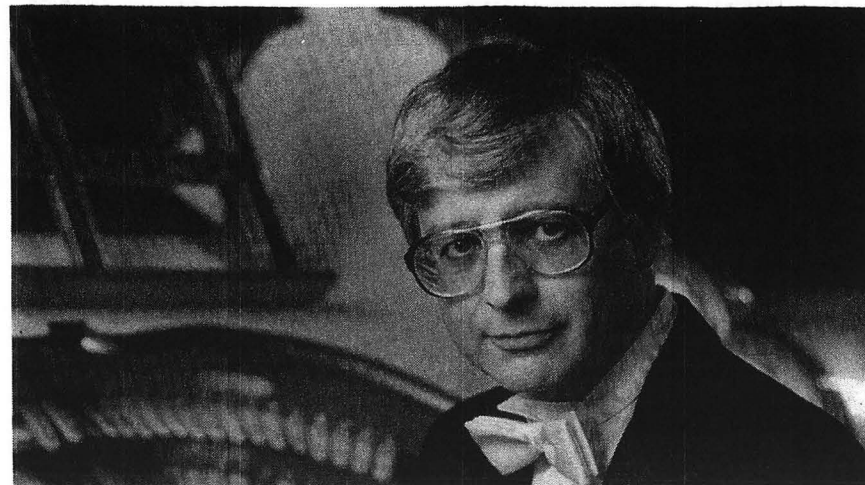
Allen's musical talents have taken him to the West Indies, England, Scotland and on the theater organ circuit in the United States. He has played at three ATOS national conventions. He has played with the Philadelphia, Schenectady and Albany Symphony Orchestras. Allen recently conducted a performance of Andrew Lloyd Webber's "Requiem".

As resident organist/artist at Proctor's Theatre in Schenectady since 1984, Allen has appeared in 36 Proctor productions. His theater organ shows at Proctor's have had an average audience of 1700, and his Christmas shows at that theater sold out the 2700-seat house for a single performance in 1984, two performances in 1985, and three shows in 1986.

His performances blend pops and classics to give a new dimension to theater organ. He enjoys popular music and plays it that way, and while his pop arrangements reflect his many years of musical study and technical achievement, he never plays theater organ like he was wearing a stuffed shirt.

This evening we welcome Allen Mills back to our console after a far too long an absence. As we take our seats we can look forward to this very pleasant start of RTOS events in 1988! For our 21st Anniversary event in the Auditorium Theatre, the console of the RTOS Mighty WurliTzer rises on its lift and the overhead spotlight shines on this evening's organist.

Ladies and Gentlemen----Let's give a warm Rochester welcome to this evening's artist--Mr. Allen Mills!



ALLEN MILLS

The Program: Mr. Mills will announce his program.

AS A COURTESY TO ALL—Please do not take flash pictures during this concert.

TAPE RECORDING, by RTOS members, is permitted during tonight's concert only in the Top Balcony foyer area, using the facilities provided for that purpose. Taping of RTOS events is NEVER permitted in the theater's seating area!

The Rochester Theater Organ Society:

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

RTOS membership is open to all. Information is available in the Main Lobby, or by writing to: RTOS, PO Box 17114, Rochester, NY 14617, or by phoning: 544-6595.

You will find that an RTOS Membership Card is your passport to many hours of pleasurable entertainment.

COMING ATTRACTION: DAVID PECKHAM, the talented young resident organist from Elmira's Clemens Center, will perform his third RTOS concert at 8:15 PM on Saturday, February 20th at this Auditorium Theatre WurliTzer. Admission for RTOS members is free, and non-member tickets at \$5.25 each will be available at the Box Office on the night of the concert.

Will have records + cassette for sale.

2/10/87

ALLEN MILLS BIOGRAPHICAL INFORMATION

Organ enthusiasts everywhere have been impressed by the performances of Allen Mills whose combination of classics and pops gives a new dimension to theatre organ music. Allen, who is Organist/Director of Music for Westminster Church, Albany, has also appeared as an entertainer at fashionable resorts from the Adirondacks to the West Indies; he plays both sides of the musical fence with equal flair. He enjoys popular music and plays it that way, and while his arrangements reflect many years of musical study and technical achievement (his alma maters were Westminster Choir College and the Crane School of Music), he never plays theatre organ wearing a stuffed shirt. Born on the shores of Lake George, New York, he began, at the age of seven, "Slipping, unnoticed, into our small church to try my hand at the one manual tracker action organ there." Actual organ instruction began at the age of fifteen. He has charmed audiences at the major theatre organ installations in the country, was selected to make a record for the Rochester Theatre Organ Society, was commissioned to compose music for "The Mighty Theatre Organ", a collection of music by well-known theatre organists published in cooperation with the national conventions of the same society.

In 1984 Mills was appointed Organist/Artists in Residence for Proctor's Theatre, Schenectady, New York. There are only three other such positions in this Country. Since that time, he has established a series of Organ Shows that attract an average audience of 1700 each show. He has directed and appeared in 36 Proctor's Productions since his appointment. Probably the most popular of these productions is his Christmas Show, which, the first year, sold out the 2700 seat house and the second year two performances. The 1986 show was booked for three performances as is the 1987 upcoming show. Mills has recorded two Albums of Organ Music produced by Proctor's.

In the "Classic" field, Allen Mills has appeared throughout the country in Dedicatory Recitals of new and re-built instruments. He has played with the Philadelphia Orchestra and the Albany and Schenectady Syphonies.

Active in Choral Directing, Mr. Mills is also a singer, a talent he often uses in his Organ Shows. He directed a Concert Choral Tour of England and Scotland last summer and conducted a performance of Andrew Lloyd Webber's "Requiem" at Proctor's in May of 1987.

Allen Mills plays Educational Organ Shows for students from surrounding schools at Proctor's Theatre. He is a noted improvisateur, and composes and arranges. (A talent he uses for the accompaniments of the Silent Film Series.)

11/10/87

2/10/87

ALLEN R. MILLS

ALLEN R. MILLS ATTENDED WESTMINSTER CHOIR COLLEGE, PRINCETON, NEW JERSEY AND THE CRANE SCHOOL OF MUSIC, NEW YORK UNIVERSITY COLLEGE OF ARTS AND SCIENCE, POTSDAM. HIS ORGAN STUDY WAS WITH HUGH ALLEN WILSON, ALEXANDER McCURDY, AND GEORGE MARKEY. HE HAS LONG BEEN ASSOCIATED WITH THE AMERICAN GUILD OF ORGANISTS AND, AS A CONCERT ARTIST, HAS APPEARED IN SEVERAL MAJOR CITIES. MR. MILLS HAS PERFORMED WITH THE PHILADELPHIA ORCHESTRA IN "MESSIAH", AND WITH MEMBERS OF THE ALBANY SYMPHONY IN SEVERAL PERFORMANCES OF THE POULENC ORGAN CONCERTO, THE MOZART "EPISTLE SONATAS" AND THE HANDEL AND HAYDN ORGAN CONCERTI. RECENTLY HE APPEARED AS SOLOIST WITH THE SCHENECTADY SYMPHONY PLAYING THE SAINT-SAENS "ORGAN" SYMPHONY.

MR. MILLS HOLDS THE POSITION OF ORGANIST/DIRECTOR OF MUSIC AT WESTMINSTER CHURCH IN THE CITY OF ALBANY AND THE POSITION OF ORGANIST/ARTIST IN RESIDENCE AT PROCTOR'S THEATRE, SCHENECTADY. FOR SEVENTEEN YEARS HE WAS MUSIC DEPARTMENT HEAD AND CHAIRMAN OF FINE ARTS AT THE ALBANY ACADEMY FOR GIRLS.

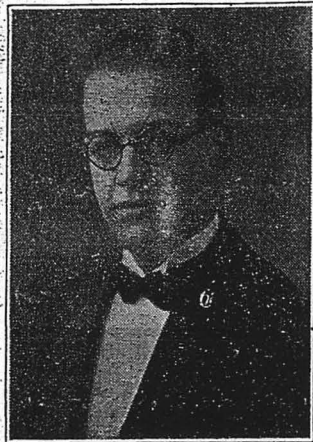
HE HAS RECORDED THREE ALBUMS, TWO OF WHICH WERE RECENTLY PRODUCED BY PROCTOR'S THEATRE. ^{IN A OF 86,} ~~THIS~~ ^{TOURED} JULY, HE ~~WILL BE~~ TOURING ENGLAND AND SCOTLAND IN CONCERT WITH HIS CHOIR OF WESTMINSTER CHURCH. ~~THE SINGING TOUR IS BY INVITATION.~~

11/10/87

1928

THE MAGAZINE FOR

**HOLIDAY GREETINGS
"ERNIE" MILLS**



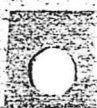
**SOLO ORGANIST AND
MUSICAL DIRECTOR NOW AT
STRAND THEATRE
SYRACUSE, NEW YORK**

1928

THE TOWN

ERNIE MILLS

From chief organist to general music director is quite a jump to fame and Ernie Mills has achieved this triumph at the Strand Theatre in Syracuse. Besides playing the organ with remarkable technique, he directs the presentation band known as "Ernie Mills' Strand Debutants," an all girl orchestra, which has been very successful. He is kept busy with the booking of the acts and vaudeville features.



MILLS, HARRY QUINN

Organist of Loew's State Theatre in Hollywood, California in
1927.

MILLS, MAY M.

Theatre organist during the 1920's at the Orpheum Theatre
(Wurlitzer) in Omaha, Nebraska.

The following item was found in the December 1922 issue of Melody Magazine by Lloyd E. Klos:

HARRY QUINN MILLS

Readers, meet Mr. Harry Quinn Mills!

You look into a pair of frank, grey-blue eyes, feel the pressure of a friendly hand, and are able to say in all sincerity: "I am glad to meet you!"

Mr. Mills is organist at the Blue Mouse Theater, one of the largest and finest photoplay theaters in Portland, Oregon; one of the largest in size, and positively the finest in furnishings, artistic decoration and musical excellence so imperative to the success of a high-class picture house.

The writer believes that in securing Mr. Mills' services as organist, the management of this theater has gained a musician who is thoroughly fitted to interpret the pictures--one who thinks that music is merely an aid in putting the picture over and should not predominate in any way. He also believes in playing, in so far as possible, music which people like to hear--tuneful and familiar, if it fits; if not, he improvises.

The subject of this sketch was born in Independence, Oregon, on December 16, 1896, when that town of self-reliant name was but a hamlet. His early years were spent according to the program usually followed by small boys; playing and eating; sleeping, then playing some more. This was varied by an occasional local storm until he

was six, when he began the study of the piano under the careful instruction of his mother, who was a fine amateur pianist.

Like the world-run of kids, he did not take his study very seriously; but unlike the majority of little folks, there were times when he seemed positively to adhere to the piano stool and practice painstakingly until called away for the purpose of taking food or recreation. As he says of himself, he "liked to practice by fits and jerks."

As the boy grew in size and knowledge, his parents resolved to move to a larger place where Harry might enjoy greater advantages than were afforded in Independence. They decided that Salem, Oregon should be the favored locality and made ready for the change. Salem was and is the capital of Oregon, and at that time numbered about 9,000 souls as its population. When friends of the Mills family learned of their intended departure, an intimate lady friend raised her hands in horror, exclaiming, "Goodness, Mrs. Mills, are you going to take that boy to the city to raise him?"

Despite the lady friend's forebodings, however, the Mills family went on to Salem, and no ill came from it; rather much good resulted, for Harry put in 12 years of study on piano and organ, including one year at the University of Oregon in Eugene, with Dr. Landsbury. While at Eugene, the young man joined the college fraternity, Delta Tau Delta.

In addition to his student duties, Harry played for dances and did a great deal of ~~KE~~ organ work in both Salem and Eugene. Only once in all this time did he suffer a change of heart regarding his choice of music as a profession, which was when he was in the high school in Salem. One day, when he had "got all fed up on music", he decided to give it up and go in for drawing and architecture. In fact, he started in on architecture, but music called to him with

the voices of the air, the winds, the sun, the rain--even all of life itself! He went back and has never regretted the move, for, as he puts it, he is "all wrapped up in music." At the end of his 12 years' study in Oregon, our young musician went to Chicago and studied with Arthur Frazer, who, by the way, is an Oregon man.

Mr. Mills remained in Chicago until America entered the war, when he returned to Oregon and enlisted. He was in the army 14 months, 9 months overseas, and was discharged in July 1919, when he returned to the United States to his family and to the one and only girl. Realizing that he would be unable to live out his allotted three-score years and ten unless this same girl said "Yes", he asked her the age-old question. She evidently spoke the word he wished to hear, for they were married in October 1919 and came right to Portland.

For fully two months, nothing with any salary attached to it, appeared. Think of it! A bride, a bridegroom, a ~~newlyweds~~ ^{HONEXMOOD}, and no job! However, the smile never left his face. Each morning, he left his apartment filled with optimism, cheerful in the belief that before the day was ended, he would get an opportunity to show somebody, somewhere, what he could do with an organ. At last, his chance came, and after a very short tryout, he was engaged by the Jensen and Von Herberg interests, with whom he remained for 2½ years, dividing the length of his engagement ~~XXXXXX~~ among three of their five houses--the Star, People's and the Majestic.

When the Blue Mouse opened, the management, looking for the best in music, laid aside many applications for the position of organist and sought Mr. Mills, offering him a most inducing salary--more worthy of notice, when one considers the large salaries prevalent in the country west of the Rockies. At that, Mr. Mills is not draw-

ing too much money, as his music is worth all he receives for it. Besides, he has a small reproduction of himself whom he wishes to bring up in the way he should go and incidentally, make into a musician--if the young man shows talent along that line.

MILTON, LOU

Organist of the Rivoli Theatre in Denver, Colorado in 1925
(Wurlitzer-Hope-Jones-2-1/2 manuals).

MINOR, C. SHARPE

See Chapter _____, pp. _____ to _____.

MINOR, C. SHARPE

See Chapter _____, pp. _____ to _____.

1986-02-08

My first recollection of C. Sharpe-Minor - whose wife was my Aunt - was when he played the organ at a theatre - I believe the Lafayette - in downtown Buffalo. This would be about 1919 or 1920. They had an electric car which was something new to me. Later on they had a big Hudson - black as all cars were in those days - it had a roll down window between the front and back seats and had blinds which pulled down on all the side windows - I don't remember about the front window - and had two little vases for flowers beside the back seats and straps to hold on to for support when getting out. When Uncle Charlie had this car he would never let any one pass him on the road. We all agreed that he should have been a racing car driver - and for all I know maybe he was at one time! He used to allow me to sit beside him on the bench when he was practicing in the empty theatre and I thought this was marvellous. I learned for the first time that one used one's feet as well as one's hands in playing an organ. He played some classical and semi-classical music but I remember mostly popular music and the audience was invited to sing along.

Both Uncle Charlie and Aunt Barb enjoyed a card game. They would come up to Toronto from Buffalo to play 500 with Mother and Dad quite often on a Sunday as theatres were not open on Sundays then. He was a good card player and lucky too! My Mother maintained he must cheat because no one could be that lucky. Fortunately he realized that Mother was not really serious.

In 1924 they spent some time with us camping at Lake Catcha-
coma, Ontario, which is only about 25 miles from where I am
living now.

I remember visiting them in 1930 when they were in Spring-
field, Mass., where they lived in an apartment hotel - this
was when Marathon Dancing was all the rage and and after the
show each night we would go out to watch the dancers and have
chicken sandwiches which I apparently never tired of.

RECOLLECTIONS OF BARBARA CHISHOLM, NIECE OF
C. SHARPE MINOR. SHE IS NOW IN HER 78TH
YEAR.

(Barbara is sister of
John Gray who
corresponded w/me
and sent me
photos)

MINOR, C. SHARPE

C. Sharpe Minor, the well-known feature organist, has been at the Rialto and Rivoli theatres in New York for four weeks. His original and interesting offerings were very well received and his demonstration of the organ was not only a complete exposition of the possibilities of that instrument, but it was also a practical lesson in music for the audience.

In this feature, which was called "The Organ," very well written and lucid slides defined what was meant by melody, accompaniment, bass and counterpoint, "Sweet Rosie O'Grady" being played.

Each of the stops was then displayed and the voices of the instruments were heard in characteristic music. The titles are very humorous. Of the clarinet, the following was said; "Lots of clarinetists, hearing how their instruments sound to an audience, have given it up and taken up bootlegging." The oboe was described as "an instrument which sounds like a motorman's glove tastes." The usual effects which a modern organ can create and a laugh-provoking series of tricks, imitations and dialogues completed the act.

Another feature was "Little Old New York." This treated of changes in fashions and customs, showed the development of the picture theatre, the passing of the horse, and the coming of the automobile. In telling this story with the organ, old melodies of years gone by were used and very vivid effects were secured.

MINTON, ROBERT

Organist of the Rivoli Theatre in Muncie, Indiana (Wurlitzer, Opus 1552). Minton opened this organ originally and remained here as organist for several years.

MITCHELL, BOB

Theatre organist who during World War II broadcast over the Armed Forces Radio Service from the NBC Hollywood Studio Welte pipe organ, a daily 15 minute broadcast.

Bob Mitchell
DEATHS

Dodger Stadium's first organist

PRESS WIRE SERVICES

LOS ANGELES — Bob Mitchell, an organist who was the first such house musician at Dodger Stadium and the last surviving working accompanist from the silent-film era, has died. He was 96.

Mitchell died July 4 from congestive heart failure at Hancock Park Rehabilitation Center in Los Angeles, said Vincent Morton, his caregiver.

When the Los Angeles Dodgers opened at their new stadium in Chavez Ravine in 1962, so did Mitchell — on a Wurlitzer double-keyboard organ with a 25-note pedal board. At the time, he was best known as founder and director of a group often called the Robert Mitchell Boys Choir, which would appear in more than 100 movies.

His career as choir director was framed by two stints as a silent-movie organist, played out more than 60 years apart. One of his last performances was in early June at the Silent Movie Theatre, where he was first featured in 1992.

He helped create “a true revival of cinema on the highest level,” said Charlie Lustman, who owned the theater from 1999 to 2006. “That you could walk into a classic theater and see a classic movie accompanied by a man who had done it way back when.”

On Christmas Day 1924, Mitchell was practicing carols on the organ at the Strand Theater in Pasadena when the lights went down and a movie about the Yukon went up. The 12-year-old kept playing, improvising a soundtrack. Soon he was accompanying matinee shows five times a week.

He played for such films as the romantic wartime drama “What Price Glory,” the action-adventure “Beau Geste” and the Fritz Lang futuristic fantasy “Metropolis.”

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He played for such films as the romantic wartime drama “What Price Glory,” the action-adventure “Beau Geste” and the Fritz Lang futuristic fantasy “Metropolis.”

With the arrival of talkies and Al Jolson in the 1927 film “The Jazz Singer,” Mitchell’s first silent-movie career ended when he was 16.

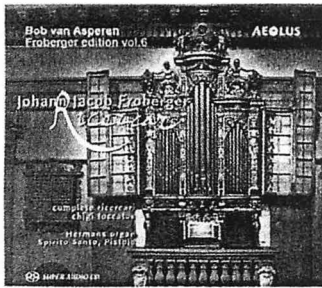
“My father said, ‘I see they are going to have sound,’” in the movies, Mitchell said in 2005. “And I said, ‘Oh, that will never catch on.’ ... But, of course, it ended the organist right away.”

After being hired in 1934 as the organist at St. Brendan’s Catholic Church in Los Angeles, he organized a boys’ choir that he oversaw for 66 years.

In the early days, the choir sang at Catholic Masses that aired on the radio. The singers were cast in their first film, 1936’s “That Girl From Paris” after the casting director heard one such performance.

The group — also known as the Mitchell Singing Boys — sang “Ave Maria” with Bing Crosby in the 1944 film “Going My Way” and were conducted on-screen by Cary Grant in 1947’s “The Bishop’s Wife.” Mitchell appeared on screen with the ensemble in “Blondie in Society,” released in 1941.

The choir also was the subject of a 1941 short film, “Forty Boys and a Song,” that was nominated for an Academy Award.



Johann Jacob Froberger on the Willem Hermans organ (1664) in Spirito Santo, Pistoia, Italy. The Hermans organ of Spirito Santo is preserved in excellent condition. Because of the great respect of the organbuilders who maintained the organ in the past, it is largely in its original condition, and even the specification has never been altered. The instrument was restored in 1995 by Riccardo Lorenzini from Montemurlo. This disc will play on a standard CD player, but an SACD player is needed to hear it in Surround Sound. JAV AE-10601 is available for \$30 from Pipeorgancds.com.

Jeannine Jordan announces a new program called "Bach and Sons" that features the organ music of J.S. Bach (played by Jordan) as the bookends to smaller works by his sons. Anecdotes from Bach's life and the times in which he and his sons lived are shared. Both the music played and stories told are presented against a continually changing backdrop of visuals, created by David Jordan, of the places and times that influenced Bach and his sons. The event also combines the visual and aural senses for audience interaction by all ages. For further information, visit online at promotionmusic.org.

Following the annual NAMM show in Anaheim, Calif., in January 2009, Hector and Lieve Olivera cruised to Tahiti on the six-star *Crystal Serenity*, followed by sold-out masterclasses at the Olivera residence in Sarasota, Fla. The month of February was filled with concerts in Lakeland, Naples, Spring Hill, and Sarasota, Fla. In March and April, Olivera performed in Frankfurt, Germany, at "Night of the Keys," and upon his return played the Blackinton organ in Benson Great Hall in St. Paul, Minn. At the end of June, Olivera played on the summer series at the Spreckels Organ at Balboa Park in San Diego. He also performed at the Newport Classical Music Festival held at the Vanderbilt mansion ("The Breakers") in Rhode Island in July. Olivera and his wife will lead a tour to Buenos Aires, April 30-May 10, 2010. More information is available at hectorsfriends.com.

Symétrie has issued Théodore Dubois's *Souvenirs de ma vie*, presented and annotated by Christine Collette-Kléo. At first an organist, then a professor, and finally director of the Paris Con-

servatory at the end of a century swept by a vast artistic renewal, Théodore Dubois (1837-1924) develops through these pages his conception of music. Unpublished until now, details as well as excerpts may be found online at <http://symetrie.com>.

Michael's Music Service has issued three restorations of music by Haydn, Lemare, and C. Lee Williams. Haydn's *Variationen aus dem Kaiserquartett*, transcribed by Lux, uses "Austria" as its theme. The variations can be performed separately in church or together in recital. Lemare's *Andantino in D-flat* is known by many as "Moonlight and Roses." This is a restoration of the original edition from Robert Cocks of London, using a separate staff for clarity in the thumbing part. *The Chimes of Gloucester Cathedral* by C. Lee Williams, arranged by Brewer, was originally composed for piano. Williams (1852-1935) was the organist prior to Brewer at Gloucester Cathedral, and Williams's piano pieces of the four chime melodies played in the tower were a favorite of Brewer, who wanted them to be heard on the organ. For further information, contact Michael's Music Service, 4146 Sheridan Drive, Charlotte, NC 28205; 704-567-1066; Michaelmusicsservice.com.

OBITUARIES



Robert "Bob" Mitchell, FAGO, ChM, 96 years old, July 4, 2009, in Los Angeles, Calif. Robert Bostwick Mitchell was born in 1912 in Sierra Madre near Los Angeles and studied organ with Ernest Douglas, the founding dean of the Los Angeles AGO Chapter. At age 18, he was the youngest person to become a Fellow of the American Guild of Organists. One of few theater organists surviving from the era of silent movies, he began accompanying them at age twelve. He founded the Mitchell Boys Choir in 1934. The choir performed in more than 100 motion pictures, notably *Carefree* with Fred Astaire, *Going My Way* with Bing Crosby, and *The Bishop's Wife* with Cary Grant. He was the music director for several churches: St. Ann, St. Brendan, St. Kevin, and St. Peter in Los Angeles, and Good Shepherd in Beverly Hills. When the Dodgers debuted in 1962 in their new stadium, Mitchell was the house organist, playing on a Wurlitzer double-keyboard organ with a 25-note pedalboard. He served as dean of

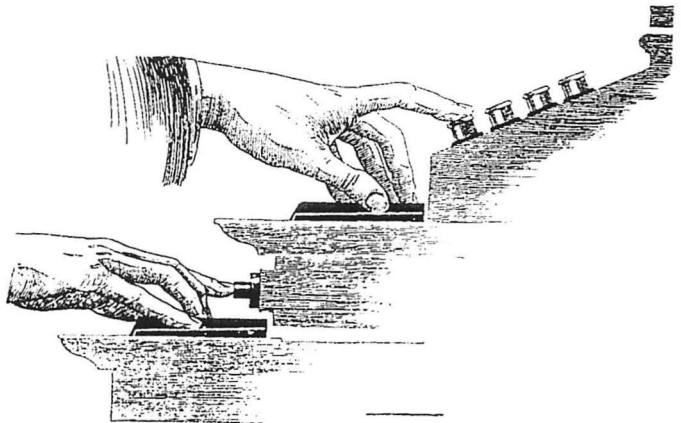
the Los Angeles AGO Chapter from 1970 to 1972, and was later named an Honorary Life Member. He was one of the longest-lived and best-known members of the chapter. Until shortly before his death, Mitchell could still be heard several times each month accompanying films at the Silent Movie Theatre in Los Angeles. A funeral Mass was celebrated at Christ the King Catholic Church in Los Angeles on July 10; interment followed in Hollywood Forever Cemetery. A memorial noonday concert was presented at First Congregational Church of Los Angeles on August 13. Several of Bob Mitchell's friends and colleagues participated.



Ivan Ronald Olson, 81 years old, June 16, 2009, in Sacramento, Calif. Olson was a prolific organist and conductor who taught music and led choirs at American River College and Sacramento area churches. Dr. Olson was born in 1928 in Soldier, Iowa. Encouraged by his mother, he was a prodigy who began playing music by age three. He first played a church service while in the sixth grade and took over as organist until he graduated from high school. He earned a bachelor's degree in music from the University of Iowa and a master's degree from the University of Texas. He taught at Concordia Lutheran College and served as organist-choirmaster for several

Austin churches. He earned a doctorate in sacred music at Union Theological Seminary in New York City.

Prominent in the region's fine arts community as a scholar, musician, and performer for 45 years, he moved to Sacramento in 1964 after studying with noted organist and composer Alec Wyton and playing the organ at St. John the Divine Cathedral in New York City. He spent 28 years at American River College as an innovative music department professor and chairman and interim dean of the College of Fine Arts. Besides teaching and directing choirs, he started the organ program and gently guided students through challenging music theory courses. "Ivan was an incredible teacher," retired professor Perla Warren said. "He was very knowledgeable about repertoire and loved 20th-century music. He was always interested in new composers." Dr. Olson served as organist-choirmaster at St. Paul's Episcopal Church and later at Pioneer Congregational Church. Besides religious services, he oversaw the churches' concert series. "He had a very fine group at Pioneer and did some remarkable works for a small choir," ARC music chairman Ralph Hughes said. "He was not afraid to tackle lengthy, challenging works." Besides leading choirs, Olson performed widely in Sacramento as a recitalist and accompanist. He was an active member of the Sacramento AGO Chapter. He married Danna Foster in 1956, and they had two children. After retiring in 1992, he served as interim organist-choirmaster at St. John's Lutheran Church, where he was an active member since 1967. Ivan Olson is survived by his wife Danna of Fair Oaks; daughter Anita Rovsek of Balboa Island; son Jeff of Carlsbad; and five grandchildren. A service was held at St. John's Lutheran Church in Sacramento on June 23, 2009. Memorial donations may be sent to "Pipe Organ Fund" at St. John's Lutheran Church.



Mitchell, Bob

program at Notre Dame, Paris. French premiere of Totenkomposer Martin Stacey. Tenot is the 2009-2010 acting director of cathedral music and organist at the Cathedral of St. John, Albuquerque, NM (during the director of music's sabbatical leave), and lecturer at the University of New Mexico. For information: <www.maximethevenot.com>.



Jay Zoller

Jay Zoller played the entire canon of Mendelssohn's organ works in a series of three concerts, at St. Andrew's Episcopal Church in Newcastle, Maine. The Sunday afternoon recitals took place on October 4, October 18, and November 8.

Zoller is organist at South Parish Congregational Church in Augusta, Maine, where he plays the church's historic 1866 E. & G. G. Hook organ. He holds degrees from the University of New Hampshire and the School of Theology at Boston University. He is a retired designer for the Andover Organ Company and currently designs for the Organ Clearing House. He has written articles about Heinz Wunderlich for THE DIAPASON ("Heinz Wunderlich at 90," April 2009, and "Remembrances of a birthday celebration: Heinz Wunderlich at 90," September 2009), and has played in all-Wunderlich recitals in Hamburg, Germany in 1999, 2004, and 2009.

Nunc Dimittis

Michael James McGrew of Denver, Colorado, died August 15 at the age of 60. Born October 5, 1948 in Denver, he received a B.A. degree in English in 1971 from Colorado College, Colorado Springs, and went on to earn a B.M. degree from the San Francisco Conservatory of Music in 1976. He studied piano with Lorene White Austin, harpsichord with Laurette Goldberg, and organ with Robert Paul, Phyllis Tremmel, and Wyatt Insko.

McGrew spent most of his working career at CTE, which later became Verizon Communications, from which firm he retired in 2003. He had previously been director of music at First Methodist Church of Lakewood, California, assistant organist at St. Luke's Episcopal Church in Long Beach, California, and organist at First United Presbyterian Church in Long Beach.



Michael James McGrew

After his return to Denver, McGrew joined St. John's Episcopal Cathedral, where he sang in the choir and assisted in the music library and the cathedral archive, and was a member of the Denver AGO chapter. He was one of the guest organ recitalists for the 1976 bicentennial recital series at the U.S. Air Force Academy in Colorado Springs, and attended Royal School of Church Music summer programs in Denver. He was a former member of the Colorado Springs Chorale, the Colorado College Collegium Musicum, and the Colorado Opera Festival.

His volunteer work reflected his interest in ships; he served as an officer of the Queen Mary Foundation, and was a member of the Titanic Historical Society. He was a volunteer for special exhibits at the Museum of Nature and Science in Denver. Michael McGrew is survived by his partner Kevin Maneval.

Robert Bostwick "Bob" Mitchell died July 4 at the age of 96, in Los Angeles, California. He studied organ with Ernest Douglas and at age 18 was the youngest person to become a fellow of the American Guild of Organists. He had begun accompanying silent movies at age 12, and was still doing so even shortly before his death. In 1934 he founded the Mitchell Boys Choir, which performed in more than 100 motion pictures, including *Carefree* with Fred Astaire, *Going My Way* with Bing Crosby, and *The Bishop's Wife* with Cary Grant. Mitchell had served as music director for several churches in Los Angeles and Beverly Hills, and as house organist for the Los Angeles Dodgers when they debuted in their new stadium in 1962. Dean of the Los Angeles AGO chapter from 1970 to 1972, Mitchell was named an Honorary Life Member, and was one of the longest-lived and best-known members of the chapter.

See Artist Spotlights on THE DIAPASON website: <www.TheDiapason.com>. Left column, under Spotlights, click on Featured Artists. For information: 847/391-1045.

Here & There

The Royal School of Church Music (RSCM) has published a supplement to the *RSCM Carol Book*. The *RSCM Carol Book Supplement* has been compiled by the same editorial team: composers and choir directors John Barnard and David Iliff. The new publication contains sixteen traditional carols from Britain and Europe, in new photocopyable arrangements for choirs with varying forces, either four parts, or three parts (sopranos, altos and men), or unison with descant.

The original *RSCM Carol Book*, with 151 carols, which has just been reprinted, appears in a loose-leaf folder and includes a CD-ROM containing clip art, service layouts, instrumental parts, and all the texts of the carols for reproduction in service sheets. As well as sixteen new carols, the *RSCM Carol Book Supplement* also includes the outline for a new carol service devised by Peter Moger, national worship officer for the Church of England, and can be added to the back of the original carol book folder. For information: <www.rscm.com>.

Stainer & Bell announces the release of *Christmas Is Coming*, a collection of carols for Advent and Christmas, composed, arranged and edited by Nicholas Temperley. The 37 carols in the collection date from the fifteenth century to the present: 22 of the arrangements are of carols from Austria, France, Germany, Mexico, Poland, and the USA, alongside music from the English carol tradition. The book also includes sample programs and translations, notes on the performance and history of the carols, and an historical summary of the genre. For information: <www.stainer.co.uk>.

Richard Torrence and Marshall Yaeger have formed **Torrence/Yaeger VPO™**.

a for-profit company, a not-for-profit organization. Torrence/Yaeger Foundation & Yaeger founded a VPO. When Trinity lost the use of four pipes on October 11, 2001, Cameron and director of musical instrument for the VPO. Torrence & Yaeger created a VPO to represent the organ for Trinity and partially funded the organ for Trinity and partially funded recitals that were produced by Trinity through the VPO. Also sold virtual pipes and concert hall 2009 to develop the VPO.

Cameron Carpenter, rector of the new VPO, is a national director, is a and processing note-ranks of pipes for the VPO. Other staff include technical director, managing director, marketing, Marshall Yaeger, director of advertising, Andrei Dubov, and Bruce Thigpen, frequency speakers are built by Southfield of Springfield, Mass.

The first instrument company will build a new organ that will Cameron Carpenter Slaymaker Special of Anchor-Internat Richard Torrence director will oversee program. Susan Slay rector and personal Richard Carpenter, also re-composer and conductor and Anna Fisev pianist. For information: <www.virtualpipe.org>



Youth Choir from Davidson United Methodist Church at Goulding

The Youth Choir from Davidson United Methodist Church, Davidson North Carolina, visited the organ shop of Goulding & Wood in Indianapolis, Indiana, during their summer break from school. The choir was led by the

Ann McCarty, made a Ohio, Indianapolis, Illinois, and Sandusky United Methodist Church. Goulding & Wood was founded in 1880.

MANDER ORGANS

BOB MITCHELL: A LEGEND IN HIS OWN TIME

Les Hammer



BY ANY STANDARD, Bob Mitchell's career was extraordinary. At 13, he made his debut as a silent-film organist. At 18, he earned the coveted Fellowship certification from the American Guild of Organists. At 22, he founded a boys' choir that was featured in scores of Hollywood films. And his best years were yet to come.

"I believe that music is the unspoken language of God," said David Godson, a member of Southern California Organ Grinders in Pasadena. "Bob was his messenger. How many hearts did he touch? In a lifetime, thousands."

Mitchell's meteoric career ended at the venerable age of 96 on July 4, 2009, four weeks after giving his last performance at the Silent Movie Theatre in Hollywood, where he had been a popular fixture for nearly 20 years.

"I don't think Bob would have ever retired," said Vincent Morton, a former member of the Mitchell Boys Choir who became his caregiver in 1999. "He always had to balance all kinds of appointments. At one time, he was juggling music and performers for six different churches," a point made by other colleagues and friends.

"In the last year of his life, it was not unusual for Bob to have as many as four engagements in one day," said Dee Perkins, a member of the Santa Clarita Historical Society. "When he was in the hospital, I asked him if there was anything he wanted. He exclaimed, 'An audience!'"

Born in Los Angeles on October 12, 1912, Robert "Bob" Mitchell began piano lessons at age four, followed by organ studies at age ten with Ernest Douglas (founding dean of the Los Angeles AGO Chapter). At age twelve, the handsome, blue-eyed teenager captivated his first audience on Christmas Day in

1924 when he was in the middle of organ practice at the Strand Theatre in Pasadena. Without warning, the lights dimmed and the curtain rose on the first feature. Startled, the young organist continued to play, improvising a musical score. Impressed by his spontaneous performance, the theater manager hired the talented teenager to play five matinees a week.

"Silent films were never silent," he recalled years later. "They were loaded with sound." Dispensing with cue sheets and printed scores, Mitchell lent his improvisatory style to late-silent classics like *Beau Geste*, *Metropolis*, *Sunrise*, and *What Price Glory*. Though obliged to play for horror films like *The Phantom of the Opera*, his personal tastes ran to heart-tugging romances and knock-about comedies.

"Bob was a sucker for romantic films like *Blood and Sand* with Rudolph Valentino," said Morton. "He was not a great fan of Charlie Chaplin, but he liked Buster Keaton."

For young Mitchell, the heady, intoxicating experience of playing for cinema audiences came to an abrupt end in 1928 when the Montecito Theater, where he was enjoying a successful run, was wired for sound. At 16, he was out of a job.

Undaunted by the reversal of fortune, the plucky teenager applied for and received scholarships to the Eastman School of Music and the New York College of Music. In spite of the demanding curricula (including taking the AGO Fellowship exam), he secured a lucrative, part-time position as organist and singer at a New York radio station.

Seasoned by years of practice and study, Mitchell returned to Los Angeles in 1934. While serving as organist at All Saints Episcopal Church in Montecito, he formed his first choir.

"In England, the pope didn't allow women to sing in church," he told the author in a 2008 interview. "The ideal was an all-male choir. I told the priest that I once sang in a boys' choir. I knew how to teach them. I fired the women singers. But I kept the men with the boys I trained."

The experience and training at All Saints Church held Mitchell in good stead when he formed another choir—the nucleus of what would become the world-famous Robert Mitchell Boys Choir—at St. Brendan's Catholic Church in Los Angeles. In its first year, the choir sang at Masses that were broadcast on the radio. After hearing one broadcast, a casting director hired the ensemble for a sequence in the film *That Girl from Paris* (1936). In their most memorable movies—100 by Mitchell's count—the choir appeared with James Cagney in the George M. Cohan biopic *Yankee Doodle Dandy* (1942), sang "Ave Maria" with Bing Crosby in the Academy Award-winning *Going My Way* (1944), performed under the baton of Cary Grant in *The Bishop's Wife* (1947), and teamed again with Bing Crosby in the holiday favorite *White Christmas* (1954). In 1941, the Mitchell Boys Choir was the subject of an acclaimed documentary *Forty Boys and a Song*, which was nominated for an Oscar.

From the time of its founding in 1934 until disbanding in 2000, more than 600 boys between the ages of eight and 16 passed through the choir. As director, Mitchell held his singers to his own exacting, professional standards. He was by turns avuncular and harsh, considerate and demanding, indulgent of his young charges and intolerant of their mistakes.

"I was 13 and scared to death of him," admitted Morton. "His pet peeve was that classical organ music was not to be played with tremulant or vibrato. He stressed that with the choirboys. It was quite striking. He would tell us, 'Shake your voice! Sing with vibrato!'"

Hard work paid off for the choirboys who earned coveted membership in the Musicians Union or Screen Actors Guild by the time they were 12 or 13. In addition to their film appearances, the choir sang on radio and television (including *The Mitchell Choirboys Show*), and toured five times abroad and once around the world. Many alumni became professional musicians, including members of popular groups like the Lettermen, the Modernaires, and the Sandpipers.

"Bob Mitchell gave everybody an incredible music education," said Mike Alley, whose four-year stint with the choir included appearances at the 1972 Academy Awards and in the Walt Disney movie *Supersdad*. "He would pay for the education of some of the poorer boys. When any of them got sick, he would pay for their medical care out of his own pocket, and he was the first to integrate black boys into his choir, long before it was politically correct."

During World War II, Bob Mitchell served with distinction in the U.S. Navy, playing piano and organ for the Armed Forces Radio Services Orchestra under the baton of Meredith Willson (who went on to write the

musical *The Music Man*). After the war, he resumed his career as staff pianist/organist for Los Angeles radio stations KFI, KHJ, and KECA. But Mitchell scored his greatest success in the new and exciting medium of television, providing background music for shows like *Art Linkletter's House Party* and *The Jack LaLanne Show*. In 1949, he was honored for his outstanding work as a performer and teacher in an episode of the radio series *This Is Your Life*, hosted by Ralph Edwards.

Ironically, the classically trained Mitchell achieved his greatest fame in the unlikeliest of venues—a ballpark. In 1962, he made his debut as organist for the Los Angeles Dodgers, playing their first season at their new stadium in Chavez Ravine. For three years he played a two-manual Wurlitzer organ with a 25-note pedalboard, located in the press box overlooking the stadium. By his own admission, Mitchell (who also played the organ for the L.A. Angels during the same period) knew nothing about baseball. “I had to have someone tell me when something good happened on the field,” he quipped.

Last year, Mitchell returned to Dodger Stadium to celebrate the 50th anniversary of the team's relocation to Los Angeles. “Bob was invited because he was the first organist,” said Perkins, who accompanied the spry nonagenarian to Chavez Ravine. “Announcer Vin Scully told him how happy he was to see him. Then Bob went out on the field, stood at the microphone, and shouted, ‘It's time for Dodger baseball!’ In the seventh inning, he played ‘Take Me Out to the Ball Game.’ The crowd cheered!”

On July 10, 2009, fans and friends of Bob Mitchell gathered for his funeral at Christ the King Catholic Church in Los Angeles. Mourners listened to musical and spoken tributes to a man whom all regarded as a consummate musician.

“I cannot play the organ,” said Father Antonio Cacciapuoti, addressing the congregation. “I cannot even turn it on. But Bob could get within six feet of an organ and make it come alive.”

At a memorial concert, held on August 13, the great organ of the First Congregational Church of Los Angeles sounded a final tribute to Bob Mitchell. In the imposing, Gothic-style edifice, ten organists—William Beck, S. Wayne Foster, Frances Nobert, and John West among them—played a varied program of sacred and secular music on the magnificent Skinner-Schlicker organ, the same imposing instrument that Mitchell had effortlessly played in weekly noontime concerts. Classical selections like *Come, Sweetest Death* by Bach and *Clair de lune* by Debussy alternated with show tunes—appropriate, fitting tributes to a man who captivated admirers with his charm and wit, a musician who dazzled audiences with his showmanship and talent, and an artist who treasured his gift.

“Whatever talent I have, God has given me,” he said, “and I have no right to take credit for it.”

Les Hammer is a freelance writer whose work has appeared in *American Fencing*, *Classic Trains*, *Dance Chronicle*, *Hollywood Bowl*, *S-P Trainline*, and *Swordmaster*. He acknowledges the assistance and cooperation of the American Guild of Organists, S. Wayne Foster, David Godson, Henry Hunt, Miles Kreuger, Arline Lakes, Don Lewis, Vincent Morton, Dee Perkins, and E.J. Stephens in the writing of this article.

REVIEWS

RECORDINGS

THE BACH ORGAN OF STÖRMTHAL. William Porter, organist. I/19 Hildebrandt organ of the Village Church of Störmthal, Germany (1723; minor alterations in the 19th and early 20th centuries; facade pipes replaced and pitch lowered by Hermann Eule, 1934). Loft Recordings LRCO 1086. www.loft.cc; www.gothic-catalog.com; info@gothicrecords.com. Many readers are familiar with the celebrated Zacharias Hildebrandt organ of 1748, for which J.S. Bach was the consultant, at St. Wenzel's Church in Naumburg. The small, beautifully preserved 1723 masterpiece at Störmthal is the builder's first effort following his apprenticeship and employment under Gottfried Silbermann. Bach was called upon to inspect this instrument. His hearty approval led to a long and fruitful relationship between builder and musician. In fact, Bach was so impressed that he composed his cantata *Höchst erwünschtes Freudenfest* for the organ's dedication on November 2, 1723, at which his St. Thomas choir performed. The instrument, although limited to a single manual and pedal, is richly endowed with distinct, colorful voices, sounding well alone or in a variety of combinations, and equally successful in melodic or polyphonic configurations.

William Porter of the Eastman School ably demonstrates the instrument's amazing versatility in 21 brief Bach works. Seven are miscellaneous chorale preludes chosen from the lesser-known *Neumeister Chorales*, eleven are from the *Orgelbüchlein*, and three are free works: the *Fantasia in C*, BWV 570 (played on the 8' Principal installed by Eule in 1934), the *Fugue in C*, BWV 946, and the *Alla breve*, BWV 589. Fourteen of the 21 pieces are played on registrations of three or fewer manual stops; there are twelve different registrations, a remarkable feat for an organ of only 14 stops. The plenum combinations are likewise varied. The acoustical setting creates an intimate sweetness of tone that is vibrant. The ensembles are quite assertive, yet never offensive. Porter performs expressively and elegantly, with well-sculpted phrasing. This recording is serving a fundamental role in the Constellation Center's research for the building of a new instrument based on the Bach/Hildebrandt model (see www.constellationcenter.org). Kudos to William Porter and Loft Recordings for this excellent documentary of a remarkable instrument. It has much to teach about many of the sounds that inspired Bach, and it will continue to inspire us.

JOHANNES BRAHMS: COMPLETE ORGAN WORKS. Anne Horsch, organist. II/46 organ of St. Rupert, Munich, Germany; Franz Borgia Maerz, 1887; additions in 1905 and 1933 (Magnus Schmid); restorations in 1977 and 1997. CPO 777 384-2 (SACD). Available through www.amazon.com (search “Complete Organ Works of Brahms”) or www.jpc.de/jpcng/cpo/detail/-/art/Johannes-Brahms-Orgelwerke/hnum/9045820. This recording of the complete organ works of Brahms is distinguished by the unique, well-preserved instrument on which the music is

played, and by the compelling playing itself. The organ was built in 1887 (ten years before Brahms's death) for the Odeon, a concert hall in Munich where Brahms, Schumann, Mahler, Strauss, Straube, and Rheinberger performed. It is one of the few extant representations of South German organbuilding of the late 19th century. Thus, it stands as an authentic and authoritative vehicle on which to perform Romantic German organ repertoire, including the works of Brahms. The instrument was moved to its present location in 1905. Speaking in a cavernous acoustic, it possesses strong foundational tone that is ponderous at times, yet the ensemble is not lacking in clarity. The dynamic range is remarkably wide. While the instrument possesses ample upperwork, the performer often combines reeds with principal voices, producing contrapuntal clarity. The principals are assertive, and there is plenty of individual color. The full organ thunders magnificently.

Anne Horsch is a sensitive and seasoned musician who finds the proper emotional disposition of each piece, imparting to it a meaningful quality. The G-minor Prelude is rendered as a virtuosic tour de force in its fiery brilliance. Horsch provides effective dynamic nuance in it and its partner fugue. The A-minor Prelude and Fugue receive a vigorous treatment, with careful attention to the polyphony as well as the virtuosic elements. She performs the *Chorale Prelude and Fugue on “O Traurigkeit, o Herzeleid”* and the *Fugue in A-flat Minor* in protracted, languorous tempos that heighten the brooding melancholy inherent in these works. Each of the chorale preludes is registered and performed in a manner that manifests the underlying *affekt* of the text. There are many fine renditions of the Brahms organ works on the market. This recording, featuring an instrument Brahms and his contemporaries knew well, played here with great skill and intelligence, provides invaluable insight into the authentic rendering of these beloved masterworks.

DECKER PLAYS DECKER, Vol. 2: Desert Wildflowers. Pamela Decker, organist and composer. Organ of St. Mark's Cathedral, Seattle, Wash. (IV/76 Flentrop, 1965; renovation and additions by Paul Fritts & Co., 1992, 1995). Loft Recordings LRCO 1076. www.loft.cc; www.gothic-catalog.com; info@gothicrecords.com. Pamela Decker is a formidable performer and composer whose music and playing are brimming with energy, intensity, passion, and creativity. This is highly sophisticated, demanding music that defies casual listening. Characterized by driving rhythms and harmonies founded in tonality clothed with controlled dissonance, the music draws the listener into its unique sphere. Careful, repeated listening or study reveals a personal style that at times may allude to other significant composers but ultimately is Decker's own. The music is virtuosic both conceptually and technically. Pamela Decker the organist has plenty of physical equipment to pull it off brilliantly. Latin-American influences are prominent in this program. The *Flores del Desierto (Desert Wildflowers)* was commissioned by Janice Beck in 1998 to honor the noted Argentinean tango composer Astor Piazzolla. The first movement employs tango elements with plenty of kick. The second and third movements comprise various compositional tech-

MITCHELL, BURT

Organist of the Odeon Theatre (Robert Morton organ) between 9th and 10th Streets on Main Street in Fort Worth, Texas in the mid-1920's.

MITCHELL, JAY

Present organist (1975) of the Alabama Theatre in Birmingham, Alabama.

MITCHELL, JOHNNY

Born in Connecticut in 1902 and moved to Pittsburgh in 1914. Received his first musical training at St. Rosalia's School. Mitchell began playing in 1918 at Loew's Lyceum Theatre and from there to the Victor Theatre in McKeesport, Pennsylvania, the Rowland and Clark Theatre chain, the Sheridan Square Theatre where he stayed until he succeeded Irma Guthoerl as organist at the Enright Theatre (until the early 1950's). Mitchell played local nightclubs and hotels up until 1961 when he retired.

He was organist at St. Gabriel's Church in Whitehall, Pennsylvania until his death in 1967. He was a member of the Association of American Theatre Organists.

MOLINE, ANN

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

January 1985

BIOGRAPHICAL SKETCH — JACK MOELMANN

Jack Moelmann is a Lieutenant Colonel on active duty with the U.S. Air Force presently stationed at Headquarters Strategic Air Command, Offutt Air Force Base, Omaha, Nebraska as Director of the Very Low Frequency and Low Frequency (VLF/LF) Communications Systems Integration Management. He was born in Oak Park, Illinois in April 1941. He has a Bachelor of Science Degree in Electrical Engineering from Bradley University, Peoria, Illinois, where he graduated in 1965 and received his commission in the Air Force through the Air Force ROTC program.

Jack started in music at age 8, and has pursued this avocation ever since. His main interests are classical, theatre, and popular stylings on both the piano and the organ. His first organ studies were with the great organist of Chicago, Francis E. Aulbach, then organist at Grace Episcopal Church at his home church in Oak Park, Illinois. During High School, he became the assistant organist at the Grace Episcopal Church. During high school and college he was always in demand to perform on the organ at social functions, as well as concerts in local churches, auditoriums, and theatres. In 1960, he went on a family tour of Europe, during which time he performed at such famed places as Westminster Abbey in London and the Pantheon in Rome. Jack became the 2nd military person to ever perform in concert at the Chapel of the U.S. Air Force Academy, Colorado Springs.

In more recent years, he has given concerts at the famed Carnegie Hall Cinema Theatre in New York, the Rahway Theatre in Rahway, New Jersey, the Alabama Theatre, Birmingham, Alabama for the Alabama Chapter, ATOS, The temple Theatre, Meridian, and was the guest organist at the reopening of the Saenger Theatre in Hattiesburg, Mississippi. He has also played to capacity crowds on two occasions in the War Memorial Auditorium in Trenton, New Jersey before he was transferred from New Jersey to Omaha, Nebraska. During 1982-1983, he was the President of the Garden State Theatre Organ Society, and is currently on the national Board of Directors of the American Theatre Organ Society. He has also given many concerts for

Moelmann, Jack

local organ clubs in New Jersey, New York, Mississippi, Massachusetts, and Nebraska on both theatre pipe organs as well as electronic organs.

Jack has been involved in the restoration of the Saenger Theatre in Biloxi, Mississippi and the Rahway Theatre, Rahway, New Jersey. He has also been involved in the restoration of such theatre pipe organs as the Robert Morton in the St. Joes Chapel, Bergin, New Jersey.

In Omaha, Nebraska, he has been featured on the 3/13 Wurlitzer Theatre Pipe Organ at Omaha's Orphium Theatre, the 3/14 Kimball Theatre Pipe Organ in the Bob Markworth studio in Omaha, Nebraska and performed for the American Guild of Organists at the old Roxy Theatre, Bellevue, Nebraska in December 1984. Jack is currently forming a chapter of the American Theatre Organ Society in Omaha which will be named the River City Theatre Organ Society. He has chapter affiliations in the states of Mississippi, Connecticut, New Jersey, and New York. He is listed in Who's Who, the Dictionary of International Biography, and Notable Americans.

Jack Moelmann
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MOLLEMA, WILLIAM

One of the organists playing intermissions regularly at the 3 manual/22 rank Barton in the State Theatre in Kalamazoo, Michigan. Mollema alternates with John Caterwood for 20-minute/^{organ}intermissions on Saturday evenings. The organ was originally an 11 rank instrument but it was augmented by 11 ranks from the Barton organ in the Capitol Theatre in Kalamazoo.

MOORE, DONAVON

Born Wenatchee, Washington, January 22, 1907. Parents, Agnes and Fred Moore. Received his education in Wenatchee High School in Wenatchee, Washington, Marquette High School in Yakima, Washington, and at the University of Seattle and Seattle College. Entered the theatrical field with Jensen and Von Herberg circuit in Wenatchee and Yakima, Washington in 1923 and 1924, then progressed to Seattle with the same firm where he attended the two universities. He opened the Seattle Theatre for Publix Theatres as featured organ attraction as "Ron and Don" March 1, 1928. This duo had been featured in a number of theatres across the country, using the world's smallest playable organ console--the instrument is exactly 32 inches square and controls the ^{entire} mechanism of a four manual organ

MOORE, DONAVON

2.

by means of a series of special quadruple contacts and a bank of extremely intricate wiring. Ron and Don have built a large repertoire of novelties around the basic idea of having two organists appear at one console or at two consoles, and attracted considerable attention. Ron possessed a well modulated tenor voice while Don made occasional use of the accordion.

For more full material on "Ron" see Baggott, Ron (Renaldo).

scenes as prohibition agents destroying liquor, funerals, bathing girls and beauty contests, fetes and pageants, bizarre and grotesque pictures of freaks and animals, the president, etc. Let us hope that none of the BETTER THEATRES readers would fail to make subjects such as the above most interesting.

* * *

In the summer, the baseball games, tennis, golf, basketball and other contest games are in order. Appropriate for such are marches or some suitable song, as "Take Me Out to the Ball Game," "In the Good Old Summertime." For bathing scenes and summer resorts we have Ernest Ball's favorite song, "All the Girls Are Lovely at the Seaside," "I'm the Guy That Put the Salt in the Ocean," and the popular hits of the day. In the fall, about Thanksgiving time, one naturally expects football games, which the lively college tunes or fast gallops are most suited. In the winter time, scenes of skiing, skating, bob-sledding, sleighing on the ice, hunting, snow blockades, and such, are shown, to which lively music is most appropriate, as the scenes are full of life and activity. In the spring of the year come floods, train wrecks, bridges washed out, the farmer tilling the ground, and nesting. Pathetic music such as "The World Symphony," by Dvorak, are suitable for disasters or ruins. Music appropriate for farm life is plentiful both in pastoral pieces, and popular songs. "Country Sketches," by Bendix, is a masterpiece of four, which is very appropriate for the scene.



MORRILL MOORE opened the Robert Morton organ in the new Rockhill theatre, a splendid 1,500 seat neighborhood house in Kansas City, Mo. The Rockhill is operated by the Miller circuit. Moore is broadcasting his organ music over station WHB.

misrepresentation among musical directors is the proper musical accompaniment for our great presidents. Following are selec-

tions that will prove very fitting. For George Washington—"My Country 'Tis of Thee," for Abraham Lincoln—"The Battle Hymn of the Republic," who is so well identified with the part, "His Truth Goes Marching On." "The Star Spangled Banner" should only be used for such momentous occasions such as a declaration of war, signing of peace, the presence in your theatre of the President himself, and of course on direct cues.

For the various governors choose songs or martial airs connected with their State, if available. For example, M.I.S.S.I.S.S.I. P.P.I. may be used for the Governor of Mississippi. For prominent people in Indiana use "On the Banks of the Wabash"; for those in New York—"The Sidewalks of New York"; for California personages—"California"; for those in Iowa, the song "Iowa." In many cases where persons can not be connected with any well known air, "Hail to the Chief" will be a very suitable accompaniment.

Remember that when playing the news weeklies you should treat them just as important as the feature picture. For beginners in the business I would advise reading the entire sub-title before attempting to play it, as it may refer to more than one subject and you may be dashing into a jazzy fox-trot only to find yourself playing for a funeral procession. You will find it a wonderful aid to have several numbers committed to memory, as the news weeklies are a constant surprise. It is best, of course, to play the entire program from memory, but there are limitations here also. Be particular in memorizing the national airs of all nations and popular numbers.

MORENCY, WINIFRED

Theatre organist in the Boston, Massachusetts area. For many years organist at the Salem Theatre.

MULLER, JOHN

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

Wesley K. Morgan

Born: August 30, 1918, Barnsdall, Okla. However, my family moved to Anaheim, California, before I was two years of age.

Organ teachers: Walter Hartley, Occidental College (1943-44)
Hugh Porter, New York City (1944-46)

Theaters played: The first, when 11 or 12, was at the Fox Theater in Anaheim, for a "Brownie-Show" talent contest. (I did not win for that; I did win for singing -- I don't remember what.) (Wurlitzer organ)

The second was the Pantages Theater in Orange, California, where I played two nights a week when the regular organist was off. By this time, "talkies" were in, and the organ was used before the show began, during the run of "stringers" of coming attractions, between the first and second show, and at the end. (Robert Morton organ, two-manuals, 8 or 10 ranks, with a few percussion: xylophone, drums, "harp," cymbal, etc.)

More like 6 or 7 ?

Other professional experience: After college, I went to New York City for a master's degree, was organist-director for a couple of churches until going to University of the Pacific, Stockton, California, as Assoc. Prof. of Music. (While in New York, I went frequently to Radio City Music Hall, but never to see the movie -- only to hear that enormous theater organ!.) After three years at UOP, I embarked on work leading to a Ph. D. in musicology, finished in 1956, supporting the family with organist-director jobs in various churches. After that, I taught at Southern Illinois University (Carbondale, Ill.) until coming to U.K. in the fall of 1970. At both universities, my responsibilities were in the area of musicology.

(See enclosed copy of biographical information that was used in the Contemporary Music Festival Program, March 29, 1987. If any of that information would be appropriate for your purposes, feel free to use it.)

Having started this nostalgia trip, other things keep surfacing. One of my organ students--when I taught organ--at SIU was Keith Pierce, who has made quite a name for himself on the Hammond Concorde organ. Also I have a recording of a four-manual Wurlitzer Theater Organ at Arden Pizza and Pipes (of all names!) in Sacramento, played by Stu Boyer (who is not really one of the best.) I'll bring it to school and David can show it to you.

in fugal form, and that is the case in the Partita Brevis. The motif that saturates the slow introduction of the Prelude, appears throughout the work, in one way or another, in all movements.

Wesley K. Morgan came to the University of Kentucky in 1970, having taught previously at the University of the Pacific (Stockton, California), and Southern Illinois University (Carbondale, Illinois). While at Carbondale, Mr. Morgan was appointed Musical Director for Pleiades Records published by the Southern Illinois University Press; one of the first records he issued there in that capacity was Joseph Baber's String Quartet, Opus 30. At SIU, he began the collaboration with the Collegium Musicum of the University of Chicago, Howard M. Brown, director, which resulted in the recording of the entire first volume of Harvard's Historical Anthology of Music, a project that was completed at the University of Kentucky with the Collegium Musicum here.

Mr. Morgan received his Ph.D. in musicology in 1956 from the University of Southern California, where he also studied composition and orchestration with Ingolf Dahl. He has been awarded research grants from the Newberry Library of Chicago, the National Endowment for the Humanities, and the Kentucky Research Foundation, among others. In 1976 he received the University of Kentucky Research Foundation Award for distinguished achievement in research and creative arts.

Though Mr. Morgan began composition music during his high school days, before retiring in 1983, his output was confined to a few choral works, some instrumental pieces, vocal solos, and arrangements for chorus which have been performed by the UK Choristers. Since retirement, he has pursued these efforts more vigorously, producing not only the Partita Brevis for Two Pianos heard this afternoon, but a group of songs for Phyllis Jenness who will sing them early in April. He is a member of Kappa Sigma, Phi Mu Alpha, and the honor societies Phi Beta Kappa and Pi Kappa Lambda.

MURTAGH, HENRY B.

An organist of the very first rank, and a pioneer in motion picture house music, is Henry B. Murtagh, who took command of the organ at the Rivoli Theatre, 49th street and Broadway in New York, on Sunday, April 18, 1926.

Murtagh studied the piano under Godowsky, and in Springfield, Massachusetts, did concert work and conducted his own school of music. In the early days of motion picture houses, he realized the possibilities of the organ and was assigned to play the first large organ installed on the West Coast back in 1914, in Jensen & Von Herberg's Liberty theatre in Seattle.

After two years in Seattle, Murtagh played for three years at the Isis Theatre in Denver. Sid Grauman engaged him in 1919 to open his new Million Dollar Theatre in Los Angeles and serve as assistant conductor. When Grauman opened his Metropolitan Theatre there, Murtagh was at the console, Murtagh's first vacation in 10 years was during the Metropolitan engagement, enforced by the fracture of his skull in a YMCA handball court. From Los Angeles, Murtagh went to Buffalo where he was firmly entrenched for the past two years, endearing himself to patrons of the Lafayette Theatre by his novel entertainment on the 3/15 Wurlitzer organ

Gifted with a keen sense of humor and knowing the public tastes enables him to create innovations which find ready listeners. Murtagh, moreover, is a believer of psychology, studying his auditors' moods, and continually striving to produce such entertainment from the organ as will synchronize with their attitude and with the screen presentations.

MURI, JOHN

See Chapter 6, pp. ____ to ____.

Died, April 8, 2001 - age 94.

MURTAGH, HENRY B.

See Chapter 4, pp. ____ to ____.





JOHN MURI

At the age of seventeen, in 1924 John Muri was appointed to play for motion pictures in the Temple Theatre in Hammond, Indiana, his home town. From there, he moved to the Hoosier and Indiana Theatres in northern Indiana, and to other theatres in the Chicago area for long runs.

His early training was at the Chicago Temple and the Sherwood Music School. He holds three university degrees: University of Chicago, Indiana University, and Wayne State University. He taught in the Hammond (Indiana) Public Schools (1937 to 1968), at Indiana University, Gary campus (1964-1968), and Wayne State University (Detroit) (1968 to 1973).

He has been a writer for Encyclopaedia Britannica Films (1964-65; 1976) and for Scholastic Publications, Inc. (1964-67).

He wrote a page of commentary in the magazine THEATRE ORGAN for twelve years. (1968-1980)

He was consultant to the Wurlitzer Company during the building of the great organ in their national headquarters (1977-79). On June 22, 1978 he played the first public program on it.

He has made numerous sound-tracks for movies released by Blackhawk Films.

He has been soloist at four national conventions of the American Theatre Organ Society (1967, 1969, 1974, 1977).

In 1977 he was enrolled in the ATOS Hall of Fame and was named "Organist of the Year."

He has played at least nine concerts at the DTOC and ten annual concerts on the same instrument for the Michigan Railroad Club. He still plays concerts on an annual circuit, with occasional film performances at the Detroit Institute of Arts.

He lives on a twenty-acre property twelve miles north of Port Huron.

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He passed his doctoral examinations in French and German in 1971. He is now studying Chinese.

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He is chief judge of the 1989 ATOS Young Organist Competition.

He now resides in Atlanta.

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One incident which came to the writer's notice, gives an accurate cross-section of this good musician, and mirrors the depths of his heart; though were the matter mentioned to him, he would smile, shrug his shoulders and remark, "I'd do that for anyone really worth the effort." An organist, who was in dire straits, happened to casually drop the remark that he needed work; that he had been unable to obtain it, or convince certain men in power of his capabilities. Un-

fortunate circumstances had arisen which had prejudiced these men against him. He was despondent; had a wife and child for whom he must provide; and, not knowing where he might secure employment, the future seemed very dark to him. Murtagh had known of the man by reputation, possibly only casually met or seen him, but he was convinced by the story told him of the man's sincerity and truthfulness. He immediately arranged for another interview with the parties concerned; gave the unfortunate man every possible assistance, even to coming down to the theatre at an extremely early morning hour to give the man a thorough lesson, refusing payment for it, in order that this contemporary musician might not fail to stage a come-back. In this modern age of hurry, bustle, confusion, and cold-blooded business, to find such an unselfish complex, and that in a great man who has nothing to gain by wasting his time on others, except an increase in self-satisfaction, is an experience as rare as it is welcome.

Mr Murtagh began his professional organ career on the first Wurlitzer installed on the Pacific Coast, in the Liberty Theatre, Seattle, for Jensen and Von Herberg; after nine months there, he went to the Isis at Denver where he played three of the most successful years of his career. Leaving there in 1918, he went to the Liberty Theatre at Portland, Oregon, again under the Jensen and Von Herberg banner; 1920 saw him in the Grauman Million Dollar Theatre in Los Angeles. Two and a half years of every increasing success attended the Million Dollar engagement, following which he spent a year at the Metropolitan, also in Los Angeles. Meeting with an accident in which he suffered a fractured skull and ruptured ear drum, he lost 10 weeks in convalescing. Despite the doctor's statement that he would have to give up the grid for good, he went to the Lafayette Theatre in Buffalo, proving them "all wet" by holding

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Henry Francis Parks

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CRITIQUE ON MR. HENRY B MURTAGH

By

L. Angeles

Up to a year or two ago, this story would have been impossible. Modern science and industrial enterprise make it almost a commonplace--except for the chief actors.

Wednesday of this week was the tenth anniversary of the first tremulous meeting of Mr Henry B Murtagh, Los Angeles' best-known motion picture organist, and his wife.

The anniversary found them 3,000 miles apart: Mrs Murtagh in Hollywood with their three children, and he in New York City, about to leave for Buffalo to open his year's engagement as stellar organist at the Lafayette Square Theatre.

Mr Murtagh, as I get the story, observed the day by visiting the big church on upper Broadway where Mrs Murtagh was a choir singer when he met her. Then he subways to the nearest automat where they had dined on the first evening of their acquaintance, and so to Daly's Theatre for the evening, just as the couple did ten years ago.

His lone celebration would up about 2:30 AM (Pacific Coast Time) with a phone call to Mrs Murtagh in Hollywood. It didn't take long to tell his story of the celebration, but the telling cost him around \$98.

Not so long ago, I visited a performance at Grauman's Metropolitan Theatre in Los Angeles, and upon entering the lobby, I heard a hearty laugh coming from the throats of the multitudes in the audience.

I started down the dimly-lighted aisle, and another spasm of merriment all but drowned out the deep thunder-like rumbling of a giant organ. I observed no flickering screen comedy--the phosphorescent sheet was void, save for a few lines of titles pertaining to someone's practising on a saxophone. And, I believe about that time, the landlady's pet pup had a hemorrhage of

another laugh trembles and trails off among the far corridors of the house.

It was then that I discovered the source of all the risibilities. Mr Henry B. Murtagh was producing a comedy in tonal blatancy quite as funny as some noted screen comedian might produce on the cinema sheet. "e was the author of, as well as the interpreter of, this scenario in sound; it bore a title something like "Musical neighbors of our Tenement."

Later when the film was running, I observed the clever suitability of the music to the character of every episode depicted, sometimes even to a momentary incident, and the remarkable synchronization of the organist's playing with the action of the story as it progressed on the screen. I heard a most tastefully registered and artistically played Minuet of Beethoven; I heard a sentimental love song, a stirring piece of martial music-- I heard a great variety of things, but each was accurately and effectively played. As Mr Murtagh has since revealed to me, "I endeavor to get into the spirit of whatever I happen to be playing, and I really feel the spirit of it, quite, I suppose, as a good actor, for the time being, lives the part he is acting. If I play Beethoven or Wagner or other classic composers, I harbor no feeling of frivolity. But if I play comedy, I get into the mood of comedy--whole-heartedly so--and with no respect whatever, momentarily, for the "high-brow."

All this gives a hint why Mr Henry B Murtagh, now of the Lafayette Square Theatre in Buffalo, is able to pull down a princely salary, while many of the so-called organists hardly draw twice yearly what he takes weekly.

All the musical training in the world along the lines of conservative organ playing will not, in itself, fit a man for the exacting requirements of a position at the console of a big organ in a leading theatre.

Mr Murtagh, for instance, is an organist of exceptional technical equipment; he has a wonderful memory, is resourceful, inventive, quick-thinking, with a keen sense of humor and an appreciation of dramatic values. One might add, with a gift for clever but tasteful registration for selecting and combining effective tone colors as represented in the organ.

"I was never attracted to church or concert organ playing," said Mr Murtagh. "To me, such work always appeared like poorly-paid drudgery. I did, however, have aspirations as a concert pianist, and after considerable study of the piano with Arthur Turner and John J Bishop, and much professional accompanying in my home city, Springfield, Mass., I made preparations for the concert stage. Following further study with J Arthur Fernier in Quebec, I went to New York. There, I made the acquaintance of that remarkable inventive genius of the organ-building world, Mr Hope-Jones. He took considerable interest in me and seemed to feel that I was the type to make a success in theatre organ work, especially with Hope-Jones organs. "As I studied over the matter, I began to realize the possibilities of music in the motion picture field. After much persuasion on the part of Mr Hope-Jones, I went to Pittsburgh to the Pitt Theatre where was installed a four-manual Hope-Jones organ, the largest theatre organ in America at that time. I decided to make a thorough study of the possibilities of the instrument, and practised for 10 or 12 hours daily--after the evening performance--for two weeks, almost becoming a nervous wreck as the result. But, I won out and was given the organ position there. For months thereafter, I continued doing much practice at night."

This was the beginning of Mr Henry F Murtagh's career as one of the highest salaried cinema organists in the country.

Later, Mr Farney Wurlitzer heard Mr Murtagh in the Smoky City and secured him for the Liberty Theatre in Seattle.

In 1920, Mr Murtagh went to Los Angeles to accept the premier position in Mr Sid Grauman's Million Dollar Theatre. His work there is almost too well known for comment.

With the opening of the Metropolitan in Los Angeles, he became organist-in-chief there, though playing Sunday concerts at the Million Dollar house.

During his ten years of theatre playing, he has performed entirely from memory and without lights. This permits him to keep his eyes on the screen at all times. As has been mentioned, he has a wonderful memory, and he memorizes all his selections, not depending in improvising or faking to

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carry along the theme of his works. He treats the organ purely from the orchestral standpoint, which results in a rhythmically and tonally high interpretation. His sincerest admirers are always the orchestra men in the theatre where he plays.

Mr. Murtagh has the helpful inspiration of a charming and musically accomplished wife, who, as a singer of note, has done considerable concert work, though for sometime, she has had little opportunity for public appearances, giving most of her time to the younger Murtaghs, respectively two, four, and seven years old, and to the attractive Murtagh home at 1001 Ogden Drive, Hollywood, California.

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Henry Francis Parks

MURTAGH, HENRY B.

See Chapter _____, pp. _____ to _____.

MUTH, BILLY

Well known organist from the Texas area now deceased. Featured organist of the Texas Theatre (3 manual/19 rank Wurlitzer) for several years. Also played the Empire Theatre in San Antonio, Texas (Wurlitzer) before going to the Worth Theatre in Fort Worth, Texas (3 manual/11 rank Wurlitzer). It was with this theatre organ that Muth was associated for so many years. He was billed as "The Master of the Organ Keyboard." He played the Worth Theatre Wurlitzer through 1928, 1929, and most of the 1930's and early 40's. The Worth Theatre opened November 27, 1927 with a capacity crowd of 3,000 people. The organ was played on opening night by organist Paul Forster of Syracuse, New York. The organ was removed to Casa Manana in 1973. Muth also played the Palace Theatre in Dallas, Texas for a time in 1929.

MYERS, FRED

Opened the Riviera Theatre (Wurlitzer 3 manual/11 rank) in North Tonawanda, New York in December 1928. Myers studied with organist John Hammond, best remembered for his stint at the Saenger Theatre in New Orleans, Louisiana.

January 1928 (LP) FRED MYERS, former student at the Eastman School of Music, has returned to Rochester as organist of the Webster Theatre. Each evening before the start of the first and second performance, Mr. Myers will give a short concert.

MYRICK, CLAUDE, SR. (HARTLEY)

Born in Detroit, Michigan, December 25, 1884. Studied under Oliver Wallace in Seattle, Washigton. Played ragtime piano in Alaska and piano and theatre organ in ^{the} 1920's and 30's. Worked with the USO during the second World War. Died July 1950.