



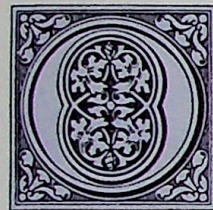
The Story of the Organ

The Greek god Pan playing his pipes—the legendary ancestors of the organ.



BETTMANN ARCHIVE

By BEN HALL, a senior editor of *SHOW Magazine* and author of *THE BEST REMAINING SEATS—The Story of the Golden Age of the Movie Palace, as well as numerous articles on the organ*



ON a Sunday afternoon in 1892, members of St. John's Church in Birkenhead, England, assembled for a strange organ recital. The organ of the church, an old instrument, had been undergoing a mysterious renovation for the past six years. Robert Hope-Jones, a young engineer with the National Telephone Company, had worked on it—chiefly at night—with the help of several men and a few choirboys, but even they were not at all certain what the eccentric Mr. Hope-Jones wished to accomplish with all his curious wires and switches. Now the organ was ready for its first demonstration, and Hope-Jones himself, a voluntary organist at the church in his youth, would play.

From the first moment the organ gave out a richer, brighter tone than before, and a variety of new sounds. When the recital was finished, everyone turned to look up at the choir loft in the rear of the church to hail the organist, but Robert Hope-Jones was nowhere to be seen. Neither, in fact, was the organ console. At that moment Hope-Jones came striding through a side door of the church. It was only then that the secret was revealed: he had played the entire recital from the churchyard, where the organ console sat amidst the tombstones. A long cable connected the console with the pipes, which were still in their usual places behind the choir loft.

Until that time organ pipes and their wind-

chests had been linked to consoles by stretched wires or wooden rods; each key required enormous strength from the organist's fingers. Now Hope-Jones had devised a system of low-voltage electrical contacts; these opened and closed the valves of the pipes electrically as the organist gently touched the keys.

The pipe organ had been slow to evolve before Hope-Jones' time. Its origins are lost in legend. Some credit old Pan with the invention of the pipes; but no one knows who first got the idea of playing them by means of a keyboard (or manual) with a source of wind other than the human lungs. St. Cecilia, perhaps the world's first lady organist, is always shown playing a little one-manual instrument. Usually she is assisted by one or more cherubs, no doubt the first organ pumpers, the ancestors of an ancient and perspiring breed of small boys who were still doing duty at the pump handle in village churches only a few years ago.

The first mention of a pipe organ in recorded history appears about 250 B.C., when a barber named Ctesibius, of Alexandria, Egypt, invented an instrument called the hydraulis. As its name indicates, the hydraulis used water which, when pumped into a large pottery jar, caused the displaced air to sound a set of pipes placed on top. A Greek, Archimedes, made refinements on the hydraulis, and Emperor Nero (a musician usually identified with the fiddle) had one installed in one of his palaces. Other Romans took a fancy to the hydraulis and imported them in large numbers for use in homes, temples and theaters.

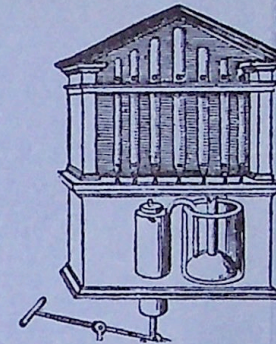
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St. Cecilia, patron saint of music, is traditionally shown with a small organ. (From a painting by Raphael)

It was natural that the organ, with its inspiring tones, should become an important part of religious worship. The Hebrew Talmud refers to an organ (called a *magrepha*) in the last temple of the Jews in Jerusalem, in the second century A.D.: "There was an organ in the temple which produced a thousand kinds of melody." The purely pneumatic organ (using bellows instead of the water principle to provide a steady supply of wind) did not appear until a century later, when one was shown on an obelisk at Constantinople. One of the first clear

Below: Organ of the fourth century operated by bellows; right, third-century water organ or hydraulis.



descriptions of a pneumatic organ comes from St. Jerome, who about 400 A.D. wrote of an organ in Jerusalem with 12 bronze pipes, two elephant skins and 15 blacksmith's bellows, which could be heard at the Mount of Olives nearly a mile away.

By the 15th century the pipe organ had achieved more or less the external form in which we know it now; the keys, formerly several inches wide and requiring the force of a fist to operate, were reduced to their present fingerable form, and the addition of the pedal clavier made the organ a great deal more flexible. The Germans became the preeminent organ builders; there were more than 200 organ craftsmen in Saxony alone, including Gottfried Silbermann, who built the instruments used by Johann Sebastian Bach.

The great technical advances in the art of organ building which are responsible for the modern instrument did not come about until the late 1800's, when Robert Hope-Jones started his revolutionary experiment at Birkenhead. His remote-console electro-pneumatic organ caused a sensation, and soon contracts for other instruments came his way. In 1895 he was called to Worcester Cathedral to rebuild the organ there.

Despite a substantial number of contracts, Hope-Jones suffered a series of financial losses, partly because his new instruments were frequently sabo-

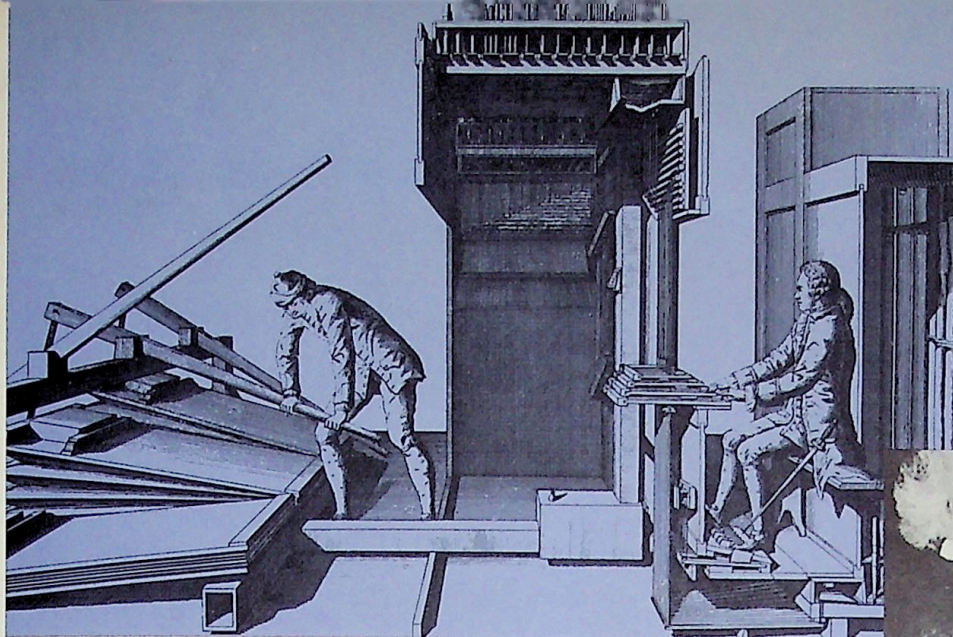
A German musician playing a portable organ. In the 15th century the Germans were the world's most outstanding organ builders.

BETTMANN ARCHIVE



taged by jealous competitors. Finally he decided to come to the United States, where, eventually, he established his own organ company in Elmira, New York. It, too, failed, despite a list of backers that included Diamond Jim Brady, Mark Twain and Theodore N. Vail of the American Telephone and Telegraph Company. But his capacity for invention flourished in America.

Some of Hope-Jones' innovations include the now-familiar "horseshoe" theater-organ console, with its curved rows of colored stop tablets (also invented by Hope-Jones) that replaced the less convenient draw-knobs still used in many church- or straight-organ consoles today. He invented a number of new ranks of pipes for the organ, including the diaphone, a deep-throated bass stop with a voice so stentorian that it was also adopted by the U.S. Coast Guard as a fog-warning device. But his most important gift to the theater organ was the system of pipe unification which made it possible for every set of tubes to be played on every manual, at many different octave pitches. Thus a unit organ of six ranks (six separate sets of pipes each with distinctive voicing) could be made to outshine in flexibility and tonal variety a



An 18th-century organ, showing the organist at the console and an assistant pumping the bellows by hand.

Robert Hope-Jones, father of the modern electric organ.



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straight organ with more than thirty ranks.

In 1910, as organ music was beginning to assume greater importance in movie theaters, the Hope-Jones Organ Company, along with its founder, was absorbed by the Wurlitzer Company of North Tonawanda, New York, and the modern theater organ was born. Called the Wurlitzer Hope-Jones Unit Orchestra, it opened a new era of music in the theater. Hope-Jones, embittered over financial failure, took his own life in 1914. But his monument lies in the fact that today many of his revolutionary inventions are incorporated in the finest church and concert organs being built.

The era of the Mighty Wurlitzer is over; only a relatively few of them remain in theaters today, and fewer are being played. Even the theaters that once housed these remarkable instruments (as well as those made by other organ builders such as Kimball, Moller, Kilgen, Robert Morton, Barton and Marr & Colton) are vanishing rapidly as tastes in entertainment change. Many of the displaced organs have been rescued by individuals who have set them up in their own homes, and the American Association of Theater Organ Enthusiasts, a society dedicated to their preservation and to the whole cult of theater-organ music, recently celebrated its tenth anniversary with a special concert at New York's Radio City Music Hall.

More happily, the church and concert organ has gone through a recent renaissance, and many magnificent instruments are being built and heard in great numbers by a public whose appreciation for organ music has been

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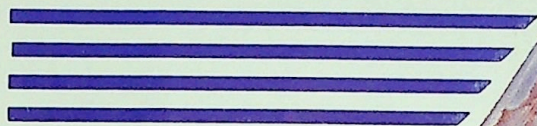
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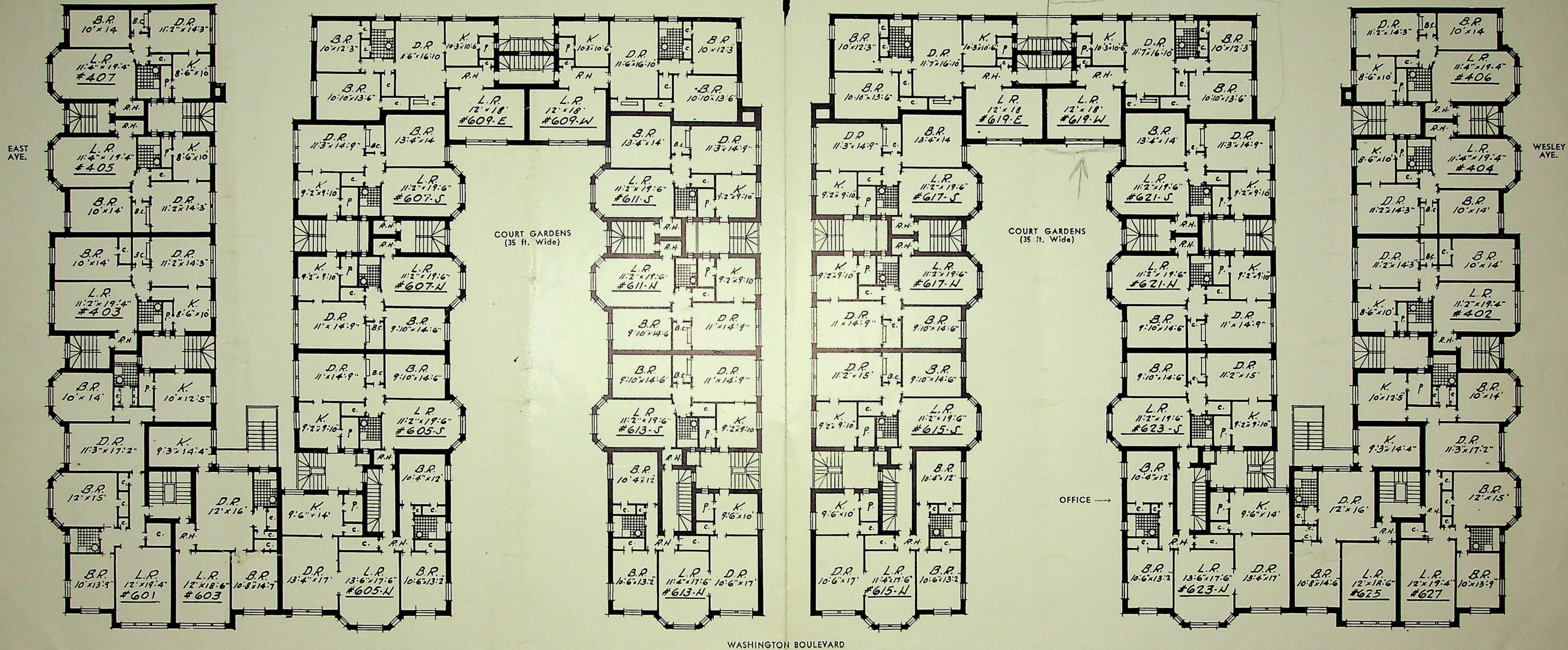
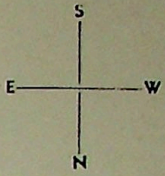
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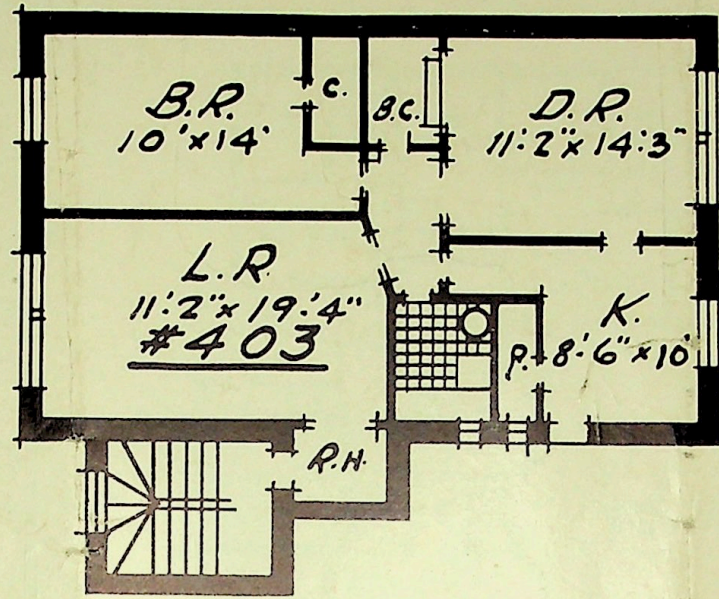
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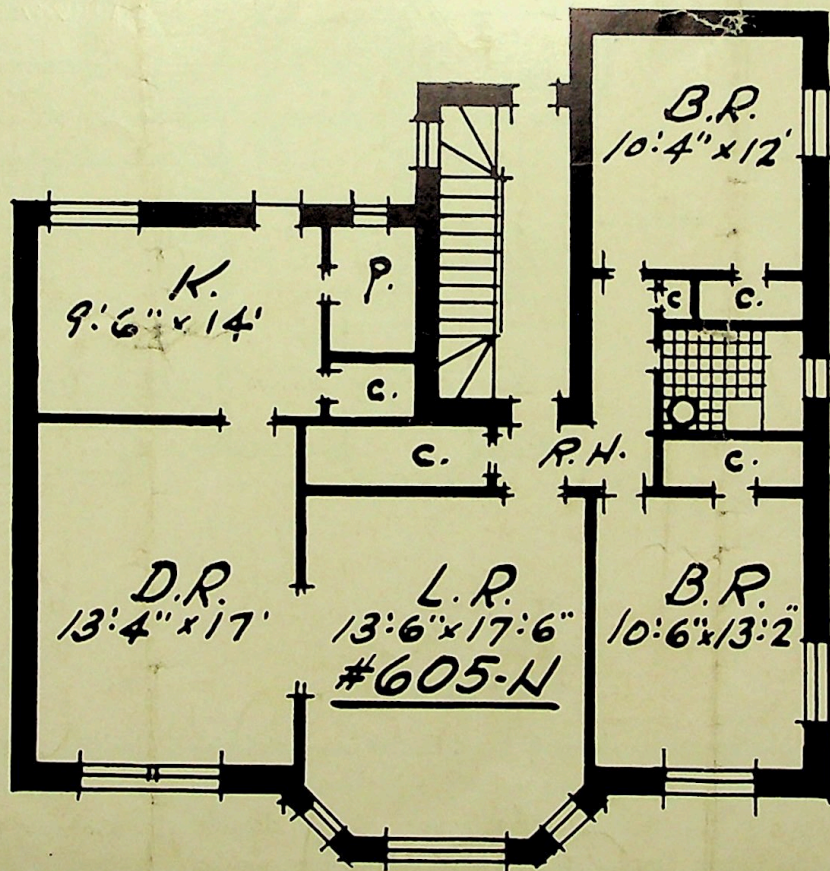
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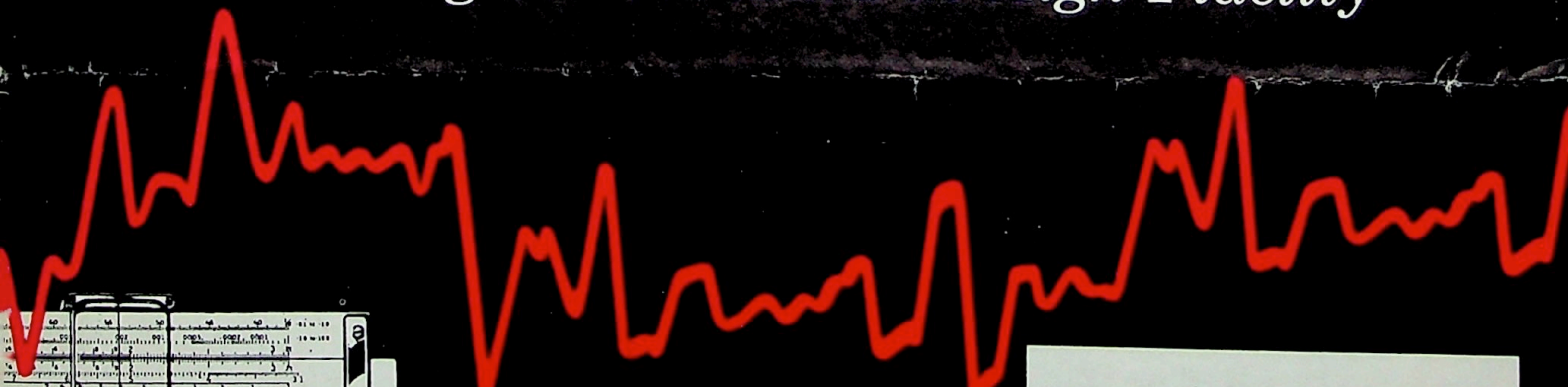
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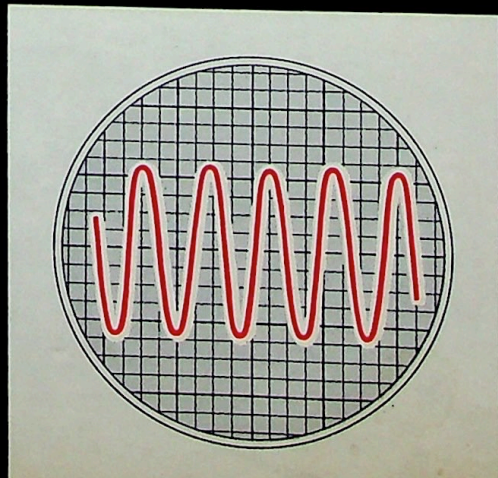


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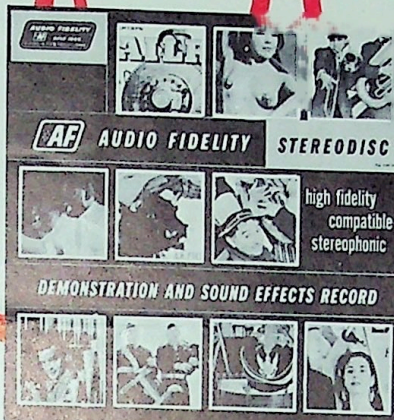
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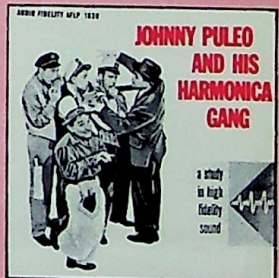
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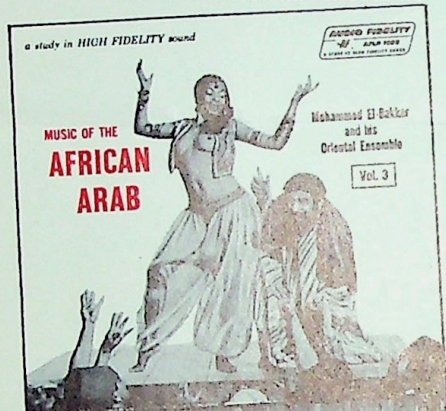
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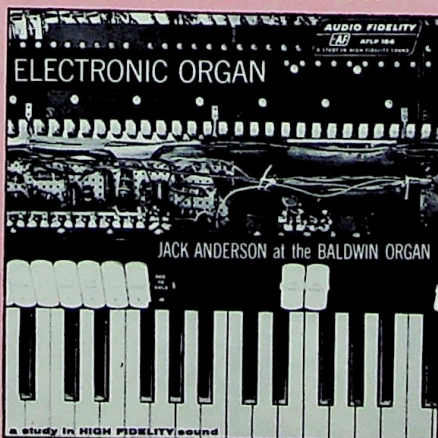
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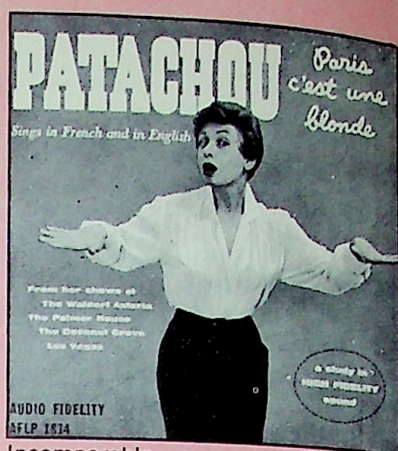
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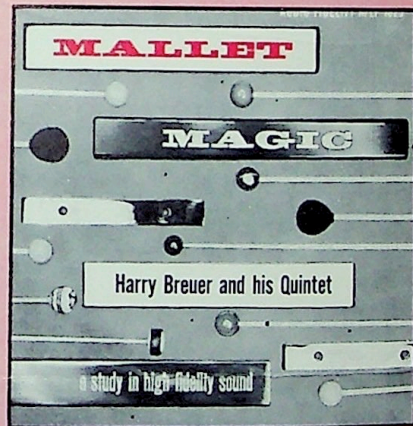
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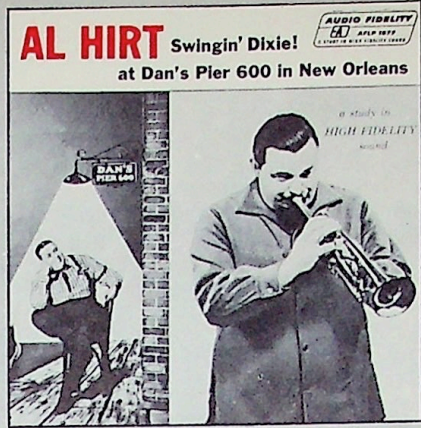
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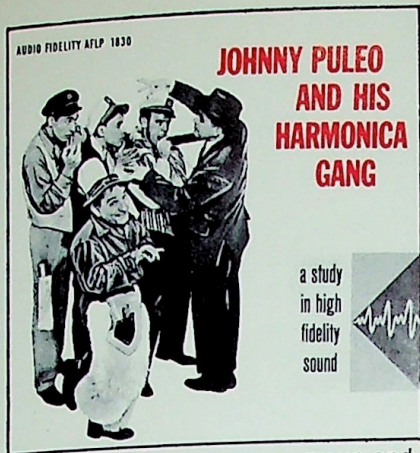
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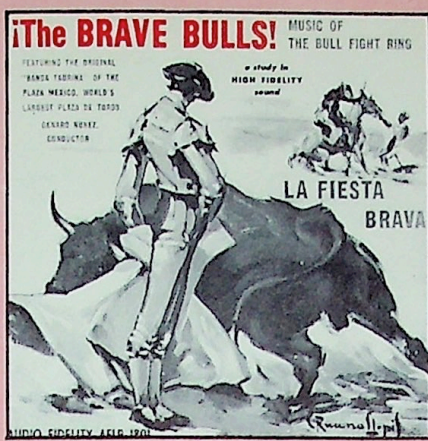
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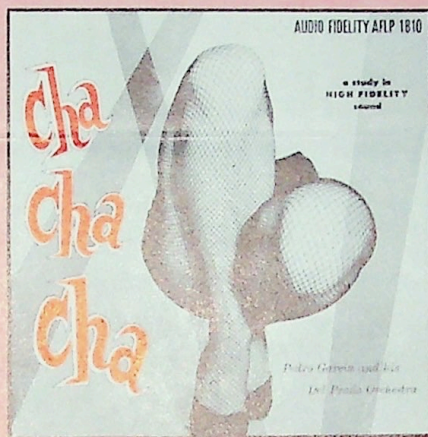
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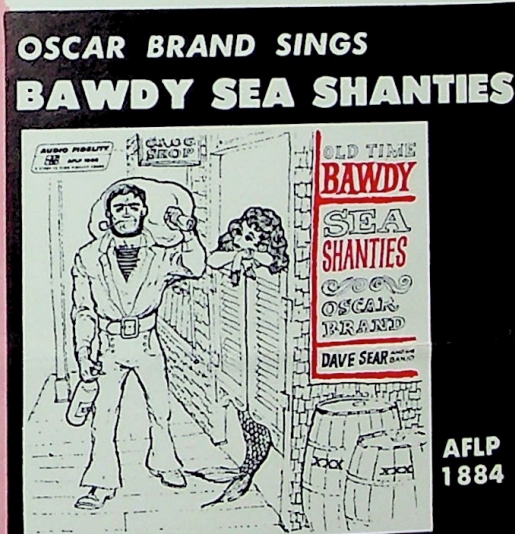
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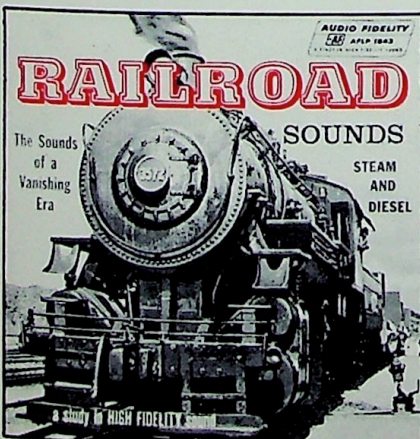


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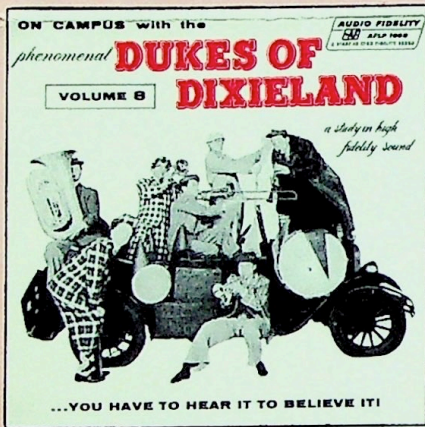
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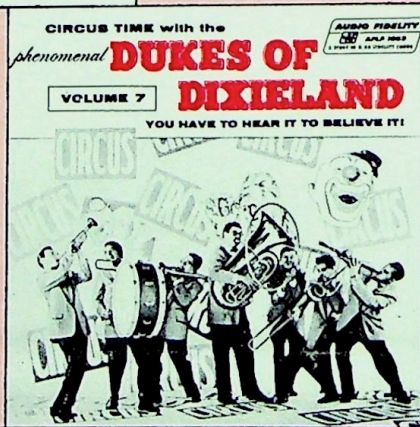
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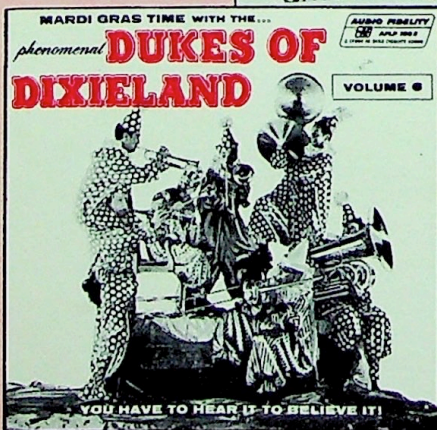
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The fabulous Dukes of Dixieland Series:

- AFLP 1861 MINSTREL TIME Vol. 5
- AFLP 1860 ON BOURBON STREET Vol. 4
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- AFLP 1840 THE PHENOMENAL DUKES Vol. 2
- AFLP 1823 THE DUKES OF DIXIELAND Vol. 1



AUDIO FIDELITY® RECORDS

*High Fidelity plus an
Exciting Emotional Experience*

Lend an ear to some of the most earth-shaking sounds and musical effects ever recorded . . . and the Fi is fantastically high! These are not ordinary recordings . . . but true high fidelity recordings of the total recordable frequency spectrum with full emotional depth and meaning! This is true sound as it should be heard . . . felt . . . enjoyed!

recorded in brilliant high fidelity

\$5.95 each 12 inch LP



AUDIO FIDELITY®

records presents

the world's first

compatible

stereophonic

long-playing records

STEREODISC*

reg. app.

CATALOG & TECHNICAL DATA

FIRST IN SOUND

FIRST IN QUALITY

FIRST IN STEREO

FIRST MAJOR DEVELOPMENT IN PHONOGRAPH RECORDS SINCE THE TRANSITION FROM CYLINDER TO DISC.

FIRST AUDIO FIDELITY Records produced and released the world's first Stereophonic High Fidelity record (Stereodisc*) in November, 1957.

AL HIRT SWINGIN' DIXIE
at DAN'S PIER 600 in
NEW ORLEANS
VOL. 2

AUDIO FIDELITY
AF 1914 1915
A STUDY IN HIGH FIDELITY SOUND

LADIES INVITED

5 BEER

A natural ability and an intense feeling for jazz results in an artistic display of virtuosity.
AFSD 5878

AL HIRT Swingin' Dixie!
at Dan's Pier 600 in New Orleans

AUDIO FIDELITY
AF 1914 1915
A STUDY IN HIGH FIDELITY SOUND

A terrific, swinging album of top-notch dixieland jazz. A hi fi enthusiast's delight and jazz collector's must.
AFSD 5877

ELECTRONIC ORGAN
JACK ANDERSON at the BALDWIN ORGAN

AUDIO FIDELITY
AF 1914 1915
A STUDY IN HIGH FIDELITY SOUND

A vast panorama of dynamic sounds with Jack Anderson at the Organ. Easy listening.
AFSD 5856

HAWAII
Johnny Puleo and his Islanders

AUDIO FIDELITY
AF 1914 1915
A STUDY IN HIGH FIDELITY SOUND

The sunny charm and tropical magic of authentic Hawaiian music in brilliant high fidelity.
AFSD 5850

AMERICAN MILITARY MARCHES

AUDIO FIDELITY
AF 1914 1915
A STUDY IN HIGH FIDELITY SOUND

Trilling flutes, blaring trumpets, blooming basses, rattling snares — the Banda Taurina plays America's greatest marches.
AFSD 5836

JOHNNY PULEO
and his Harmonica Gang

You're in for countless hours of incomparable enjoyment as Johnny and his gang open the door to a fascinating new world of musical sounds . . . and the only instruments used are harmonicas!

- MOLTO ITALIANO AFSD 5883
- JOHNNY PULEO AFSD 5830
- JOHNNY PULEO, Vol. 2 AFSD 5859

JOHNNY PULEO
AND HIS HARMONICA GANG

AUDIO FIDELITY
AF 1914 1915
A STUDY IN HIGH FIDELITY SOUND

VOL. 2

MOLTO ITALIANO!
Johnny Puleo and his Harmonica Gang
Vol. 3

AUDIO FIDELITY
AF 1914 1915
A STUDY IN HIGH FIDELITY SOUND

JOHNNY PULEO
AND HIS HARMONICA GANG

AUDIO FIDELITY AF 1914 1915
A STUDY IN HIGH FIDELITY SOUND

DEMONSTRATION & SOUND EFFECTS RECORD

A highly entertaining, informative demonstration of stereophonic sound on a record. Includes instrumentation, vocalization plus a variety of sound effects, recorded "on location", from Bridgehampton Road Race Center, Aberdeen Proving Grounds, New Orleans Railroad Yards to lions, tigers, elephants and fire engines.
AFSD 5890

WAF AUDIO FIDELITY STEREO DISC

high fidelity compatible stereophonic

DEMONSTRATION AND SOUND EFFECTS RECORD

PORT SAID

AUDIO FIDELITY
AF 1914 1915
A STUDY IN HIGH FIDELITY SOUND

MUSIC of the MIDDLE EAST
featuring **MOHAMMED EL - BAKKAR**
and his Oriental Ensemble

Exotic native music that goes back to ancient slave markets, idol worship, the Sphinx and Pyramids. Music that is earthy, untamed and raw . . . yet orthodox!

- As illustrated —
- PORT SAID AFSD 5833
 - AFRICAN ARAB AFSD 5858
 - SULTAN OF BAGDAD AFSD 5834
 - MAGIC CARPET AFSD 5895

MUSIC OF THE AFRICAN ARAB
Mohammed El Bakkar and his Oriental Ensemble
Vol. 3

AUDIO FIDELITY
AF 1914 1915
A STUDY IN HIGH FIDELITY SOUND

SULTAN OF BAGDAD
Mohammed El Bakkar and his Oriental Ensemble

AUDIO FIDELITY
AF 1914 1915
A STUDY IN HIGH FIDELITY SOUND

Music of the Middle East
Vol. 2

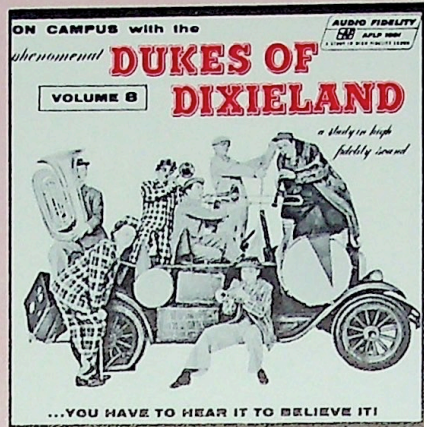
For FREE complete AUDIO FIDELITY Catalog, please write to:
AUDIO FIDELITY, INC. - 770 Eleventh Avenue - New York 19, New York

... the phenomenal
DUKES OF DIXIELAND

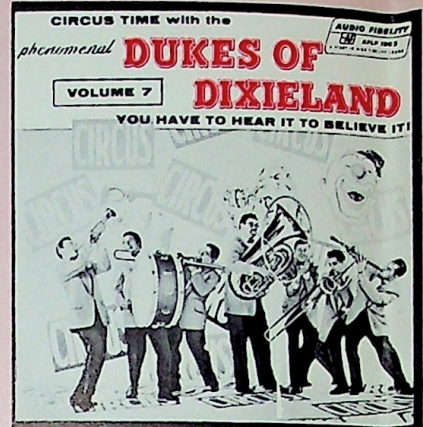
and their great Dixieland albums that leave tradition gasping happily! Hot trumpets . . . sweet trumpets . . . cool clarinets . . . low-down popping trombones . . . wicked traps . . . a crazy tuba . . . and a wild banjo make these the swingingest, low-down New Orleans Dixie albums ever recorded!



AFSD 5892



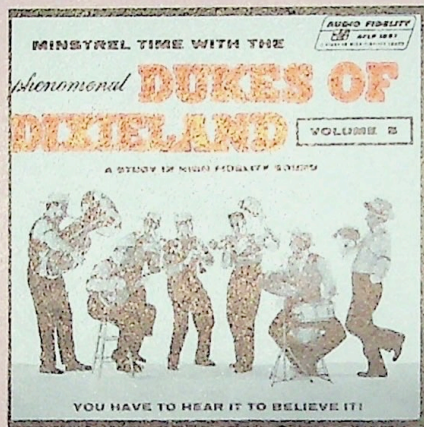
AFSD 5891



AFSD 5863



AFSD 5862



AFSD 5861



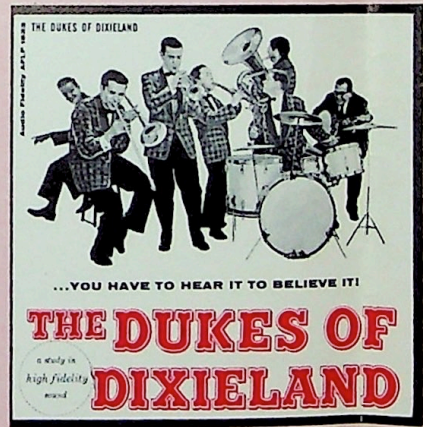
AFSD 5860



AFSD 5851



AFSD 5840



AFSD 5823



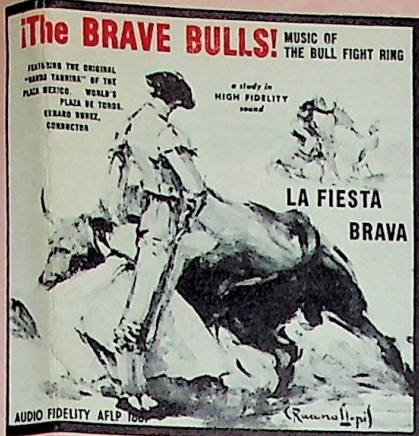
"Hamp"—at the drums, vibes and piano! Vibrantly alive and explosively creating a dazzling array of tonal effects. AFSD 5849



A delightful and ingenious musical charm is provided by the smooth blend of a piano and a two bass accompaniment. AFSD 5897



The refreshing style of a vibe with rhythm accompaniment makes this an enticing album for listening or dancing pleasure. AFSD 5901



AFSD 5801

music from SOUTH OF THE BORDER

A musical travelogue in sound . . . the clicking of castanets . . . the challenge of the Cha Cha Cha . . . the moment of truth in the Bullring . . . and the graceful sounds of the dignified guitar.



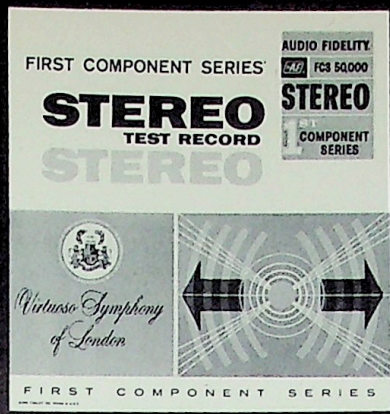
AFSD 5835



AFSD 5837



AFSD 5848



50,000 FCS STEREO TEST RECORD

The **1**st COMPONENT STEREO SERIES

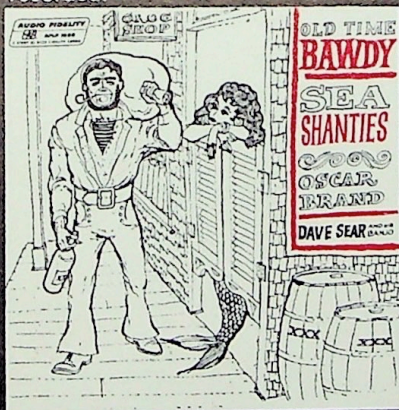
A new standard in musical performance and stereophonic high fidelity recording.

FCS

- 50.002 SYMPHONY #6, PATHETIQUE
- 50.003 SYMPHONIE FANTASTIQUE
- 50.005 BOLERO: CARMEN SUITE
- 50.006 ROMEO & JULIET
- 50.007 NUTCRACKER SUITE
- 50.007 MARCHES FOR CHILDREN
- 50.008 MARCHES FROM OPERAS
- 50.009 RUSSIAN COMPOSER MASTERPIECES
- 50.010 SWAN LAKE
- 50.010 SLEEPING BEAUTY SUITES
- 50.011 POPULAR OVERTURES
- 50.012 OVERTURE!
- 50.013 STRAUSS WALTZES

OSCAR BRAND SINGS

spicy sea songs and rollicking ballads of tough, hard living and hard drinking men and their wholesome, winsome wenches! Folk Americana — often heard . . . but never before recorded!



AFSD 5884



AFSD 5847



AFSD 5828

LEON BERRY at the GIANT WURLITZER PIPE ORGAN

Glockenspiel, sleigh bells, chinese blocks, and castinets are all part of the familiar sounds brought to these recordings and which are on these stereophonic records in brilliant and exciting high fidelity. Familiar songs are given a fascinating rendition by the skillful versatility of Leon Berry.



AFSD 5829



AFSD 5844



AFSD 5845



Harry Breuer and his Quintet
 AFSD 5882
 A sparkling array of tunes especially arranged for marimba, xylophone, glockenspiel and vibes — backed by bass, guitar, organ, drums and assorted "clap-trap".



AFSD 5825



AL MELGARD AT THE CHICAGO STADIUM ORGAN
 AFSD 5887
 Brilliant highs! Dynamic lows! Vast dynamic and extraordinary powerful wind sounds! These are the massive and impressive sounds of the world's largest theater pipe organ.



AFSD 5886



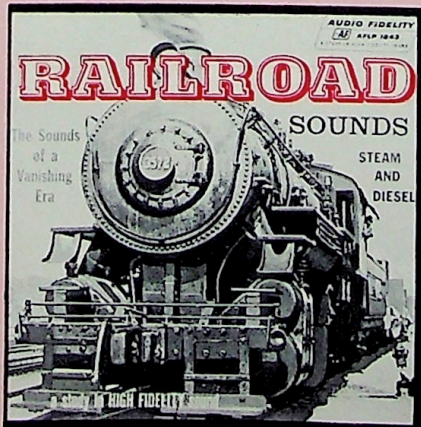
Intimate and lush music played for the romantic or dancing mood by the harmonious strings of the Vardi sextette. AFSD 5873



The fusing of authentic sounds, unusual music and familiar themes of people and places of the South Pacific islands. AFSD 5899



The skirling of the Bagpipes, the rattle of the snares and the booming of the bass drum has you marching along with the 9th Regiment Pipe Band. AFSD 5843.



Thrill to the thunderous, earth shaking roar of the diesel engine and the puffing steam engine . . . sounds of a vanishing era. AFSD 5843



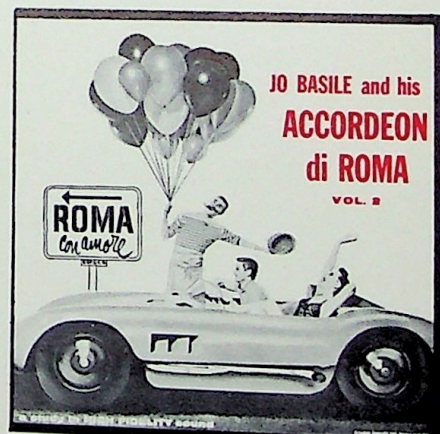
AFSD 5868

JO BASILE and his ACCORDION

The versatility of an accomplished accordionist such as Jo Basile can weave a magic spell of gay Vienna, enticing Italy or play the music of the tantalizing Tango that will provide hours of enjoyment for listening or dancing pleasure. Thrill to the marvelous manner in which the accordion and accompaniment surrounds you with the melodious music.



AFSD 5869



AFSD 5871



AFSD 5893

WHAT IS STEREOPHONIC SOUND?

Ordinary high fidelity sound has to come through a loudspeaker. If you use two loudspeakers, the program can come to you through both of them, like two holes in the wall. But when you use stereophonic recordings on stereophonic equipment, each loudspeaker brings you a different part of the total sound, so the program—orchestra—jazz ensemble, railroad train or what-have-you re-assembles itself in your listening room.

This is not the same as a multiway loudspeaker system, where separate loudspeaker units are used to handle the different frequencies, one for bass, one for treble, and one for the very high overtones that add definition and clarity to the reproduction. Stereophonic sound requires two program channels, each of which carries the full frequency range, bass, treble, and super-overtones.

How do you put two channels on one disc?

A conventional LP has a groove that wiggles from side to side to correspond with all the frequencies in the program, from 16 cycles to 25,000 cycles as on an AUDIO FIDELITY record. But the groove stays level, it does not go up and down. For stereophonic recordings, each channel, one for the left loudspeaker and one for the right, makes the groove go both up-and-down and sideways at the same time. But the combination is different for each channel. This enables the specially-designed stereo cartridge to separate the vibrations from a single groove and produce two high-quality program outputs at the same time without getting them mixed. Each channel from the cartridge must be amplified with a separate amplifier connected to its own loudspeaker. Note that each wall of the stereo groove is a primary source of sound, and therefore, two sound tracks are contained in every groove.

How can I get the best results from the stereo record?

Now you have the stereophonic program and you want to use your loudspeakers to give the best possible rendition. First choose good—

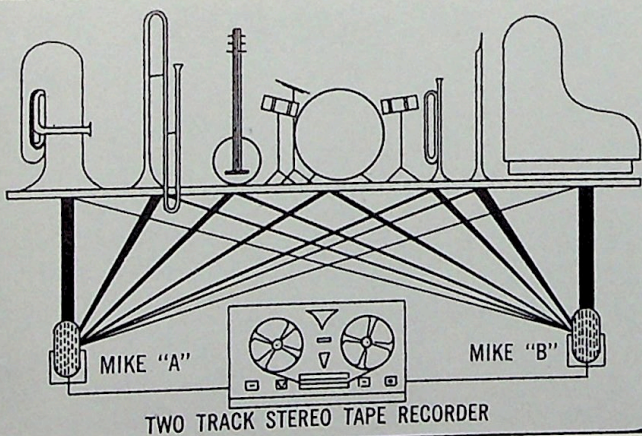
but not necessarily expensive—loudspeakers. The important things are that they have a smooth frequency response (give uniform rendition of all musical tones) and that (especially with the most elaborate types) the sound is well integrated from each speaker in the system. (Adequate dispersion or spreading of the high notes is very important in stereo—check speakers for good diffraction).

Separate loudspeaker systems spaced apart will usually sound better for stereophonic sound. If the room is small (say 12' by 14' or less) a built-in console type system with the speakers placed at either end of the cabinet should sound quite well. Furnishings and arrangement can make quite a difference, so these rules for speaker placement are flexible. Experimentation is the only way to be sure that you have the best set-up for your room.

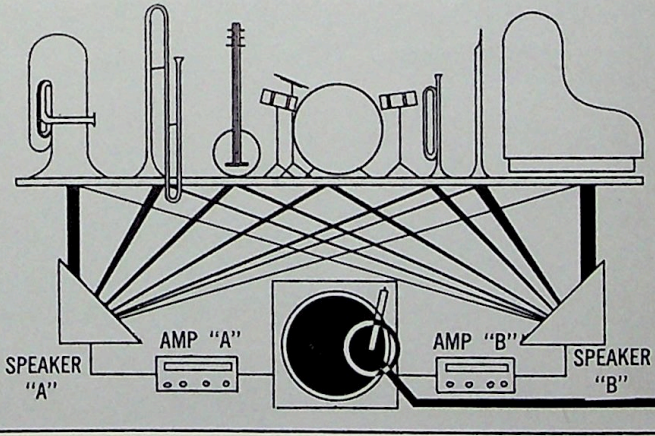
What can I play with what?

An AUDIO FIDELITY record can be played with any cartridge, but naturally you want to get the best from it. A Stereodisc® should be played with a stereo cartridge. It will play with an old style LP cartridge, and will give high fidelity sound that way. But it will not produce stereophonic sound that way. And many old style LP pickups, though quite good for their own purpose, may not be compatible, although they sound all right as high fidelity. Further to this, we must strongly recommend that the collector who wants to buy stereo records now, and the rest of his stereo equipment later, buy and install a stereo cartridge now, so that he can play his new stereo records straightway on his existing monaural equipment with perfect safety.

Note that a stereo cartridge will play the older AUDIO FIDELITY and other high fidelity records. But it will still only sound like high fidelity. You need a stereo cartridge, stereo record and stereo equipment to get real stereophonic reproduction.

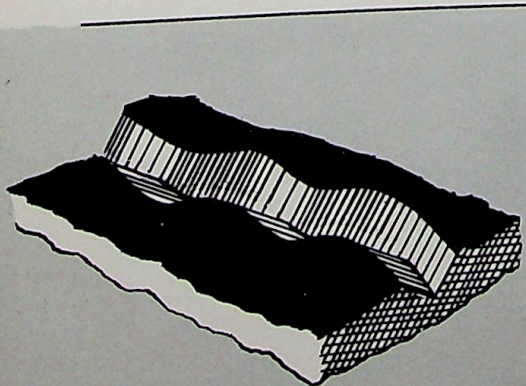


RECORDING
VARYING LEVELS OF SOUND SOURCES TO RESPECTIVE MICROPHONES

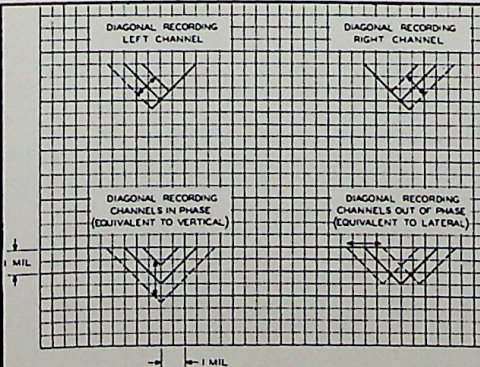


PLAYBACK
REPRODUCTION OF STEREO RECORDING FROM STEREODISC
NOTE PERFECT REPRODUCTION OF INSTRUMENT PLACEMENT

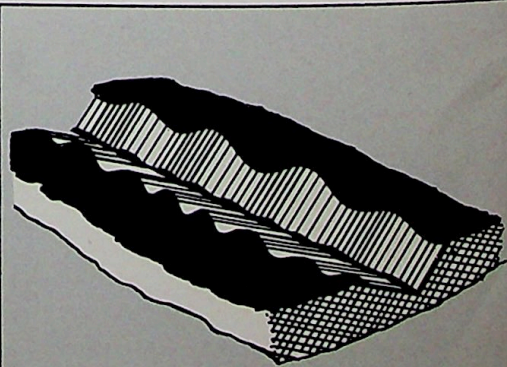
PRINCIPLE OF 45/45 STEREO CARTRIDGE



MONAURAL RECORD GROOVE

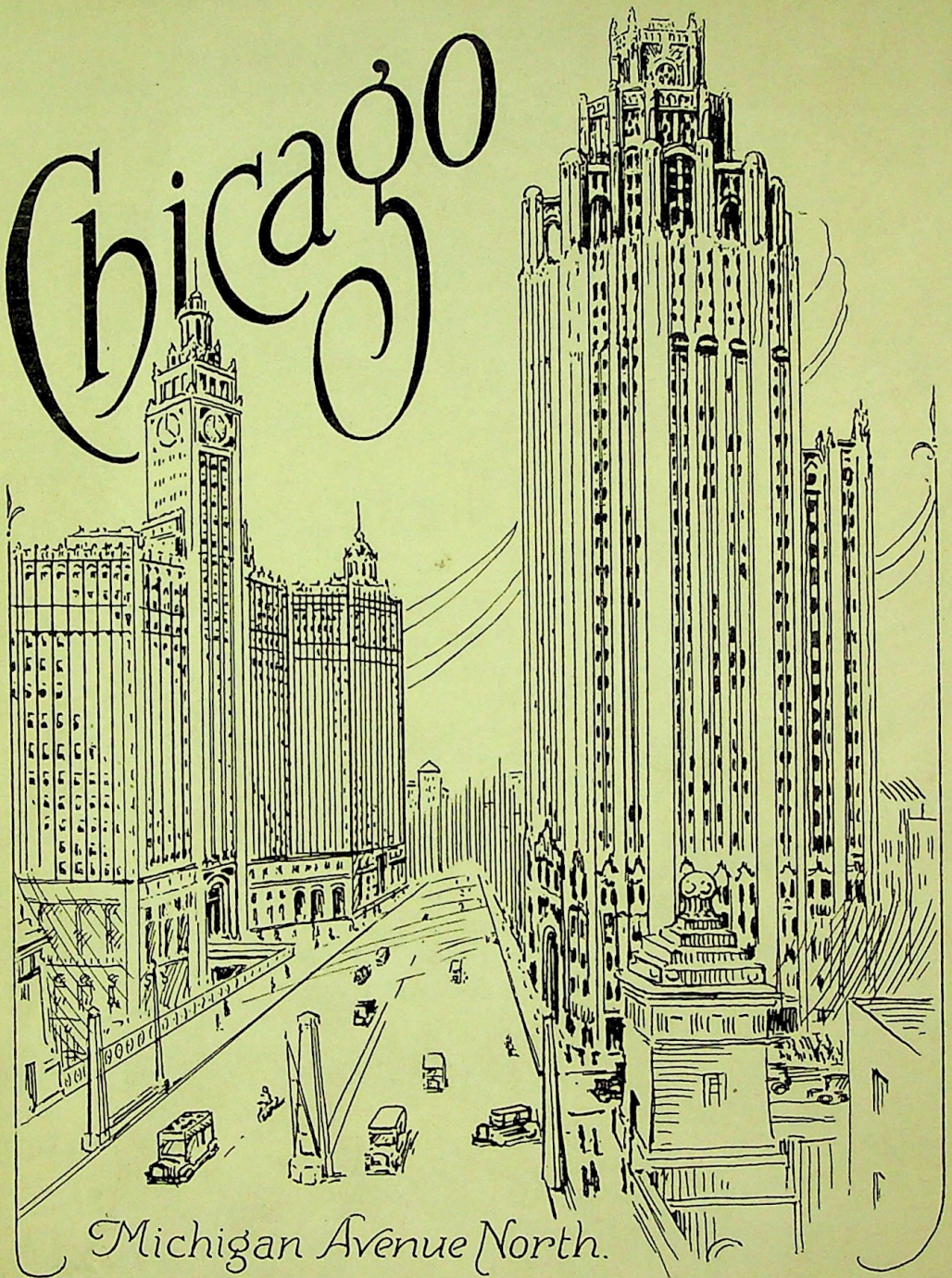


COURTESY OF WESTREX CORP.

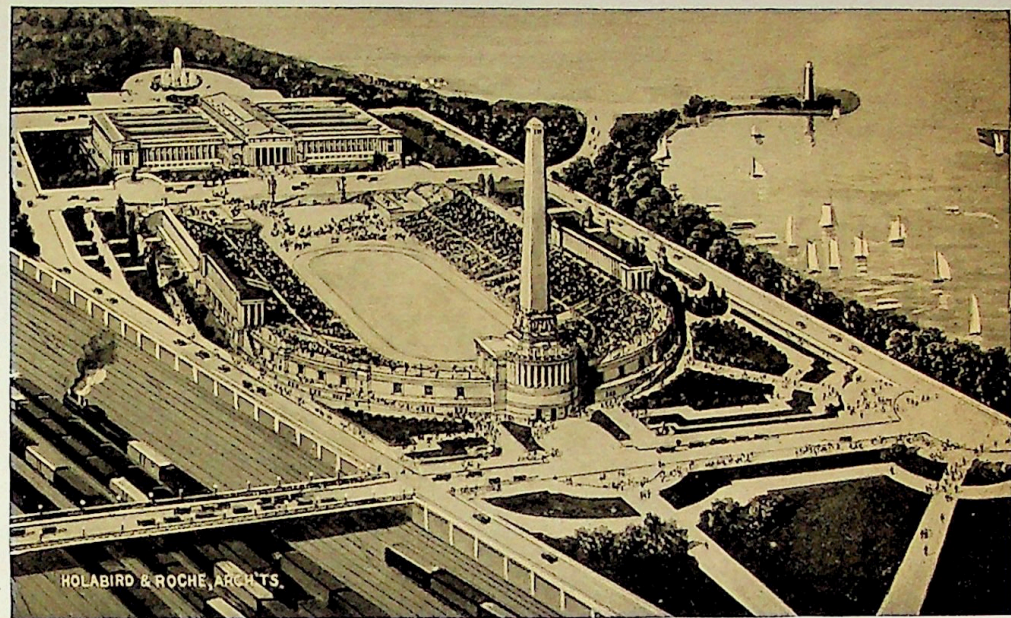


STEREOPHONIC RECORD GROOVE

Chicago

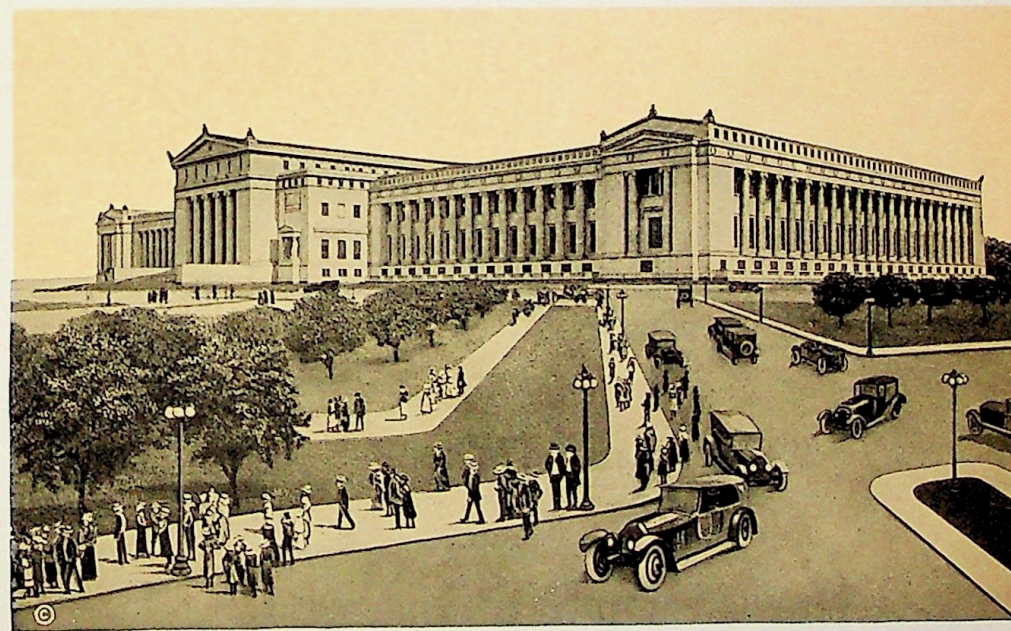


Michigan Avenue North.



SOLDIERS FIELD AND FIELD MUSEUM AT LAKE FRONT.

COPYRIGHT 1921 BY MAX RIGOT.



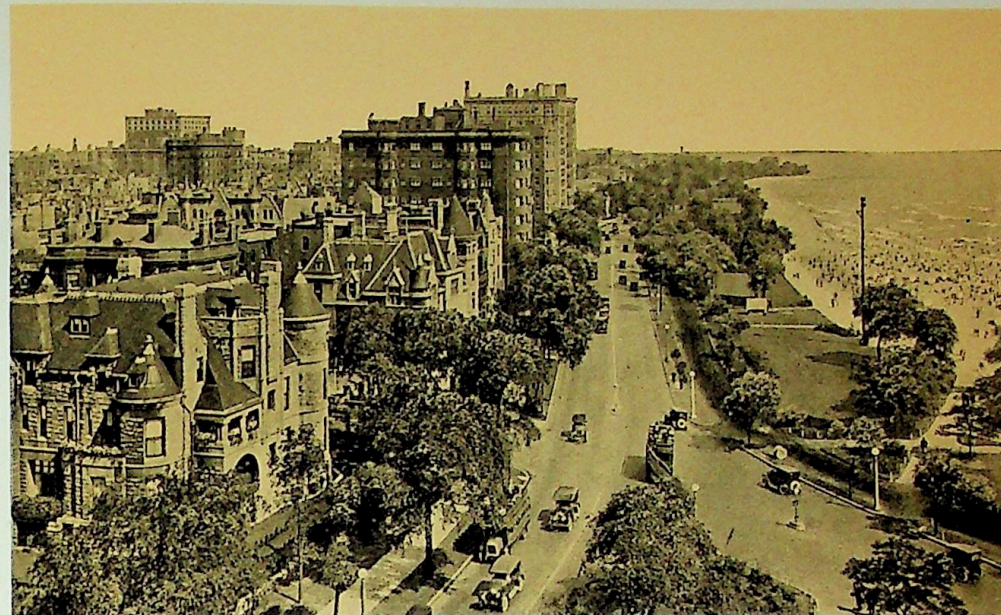
THE FIELD MUSEUM OF NATURAL HISTORY.

THE DRAKE

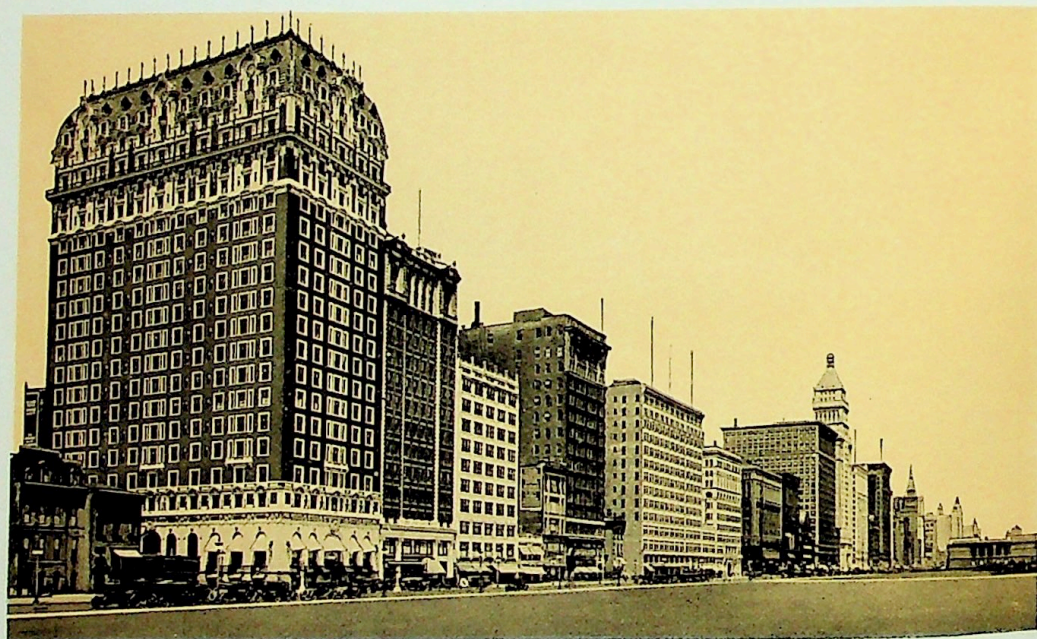


THE BLACKSTONE

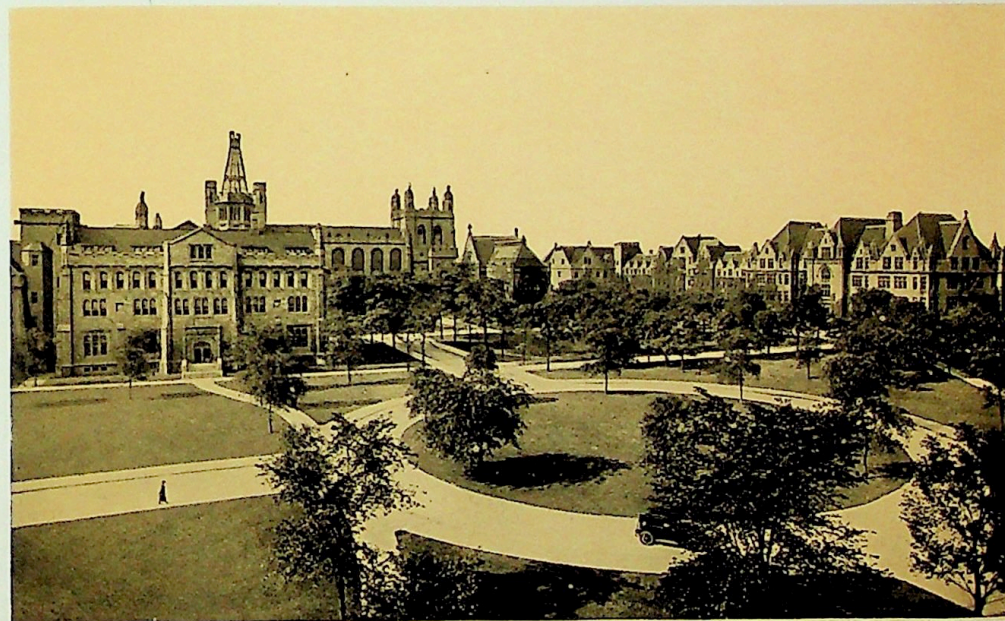
MICHIGAN BOULEVARD, LOOKING NORTH, SEEN FROM AEROPLANE.



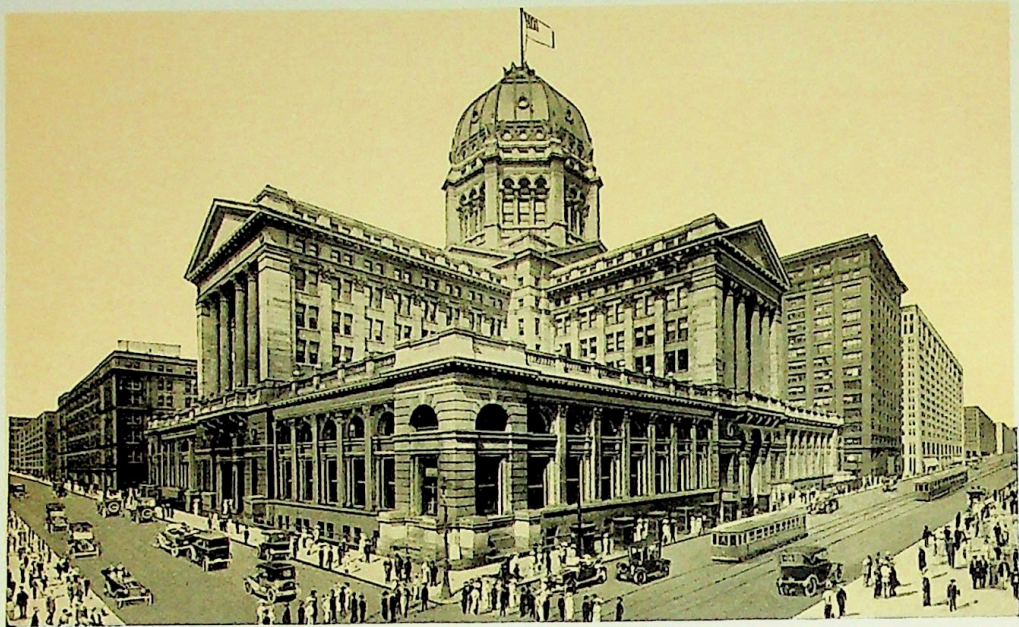
LAKE SHORE DRIVE, NORTH FROM DRAKE HOTEL.



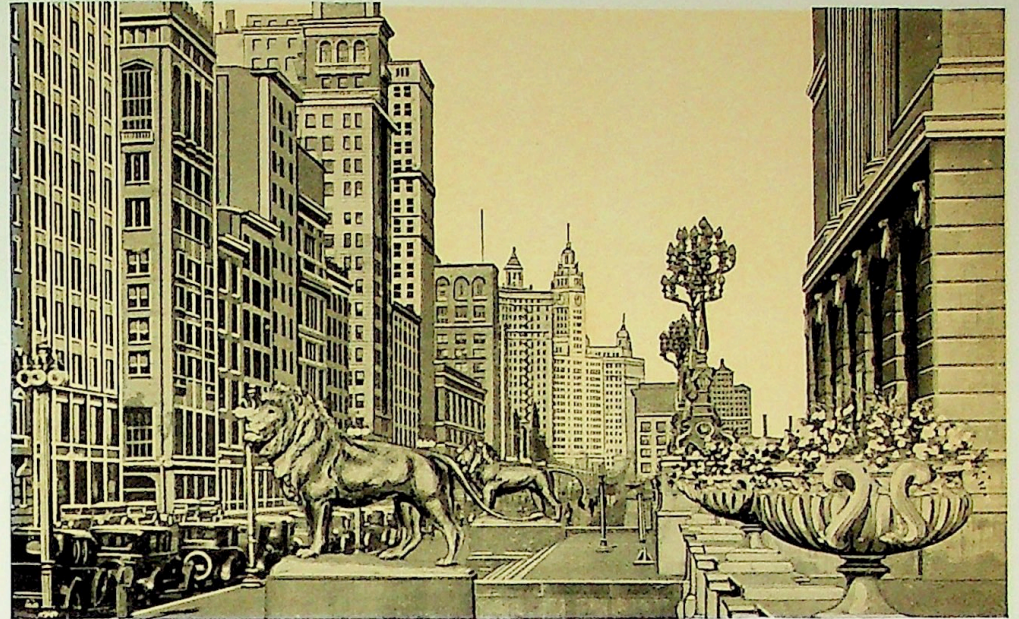
MICHIGAN AVENUE, NORTH FROM BLACKSTONE HOTEL.



CAMPUS, UNIVERSITY OF CHICAGO.



POST OFFICE AND FEDERAL BUILDING.



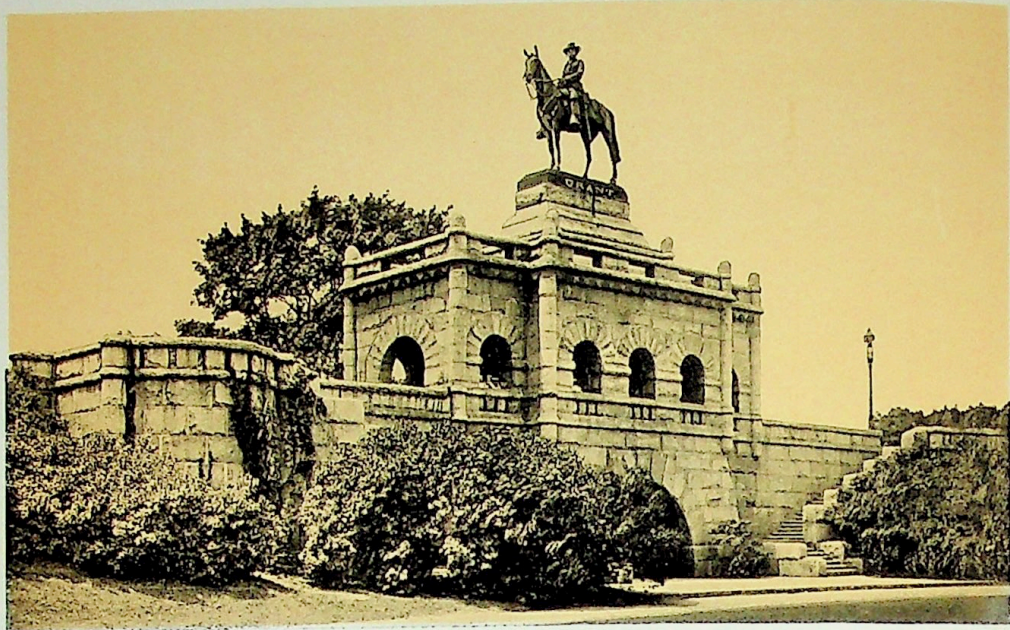
MICHIGAN AVENUE LOOKING NORTH FROM THE ART INSTITUTE.



BUSIEST CORNER IN THE WORLD. STATE STREET, LOOKING NORTH FROM MADISON STREET.



FOUNTAIN AND PERGOLA. GRANT PARK.



GRANT MONUMENT, LINCOLN PARK.



SCENE IN GARFIELD PARK.



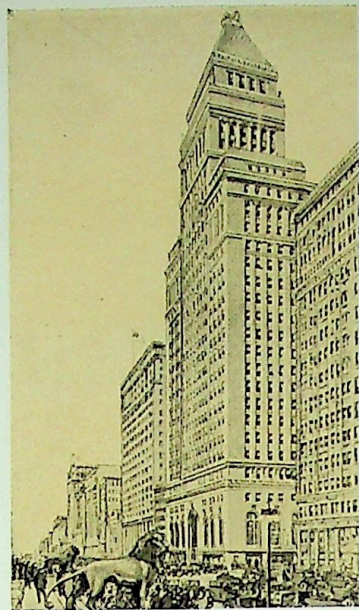
CEMENT BRIDGE, GARFIELD PARK.



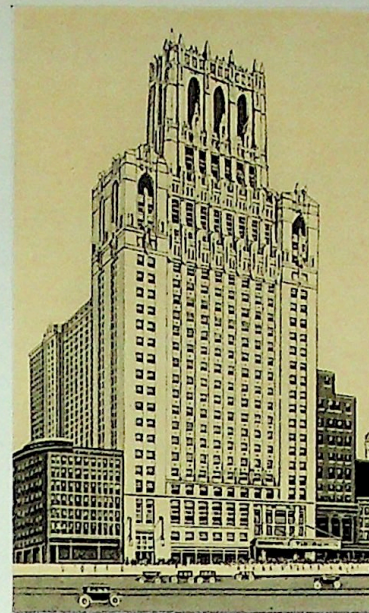
FOUNTAIN OF TIME, WASHINGTON PARK.



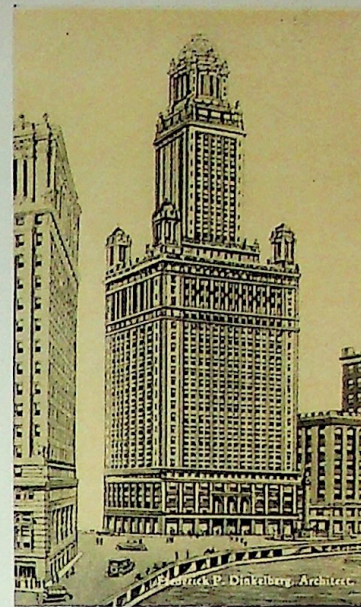
LONDON GUARANTEE AND ACCIDENT CO. BLDG.



NEW STRAUS BUILDING.



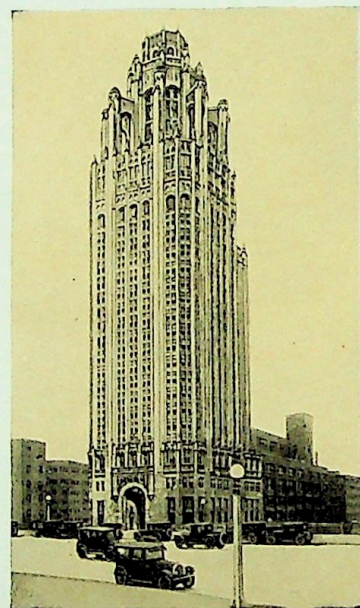
THE NEW UNITED MASONIC TEMPLE.



THE JEWELERS BUILDING.



WRIGLEY BLDG., SOUTH AND NEW NORTH SECTION.



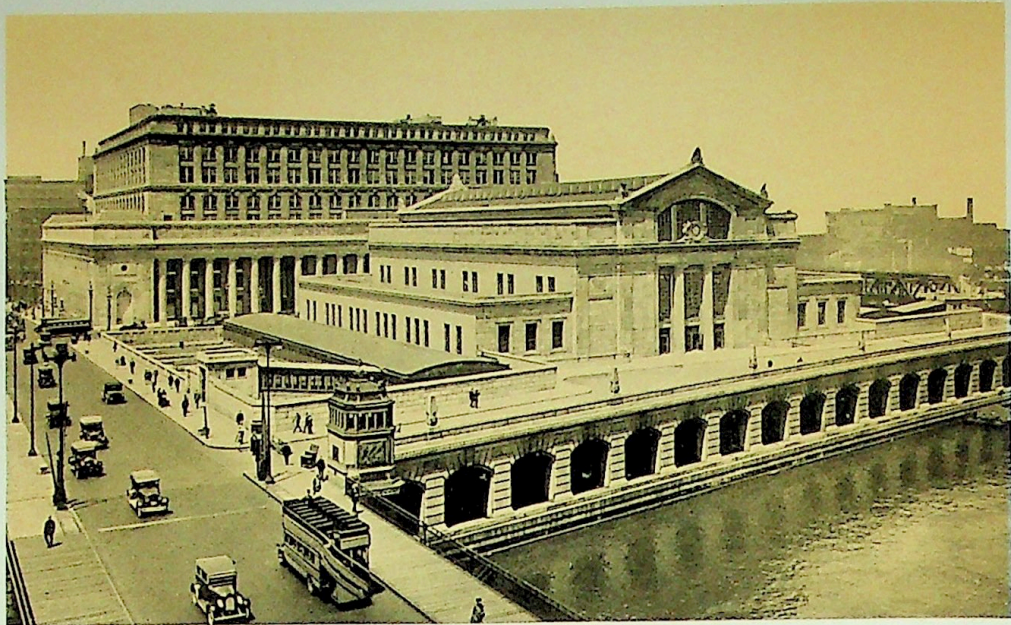
THE TRIBUNE TOWER.



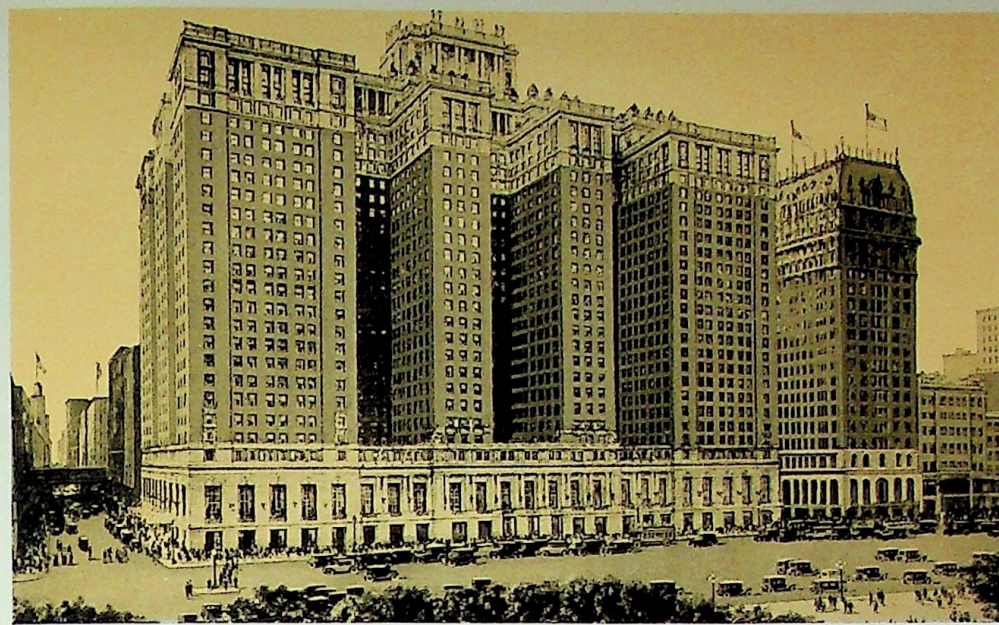
THE EUGENE FIELD MONUMENT, LINCOLN PARK.



THE CHICAGO TEMPLE.



NEW UNION STATION.



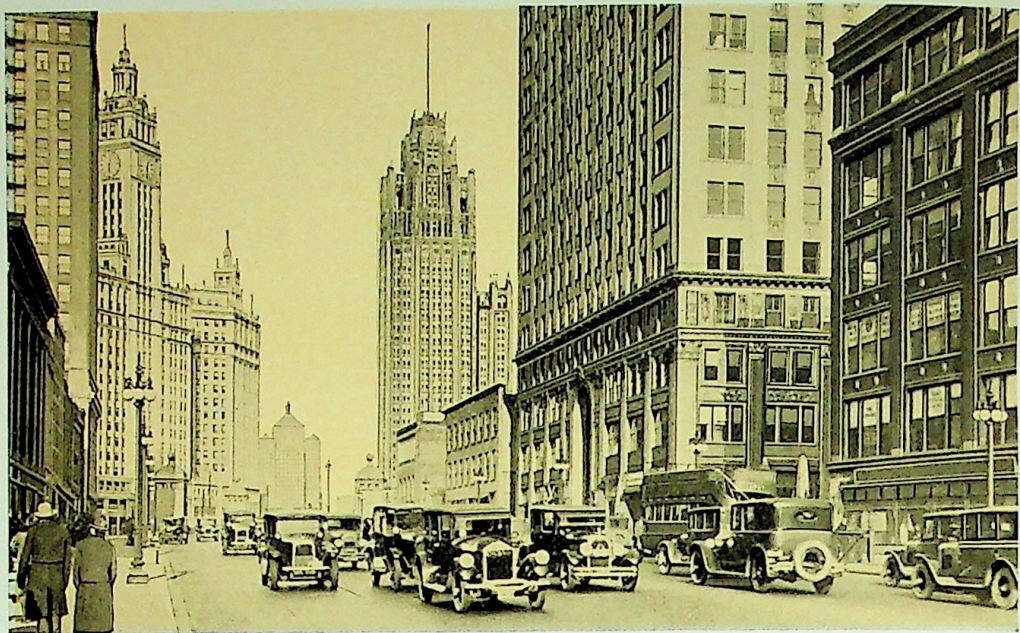
THE STEVENS HOTEL, MICHIGAN BOULEVARD, 7TH STREET TO 8TH STREET.



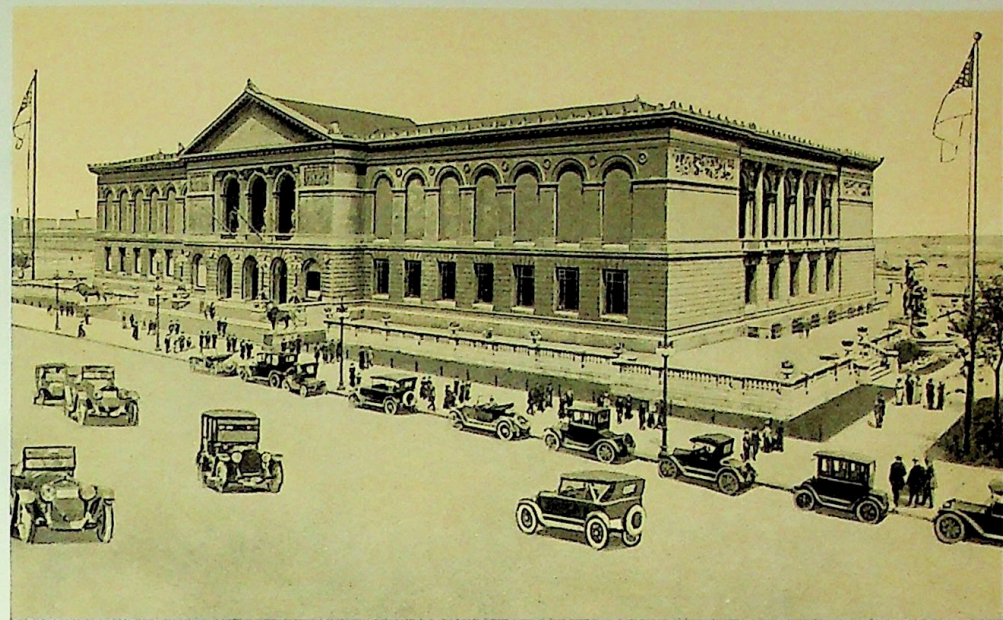
TRAIN CONCOURSE, CHICAGO UNION STATION.



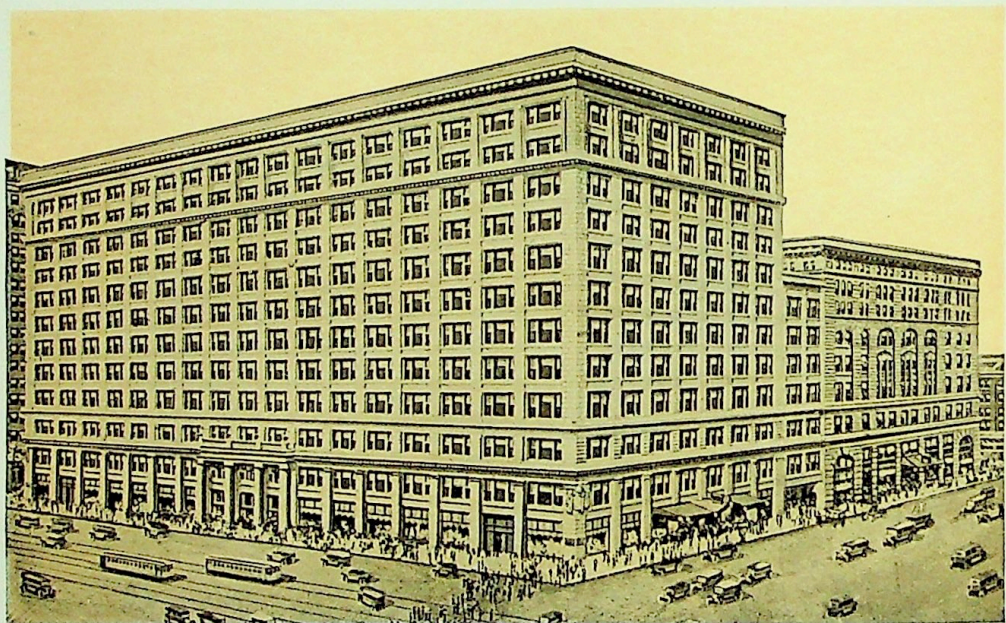
AMERICAN FURNITURE MART BUILDING.



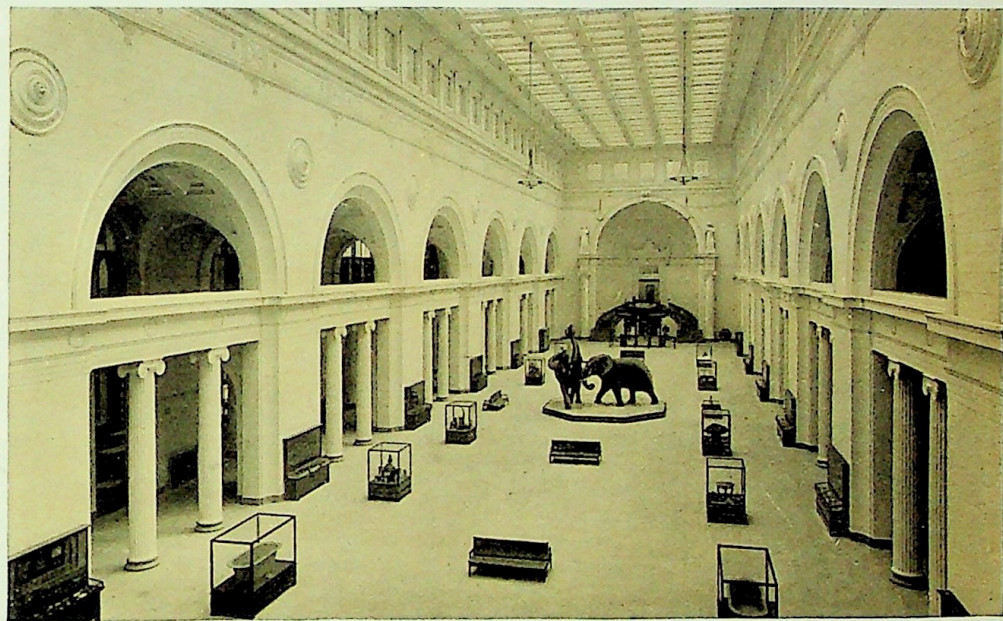
MICHIGAN BOULEVARD, LOOKING NORTH.



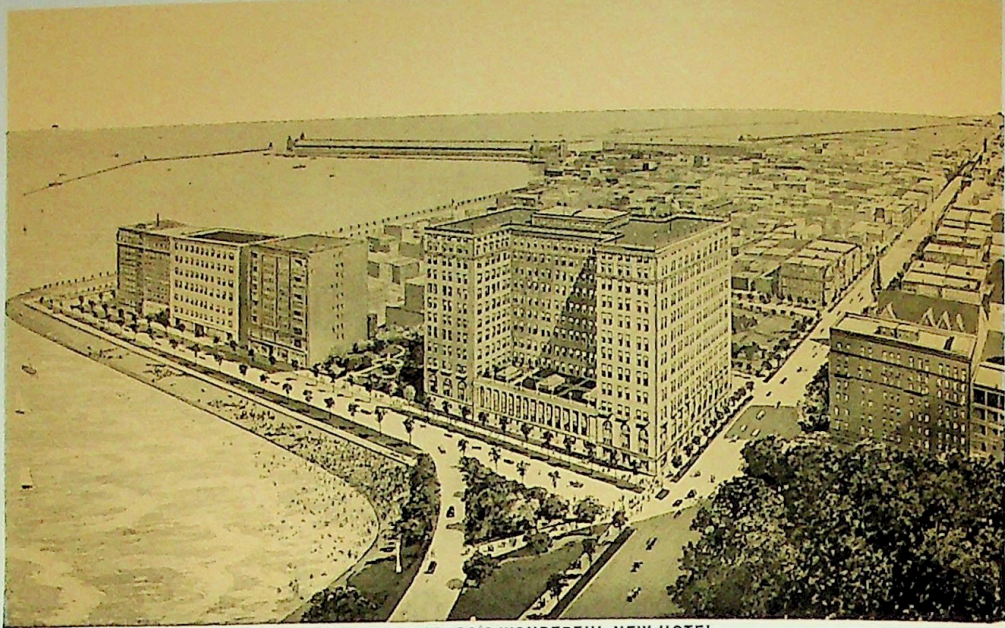
THE ART INSTITUTE AND FERGUSON FOUNTAIN.



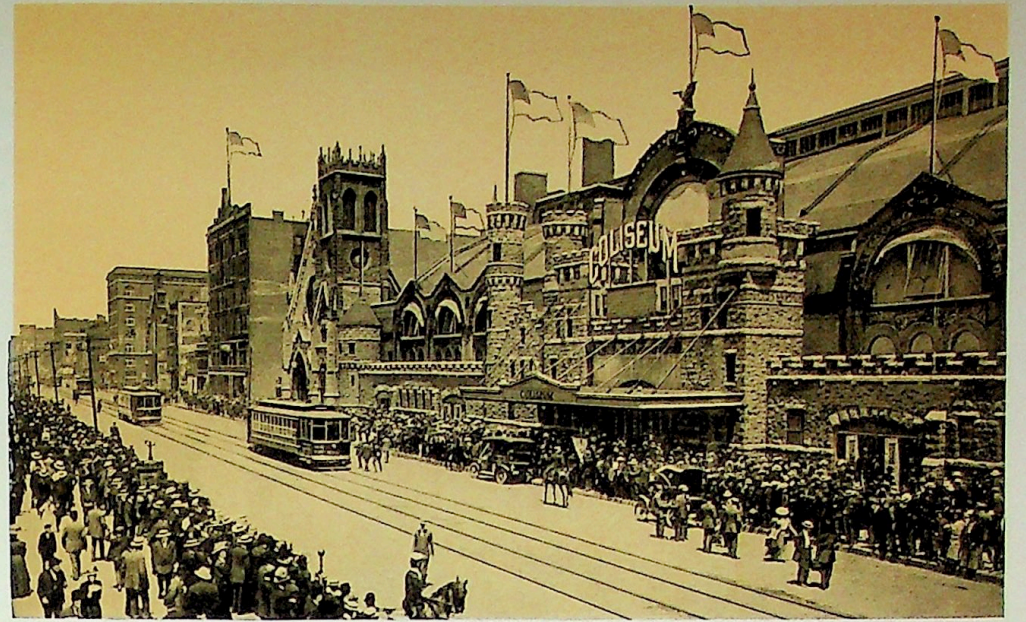
MARSHALL FIELD & CO.'S RETAIL STORE, STATE, WASHINGTON, RANDOLPH AND WABASH.



STANLEY FIELD HALL, FIELD MUSEUM OF NATURAL HISTORY.



THE DRAKE, CHICAGO'S WONDERFUL NEW HOTEL.

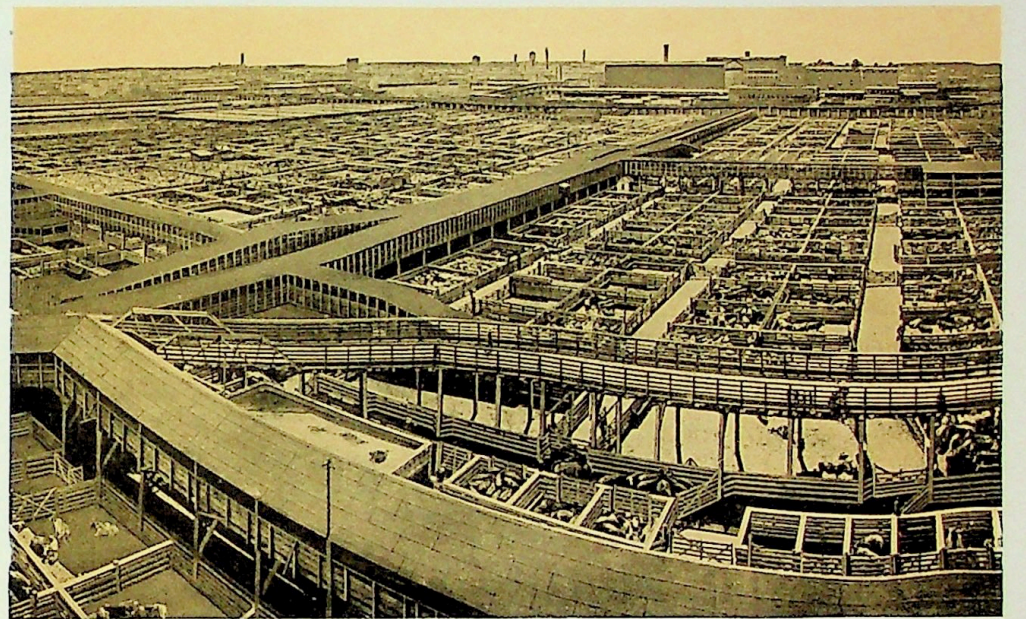


COLISEUM.

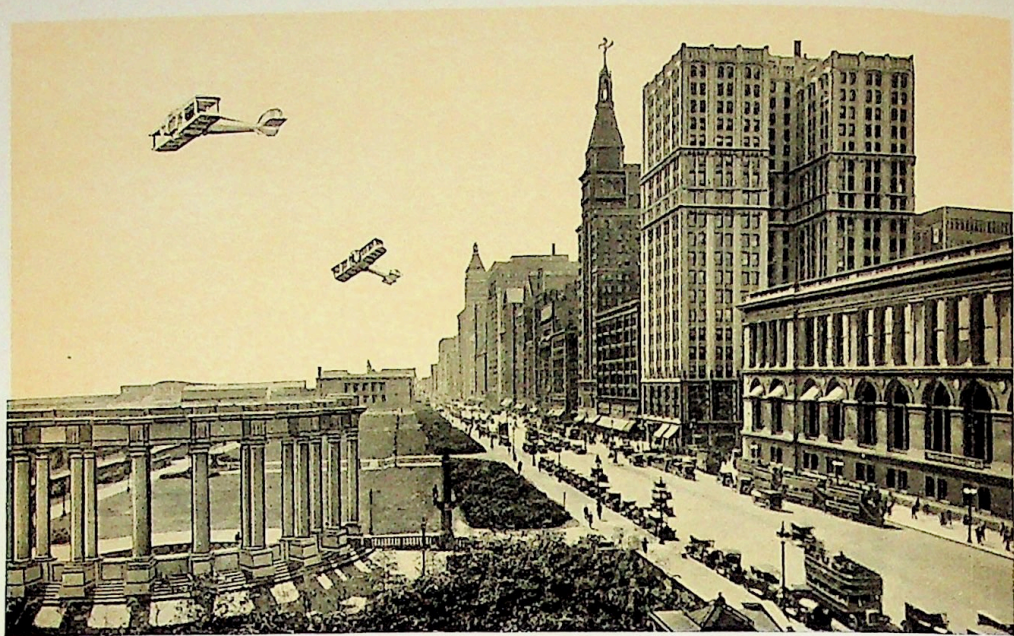


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MUNICIPAL PIER.



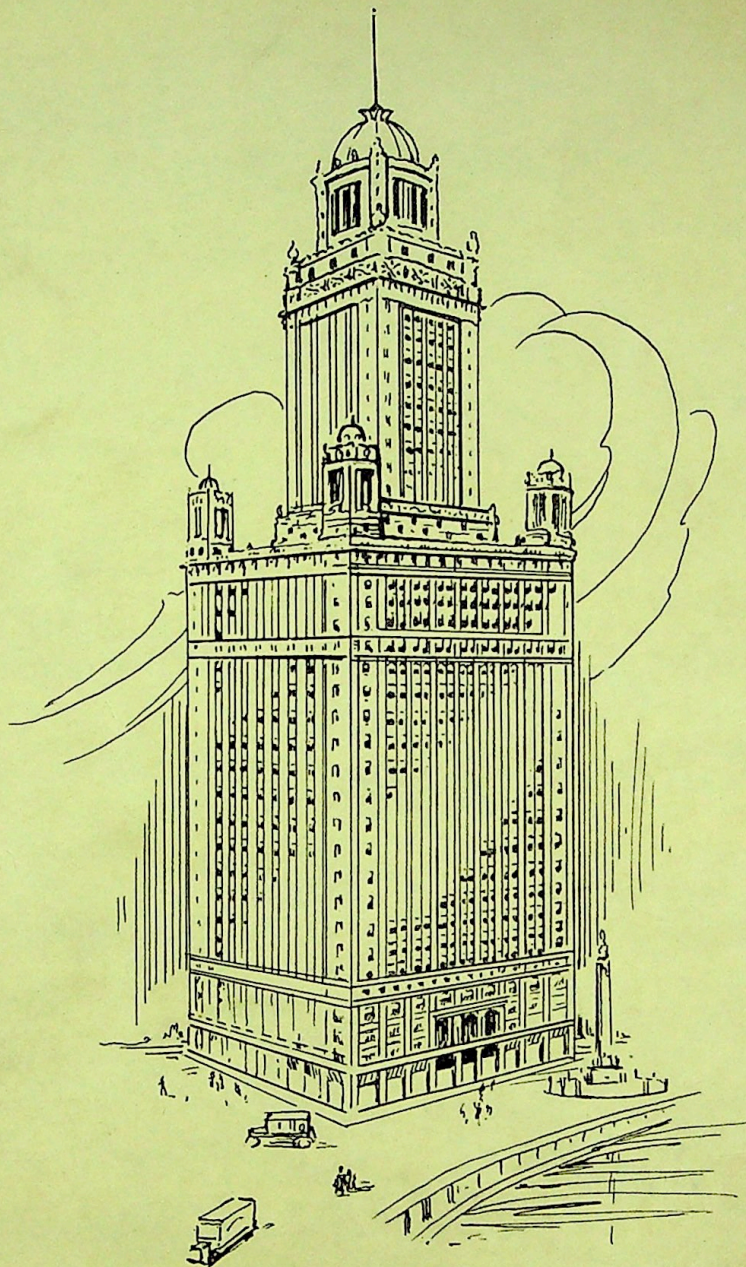
UNION STOCK YARDS.



MICHIGAN BOULEVARD AND GRANT PARK, LOOKING SOUTH.



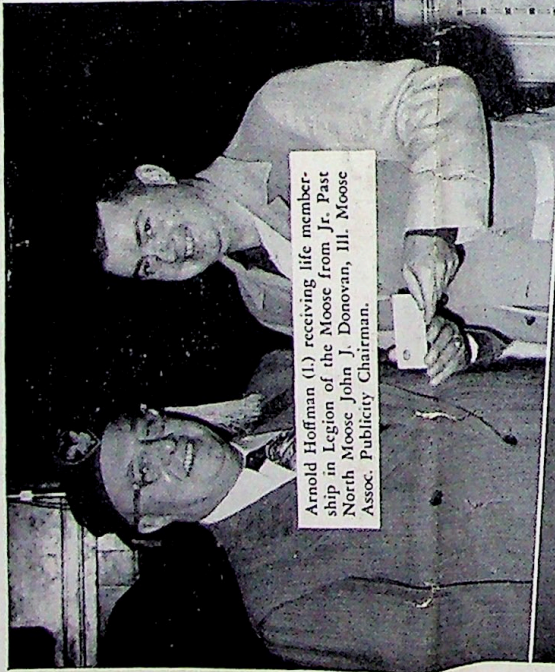
WOODED ISLAND, JACKSON PARK.



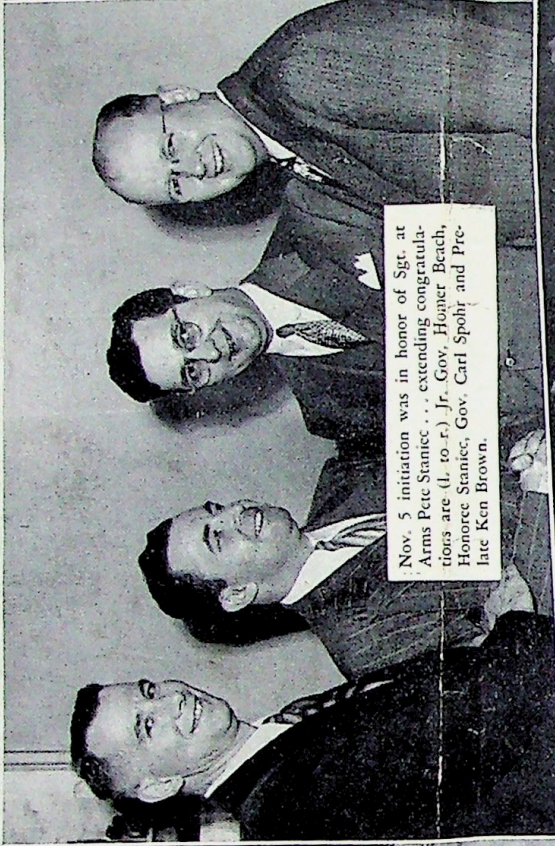
The Jewelers Building.



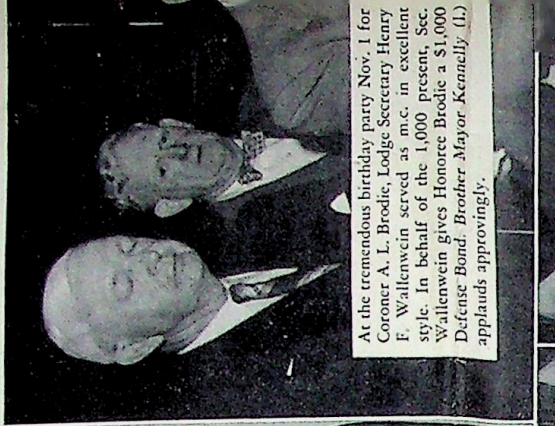
Activities and Personalities



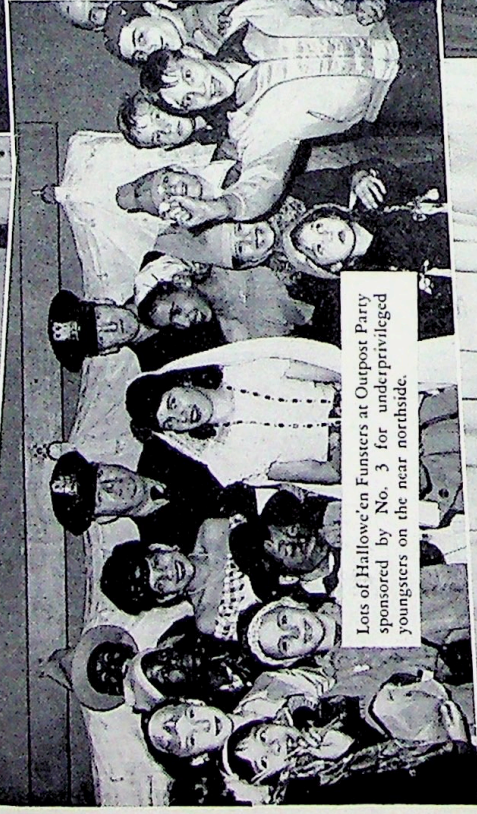
Arnold Hoffman (l.) receiving life membership in Legion of the Moose from Jr. Past North Moose John J. Donovan, Ill. Moose Assoc. Publicity Chairman.



Nov. 5 initiation was in honor of Sgt. at Arms Pete Stanice . . . extending congratulations are (l. to r.) Jr. Gov. Homer Beach, Honoree Stanice, Gov. Carl Spohr and Pre-late Ken Brown.



At the tremendous birthday party Nov. 1 for Coroner A. L. Brodie, Lodge Secretary Henry F. Wallenwein served as m.c. in excellent style. In behalf of the 1,000 present, Sec. Wallenwein gives Honoree Brodie a \$1,000 Defense Bond. Brother Mayor Kennelly (l.) applauds approvingly.



Lions of Halloween Funsters at Outpost Party sponsored by No. 3 for under-privileged youngsters on the near northside.



Plenty of No. 3 workers on hand to see that the kids had a good time.



Magician Bill Dornfield (r) congratulates new 100 Clubber Eddie Kurtz (c) and recent 25 Clubber Edward Stark.



Two 50 Clubbers—Edward Schmidt (l.) and Eddie Lucas, demon No. 3 stage manager, receive their diamond emblems from Lodge Trustee Bill Friedman (r.).



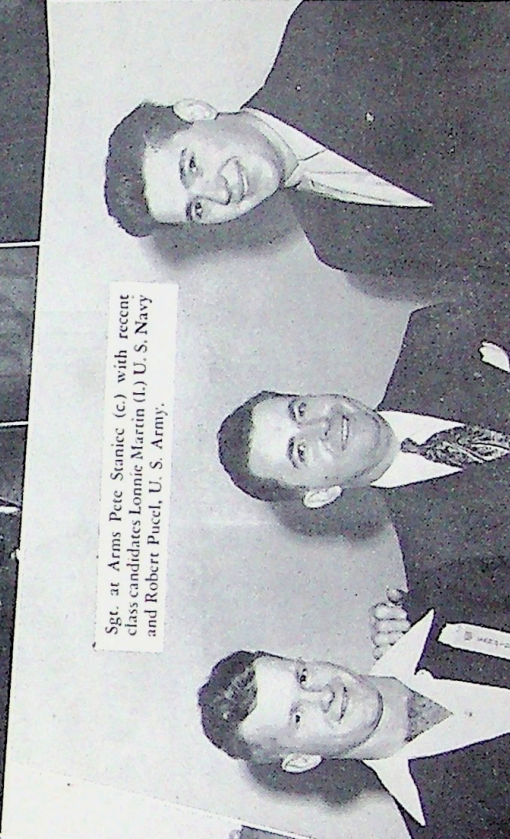
Hal Young, silver-voiced tenor and Mooseheart's Little Curlyhead at a recent No. 3 entertainment.



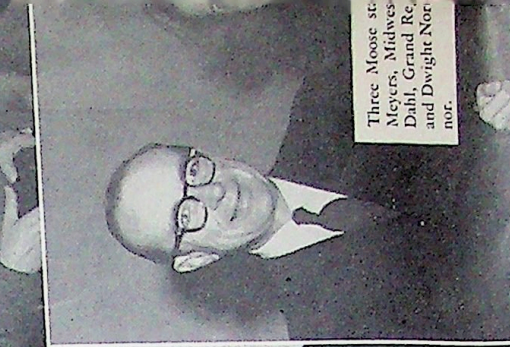
Sgt. at Arms Pete Stanice (c) with recent class candidates Lonnie Martin (l) U. S. Navy and Robert Puseel, U. S. Army.



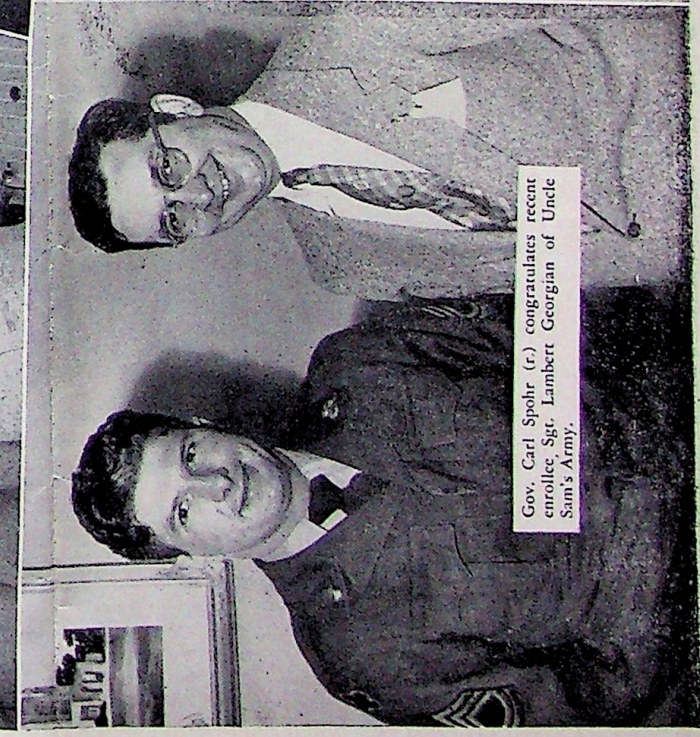
Recent Class Representatives were Alderman Nicholas Bohling (l) and Edwin Berndson (r) Cook County Attorney for the T. B. Sanitarium District pictured with Carl Schroeder, No. 3 Civic Affairs Chairman.



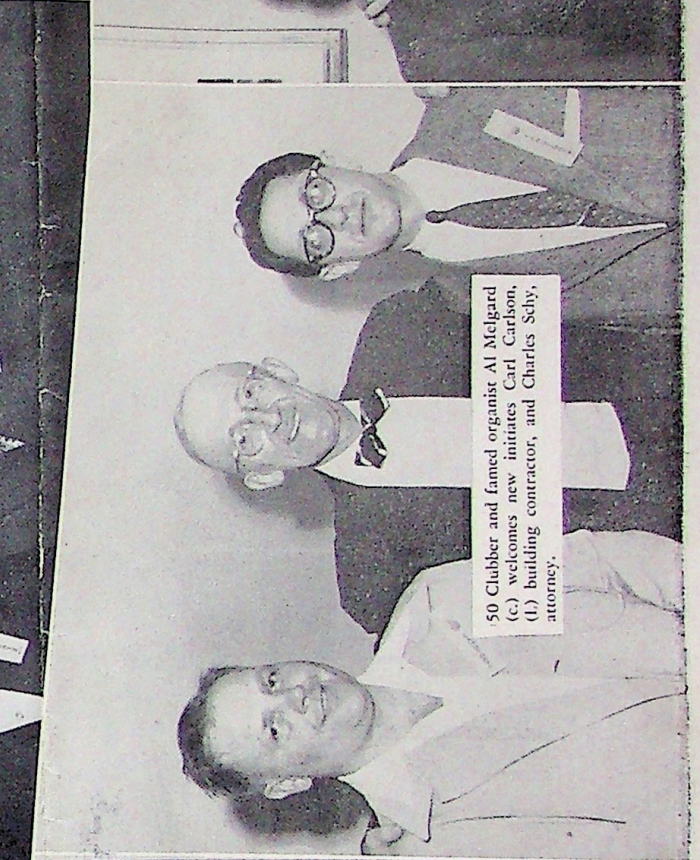
Trustee Bob Welch (c) to new members Her James Hannon, both Municipal Courts.



Three Moose st. Meyers, Midwestern Dahl, Grand Re-nor.



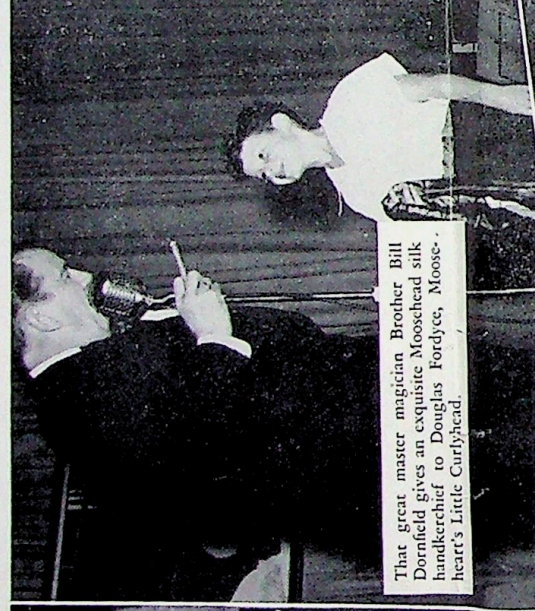
Gov. Carl Spohr (r.) congratulates recent enrollee Sgt. Lambert Georgian of Uncle Sam's Army.



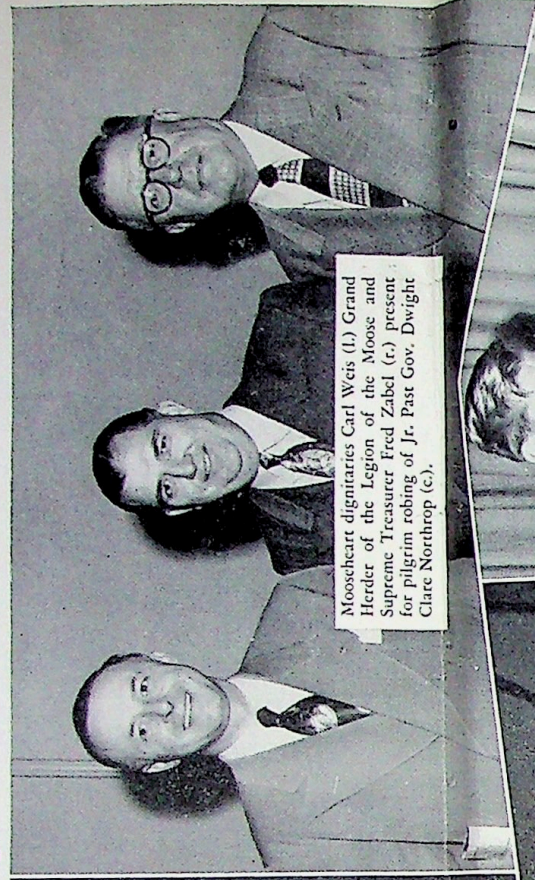
50 Clubber and famed organizer Al Melgard (c) welcomes new initiates Carl Carlson, (l) building contractor, and Charles Schy, attorney.



es at Your Moose Lodge



That great master magician Brother Bill Dornfield gives an exquisite Moosehead silk handkerchief to Douglas Fordyce, Mooseheart's Little Curlyhead.



Mooseheart dignitaries Carl Weis (l.) Grand Herder of the Legion of the Moose and Supreme Treasurer Fred Zabel (r.) present for pilgrim robbing of Jr. Past Gov. Dwight Clare Northrop (c.).



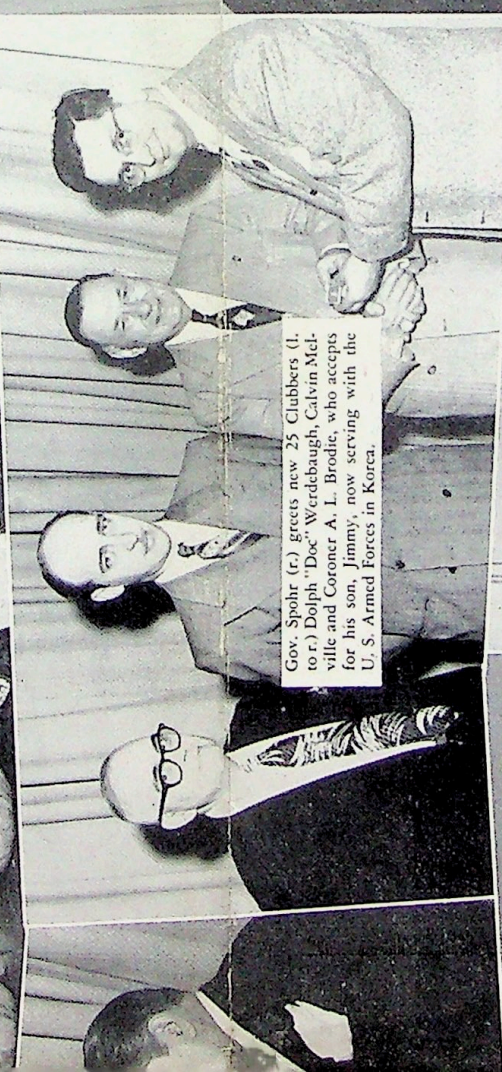
t the Pumpkin Carving Champions!



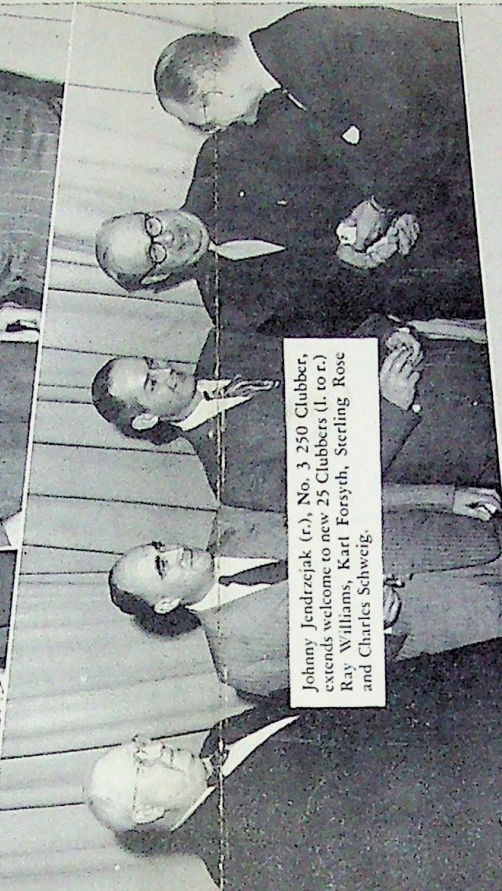
Costume winners seem to have plenty of feminine pulchritude.



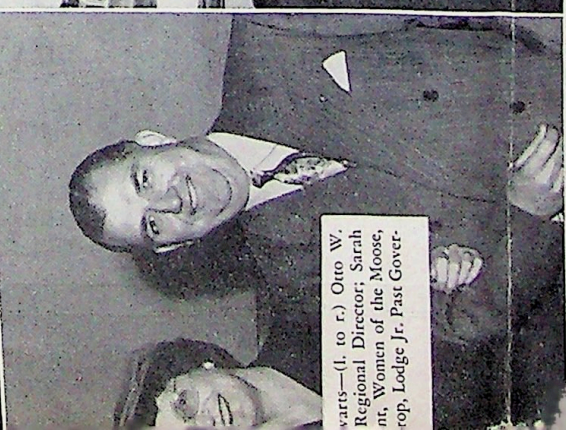
Don Koehler, No. 3's eight foot giant, gets his 50 Club pin from Edward Banaka, another 50 Clubber. Nice stretching, Ed.



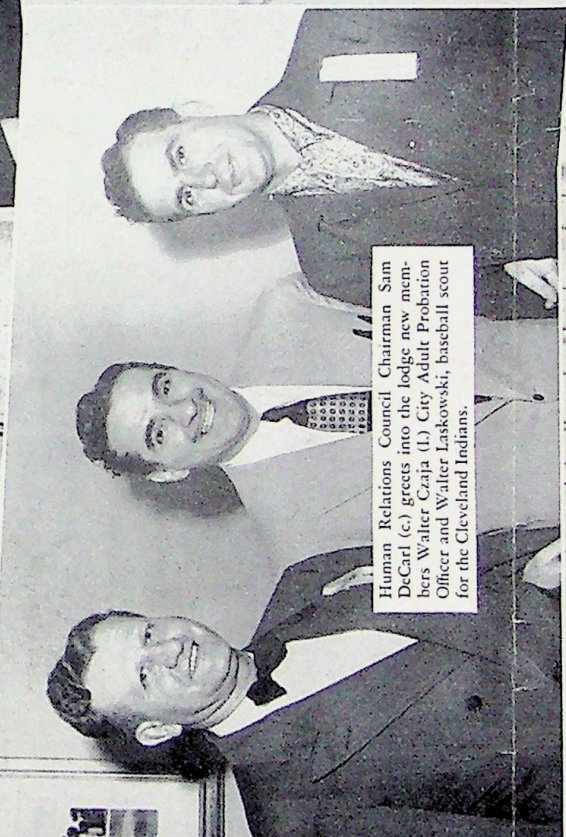
Gov. Spahr (r.) greets new 25 Clubbers (l. to r.) Dolph "Doc" Werdebaugh, Calvin Melville and Coroner A. L. Brodrie, who accepts for his son, Jimmy, now serving with the U. S. Armed Forces in Korea.



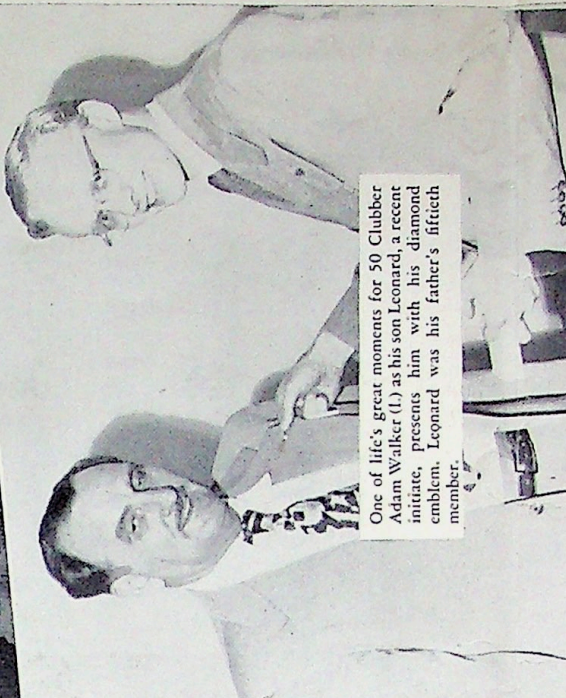
Johnny Jendrzczak (r.), No. 3 250 Clubber, extends welcome to new 25 Clubbers (l. to r.) Ray Williams, Karl Forsyth, Sterling Rose and Charles Schweig.



Swartz—(l. to r.) Otto W. Swartz, Regional Director; Sarah Swartz, Past Governor of the Moose; and Past Governor, Lodge Jr. Past Governor.



Human Relations Council Chairman Sam DeCarl (c) greets into the lodge new members Walter Czaja (l.) City Adult Probation Officer and Walter Laskowski, baseball scout for the Cleveland Indians.



One of life's great moments for 50 Clubber Adam Walker (l.) as his son Leonard, a recent initiate, presents him with his diamond emblem. Leonard was his father's fifth member.



Swartz adds a hearty cheer to the event. Otto W. Swartz, Sr. (l.) and an Otto W. Swartz, Jr. (r.) are the Deputy Clerks in the



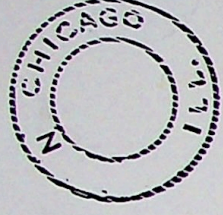
Coroner Brodrie, 250 Clubber (r.) presents for No. 3 shiny new 50 Club emblems to (l. to r.) Fred Jones, Ray Skorey, and Frank Nimitz.



Jr. Past Gov. Dwight "Spike" Northrop (r.) happily greets new 25 Clubbers (l. to r.) Fred Cromell, Dan Clarida and Harry Shreve.

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GREATER Moose

CHICAGO News

624

CHRISTMAS EDITION — 1951

Published Periodically in the Interests of Greater Chicago Lodge No. 3,
Loyal Order of Moose, 1016 North Dearborn Street, Chicago 10, Illinois.

★ GALA XMAS PARTY FOR KIDDIES SAT., DEC. 22 ★

LODGE ACTIVITIES IN 1951 COVERED WIDE RANGE OF COMMUNITY INTERESTS

- Inaugurated and initiated community promotion for stronger legislation to punish dope peddlers, especially those selling dope to teen-agers. This effort culminated in strong legislative action on the part of the Illinois Legislature.
- Safety Programs.
- Blood Banks and Blood Donor Service.
- "Youth Honor Day" Observance.
- Sponsoring Mobile T.B. Unit.
- Removal of the Rag Weed menace in the community.
- Operating teen-age ball clubs and leagues.
- Operating summer playgrounds and playfields.
- Wide-spread Boy and Girl Scout promotion.
- Wide-spread participation in Polio Campaign.
- Operating youth recreation centers.
- Participation in Cancer Drive.
- Participation in American Heart Association Campaign.
- Assisting in Community Chest Drive.
- Supporting units of the Boys' Clubs of America, Inc.
- Christmas parties for children.
- Furnishing Christmas baskets for needy people.
- Cooperating with the Y.M.C.A.
- Donations to churches.
- Operating youth musical organizations — drum and bugle corps, bands, chorus groups, etc.
- Wide-spread participation in community celebrations.
- Cooperate with Boys' State.
- Assisting 4-H Clubs and Future Farmers of America.
- Operating Teen-Age Clubs.
- Wide-spread support of high school athletic teams.
- Parties for children in orphanages.
- Wide-spread participation of members in other community forces such as: Community Councils, Chamber of Commerce, etc.
- Furnished entertainment, etc. to veterans in hospitals.
- Assisted camp-fire girls.
- Wide-spread support of Red Cross activities.
- Summer outings and campings for children.
- Wide-spread cooperation with public officials in fire prevention, law enforcement, etc. . . . and, in addition, full support of MOOSEHEART and MOOSEHAVEN.

YOU JUDGE THE VALUE — ACTIONS SPEAK LOUDER THAN WORDS

NEW YEAR'S EVE PARTY and DANCE

MEMBER and LADY
ONLY

ABSOLUTELY
NO GUESTS AND
NO CHILDREN

PLEASE CO-OPERATE

CLUB CLOSED NEW YEAR'S DAY

SPECIAL NOTICE

CLUB QUARTERS

CLOSED

XMAS EVE

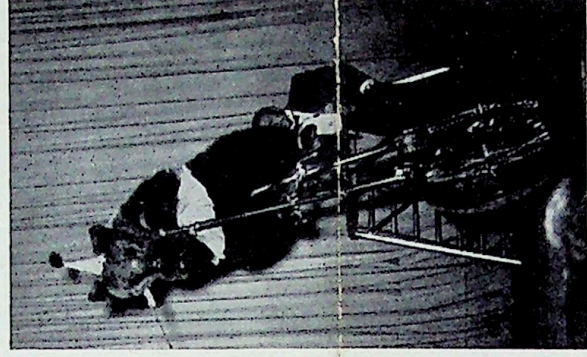
AND

ALL DAY XMAS

FOR MANY years Greater Chicago Lodge has arranged super-duper Christmas parties for the small fry of the membership but none has ever topped the one scheduled for this year . . . Saturday, Dec. 22, at 1:30 p.m. in the huge Shrine Auditorium, located at Ohio and Wabash.

Under the chairmanship of Lodge Trustee William H. Friedman-

SPARKLING BEARS



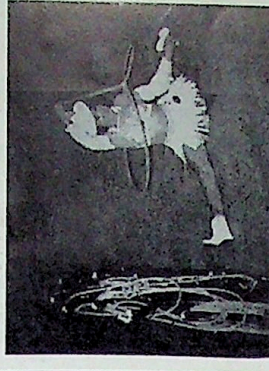
man and Co-chairman Carl A. Schroeder of the Civic Affairs committee, nothing is being left undone to insure three stupendous hours of thrills and joy for the thousands of youngsters who are

TO FEATURE 10 ACT STAGE SHOW

eligible to attend this grand function because their daddies are members of Greater Chicago Lodge.

Of course, Santa Claus and a raft of his civilian helpers will be

Rope Spinning Champion

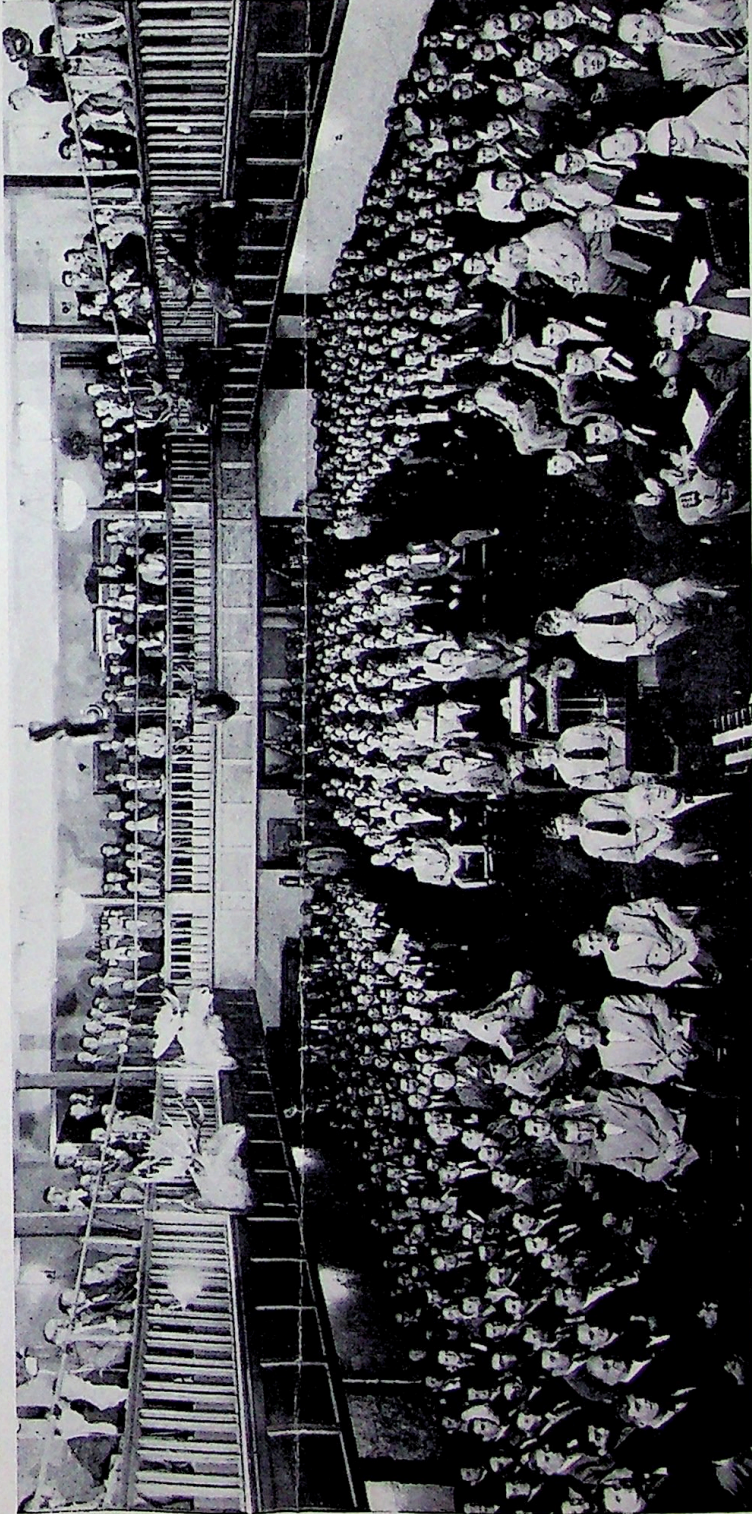


present to cater to the wants, hopes and desires of the youngsters and the ten-act vaudeville show will run the proverbial gauntlet from A to Z. Included will be the chill-tingling act of five real-live-honest-to-goodness bears who do a whirlwind turn of sensational tricks. Trixie McCormick and her horse, Montana, will be there to perform as well as clowns, jugglers, magicians, etc. . . . all with one special purpose in mind . . . to entertain the grandest bunch of youngsters ever assembled under one roof.

And, ole Kris Kringle will have his extra-large reindeer sled loaded with tons of special Christmas candy to insure each youngster present a gift of holiday sweets.

Tickets for this gigantic show are now free and available at the club office, which is open daily except Sunday from 9:30 a.m. to 10 p.m., to supply the Dads of No. 3 with the necessary admissions for their kiddies.

612 CANDIDATES HONOR CONGRESSMAN YATES



OTOBER 15 will be remembered as a red letter day in the history of Greater Chicago Lodge for on that memorable occasion 612 neophytes were added to the Defending Circle of our Order. The class was initiated in honor of Congressman Sidney R. Yates, scin-

tillating young U.S. lawmaker who is a member of No. 3 Lodge. Representing the initiates were Alderman Nicholas Bohling and Atty. Edwin Berndtson.

XMAS

GREETINGS . . .

To You

and

Yours

FROM

THE

Board of Officers

Greater Chicago Lodge No. 3

Loyal Order of Moose

BE A MOOSE OF DISTINCTION—BE AN ANNUAL PAYER!

HEY! HEY! \$50,000.00



IN GIFTS

FOR MEMBER-GETTERS

WHILE THE ITEMS LAST

1,000

★ MEN'S MOOSE
EMBLEM RINGS



2,000

★ ASSORTED
CIGARETTE LIGHTERS



5,000

★ PIECES ASSORTED
LADIE'S JEWELRY

5,000 OTHER GIFTS INCLUDING

- ★ SHOT GUNS
- ★ RIFLES
- ★ RODS and REELS
- ★ TACKLE BOXES
- ★ MINNOW BUCKETS
- ★ PERFUMES
- ★ COLOGNES
- ★ HANDKERCHIEFS
- ★ ELECTRIC RAZORS
- ★ WALLETS
- ★ KNIVES
- ★ BAROMETERS
- ★ TIE CLASPS
- ★ CUFF LINKS
- ★ COCKTAIL SETS
- ★ ELECTRIC IRONS
- ★ TOWEL SETS
- ★ COFFEE SETS
- ★ RADIOS
- ★ CLOCKS

SPECIAL ATTENTION

A 17" CONSOLE MODEL TV SET WILL BE GIVEN AWAY THE LAST THURSDAY IN EACH MONTH AT 8:30 P.M. — MEMBER MUST BE REGISTERED

IT'S UP TO YOU TO GET A MEMBER IN '52

THIS NEW CAMPAIGN CANCELS ALL GIFTS IN PREVIOUS ONES OF A LIKE NATURE