

PADLOCK, MR.

Organist of the Imperial Theatre in Cleveland, Ohio in 1927.

A handwritten signature in black ink, consisting of a large, stylized capital letter 'P' with a long vertical stem extending downwards.

PAGE, MILTON (DR.)

Born in Texas, Page became best known for his theatre organ work in New York City. In 1947 he became solo organist of the Roxy Theatre.

In 1949 he received an honorary Doctorate of Music from the Southern College of Fine Arts in Houston, Texas. Since 1959 he had toured for the Hammond Organ Company, presenting workshops and pop concerts in the United States and also in Europe. In more recent years he had been ^{playing a} Conn theatre organ in a deluxe cocktail lounge at the Kennedy International Airport. He had once toured with the Milt Page Trio and was considering reviving the trio and going on tour again at the time of his death March 26, 1966. Page recorded both under his own name

PAGE, MILTON (DR.)

2.

and possibly under pseudonyms. One album which he recorded under his own name was on the Spin-O-Rama label and was entitled, "Christmas at the Big Pipe Organ."

PAIGE, FRANCIS

Organist who recorded a long playing disc on the Jubilee label. The organ used for the recording was in Kearns' residence in Hollywood, California (Wurlitzer).

PANDIT, KORLA

Korla Pandit was a musician and a Mesmerist, famous for his lips, his eyes, his turban with the Smokey Topaz jewel and hypnotic dangling Diamond, his beautifully-inspirational music, and the fact that for all his years on radio and Television, he never spoke a word, gazing dreamily, instead, into the camera and into the hearts and imaginations of millions upon millions of viewers over the years.

Pandit was born John Roland Redd September 16, 1921 in St. Louis, Missouri, to Doshia O'Nina Johnson Redd (1885-1977) and Baptist Minister Rev. Ernest S. Redd (1883-1966). One of seven children, young John displayed incredible musical abilities by the age of two. In 1937 he graduated from high school in Columbia, Missouri, and moved to Omaha, Nebraska. In 1938 he moved to Ottumwa, Iowa, and worked for the Central Broadcasting Company in Des Moines, Iowa. By 1939 he was living in Los Angeles, California with his sister Frances, an actress ("Midnight Shadow" - 1938), wearing what would become his trademark turban, (similar to the one worn by Black actor John Criner in his sister's film), playing in clubs under the name "Juan Rolando". He became known for playing both the organ and grand piano at the same time (the piano with his right hand and the organ with his left), and was first billed as "Juan Rolando, the One-Man Combo" in 1941. Juan Rolando (nee John Roland Redd,) yet to become Korla Pandit, met and developed a life-long love affair with statuesque blonde Beryl June DeBeeson, a Disney artist, whom he married on July 21, 1944, in Tijuana, Mexico (mixed marriages were not yet allowed in California). They remained married until his death in 1998. Under Beryl's artistic direction, "Juan Rolando" became "Korla Pandit", and Korla Pandit in turn became the mysterious symbol for and creator of "Exotica", in 1948 conjuring up musically on radio (Korla Pandit was the organist for "Chandu, the Magician",) all manner of inventive, never-before-heard orchestration, first on the Nova Chord Organ, then on the Hammond B-3 Electronic Organ.)

At the age of twenty-two, he was discovered by Television pioneer Klaus (KTLA) Landsberg, and in February of 1949 the handsome young man in a turban was captivating audiences as Korla Pandit with his own "Universal Language of Music" KTLA Television show, playing his "music of the Exotic East" with a blend of waltzes, tangos, cha-cha-cha's and other tunes of the '40s and '50s, as well as an occasional classic like "Claire de Lune" or "The Swan". He never uttered a single word on his show, leaving the talking to an off-screen announcer who would quote poetry and introduce and close the program. Viewers were entertained by alternating shots of Pandit's face, the musician seated at his instruments, and shots of Pandit's hands on the keyboards (he frequently played both organ and piano simultaneously). During this time he also supplied the music for Bob Clampett's hit KTLA-TV puppet show "Time For Beany".

I want a star on Hollywood Boulevard so people can continue to walk on me after I'm dead.

When Korla split with KTLA, San Francisco Television station KGO signed him. His KLV "Adventures In Music" show was directed by newcomer Marty Pasetta, who would later gain fame directing the Academy Awards shows in Hollywood (1970-1979). Six months after his show left the air in 1957, Korla Pandit's immense popularity was declared by his fan following when a TV Guide "Most Popular Performer" poll voted him "the local personality most deserving of national recognition." Eventually Pandit was seen and heard around the world with his organ and piano music segments, by way of the fledgling Louis D. Snader Telescriptions filmed at Hollywood's Goldwyn Studios in August of 1951. It was on these filmed musical clips produced for Television that Pandit preceded Liberace, eventually giving the glitzy pianist his big break when the young organist broke ties with Snader, who then hired Liberace to take Korla's place.

By the mid-seventies Pandit had for the most part disappeared from Television screens, but cashed in on his sizable fan following by performing live in theater organ concerts, giving lecture-concert seminars and individual instruction, in-home organ concerts, and, eventually, playing at super market openings, automobile dealership promotional events, organ and piano trade shows, and popular Pipes & Pizza Parlours. He appeared in several motion pictures, most prominent among them Tim Burton's 1994 "Ed Wood" starring Johnny Depp (with whom Korla Pandit shares a scene). In what can only be described as a "comeback" near the end of his life, he performed in small clubs and restaurants, then, in January of 1996, with entrepreneur Joey (Seabee) Cheezhee, headlined "The Wonderful World Of Joey" lounge revival show at Bimbo's 365 in San Francisco, California, followed by similar shows at retro nightspots such as Keibo's, and the House of Blues jazz club, both in Southern California. Korla Pandit's final public performance was February 14, 1997, at The Luna Park Club in Los Angeles, California. He passed away October 1, 1998, at the age of 76 in a Petaluma, California nursing home of myocardial infarction/coronary disease.

- IMDb Mini Biography By: Verbie Langdon <verbielangdon@cox.net>

Spouse (1)

Beryl DeBeeson Pandit (21 July 1944 - 2 October 1998) (his death) (2 children)

Trivia (1)

Brother of Frances Redd.

Personal Quotes (3)

Music may not save your soul, but it will cause your soul to be worth saving.

The Universality of Love, Love, Love! Be what you want to be.

I want a star on Hollywood Boulevard so people can continue to walk on me after I'm dead.

PANDIT, KORLA (Juan Rolando)

Born in New Delhi of one of India's first families, Pandit was educated in Europe, England and America.¹ After being graduated from the University of Chicago he decided to make his home in the United States. His turban and jewel worn at concerts is a visual reminder of his Indian origin.

Pandit is best known for his television appearances on the west coast. He gave over 700 television performances in four and a half years. Many of these were filmed for later distribution in Japan, Alaska, and Canada.

Pandit has appeared in concert at such organs as the Wiltern Kimball, Los Angeles, California, and the former Oakland

PANDIT, KORLA (Juan Rolando)

2.

Paramount Wurlitzer. He has recorded a considerable number of long-playing discs of theatre pipe organ music on the former Oakland Paramount Wurlitzer and the Robert Morton organ in Lorin Whitney's studio.

Awards include: TV Guide, Best Show Award; Televiews, Top Male Personality; TV Radio and Life, Top Male Personality; TV Radio and Life, Top Instrumentalist; and Televiews, Top Musical Program.

¹Much of the information for this biography came from the brochure of the 1971 Annual Convention of the American Theatre Organ Society, Seattle.

PARKER, DONNA

Donna Parker was born July 28, 1956 in West Covina, California. She began her organ study with Mary Prosser in 1963 and studied with such teachers as Robert St. John, Richard Purvis, Lyn Larsen and Gordon Kilbee. Parker majored in organ at California State University at Pomona.

Parker has a number of professional credits which are worthy of mention. She has served as a Product Specialist with the Conn Organ Corporation and was the first official organist for the Los Angeles Dodgers Baseball Team. She served as an associate organist with Lyn Larsen at the Organ Stop Pizza in Phoenix, Arizona and later as the featured organist at the Roaring Twenties Pizza in Grand Rapids, Michigan.

DONNA PARKER

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In 1979 Parker became featured organist (with Bill Vlasak) of the Paramount Music Palace, Indianapolis, which boasts a 4/45 Wurlitzer. Parker has played organ concerts at several notable theatre organ installations across the country including the Wiltern Theatre, Los Angeles; the San Gabriel Civic Auditorium; the Temple Theatre, Saginaw, Michigan and the Senate Theatre in Detroit.

DONNA PARKER

A native of Los Angeles, Donna Parker began organ studies at seven. Four years later, she studied under Robert S. John in LA and then had a stint of classical instruction under Richard Purvis, renowned organist of San Francisco's Grace Cathedral.

In time, she performed pop concerts in the LA area, and at 15 produced her first record on a Conn electronic. This led to her becoming one of Conn's traveling organists, both as an artist on and a demonstrator of their instruments. For a brief period in 1972, she was official organist of the Los Angeles Dodgers, and from 1972-75 was at the LA Sports Arena.

Donna attended California State University at Pomona as a Music Major. She made her pipe organ debut at the late Wiltern Theatre in Los Angeles, and then move in 1976 to Phoenix, Arizona where she was associate organist to Lyn Larsen at the Organ Stop Pizza. In 1977, she was on the staff of the Roaring Twenties Pizza Restaurant in Grand Rapids, Mich, playing its Wurlitzer.

In 1979, she began her present stint at the Paramount Music Palace, a family pizza restaurant and ice cream parlor with a 4/42 Wurlitzer, in Indianapolis. Married to Bob MacNeur, they are parents of a year-old daughter, Bethany Louise.

Reference: RTOS program, Dec. 17, 1981
Notes by Lloyd E. Klos

PARKER, MR.

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

PARKS, HENRY FRANCIS

Theatre organist who also was columnist for Jacobs Orchestra Monthly. Parks was organist of the State Theatre (Barton) in Racine, Wisconsin in 1927.

The following article was found in the August 1928 issue of The Diapason by Lloyd E. Klos:

See 3/6/81

Tealwave

TREMOLO DEFENDED: THEATER ORGANIST PRESENTS HIS PLEA

By

Henry Francis Parks

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Of the two distinguishing characteristics of theatre organ playing which sets that style distinct and apart, staccato touch and constant use of the tremulants, the latter is the more outstanding. In fact, if one were to ask the average "legitimate" organist just what were the "predominating distinction, it would be safe to wager that, in 9 cases out of 10, he would mention the latter.

Prior to the so-called prostitution of the organ by the movie coterie, the tremulant was relegated to a place quite well to the bottom of the organist's bag of tricks. Anathema was the name of the organist who chanced such a foolhardy attempt at emancipation from his inherited slavery of pedantry and time-honored custom. An organ was made to be played in the main without the tremulants. The tremulant was only for the occasional inconsistent whine of a badly-voiced oboe rank, to be used--usually without the organist's personal and intimate knowledge of it--to cover up imperfect reed sets, and, of course, for the vox humana.

That it might have other than a deleterious effect in more general use, was simply not admitted. That it might contribute much to emotional playing was not even thought of, for with few exceptions, the majority of the worthy gentlemen who "carried on the traditions and ideals (like Chinamen) of their noble instrument" were devoid of the emotional complex. Perhaps this is sounding them too deeply in their aesthetic consciousness, for other instrumentalists in the majority suffer from the same lack of emotional intelligence. But, not quite ⁱⁿ the same ratio. What is it about the organ which impels the cultivation of a Van Dyke, dignity plus, and an austere, almost Puritanical, attitude toward anything savoring of brightness, brilliance or life in an organist's playing? Is it not paradoxical that an instrument which has such unlimited possibilities and which ought to have in-

culcated a more encompassing and sympathetic comprehension of the art of music because of its very capabilities has been responsible for much of the musical Comstockery which has plagued the art since the time it could be used as a medium of musical expression?

To just what extent this concerns the matter of the use of a tremulant perhaps is straying too far from the subject at hand, which is a discussion of the use of this adjunct on the instrument. Suffice it to say that the new lease on life which the movie business gave the organ and its music has more or less been woven about the increased interest and affection for the instrument. And much of the increased interest and affection can be directly traced to the use of this mechanical adjunct. I can bring to mind the noon-day recitals of two internationally famous legitimate organists in two of the leading cities of this country. If anyone ought to know the organ's capabilities and how best to bring them out interestingly, these two gentlemen should. Would it interest you to know that in one city of some 500,000 inhabitants, the usual recital attendance is around 90 to 100, and that in the other instance, with a population of over 3,000,000 people, the noonday recitals are lucky to average 400? The programs are played in a scholarly manner and as interesting as a debate upon the devastating effect of ethelial debris upon the follicles of the hair.

Of course, all the ailments and faults of such conditions are not entirely curable by the continuous use of the tremulant. That would be ridiculous, to say the least! But there can be no doubt that the pendulum ought to start swinging toward the other direction soon. And undoubtedly it will if anything like improvement in playing styles is to become an early reality.

The tremolo is to the organ exactly what the vibrato is to a stringed instrument. It is by no means conjectural to state that vibrato in the orchestra is the rule and not the exception! The desideratum in woodwind and brass instrument playing is to get a natural vibrato of substantial timbre and when that type of tone is finally achieved, after wary years--sometimes a lifetime--of meticulous practicing, the consummation of the player's desires in this regard has become an actuality. I say to the legitimate or-

ganist in particular: Listen to the solo woodwind and brass instrumentalists. Observe the rich, sonorous, palpitating, sensuous, vibrato-like timbre of tone. Here it is produced without artificiality, as in the rocking of the hand in string instrument playing. An aural test may be made which will speak a more eloquent volume than this ineffectual essay. Then observe the string section in the orchestra. Ninety-five per cent of the time, the players will be using vibrato.

But, at this point, the proposition will be advanced that the organ is not an orchestra and is not imitative of it. It is an organ, pure and simple. An instrument of lugubrious and phlegmatic character. An ecclesiastical accessory.

If such is the fact, what is the need for, year by year, following in the wake of orchestral tone with the imitation of every instrument to be found in even the most pedantically and ethically constructed organ? And when the matter of tone and tone-coloring ^{are} finally disposed of, will not the orchestra still be found to be the best medium for painting in musical colors we have to date? And does not the organ by mere aural investigation prove its tonal analogy to the orchestra?

If you can admit this much of the symposium, then the tremolo has established its right to constant use. And that is why the movie organists, good, bad, or indifferent, are more listenable even to many cultured ears than some of their more learned contemporaries. Shall an art, or musical science, so envelop its characteristics as to make of them a sanctum sanctorum where none but the erudite may enter and then only with reverential consideration for the ethics involved, or shall it be what an art has been evidently designed by nature to be--something to be loved, adored and appreciated by the masses? If the latter--and every art seems to derive its genus from the folk characteristics--then it were well to take stock of the matter and not to regard the orthodox methods with too much veneration and respect. Perhaps they are done and have served their purpose. Off with the old; on with the new!

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The following item appeared in Jacobs Magazine, June 1927, and was submitted by Lloyd E. Klos: 7/67 1

Front! Page Mr. Parks! For the readers of the Jacobs' Monthlies and-- here, listen, boy! Most likely you'll save time, legs and shoe leather if you take the music room first, so hustle! Anticipating the query which may have popped at once into more than one mind, and while waiting for the return of "Front" with his report, it might expedite matters if we give a brief summary as to just

"WHO IS MR. PARKS?"

Beginning with the most important point in his identity, Henry Francis Parks is the Chicago representative of Jacobs Magazine. Incidentally, and supplementary as it were, so to speak, he is merely a musician--albeit practically, professionally and pedagogically so. He is an exponent of the great theater organ and a competent teacher of the instrument; member of the faculty of a well-known Chicago music college; a conductor who has had symphonic, light opera and theater orchestral experience; a composer whose writings long since have emerged from the manuscript chrysalis period into the printed publication stage; also a literateur; lyric(ally), fiction(ally), journalistic(ally), scientific(ally) and, his latest work soon to be issued, analytic(ally)--collectively, a literary "ally" who really has been published. Yet, and notwithstanding all this active experience, Mr. Parks is still a student at the comparatively youthful age of 32 years, lacking a few months.

Having told this much of Mr. Park's personal affairs in a somewhat informal and gossippy way, and as the bell-hop apparently is still "hopping" or permanently "parked", it might be as well, if not better, to finish what has been started, telling in a more formal manner and with fuller detail exactly.

Falling back upon the old, trite and yet quite necessary phrase, and (to the person most concerned) the one most important phase of life and career: namely, "he was born"--we will begin our little narrative by stating that "Boy" Parks was born in Louisville, Kentucky, on October 27, 1895, and soon afterwards, became "Henry Francis" of his christian name. Nevertheless, although born there, he was not "bred in Kentucky," for when only four years

old, he was taken from the Blue Grass state to New Orleans in the great Creole state for his education. He was placed under the tutelage of Mrs. A. E. Gribble, a great aunt, and at the early age of five, began his study of the piano. That this tutelary espionage of the boy was not in any way a mistake, becomes quite evident when it is explained that Mrs. Gribble was a favorite pupil of Louis Moreau Gottschalk--a brilliant primo-pianist and composer of piano music who made several phenomenally successful tours of America, France and Switzerland (1845-1860)--and probably inoculated the lad with a virulent music germ.

Young Henry Francis next went to Mexico, where for 11 years, he assiduously pursued the study of music--flute, piano, theory, harmony, counterpoint, etc, under Ignacio Lazcano and Raphael Rodriguez at the Conservatorio Nacional de Mejico. At the age of 19, Henry returned to America--doing some light opera conducting, a little professional flute work, and accompanying (piano). He continued his indefatigable studying, however, taking a course of instruction under Karl Schmidt, solo cellist of Anton Seidl's orchestra at the time of that famous organization's first coming to this country. (Note: Schmidt later became chief producer for Henry Savage, and was the first one to produce the "Chocolate Soldier", "Merry Widow" and "Madame Butterfly" in this country for Savage.) Our young friend also studied the cello with Carl Fredericks, a Leipzig alumnus who is now solo bass with the San Francisco Symphony Orchestra) and took up composition technic with Fisher Thompson, well known as a popular composer and arranger.

Mr. Parks next turned to the organ, taking up the study of this instrument with a view to its tremendous possibilities in the theatre. For a time, he was the official demonstrator with the Wurlitzer Company of Chicago, then went to Louisville and opened the Alamo Theatre. All this was in 1915, and since that time, this student-professional has played as solo organist, acted as orchestra conductor, or assumed both in double capacity in many de luxe theaters.

As a teacher of the organ, Mr. Parks has been connected with the Chicago

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College of Music, one of the oldest institutions in America, with a reputation and standing as high as the institution is old. Contemporary with him on the faculty were Clarence Eddy (organ), Leopold Auer (violin, and Percy Grainger (piano), the latter, of course, for only a limited term per year when not concertizing. As a conductor; besides theater and light opera, he successfully conducted for two seasons the Butte Symphony Orchestra of 60 pieces. As a composer: He is catalogued with Theodore Presser, Sherman Clay & Company, the Forster Music Publishing Co., W.A. Quincke & Co., and the Kraemer Music Co. As a writer: His latest work, "The Jazzology of Organ Playing", a comprehensive analysis of the fabrication of jazz on the modern organ, will be shortly issued by the Forster Music Publishing Co. of Chicago. As a student, at the present time, he is studying with the renowned Leo Sowerby.

As a professional Theatre organist, Mr. Parks has graced the consoles of many of the biggest and best houses in America. The list is a fairly full one, embracing the Lyric and the Metropolitan in Cincinnati, Ohio; Mary Anderson, Walnut and Alamo in Louisville, Kentucky; Wigwam in El Paso, Texas; Isis in Houston, Texas; American (4½ years in all capacities) in Butte, Montana; Rialto and Blue Mouse in Tacoma, Washington; Lyceum in Minneapolis, Minnesota; Tower in St. Paul, Minnesota, and the Hollywood in Chicago. His base of organ occupation at present is the famous and sumptuous Roosevelt in Chicago, and he also had the orchestra contract at this photoplay theater de luxe until recently, when the pressure of his many other affairs made it seem wise for him to confine his theatre activities to his duties as featured organist.

"Oh, so you're back again, 'Front,' and say that you 'kaint page Mistah Parks nohow? Well, step on it the next time if you expect to cop a tip. This time, Walter Jacobs, Inc., has beat you to it and printed and paged Mr Henry Francis Parks in its columns as the Chicago representative of its music magazines."

The following item on Henry Francis Parks, Chicago organist, was found in the September 1927 issue of The Diapason by Lloyd E. Klos:

Henry Francis Parks is one of the best-known theatre organists of the United States and, what is now true oftener than it once was, is at the same time a musician of the first class. Mr. Parks realizes the need of thorough organistic training as a prerequisite to good theatre work just as much as for church or recital work--if not more. He is therefore ranked today as one of the prominent theatre organ teachers and is at present a member of the faculty of the Chicago Musical College. Mr. Parks is known for insisting that his pupils use both feet habitually on the pedal keyboard, that they become familiar with a certain amount of Bach and other masters' works and that they attend theory lectures and study harmony as well as organ playing. During his summer master classes this year, he lectured on such subjects as "Dramatic Plot Psychology," "Orchestration for the Theatre Organ," "Registers and their Influences," "Musical Synchronization" and "Emotional Playing."

Mr. Parks was born in Louisville, Ky., October 27, 1895. When he was 4 years old, the family moved to New Orleans and at the age of 5, he began the study of the piano. Next, he moved to Mexico and there pursued his musical studies at the National Conservatory under Ignacio Lazcano and Raphael Rodriguez. At the age of 19, he returned to the United States and some of his first work was done

as a conductor of light opera. He also did piano accompanying and studied the flute and the cello, the latter with Karl Schmidt, solo cellist under Anto Seidl, and Carl Fredericks, now with the San Francisco Symphony Orchestra. For two seasons, he conducted the Butte, Montana Symphony Orchestra of 60 pieces.

Mr. Parks next turned to the organ. For a time, he was the official demonstrator for the Wurlitzer Company in Chicago and then went to Louisville and opened the Alamo Theatre. As a theatre organist, Mr. Parks has graced the consoles of many of the best houses in America. The list includes the Lyric and the Metropolitan in Cincinnati; the Mary Anderson, the Walnut and the Alamo in Louisville; the Wigwam in El Paso; the Isis in Houston; the American in Butte, Mont.; the Rialto and Blue Mouse in Tacoma; the Lyceum in Minneapolis; the Tower in St. Paul; and the Hollywood in Chicago. His center of organ activity at present is the famous Roosevelt in Chicago, and he also had the orchestra contract at this theatre until recently, when the pressure of his many other duties made it seem wise for him to confine his theatre activities to his work as featured organist.

Mr. Parks' compositions have been published by Presser, Forster and others. A new work, "The Jazzology of Organ Playing," will be published soon.

PARKS, RUTH

Organist of B. F. Keith's Palace Theatre.

PARKS, RUTH

Organist at radio station WJAY, Parkersburg, West Virginia in 1937

PARMENTIER, DR. C. A. J.

See Chapter 4, pp. ____ to ____.

PARRY, TOM

Organist of the Allen Theatre in Cleveland, Ohio in 1926.

PARMENTIER, FIRMIN

Firmin Parmentier was born in 1887 in Heist-Goor, Belgium. At the age of 14 he was appointed organist at a large parish church. Later he completed his studies of organ, harmony, counterpoint, and composition at the Royal Flemish Conservatory of Music in Antwerp, being awarded the First Prize and being named Laureate with Great Distinction.

In addition to his church work Parmentier became^a professor at the Lemmens Institute of Religious Music in Malines. This was also called the Cardinal Mercier School of Music.

Parmentier came to the United States in 1920 and played in some of the smaller theatres to gain experience, playing for the silent movies. A short time later he played at Loew's Metropolitan

PARMENTIER, FIRMIN

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Theatre, Brooklyn, New York, a deluxe house. At the same time he was organist at the Paulist Church in New York City, and later at another large church in Brooklyn.

In the spring of 1924 Parmentier returned to Belgium for a visit, but before returning to the United States, he was offered a position at St. Joseph's Church in Antwerp. The remuneration was so attractive that he could not resist the offer, so he remained at this church until his death at the age of 76.

Firmin Parmentier taught his brother, Dr. C. A. J. Parmentier, organ and music theory. Firmin Parmentier was well known for his great improvisational talent which stood him in good stead in his theatre as well as in his church work. He became one of the best known and highly regarded organists in all of

PAROFF, JOSEPHINE (MRS.)

Organist of Loew's New York Theatre in 1927.

PATOF, MRS.

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

South Bend

D. J. PATTERSON

D. J. Patterson, an associate at the Granada, has shown a good record for the two years he has been at the Granada. He has several of his compositions and features solos and novelties.

1928

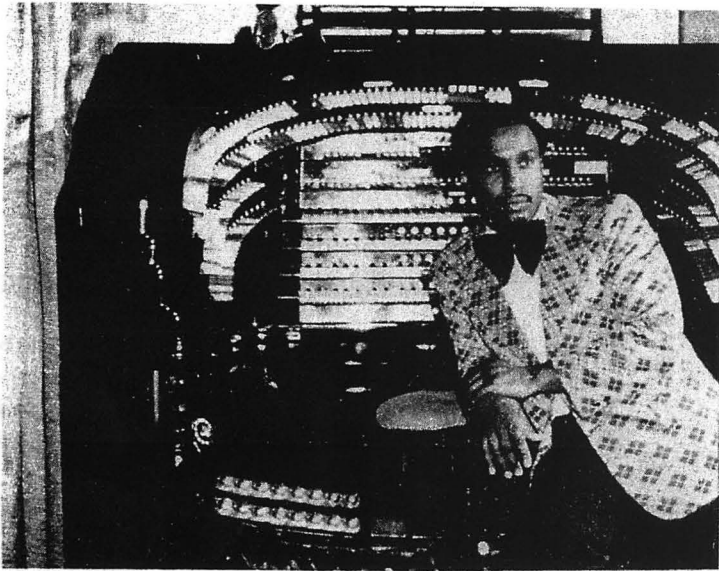
PAUL, CHARLES

Radio organist who played the theme (along with Rosa Rio and Elsie Thompson) for "The Shadow" radio broadcast, "This Is Nora Drake," "The Road of Life," and "Young Doctor Malone."

PAULIN, JAMES, JR. (SKIP)

See Chapter _____, pp. _____ to _____.

JIMMY PAULIN



IN CONCERT
on the

MIGHTY WURLITZER THEATRE PIPE ORGAN

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His credits include 5 years at Radio City Music Hall; featured artist at two ATOS conventions; Rev. Ike's United Palace, NYC; 15 years as Organist and Minister of Music, St. John Baptist Church, W. Hempstead, NY; and guest organist at Pizza & Pipes, Seattle, Washington.

His personality, virtuosity, technique and wide-ranging repertoire are guaranteed to please all.

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Enclosed is self-addressed, stamped envelope and my check for \$ _____ payable to EMCATOS, INC.

Ticket orders received without SASE or after one week prior to concert will be held at the door.

SORRY - NO REFUNDS
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PEARL, HAROLD (HAL)

Born in Chicago, Illinois, November 13, 1908. The son of a prominent dentist. Pearl earned the Bachelor of Arts degree in Music at the University of Illinois while playing the Wurlitzer organ in the Virginia Theatre in Champaign, Illinois. Pearl moved to the Chicago area where he began playing the Vaudeville House and by 1927 he was known as the "Boy Wonder Organist," while playing silent movies at the Midwest Theatre, the Sheridan Theatre, the Terminal Theatre, and the Granada Theatre in Chicago, Illinois.

When sound pictures came in Pearl took a position as organist at the Black Forest Ice Arena at the Chicago World's Fair in 1933, then on to the White City Amusement Park at 63rd Street and South Park Avenue. He also played the Casino Ballroom where a struggling

PEARL, HAROLD (HAL)

2.

young comedian also appeared whose name was "Red Skelton." For 20 years Pearl taught music for the Chicago Public School System.

In 1944 Pearl began the tradition in the United States of dancing to pipe organ music at the famous Aragon Ballroom. He spent the next 20 years as featured organist and accompanist for the orchestras of Xavier Cugat, the Dorsey Brothers, Chuck Foster, Jan Garber, Benny Goodman, Wayne King, Guy Lombardo, Glenn Miller, Dick Jurgens, and Lawrence Welk.

More recently he has accompanied the Republican and Democratic Conventions meeting in Chicago, has played for Television Station WTTW's silent film series, "The Toy That Grew Up," and a silent film series for Loyola University. He has also played

PEARL, HAROLD (HAL)

3.

several pipe organ concerts for the Chicago area of Theatre Organ Enthusiasts including the National Convention of the American Theatre Organ Society in 1969. He has recorded several long playing records of theatre pipe organ music.

Hal Pearl died Thanksgiving Day (Nov. 23), 2000 in Chicago at the age of 92.

PEARL, HAL (HAROLD)

Born in Chicago, Illinois, November 13, 1908. Parents, Sally and Emile Pearl. Received his education at Waller High School in Chicago, Illinois and attended the University of Illinois where he studied piano and majored in music. While a student at the University of Illinois he played at the Virginia Theatre in Champaign, Illinois. He accompanied films at the Midwest, Sheridan, and Granada Theatres in Chicago as well as playing for some of the hotels. He spent 18 years on the staff of the Aragon Ballroom (Wurlitzer) and has done considerable broadcasting over Radio Station WGN, Chicago, Illinois. He also has recorded a long playing disc at the Aragon Ballroom pipe organ for the Replica label in Des Plaines, Illinois.

PECKHAM, DAVID

DAVID PECKHAM

David gets his love for the theatre pipe organ quite naturally. His father, Lauren, is an organ technician in Breesport, NY, near Elmira. Believing in the adage "expose 'em while they're young," David's parents introduced their three-week-old infant to the sound of the theatre organ in Rochester's RKO Palace Theatre in 1961.

His studies have included four years of piano and five years of classical organ under Albert Zabel of Elmira's Park Church. In that church was installed the famous Hope-Jones Opus 1 in 1906.

A participant in Rochester Theatre Organ Society's Talent Night in 1973, David placed second in competition for theatre organists in a nationwide contest in 1975. As his star has been rising, he has performed in Dearborn, Mich., and at the Roberson Auditorium in Binghamton. He has also played church recitals in several Southern Tier communities.

Appointed resident organist at the Clemenys Performing Arts Center in Elmira about three years ago, David is a graduate of Horseheads Central School, and is now a student at the University of Rochester, majoring in music.

Our artist is a double-threat performer. Besides his playing proclivities, he has assisted his father in the repair and maintenance of a number of church and theatre organs in the Southern Tier. While at the U of R, he spent some spare time in restoring the concert organ in Strong Auditorium on their campus.

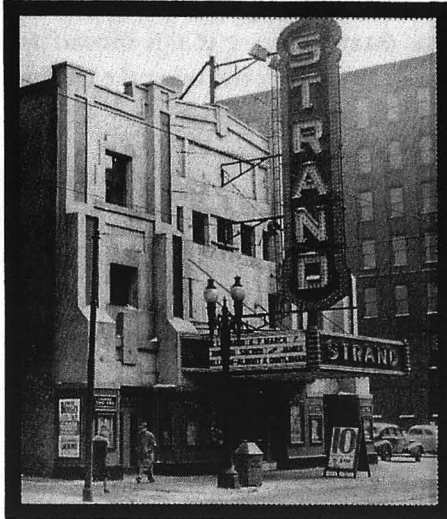
Reference: RTOS program notes by Lloyd E. Klos, Jan. 1981

Rochester's Theatres, Organs & Organists No. 11

62 St. Paul Street

1908 -1916 *The Happy Hour*

1917 - 1953 *The Strand*



Originally a church with a balcony on three sides, the 1200-seat theatre was one of the city's oldest.

In 1921, owner Paul Fenyessey ordered a 3/14 Marr & Colton organ from the Warsaw, N.Y. plant. Due to the house's odd layout, the organ was installed in several locations: to the right, the strings, woodwinds, vox and brass: in the balcony were chimes, oboe, sax and French horn. Relays were under the stage.

After six months of installation, the organ was dedicated on November 28, 1921, by Tom Grierson, Rochester's "Mr. Theatre Organ."

Through the years, a sizable number of organists presided at the console: Gladys Clark, Frank "Gus" Clement, Margaret Culp, George Garis, Dick Hull, Hugh Dodge, L. Grace Drew, Ira Shirk and Harry Sullivan.

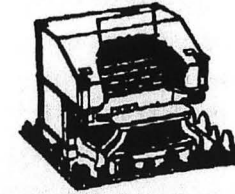
In 1926, four ranks were added and a four-manual console installed.

Following World War II, management turned to gimmicks to attract audiences: Bank Night, bingo (with considerable harassment from the authorities), and foreign films. Television was rising in popularity.

The organ was sold to a religious sect, "The Great I Am" and transported to Colorado. It was completely installed in a new building when fire destroyed the structure and contents.

The *Strand Theatre* gave way to a parking lot in the fifties.

Series Notes by Lloyd E. Klos



Rochester Theater Organ Society

Proudly Presents



David Peckham

at the Auditorium Center

Mighty Wurlitzer

October 10, 1992

Tonight's Organist-David Peckham

David has made many Rochester friends during his four RTOS formal appearances and his entry in our theater organ competitions as a youngster in the early '70s. He has performed at the 4/22 in 1974, 1981 and 1988. He accompanied the NYS Trooper Drama re-creation for radio station WHAM at the Eisenhower WurliTzer in 1984.

David Peckham has been Resident Organist at the Clemens Center in Elmira since 1977. At the Clemens Center Resident Organist, he has been featured artist for a regular series of concerts, silent film presentations, holiday shows and other events. David Peckham has also performed at many theater organ locations including the Ohio Theatre in Columbus, Binghamton's Forum Center and Kingston, Ontario.

David is Tonal Director of L. A. Peckham & Son Pipe Organ Service, a family firm specializing in pipe organ restoration, rebuilding and maintenance. David Peckham is also the organist at the Horseheads, NY First United Methodist Church.

He graduated from the University of Rochester and Eastman School of Music, studying classical organ with the recently retired Dr. David Craighead. While in school, David spent some time with RTOS crews at the Eisenhart Auditorium and at the George Eastman House. David met his wife Nancy while at the U of R. They have three young children at their home in Horseheads, NY.

Tonight's program will feature a presentation of the original 1925 classic horror silent film "Phantom of the Opera." David will masterfully accompany this film with an original score drawn from a collection of period film music. You will see the silver screen glow with Erik, Christine and Raoul in a great story of love, deceit, treachery and final triumph!

The Organ

The Mighty WurliTzer console has four 61-note keyboards and a full pedalboard. 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 that theater was closed, RTOS moved it to this location. Since its first Auditorium concert in January 1967, it has thrilled thousands of Rochesterians and visitors 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.

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, P.O. Box 17114, Rochester, NY 14617.**

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.

Ty Woodward Returns on Thursday, November 12th

Ty Woodward, popular and talented California theater organist, returns for his fifth RTOS performance starting at 8:15 P.M. The theater doors will open at 7:30 P.M.

This Public Concert admission is FREE to 1992 and 1993 RTOS Members. Admission price for non-members will be \$5.50 each. Tickets will be on sale at the Auditorium Center Box Office on the evening of the concert.

PERAZZO, EUGENE

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

PERCY, VINCENT H.

Organist of Loew's Stillman Theatre and Loew's State Theatre.

(City unknown). In 1927 broadcast from the Cleveland, Ohio
Municipal Auditorium Organ.

PERFECT, GEORGE

Born January 9, 1885 in Harrow, England. His family moved to the United States when he was but a child. They settled in Chicago and his father, George J. Perfect went into the wholesale grocery business. Son George showed an aptitude for music at a very early age and for several years was a choir boy with a beautiful soprano voice at the St. James Episcopal Church in Chicago. He began music lessons during those years which gradually led him towards becoming an organist. When he first moved to Dallas, Texas in 1915 the silent picture era was still in full swing. At one time or another, he had played almost every theatre in Dallas. He played the Hope Theatre (later called the Melba and then renamed the Capri), the Majestic Theatre, the Capitol Theatre, and the Old Mill Theatre all in Texas.

PERFECT, GEORGE

2.

He was an excellent teacher and taught many theatre organists in the Dallas, Texas area. Part of his teaching was at the Ronile and the Ideal Theatres in Dallas, Texas. He did not even play the Palace Theatre there. Perfect was chief organist of the Capitol Theatre in Dallas at the time that talking pictures arrived.

An interesting sidelight is the fact that at the Capitol Theatre, Perfect made notes on the doorframe of the door which led to the orchestra pit and hence to the organ console. His first entry was dated 11-15-1928, he wrote with his pencil on the doorframe "the first season of the talkies, George Perfect, organist, playing short subjects." From then on he kept a record of every one of the films that showed there. The last entry on the doorframe was this,

PERFECT, GEORGE

3.

"June 1, 1929, Vitaphone finally got me, George Perfect, out." Perfect had a vast repertoire from the light classics to popular theatre favorites. He broadcast regularly over Radio Station WFAA before he became head of the organ department of the Dallas Music Store.

Perfect composed hundreds of marches and ballads. He once sat down and composed a school song for A. and M. College where two of his sons attended school. The song was adopted by the school in 1939 and became their official school song.

After the inroads of sound pictures and the invention of the Hammond organ, Perfect went to Whittles Music Store, demonstrating and selling Hammond organs. He had a warm outgoing personality

PERFECT, GEORGE

4.

and hardly ever did he put a Hammond organ in location for "a trial" without the prospect giving in and making the purchase. Perfect did not have his own organ studio but he gave many lessons and was considered a good source of information about potential jobs.

Perfect retired in Dallas, Texas where he lived for 10 years before his death in 1934 (at age 54) of a heart attack.

PERKINS, MRS.

Organist on the staff of the Howard Theatre in Atlanta, Georgia
in 1926.

BIOGRAPHY OF
FRANK E. PERKO, III

My name is Frank E. Perko, III. I was born in Pueblo, Colorado on January 24, 1971, and live at 94 Radcliff Lane, Pueblo, Colorado 81005. Todate, I am 13-years of age and attending school at Pitts Middle School as an eighth grade student. I am not employed at this time because of the Colorado Children's Code.

For my ninth birthday my parents surprised me with an electronic spinet organ, a Conn Starflite. I started taking lessons from a local music store operator, namely, Mrs. Wynn Wood, formerly of Wynn's Keyboards of Pueblo, Colorado. I took organ lessons from Mrs. Wood approximately three years. For short periods of time I took organ lessons from two gentlemen namely Les Thornburg and Fortes Veltrie. After out-growing the teachings in Pueblo, my parents ventured onward to Denver and searched out the possibility of my taking lessons with someone in Denver, Colorado. I had a strong desire to want to play the pipe organ at the Denver Organ Grinder's Pizza Restaurant, and it was in December of 1983, that my parents met with Jerry Forchuck, owner of the restaurant at that time, and Ed Benoit, staff organist for the restaurant, and it was decided that I would be able to take lessons from Ed Benoit, who is at this time my present coach/instructor, and also to be able to practice at any time at the Organ Grinder.

PERKO, FRANK E.

In March of 1984, I was given the opportunity to perform a couple of selections at the Organ Grinder during an Al Fike Show. On May 8, 1984, I performed during the overture of the Wing's silent movie production at the Denver Paramount Theatre. On May 21, 1984, I performed my first two-hour pipe organ concert for the Organ Grinder Pizza Restaurant's Spring Concert. At that point and time I thought I had reached the highlight of my life. Performing for the Organ Grinder had been a dream and a dream that came true. Then, in June of 1984, I indicated that I wanted to conduct a benefit organ concert for the restoration of the concert Austin pipe organ that is located at Memorial Hall in Pueblo, Colorado (SEE ATTACHED INFORMATION ON AUSTIN PIPE ORGAN). The organ has not been used publicly for about 15 years, and is in need of some repair. So, on October 13, 1984, I had my debut in my home town, Pueblo, Colorado, where I entertained an audience of about 500 people at the Scottish Rite Temple, 15th, & Elizabeth. I performed my concert on a Hammond Elegante electronic console organ, as Pueblo does not have a theatre pipe organ. From the concert, I was able to donate \$1,225 towards the restoration of the pipe organ in Pueblo's Memorial Hall. It was after this concert that a committee was formed, "Save Pueblo's Pipe Organ", and funds are currently being raised, donations are being received, to enable such project to be successfully completed. To date, there is approximately \$10,000 which has been donated into the savings, and it is hoped that the amount needed will be met shortly and the repair will be made by Fall of 1985. On December 9, 1984, I was asked to

perform for a Holiday Christmas Concert in which funds were being raised for a worthy organization, this being the Animal Welfare in Pueblo, Colorado. The last word I received was that Animas Welfare made approximately \$1,400 from the concert which will help support the organization for a few months during the cold winter months.

One important factor needs to be mentioned and that is my performances have been strictly performed by myself, and with no salaries involved. This was the decision of my parents when they met with Jerry Forchuck and Ed Benoit. My parents only wanted the opportunity given to me to study the pipe organ and the exposure to the public. Plus the fact, the enjoyment I have received in both studying the pipe organ and being able to perform and entertain for such audiences, has pleased me the most.

Currently, I am preparing to make a tape recording at the Denver Paramount Theatre and, hopefully, at the Denver Organ Grinder Pizza Restaurant if it should re-open in the near future. The tape will be used for judging as I have been entered in the National ATOS Young Organist Competition contest. The tape has to be sent in to the judges by May of 1985. The winner of the contest will be presented at Chicago at the National Convention Summer of 1985. My hopes are to be presented at Chicago, naturally!!! There are tentative plans for me to present a spring concert in Denver, but no date has been set as of yet.

I have entertained for various school functions, luncheons, banquets, teas, receptions, fund raising projects, churches, the Colorado State Fair, the Santa Rosa County Fair in California, and etc. My goal is to be an entertainer both in electronic and theatre pipe organ. However, I only hope that my generation will be there to support the pipe organ in the future, as it would be devastating for the art to fade out totally.

PERRY, ROY

Solo organist of the Jefferson Beaumont Theatre organ (3 manual/8 rank Robert Morton). Perry also played New Orleans theatres and theatres in Lake Charles, Louisiana, Port Arthur, Texas, and the Pines Theatre in Lufkin, Texas. It was from Lufkin, Texas that he came to Kilgore, Texas to preside at a very famous church organ in the First Presbyterian Church of Kilgore, Texas. It was here that the first trompette-en-chamade in the United States was installed. The organ was an Aeolian-Skinner of 3 manuals and 65 ranks made famous by recordings for the Aeolian Skinner Company. Perry was a member of the technical staff for Aeolian Skinner. He was also co-designer of the new organ for the Washington Cathedral. He retired in 1972 after 45 years with the First Presbyterian Church in Kilgore, Texas.

PETERSON, "BIRGE" (BIRGER)

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

PERRY, THOMAS

Organist of Loew's State Theatre in Cleveland, Ohio.

PERRY, VINCENT H.

Broadcast over Radio Station WJAX, Cleveland, Ohio in 1924

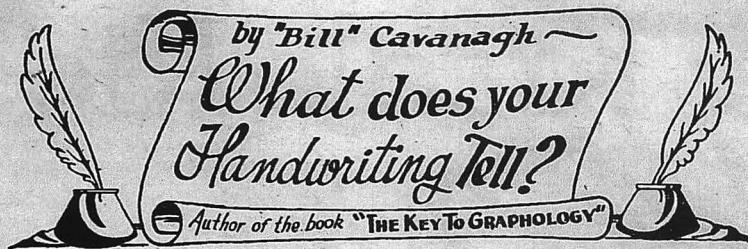
PETERSON, HOWARD

Recorded for Columbia Records on a theatre pipe organ in Geneva, Illinois. He also recorded on Radio Station WLS, Chicago, Illinois on the Inspiration label. He was a theatre organist from the Chicago area who did considerable radio broadcasting over WLS and other Chicago stations.

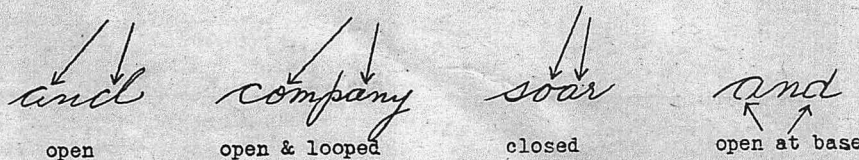
Stand By



EDWARD PETERSON



GREETINGS everyone! Sure hope you liked our first article on reading character from handwriting which appeared in Stand By last week. If you'll clip out these articles each week and paste them in a scrapbook you'll find that in a very short time you won't have the least bit of trouble reading character from handwriting, just by using these articles as a guide.



Here are some more interesting facts about the small written letters a, o, d and g. You remember last week I told you the graphological meaning when these four letters were made with the tops open and with the tops closed. Every once in a while you will pick up some handwriting and find the small letters a, o, d and g written with the top closed and looped as the example in this article shows. When you see this sign it is quite safe to say it is a reliable sign for secretiveness and, at times, hypocrisy, which is carried usually to a point of falsehood if the writer is in a corner. Sometimes you will find these four letters written with the base of the letter left open (see example); this sign is not usually found in the letter g. This is a writer you really need to watch. He is most always found to be secretive and one who will tell a falsehood, as the saying is, "without batting an eye." And that is the story of the letters a, o, d and g; next week I'll tell you about the letter b.

Chuck Acree is well known to the radio audience as an outstanding figure on WLS. Let's take a look at Chuck's writing and see what kind of a fellow he really is.

Curiously Yours,
Chuck
Acree

The loops and dash of Chuck's writing spells the word "showman." He is an artistic sort of person, has a vast imagination and is very much of a dreamer. Although Chuck is one who can take a joke, his feelings are very easily hurt. He jumps to con-

clusions, makes his likes and dislikes on the spur of the moment. He's a quick thinker. Like most artists, he is a changeable sort. He is blunt and to the point. Chuck is a fluent talker but keeps his own personal and private business to himself. He is a square-shooting, upright, honest man—with a character as straight as an arrow. Good luck Chuck!

I see my space is all-used for this week, so until we meet again in the next issue of Stand By—So Long!

Championship Racquet-eer

Handsome Phil Hanna of the Three Cheers won more than 30 trophies during the days when he played tennis for championships instead of fun.

The NBC vocalist was invited for three successive years to participate in the Nationals—a classic in which 64 of the country's top flight players are annually selected for invitation. Phil had to refuse every time because he was working his way through college and didn't want to give up his job.

Shopping by Air

Tommy Bartlett, gossiping housewife interviewer of the WBBM "Meet the Missus" laugh sessions, inaugurated a new series of programs, "The Missus Goes to Market," on Monday, November 8. Using WBBM's new "Mobile Air Theater" trailer-studio, Tommy visits a different grocery store each Monday, Wednesday and Friday, and interview housewives as they do their shopping.

Bobs Her Hair

Lucille Long, one of the singers of the WLS National Barn Dance, has finally had her hair bobbed. She had worn long tresses since she was four years old.

Man on the Cover

✓ HOWARD PETERSON

HOWARD PETERSON, staff organist at WLS, is a radio veteran—although he's only in his early forties. His first broadcast, nearly a dozen years ago, was from WJJD in Chicago and since then he has worked as staff and guest artist at various radio stations throughout the Middle West.

Last September, when Ralph Emerson left WLS to join the staff of KOY in Phoenix, Arizona, Howard took his place at the Prairie Farmer station. Soon after that he played his 3,000th program on the air. Once in the earlier days of radio, he played a continuous program from midnight until after 5 o'clock in the morning. That particular program was designed to continue for not more than an hour, but the announcer told listeners that all telephone or wire requests for certain pieces would be complied with. The requests poured in so thick and fast that Peterson finally had to give up in despair—after more than five hours of playing—with hundreds of request numbers still unplayed.

Many of Howard's own compositions, among them "Streamlined Rhythm," are well-known and a number of his musical arrangements are played by leading orchestras. For a time he worked on Wayne King's staff of composers and arrangers. On his own programs, he uses an original theme, "Just to Be with You." He holds the distinction of having made the first organ recordings released by the Columbia Phonograph Company.

Born in La Porte, Indiana, July 14, 1895, Howard was educated in the public schools of Michigan City, Indiana. In addition to the organ, he plays the piano, cello, drums and saxophone. Although he has traveled considerably, he calls Chicago his home.

Blond and blue-eyed, six feet, two inches tall and weighing 250 pounds, Howard's favorite food is a good, thick steak. His favorite color is blue. He collects pipes—and likes to drive a car. But more than anything else, he likes to compose and arrange music.



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PETERSON, KATHERYNE



Katheryne Peterson

Organist

New Broadway Theatre

Student of Mauro Cottone of New York
City and of Harry Mills, Los Angeles

Albert Lea

Minnesota

2

PFEIFFER, JOHN C.

Assistant to Fred Kinsley at the New York City Hippodrome
Theatre in the 1927 (4 manual Wurlitzer pipe organ).

PHILLIPS, BILL

Born in Poland. His parents were Otilia and Frank Phillips. Was active in the music publishing business in addition to his theatre organ work. He played at the Avalon Theatre, Capitol Theatre, and Drake Theatre in Chicago, Illinois.

PICO, LARRY (LAWRENCE JAMES PICO)

Born in New Orleans, Louisiana, December 10, 1878. Parents, Victoria Sabater and Bartholomew Pico. Received his education at a private school in New Orleans and not from the Jesuit's College, New Orleans. Married Miss Marjorie Marietta Boykin. From 1904 to 1929 he played piano and organ in various theatres and vaudeville acts. Also conducted a skating rink band.

PINGEL, JACK

Organist of the Wisconsin Theatre in Eau Claire, Wisconsin
(a Smith Unit pipe organ) in 1927.

PIPER, WARREN

Organist of the Orpheum Theatre in Omaha, Nebraska (Wurlitzer)
in the early 1940's.

STANLEY PINHERO

1928

Stanley Pinhero, organist at the Proctor's Palace Theatre, Newark, N. J., has successfully played there three years. He features slides and novelty numbers, also community singing. His style and personality always put over his feature numbers big and the patrons of the theatre are enthusiastic singers during these community numbers. He formerly played at the Mosque Theatre in Newark.

PITTMAN, CECILE

Organist of the Princess Theatre in Denver, Colorado (2 manual Wurlitzer). The Princess Theatre was renamed the Victory Theatre in 1919 at the end of World War I. The house was usually cold in the winter. Theatre organist Forest Johnson remembers Cecile Pittman playing an organ intermission in winter coat and gloves no less. The manager asked her to remove them as it did not look good. She said she would remove them if he would turn up the heat.

POLLACK, JOHN

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

PITZENMEYER, HENRY

Organist of Keith's Hippodrome Theatre in Cleveland, Ohio.

POMERAT, ROLAND

Organist of the Paramount Theatre in Springfield, Mass. in 1935.

POWNALL, VICTORIA (MISS)

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

PRICE, JESSE

Opened Lansdale Theatre, Lansdale, Pennsylvania; March 5, 1928. (Three manual U.S. Pipe Organ).

PRIEST, JOHN

Born in England in 1880. He came to this country where he began playing theatre organ. He became organist of the Rialto Theatre in New York City in 1917 where he played for five years. Then he transferred to the Cameo Theatre in 1922 in New York City where he played for three years on one of the first Ernest M. Skinner theatre organs. He transferred to the Colony Theatre in New York City in 1925. At the Colony Theatre he had an excellent 4 manual Skinner theatre organ. Priest became president of the Society of Theatre Organists in New York City. He is remembered for having a remarkable memory, capable of memorizing four or five full length programs. He was a splendid concert artist who did much to boost Skinner theatre organs of which he was very fond. He recorded two discs on the Brunswick

2.

PRIEST, JOHN

label in the mid-1920's on the Skinner pipe organ in the Skinner studio, New York, New York.

Priest died suddenly May 10, 1926 at the age of 40.

Pembroke STU 3/68 1

3-1/2

The following humorous article was found in the September 1925 issue of The Diapason by Lloyd E Klos:

COMEDY IMPRESSIONS

By

John Priest, S T O

During the month of July, two outstanding comedies were presented at the Strand Theatre in New York. "Sally of the Sawdust," featuring Carol Dempster and W C Fields, and directed by D W Griffith, was followed by the "Gold Rush," with Charlie Chaplin, who returned to the screen after an absence of years.

The consecutive release of two such films, embodying, as they do, the art of those giants of the movies, Griffith and Chaplin, is a unique event, and as they will both be shown throughout the length and breadth of the land, a few impressions on the way the musical scores were handled at the Strand may be appropos.

Being interested primarily in the organ, and writing for organists, I arranged my visit at a time when I knew I should hear the entire score played on the organ alone, between 5 and 7 o'clock. The organ at the Strand is an Austin. Eldest and now sole survivor of the fine trio of Austins which once graced Broadway, it still possesses considerable charm under the hands of Frederick M Smith. Mr Smith enjoys an enviable reputation among his professional colleagues. Perhaps less widely known than some others on Broadway, his work is equally well worth studying, and is hereby commended to all visiting organists making periodic pilgrimages to the Broad-

way houses, who might otherwise drop in at the Strand during the hours when he is off duty. 2

Mr Smith, musically, is a New York product, having received much of his education at the Institute of Musical Art under Gaston Dethier. During his connection with the Strand Theatre, extending over five years, he has worthily upheld and advanced the best organ traditions of that house.

"Sally of the Sawdust" showed Mr Smith at his best.

I am entirely out of sympathy with those organists who, in playing comedies, sacrifice music to effects. There should always persist a definite musical background, popular or other light numbers, and the comedy effects should be superimposed. Nothing is more tedious than to hear some "wise guy" on the bench, trying to be funny through two or more reels at the expense of his (alleged) art. So far from being necessary, this method is not even effective. The more economically comedy effects are employed, the surer they hit the mark. And often, a hint is better than a roar. Why fire off a 16-inch howitzer when a rifle will do the job just as well and not leave such a mess behind at that?

I have heard players who kept worrying an idea (originally happy) so long and loud that one felt like shouting "All right, I heard you the first time!"

Mr Smith's work on the Griffith picture was a model of restraint, yet he missed no chance of coaxing a laugh or heightening an already comic situation. Frequent little snatches of conversation were interpolated on a fairly big flute. I liked this better than vox humana treatment. It gave a chirpy, Punch-voice quality, which fitted well the lovable McGargle, with his childlike naivete. An excellent mandolin effect was obtained from several string ranks in an upper register. The illusion for me was perfectly satisfying, and what more can one ask?

The Strand organ was installed more than 12 years ago and has

3

no traps. In such cases, there is all the more scope for an organist to use synthetic imagination. It is very handy to get a dog bark, train whistle or motor horn by pressing a button somewhere, but a clever player can reproduce these and other effects which will rate 100% as far as illusion is concerned. On this occasion, I did not miss traps. This is not to say they are superfluous, but that, given a resourceful organist, they are not indispensable.

Mr Smith employed little snatches of old-time songs with skill. One illustration will suffice. Carol Dempster, the waif, had snatched some biscuits while the baker was out of the room, and hidden them under her dress, planning to share them later with her old foster father, who was, unbeknown to her, imprisoned in the oven. Finally released, he notices her altered appearance, due to the biscuit cache. Mr Smith played a few measures of "Darling, we are growing old," and the shot went home. While McGargle was squirming in the oven, he played "A Hot Time in the Old Town Tonight." On the love episodes, I liked the choice of MacDowell's "To a Wild Rose."

I have just viewed Charlie Chaplin in the "Gold Rush" and am filled with admiration for its superb artistry. It is by all odds, his finest creation.

It is somewhat tough on a player to have his handling of a new film reviewed on the opening day, but all the more credit is due him when he does a good job. Mr Smith, though obviously working under tension, followed the screen action with meticulous skill. Two main themes were used to portray Chaplin in his role of hobo-miner, the "Bowery" emphasizing the comic side and the "Pretty Girl Milking Her Cow" suggesting the poor little runt's forlorn wistfulness. Excerpts from the "Sorcerer's Apprentice" by Dukas were employed with grotesque effect during the meeting of Chaplin and the villain in the cabin while the storm raged outside.

At the happy ending, when Chaplin and his partner, having

4
ated their lost gold mountain, blossom forth as millionaires, fur coats, silk hats and all, the old song "The Man Who Broke the Bank at Monte Carlo" came in very appropriately. The blizzard scenes were played realistically and Mr Smith gave a clever imitation of a turkey, using a vox humana and, I think, orchestral oboe.

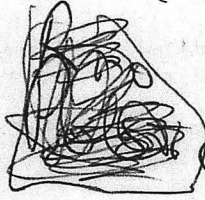
The "Gold Rush" is a film which provides the imaginative player with endless possibilities. Even after two or three weeks, one is still able to detect new subtleties, scope for further refinement of the score. It is truly a picture of "Infinite variety."

Memo to from

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 { Ann Probst
() SEE ATTACHED SHEETS



Probst,
Qu

Broadcast from
Uptown Theatre,
N-Philadelphia
(pipes)

Radio organist in
Philadelphia area late
1930's and early 1940's -
(See Richard Hester tape)

ANNE PROBST

During the 1920's and 30's, Anne Probst was one of Philadelphia's finest theatre and radio organists. In addition to studying classical piano and organ with well known teachers, she had the ear and imagination that is required to adapt orchestral classics and popular songs to the theatre organ. During the silent picture days, her principal job was organist of the Allegheny Theatre. Later, from around 1937 to 1941, she broadcast daily over WHAT from the 3/17 Kimball at the Uptown Theatre. She was also one of 30 pianists in The Philadelphia Piano Orchestra and organist of St. Domenic's Church in Holmsburg. Because of her classical background, she was an excellent sight reader and could play many standard and modern orchestral classics which most theatre organists wouldn't attempt, such as "Roumanian Rhapsody" by Enesco, Polka and Fugue from "Schwanda" by Strauss, and difficult piano compositions of Albeniz and Lecuona. Because of selections like these and colorful arrangements of all the currently popular songs, she attracted a large audience to her radio programs.

1970
(I believe she died about ~~20~~ years ago.)

PROCTOR, JOSEPH

Originally a pianist in the orchestra in the Majestic Theatre in Dallas, Texas, Proctor began playing the organ at the Majestic Theatre. He moved from the Majestic Theatre to the Palace Theatre. He played the Palace Theatre, Dallas, Texas in the period from 1932 to 1935 and was house organist at the time that the Crawfords visited there in 1934. Proctor moved to Kilgore, Texas in the 1930's and was teaching piano there in 1975.

Joseph Proctor - Theatre organist

Topett #1

- ① Played Hippodrome, Waco, 1918
- ② Went to Waco from Temple -
Had played in Temple for 3 yrs.
Gen Cen Theatre plans - had no
sign then. Gen was a storefront bldg, no organ
- ③ Ben in Brady. Played + took lesson
there.
- ④ Moved to San Angelo in 1909
- ⑤ Married in 1913.
- ⑥ Spent summer (1915) at Cincinnati
Conservatory to study
- ⑦ Theatre owner bought new
electrical piano. Had Proctor
play for him. Sent him to Cincinnati
to study (He was living in San Angelo
at the time)
- ⑧ Went to Waco to live at his sister's
- ⑨ Was standing on corner in Waco
Car went by, someone who knew
him saw him there + stopped, offered
him a job in a dance band
Fox Shows - Tenor Show - play piano
The tenor show had its own Pullman sleeper cars and
Driving car for food. They supplied
room + bed. and \$2000 per month pay.
- ⑩

Side
one
contn

Seq. copy
page # one
Side Two

- I lived on 20th March.
- (11) Was at Gen for 1917-1919 (Temple)
 - (12) Moved back to Waco - Hippodrome - Alchen organ
organ still in 1st MCE church
 - (13) 1200 seat theatre - 1918-1921
Pantogen + Laura Vandeville there Hippo.
 - (14) 1921-24 - played Dallas ^{Palace} - piano - June 11, 1921 - He opened the theatre
 - (15) Then went to Dallas May 6, 1924 - 1930
Mogester, began night air
mother died - played organ there -
 - (16) While at Mogester played for Hingee Rogers
who had won seat at Fort Worth doing
the Charleston
 - (17) Rudolph Hoffman - Baylor Univ - Proctor
studied with him - organ (located in
university library) -
 - (18) Went to Dallas Hippodrome Palace - 1921
 - (19) " " " Hippodrome first + played
at Queen Theatre - back on piano -
 - (20) George Perfect was playing at Old Mill Theatre,
Dallas in late '20's
 - (21) When Proctor left Palace Ken Dawson
Harold Remsey replaced him and
other organists
 - (22) Bought Packard Piano \$1100⁰⁰ from
Phelps Piano House, Dallas ~
 - (23) Went to New Orleans to try to do vanderbilt
Just at that time, all Orpheum Theatres dropped
vanderbilt.

Left
Mogester

Proctor, Joseph

10-17-87
biog. from
tape interview
by L. Burdson
5-22-71

Tape one - see next page

① Tape 2 - Side one - 1/2 way thru
Proctor plays piano

Tape 2 side one

② Returned to Dallas + went to Palace Theatre
to play - 1934 - was there when Crawford
visited.

③ Prior to playing organ at Dallas Palace
he played Holy Trinity Catholic Church
Dallas.

④ Crawford played main console. They
installed slave console

⑤ Proctor came to Kilgore in 1935
+ began to teach piano. Took job
of organist - 1st Mt Zion Church - 500
per month and studio in which to teach.
Organ was a Warburton transplanted
from a Texas theatre.

⑥ Plays Piano here

⑦ more talking - Nothing significant
F / N / IS

PROSSER, JOHN

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

PUGSLEY, ARTHUR

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

PUTZ, EGON

On the staff at the New York Paramount Theatre during the years that Jesse Crawford was chief organist there.

PYLÉ, HARRY

On the staff of the Paris Theatre in Denver, Colorado with organist Henry Murtagh.