

SABER, DOROTHY

Born near Troy, Ohio (Miami County), April 25, 1903. Parents Alice and John Elicker. Received her education at Troy High School, Troy, Ohio. Employed by the Majestic Theatre Company in Athens, Ohio as ^{a solo} organist. Started playing the pipe organ in theatres when she was 16 years of age. Played for two years at the Jewel Theatre in Troy, Ohio, three years at May's Theatre in Piqua, Ohio, one season at the Sigma Theatre in Lima, Ohio and has directed the orchestra and played piano for vaudeville.

SALING, BILL

Organist of the Capitol Theatre in Dallas, Texas in the 1920's.

S

DOROTHY SARBER (Columbus Neth's Grand) offered for her fourth week here a solo entitled "Olde Tyme Songs." In it she used the "mike" to rare advantage, and a clever combining of slides and an old silent melodrama. As the film was shown, Miss Sarber "synchronized" her talk to fit the situation and at opportune moments panicked the audience with local comment. The idea as a whole was outstanding and the Grand is a good entertainment bet, both for ability and attractiveness in Dorothy Sarber.

1932

SALINE, ALICE (MICHENER)

Born Deephaven, Minnesota, April 14, 1903. Studied classical piano and organ as a young girl. Was chief organist at the Orpheum Theatre in Fergus Falls, Minnesota from 1921 to 1930 (Moeller 2 manual/9 rank). During the 1930's she played with dance orchestras.

More recently she served as organist at Wesley Methodist Church in Minneapolis, Minnesota. Teaches piano at home. Saline is a member of the American Guild of Organists, Sigma Alpha Iota (a music fraternity for women), and the Thursday Musical of Minneapolis.

Saline was the only organist on the Orpheum Theatre payroll (Fergus Falls, Minnesota) during the 1920's. The organ that she played was installed in a church in 1938 and was rebuilt by the Johnson Organ Company of Fargo, North Dakota in 1962.

SALVO, LEONARD

Leonard Salvo, 86, a pioneer Chicago radio organist, died July 23 ¹⁹⁸⁵ in his Las Vegas home. Mr. Salvo, known as "The Weaver of Romantic Dreams", was staff organist at radio station WGN, and later for NBC in Hollywood. He provided the background music for many of radio's early soap operas and dramatic programs, including "Painted Dreams"; "Little Orphan Annie"; "Jack Armstrong", and the "All American Boy": "Lightning Jim"; "Lum and Abner"; "Dreft Star Playhouse"; "Cisco Kid"; "Billy Burke Show"; "Mystery Is My Hobby"; "Danger Is My Business"; and "Dr. Paul." Mr Salvo is survived by two sons, Leonard Jr. and Paul; a daughter, Donna McNeilly, who also was a WGN organist; seven grandchildren and six Great-grandchildren.

SALVO, LEONARD

Organist of Chicago's Colony Theatre in the mid 1920's. Later became organist of the Highland Theatre in 1927. Staff organist for Radio Station WGN, Chicago. (3 manual/ 11 rank Kimball-Wurlitzer).

SALVO, LEONARD

Staff organist for Radio Station WGN, Chicago, Illinois
(3 manual/11 rank Kimball-Wurlitzer).

SAND, ALBERT

Organist of the Strand Theatre in Omaha, Nebraska in the
1920's (3 manual Hilgreen-Lane).

SANFORD, TED

Theatre organist from Racine, Wisconsin in 1927.

SARGENT, DOLLO

**Organist of the Million Dollar Theatre in Los Angeles, California
in September 1927.**

SAULS, RANDY

Played the Alabama Theatre in Birmingham, Alabama at one time. Sauls career began in Starkville, Mississippi. In a church there the regular organist gave him permission to practice on the 4 rank Moller instrument which he did. It was three weeks after he started practicing there that she left on vacation and he was pressed into service. He moved to Baton Rouge, Louisiana to attend Louisiana State University and approached the manager of two local theatres there which had pipe organs and told them that he was an "experienced" theatre organist from up north in Mississippi. The only number that he played for the audition was "Among My Souvenirs," played with exactly twice the number of glissandos as he heard on Jesse Crawford's Victor record. Perhaps because it sounded so familiar he was hired

SAULS, RANDY

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playing nightly for free passes to a larger theatre which was showing talkies. He was promoted to the regular job at the Paramount in Baton Rouge, one of the Saenger chain. This position lasted for about two years. He then played at the Coconut Grove Theatre in Miami, Florida (2 manual/10 rank Wurlitzer). Then followed a long engagement on Radio Station WIOD from the Capitol Theatre. He then transferred to the Alabama Theatre in Birmingham where he played the 4 manual/19 rank Wurlitzer. He was 22 years of age at the time. It was at this theatre that Sauls played a remote broadcast of the chimes in the Hall of Science in Chicago to open the World's Fair. Among his guest appearances in the south were the Paramount Theatre in Nashville, the Tennessee Theatre in Knoxville, the Montgomery

Theatre in Montgomery, the Florida Theatre in Jacksonville. He played at the Byrd Theatre in Richmond, Virginia and his last theatre job was at the Albany Theatre in Albany, Georgia on a 3 manual Robert Morton organ. Sauls spent four years in the United States Navy during World War II. He had the privilege of studying under Lyle "Spud" Murphy, who taught many modernday jazz instrumentalists. Sauls also studied in Hollywood under Dr. Wesley LaViolette. After moving to California, Sauls began teaching Hammond organ in and around his hometown of Van Nuys. He published a series of organ instruction books for beginners.

1932

DURAND SAULS (Miami Capitol). This 22-year-old chap has gained himself a lot of popularity since he started here, both for his theatre work and his "slumber hour" programs every night at 11:30. One of his recent and typical programs opened with two favorite song hits from Broadway shows, "Of Thee I Sing" and "Let's Have Another Cup of Coffee." Next came song slides of "Somebody Loves You," for community singing, the theme song, "The Old Refrain," used in the "Slumber Hour." This number won applause in the middle of the program. More audience songs were "Good Night Sweetheart," a picture puzzle group of slides of "By the Old Mill Stream" and "Night Love Was Born," which completed the community singing section. The surprise feature of the program was his own arrangement of "Chloe," played in concert style and built up to a big finale. As a rule his "hand" runs into the feature picture which follows. The foregoing program was no exception.

SAVASTA, SAMUEL

Organist of the Orpheum Theatre in Boston, Massachusetts.

RAY SAWYER.

Born in Los Angeles in 1906 his earliest professional appearance was in the famous Talley's Theatre in 1924. Soon there-after he worked with installation with Jim Nuttall, Henry Pope, Lee Haggart etc., in many major installations in the Los Angeles area. Other playing dates included the Hippodrome, in L. A., the Alcazar in Bell, several theatres in Pasadena, Phoenix Arizona with Francis Farney. Back in California and weekly radio appearances on KNX on their 3/12 Morton, then to Eureka, Calif., playing an early Hammond with a nightly gig, (lasting almost four years with a hotel band) It was early in January of 1937 that Ray presented the very first-time playing of piano and organ simulteneously, a style that has been copied hundreds of times since.

Writing and teaching began during these years and continued upon moving to Reno, Nevada where he had several years of organ-playing in major hotels/^{casinos,} and dining areas, including the impressive engagement of twelve years in/^{the Verdi Inn,} a well-known dining room. At present is teaching and writing for musical publications yet in Reno, Nevada.

SCHAEFER, W. (MRS.)

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

SCHAEFFER, PHILIP

Theatre organist in the Boston, Massachusetts area in the 1920's. Played Loew's State Theatre in Boston and the Orpheum Theatre in Boston.

SCHAEFFER, MARY

Schaeffer was born in Christonburg, Virginia. She was organist for several theatres in the Roanoke, Virginia area later going into radio work there. She was known also for her impressive number of compositions (popular songs) some of which were incorporated into Broadway musicals and films.

SCHEUH. ERWIN E.

A new art has developed with the introduction of the pipe organ in broadcasting studios--the radio organist. Playing for radio requires a very special technique. Much time must be spent in acquiring a knowledge of the requirements of broadcasting; special arrangements of stops must be made, and combinations worked out so as to produce the best, harmonious effects for the listeners.

The greatest organists may be total failures in broadcasting concerts for radio audiences if they have not worked out the new form of playing before microphones, according to ERWIN E. SCHEUH, who plays for WLW audiences in Cincinnati on Wednesday and Friday noons. Much effort must be placed in special positions in the studio to get the very best results, and the control operator must be alert to properly modulate the amplifier through which the music passes into the transmitting station.

SCHELB, HENRY

Theatre organist who recorded a 78 r.p.m. disc on the Crystal label. Recorded at the Link-Wurlitzer pipe organ in the Dorris Place studio, Los Angeles, California.

SCHIRK, IRA

One of the organists of the Strand Theatre in Rochester, New York in the 1920's and early 30's. This organ, a 4 manual Marr and Colton was opened by organist Tom Grierson, November 28, 1921.

SCHLAUDROFF, ALTA FAYE

Organist of the Melba Theatre in Dallas, Texas from which she broadcast over Radio Station WRR.

SCHNAUBER, (FIRST NAME UNKNOWN)

Organist of the Sun Theatre in Omaha, Nebraska (later renamed the State Theatre) in the 1920's. The organ was a 2 manual Kimball pipe organ.

STEVE SCHLESING

SCHLESING, STEVE

BIRTHDATE: January 17, 1958
ADDRESS: 75-7 Crouch Street Groton, Connecticut 06340
PHONE: (203) 445-1485

EDUCATION: Graduate of Alhambra High School - 1976
(graduated with distinction)
Grand Canyon College - Phoenix, Arizona - for 2
years

MUSIC EDUCATION: Six (6) years of piano followed by twelve (12)
years of organ, which is presently continuing.
Studied classical organ with Dr. Paul Paige, Organ
Professor, Grand Canyon College; Dr. Robert
Bennett, Organist/Choirmaster, St. Lukes United
Methodist Church, Houston, Texas; John Rose,
Resident Artist, Trinity College, Hartford,
Connecticut. Studied Theatre Organ Styling with
Lyn Larsen.

MUSICAL EXPERIENCE
AND ACHIEVEMENTS:

Organist for four (4) years at First Southern
Baptist Church, Phoenix, Arizona on a seven (7)
rank Wicks Pipe Organ

Performed with the Stage Band at Grand Canyon
College as principal pianist, while attending
school

Have been a substitute organist at Organ Stop Pizza
in both Phoenix and Mesa, Arizona on the Wurlitzer
Theatre Pipe Organ

Presently teaching privately and have worked for
Lederman Music Company, in Phoenix, as class organ
instructor

Was winner of First Annual Liberace Talent Search
Contest from field of 140 contestants; then
appeared on stage with Liberace, February 19, 1978
at Phoenix Symphony Hall and also on local radio
and television broadcasts

Traveled with Gospel Singing Group, Didomi, as
accompanist on synthesizer and organ, touring U.S.
and the Orient. Tour lasted six (6) months

Associate Music Director/Organist at Tivoli Garden
Restaurant working with singing waiters and
waitresses for six (6) months

Featured Organist for Pipe Organ Pizza in Houston, Texas on Wurlitzer Theatre Pipe Organ for three (3) years

Featured Organist at Fun Factory Pizza in Houston. Also in charge of organ maintenance on 3 manual, 21 rank Wurlitzer Theatre Pipe Organ

Pizza, Pipes, and Pandemonium employed Steve as an Organist/Entertainer where he performed for two (2) years

Presently Organist/Choirmaster, ~~St. David's~~ Episcopal Church, Gales Ferry, Connecticut

Also have given Theatre Pipe Organ Concerts for the following American Theatre Organ Society Chapters: Valley of the Sun, Connecticut Valley, and Eastern Massachusetts. Recently Steve was featured as organ soloist at the 100th Anniversary at Centenary United Methodist Church, Attleboro, Massachusetts

Clubs and Organizations:

Member of the National Honor Society during his Senior year at Alhambra High School

Vice President of the Valley of the Sun Chapter, American Theatre Organ Society for 1978

Presently a member of American Theatre Organ Society, Valley of the Sun and Connecticut Valley Chapters

Also currently a member in good standing of the American Guild of Organist, New London Chapter

REFERENCES:

David Cox, Rector
St. David's Episcopal Church
Box 296
Gales Ferry, Connecticut 06335 (203) 464-6516

Erle Renwick, Concert Chairman
Eastern Mass. Chapter, American Theatre Organ Soci.
267 Mossman Road
Sudbury, Massachusetts 01776 (617) 443-3119

ABOUT THE ARTIST

Steve Schlesing, a native of Phoenix, Arizona, has studied organ with Dr. Robert Bennett, Houston; John Rose, Trinity College, Hartford; and theatre stylings with Lyn Larsen, Phoenix. He is organist/choirmaster at St. David's Episcopal Church, Gales Ferry, CT; and soon will be leaving the area to be one of the featured organists at The Theatre Organ Pizza and Pipes restaurant in Pontiac, Michigan. Mr. Schlesing is a member of the American Guild of Organists; and a member of the American Theater Organ Society. In 1979 he was winner of the First Annual Liberace Talent Search Contest. He performs frequently in the New England area, and was recently featured as organ soloist at the 100th Anniversary at Centenary United Methodist Church, Attleboro, MA.

Meet our newest featured performer at THE THEATRE ORGAN PIZZA AND PIPES in Pontiac. We have just engaged STEVE SCHLESING most recently from Connecticut, where he was featured at Pizza, Pipes, and Pandemonium. He will be providing easy listening music on the Barton Theatre Pipe Organ Tuesday through Friday at lunch time and will be entertaining at the console three evenings a week. Steve has performed organ concerts all over the United States, from Phoenix, Arizona to Boston, Mass. Steve was the winner of the First Annual Liberace Talent Search Contest and performed with LIBERACE on stage and television. He is currently a member of the American Theatre Organ Society and the American Guild of Organist. Steve has studied both classical and theatre style organ music with such instructors as LYN LARSEN, of Phoenix, AZ, and JOHN ROSE, of Hartford, CT. Come and give Steve a listen and don't forget to give him a warm welcome to Michigan.

THE PURPOSE OF THE
AMERICAN THEATRE ORGAN SOCIETY

This organization is dedicated to preserving the tradition of the Theatre Organ and Theatre Organ music. The Eastern Massachusetts Chapter received its charter certificate, No. 1, from National Headquarters on October 31, 1956 and was incorporated in the Commonwealth of Massachusetts as an educational and charitable organization on May 10, 1968.

WHY DON'T YOU JOIN US?

Maybe you would like to get your hands on a Mighty Wurlitzer Pipe Organ. Well, we have one. If you wouldn't get up in front of all those people if your life depended on it, then you can just sit back, relax and enjoy.

Perhaps you'd enjoy working on the organ, planning concerts, writing for our monthly paper, "THE PIPES", or helping with the refreshments. So, if you have an occasional evening that you don't know what to do with, we can find a place in our friendly group.

Give those tired TV tubes a cooling off period and come with us for \$20.00 per year for National dues and \$10.00 per year to the Eastern Mass. Chapter. Dues are fully tax deductible.

For membership information call:
ROSALIE M. FUCCI, MEMBERSHIP CHAIRMAN 899-0110

OUR ORGAN

In June 1968 the Chapter purchased as its Club Organ the 3/13 modified style 235 Wurlitzer from the now demolished Loew's State (Back Bay) Theatre. Early in 1970 an agreement between E.M.C. and Babson College provided for rebuilding and installing the Chapter Organ in Richard Knight Auditorium on the Babson Campus in Wellesley, Massachusetts.

STEVE SCHLESING

Steve Schlesing is a native of Phoenix, Arizona. His musical training began at the age of seven, when he began playing the piano. His organ training came later at fourteen.

He has studied organ with Dr. Robert Bennett, Houston, Texas; John Rose, Trinity College, Hartford, Conn. and Lyn Larsen of Phoenix, Arizona.

Steve is a member of both the American Guild of Organists and the American Theatre Organ Society.

In 1979 he was the winner of the First Annual Liberace Talent Search Contest.

Steve's theatre organ experience includes featured engagements at Pipe Organ Pizza in Houston, Texas and Pizza, Pipes and Pandemonium in Groton, Conn.

He has recently performed at the Thomaston Opera House in Thomaston, Conn. the home of our sister chapter, CONVAL. A review of this concert included, "He's undoubtedly one of the best young artists we've had the pleasure of hearing."

Steve is currently the organist/choirmaster at St. David's Episcopal Church, Gale's Ferry, Conn. and was recently featured as organ soloist at the 100th Anniversary at Centenary United Methodist Church, Attleboro, Mass. (A large contingent of folks from this church are here this evening to listen to Steve again.) He has performed extensively throughout the New England Area.

ED. SCHNEIDER

Another artiste of promise is Ed. Schneider, a feature organist at the Earle Theatre in Atlantic City, N. J., where he is enjoying his first year and is making the most of his opportunities. Previously he was organist at the Colonial Theatre. He plays for pictures and is very well liked by his partons.

1928

1938



Roy Schneider

SOLO
Organist

TOWER THEATRE
MILWAUKEE, WIS.

ROY SCHNEIDER

Roy Schnieder is the solo-organist at the Tower Theatre in Milwaukee. This is his first year at the Tower but already has made a definite hit. He formerly played at the Strand Theatre and Mojeska. He features community singing, solo and spotlight numbers.

1938

SCHODR, ESTELLE (MRS.)

Organist of Loew's Burland Theatre in New York City in

July 1927.

SCHOLL, FREDERICK BURR

Theatre organist in the Los Angeles, California area in the mid-1920's. Organist of the Cathay Circle Theatre in Los Angeles in 1926.

Organist ^{who opened} of Grauman's Egyptian Theatre in Los Angeles in 1927.

SCHRAEGER, RUDOLPH (PROFESSOR)

Broadcast over Radio Station KPLA from the Fox Boulevard Theatre Wurlitzer from Los Angeles, California in 1929. He took up conducting and led the orchestra on the famous radio broadcast "The Lux Radio Theatre." Was known as "Rudy."

SCHREINER, ALEXANDER

Organist of the Metropolitan Theatre in Los Angeles, California in 1927. The organ was a 4 manual/32 rank Wurlitzer pipe organ. Chief organist of the Mormon Tabernacle in Salt Lake City, Utah. Schreiner earned sufficient money as a theatre organist to enable him to study classical organ in Europe. His first theatre job was in 1918 at the American Theatre in Salt Lake City, Utah (a 3,000 seat house which had a 45 rank Austin organ). Dr. Schreiner began giving recitals at the Mormon Tabernacle in 1921. He followed Albert Hay Malotte at Grauman's Metropolitan Theatre in Los Angeles, California (the Metropolitan was later renamed the Paramount Theatre). New Year's Day, 1923, Schreiner dedicated the 3 manual/27 rank Kimball pipe organ in the Angelus Temple. (The Angelus Temple was the mother church of Sister Aimee Semple McPherson.) Schreiner's career as a

SCHREINER, ALEXANDER

2.

theatre organist lasted from 1918 to 1925. Then he left to study abroad for two years. He studied with Louis Vierne at Notre Dame and with Charles Marie Widor at San Suplice in Paris. Schreiner taught music for ten years at the University of California, Los Angeles campus. He later completed his Ph.D. degree. He has made numerous recordings as organ soloist and with the Utah Symphony and with the Tabernacle Choir.

The 5 manual/189 rank Tabernacle organ (Aeolian-Skinner) is heard in recitals every day of the year, played by organists Alexander Schreiner, Robert Cundick, and Roy M. Darley.

Mary - 2 of 2 of 2 - Bill Houser
5/12/94,

Dick Schrum's resounding legacy

Not hard to imagine a scene where St. ... er asks: "Do you know what it takes to get here?" and Dick Schrum responds: "I'm sure ... but hum a couple bars and I'll pick it from there!"



Jon Hahn

Ta-Dumph! Dick Schrum, the Pied Piper of little after-hours, who pumped more music into performing years than an average marching band, has played his last. The big, big-hearted show who was as at home inside a Dixieland band as he was at a keyboard died last week at 60 years and a few measures.

He wasn't exactly going like 60 for the year, when he spent more time in local hospitals than in the Dog House or the Jewish Club or the Little Red Hen or the S Club, where he was a larger-than-life musical entertainer who knew 99 percent of song requests and 98 percent of all the lounge jokes.

And he'd be disappointed now to have missed the chance to say that all his organs were out. Dick Schrum loved pipe organs most as dearly as he loved a quick one-er followed with a drum: "Ta-Dumph!"

Ironic that this man who worked so hard to pump life into the preservation and playing of old theater organs should himself be as more of the old organs are disappearing. He figured in a column two years ago, about the magnificent 15-ton "Wurlitzer Orchestra" that disappeared with the singing of the Pizza & Pipes in Bellevue.

For almost eight years, he had been pianist and owner of the old Plaid Piper on Pitkin Hill and also played at the original Greenwood Pizza & Pipes and the Bellevue P.

As national president of the American Theatre Organ Society and two-time head of the Puget Sound chapter, Dick was instrumental (Ta-Dumph!) in rebuilding and playing fine old organs, including the original one at the Paramount Theatre. But he played 'em as he found 'em, and he enjoyed playing background music on the little house organ at the old Neptune Theatre, according to Jennifer Steptoe, a friend.

A graduate of Lincoln High in his hometown of Tacoma, Dick took his tuba and trombone to Washington State. Or rather, they took him most of the way through college in his own dance band, until he opted for full-time music instead of a music education degree, according to Marilyn Schrum, his wife of 24-years.

He played his way through the U.S. Army



P-1/1992

Pipe organs struck a special chord in Dick Schrum's life (above, at Pizza & Pipes in Bellevue).

Band, and when he came back to Tacoma, he fell in love with pipe organs after hearing one at a Tacoma roller rink. Gifted with a remarkable musical talent and memory, he taught himself how to play pipe organ, she said.

He sold sheet music during the day and played lounges at night. "I'm not sure that at one time he didn't know every popular song ever written," she said. "He fell in love with the big pipe organ, but he couldn't take them into a small lounge, so he taught himself how to play the electronic organ.

"But even after we moved up here, he continued to play Dixieland tuba in the '60s, with a group called the Tacoma Traffic Jammers," she recalled.

Dick Schrum was for many years the all-but-invisible keyboard high in the Coliseum rafters for the Sonics and Totems when they also played there. He played weddings and funerals and some church concerts, but Dick Schrum was more of a good-times, tie-pulled-down, shirt-sleeves sort of player. He cut a record on the Paramount Theatre organ and gave an organ concert at the old Music Hall and also helped install and play

the first organ concert at the "old" Seattle Center Food Circus.

"He had a huge musical repertoire," noted Dick Dickerson, who also earned keyboard tenure at the old Dog House restaurant. "Although there were times, he told me, that he wished kids would stop hounding him to play his special 'Star Wars' production on the pipe organ.

"What Dick really loved was jazz, the open sessions where he and others would jam all night at places like the Little Red Hen," Dickerson said. Somehow, he also found time to be a boating enthusiast, but never managed to find an available sea-going pipe organ.

Memorial donations for Dick (Richard H.) Schrum go to the American Cancer Society. A memorial service for Dick will be at 1 p.m., tomorrow at Seattle Elks Lodge No. 92, 301 Queen Anne Ave. N.

Of course, there will be an organ and music. But no "Ta-Dumphs!"

■ Jon Hahn is a staff columnist who writes three times a week in the P-1.

Mary - 109 5288 - Bill Hansen
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SCHULTZ, STANLEY

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

SCHULZE, (MR.)

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

EDDIE SCHWARTZ (Brooklyn Bushwick), engaged as guest organist for the 20th anniversary program of this RKO house, had to work under difficulties but succeeded in making the audience sing beyond all expectation. Unfortunately the house is not equipped with a slide machine and the organist was forced to play old-timers and songs that have been outstandingly popular.

Using a "mike" to make his announcements, Eddie "sold" the idea of singing right from the start. The numbers were "Hail, Hail, the Gang's all Here," "Sweet Rosie O'Grady," "School Days," his own singing of "Moon Comes Over the Mountain," a chorus of the same song for the audience to sing, "Beach With You," "Moonlight Saving Time," and a final chorus of "East Side West Side." The solo was very well done and apparently (from the applause at finish) the organist would be a box-office attraction in no time at this house if kept on.

SCOTT, DON

Born in Canadaigua, New York. He received much of his training on the church and theatre pipe organ from well known theatre organist, Tom Grierson. When he was first a child he heard the Wurlitzer organ in the Palace Theater in Rochester, New York. He dreamed to some day play it himself. A dream that he did not realize until the organ was restored to playing condition in 1960. Today Scott teaches both piano and organ in Canadaigua, his hometown / and plays for supper club patrons and occasionally gives classical organ concerts in churches throughout the area. Scott played the final concert on the organ in the Palace Theatre and the inaugural concert in the Auditorium Theatre after the Palace Theatre the organ was reinstalled there by/Rochester Theatre Organ Society.

RTOS AUDITORIUM THEATRE PERFORMANCE ON JANUARY 17, 1987

The Artist: DON SCOTT

RTOS welcomes Don Scott to his tenth appearance at this console and his thirteenth performance under RTOS auspices. Don has been no stranger to Rochester since he made his professional debut at the Chestnut Street Roller Rink Hammond in 1942. Many RTOS members have studied organ playing technique under Don Scott. Many more have enjoyed Don's playing at such places as the Richmond Hotel in Batavia, Caruso's Restaurant in his native Canandaigua, or at the Town Pump in Orleans.

While the Wurlitzer was yet in the RKO Palace, he was called upon to play four concerts for RTOS. His knowledge of the instrument goes back to the time when one of his teachers, the famous Tom Grierson, personally showed him the techniques that he had used for so many years on this Mighty Wurlitzer, known as the "Grierson Special".

The first RTOS record production "An Evening at the Palace" was made by Don Scott on this instrument while it was still in the Palace.

Don has played five RTOS concerts in this Theatre. RTOS asked Don Scott to open our other Wurlitzer in the Eisenhart Auditorium, and beside his two RTOS performances on that instrument he has made many appearances at that console for Rochester Museum and Science Center programs. Don Scott has played the Eastman Theatre Austin 4/155 and has performed many programs on the George Eastman House residence organ and at the Dryden Theatre for their silent film series. Don has still found time to be the organist at St. John's Episcopal Church in Canandaigua for the past 45 years.

Don Scott played this Wurlitzer for its last concert in the RKO Palace and he opened it for the Inaugural Concert in this Auditorium Theatre, in January 1967, after the organ's move from the Palace. Now, RTOS has asked Don, an RTOS Honorary Member since 1966, to recreate for tonight's audience the magic of that 1967 Inaugural Concert of 20 years ago. Once again the house lights dim, the console of the Mighty Wurlitzer slowly rises from the pit to the stage level, the overhead spotlights shine, as Don Scott starts with the rousing strains of the *RKO March* to open the 20th Anniversary Celebration of the Wurlitzer in the Auditorium Theatre!

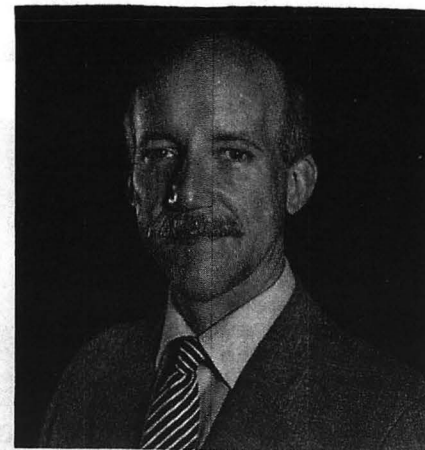
The Master of Ceremonies: DON HALL

Tonight's MC, Don Hall, is known best to most Rochesterians as the Director of the Strasenburgh Planetarium. To RTOS members, Don is known as an organist, a former RTOS Director, and an RTOS Honorary Member. He has also conducted several educational programs for RTOS and has represented RTOS on several radio programs.

Don Hall will be in charge of the awards and presentation part of tonight's 20th Anniversary Celebration.



DON SCOTT



DON HALL

The Program: Don Scott will announce his program.

An "On-Stage" Reception will follow Tonight's Concert
You are invited to meet the artist and eat refreshments

AS A COURTESY TO ALL-Please do not take flash pictures during this concert. NO tape recording is permitted except in the foyer of the upper balcony lobby.

The Rochester Theater Organ Society:

The Society is dedicated to the preservation and the presentation of the music of theater pipe organs. RTOS produces musical events on two organs: the Auditorium Theatre and the Eisenhart Auditorium Wurlitzers. RTOS is also involved in the restoration of the George Eastman House residence pipe organ.

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

You will find that an RTOS Membership Card is--- "**the Best Entertainment Buy in Rochester**".

COMING ATTRACTION: JONAS NORDWELL, a popular West Coast organist, will be making his third RTOS appearance on **Friday, February 20th at 8:15 PM** in this Auditorium Theatre. This will be an RTOS Public Event.

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

SEAMANDS, GORDON

Organist of the Roxy Theatre, New York City, the last time the organ was played in the theatre, January 1956.

SEAVER, GEORGE

Born August 26, 1914 in Massachusetts. He became a professional musician at an early age and was an organist for the Publix Theatre chain in the Boston, Massachusetts area. After the demise of the theatre organ, Seaver became an engineer and at the time of his death he was working as an engineer for the Pine Grove Telephone Company in Sacramento, California. He died March 24, 1972.

Seaver had been vice chairman and treasurer of the Sierra Chapter of the American Theatre Organ Society. Because of his interest in that organization and his devotion to the theatre organ cause the Sierra Chapter has decided to name its own chapter theatre organ, the George Seaver Memorial Organ.

SEAVER, MALCOLM B. ("MAC")

Theatre organist in the Boston, Massachusetts area in the 1920's. Treasurer of the Boston Theatre Organists Club in 1929. Organist of the Beacon Theatre in Boston (Moller pip organ) for many years.

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

PLAYING THE PICTURE

Mr. Mac B Seaver, for the past six years organist at the Beacon Theatre in Boston, was born in Charlestown, Mass in 1886. He is better known to the fraternity as "Mac" and is one of those old timers who were engaged in theatrical work long before the movie was born, so to speak. Mac Seaver kept apace with the movie game from its infancy--when the slapstick comedy was a predominating feature and the pipe organ was unthought of--to its present highly developed stage of perfection.

In the good old days, Mac played stock and burlesque in various parts of the state. Later, when the movies came into vogue, he played vaudeville and interpreted the movies at the Star Theatre in Boston, leaving that theatre to become Musical Director of the Savoy Theatre of the same city.

Mac has composed some mighty good popular marches. He is also official organist of the Medford Elks. When we asked Mac to give us a few pointers on playing the picture, he said:

"When I am asked to give my views on organ playing in the interpreting of the motion picture, the question which is foremost in my mind is 'Does the average organist realize that his playing can either make real or mar the picture? I have always believed in

using music to fit the picture, regardless of whether it is standard or late jazz.

"Some organists believe they are not doing the right thing unless they are drilling through some ancient work which is entirely foreign to the action of the picture. I have had occasion to listen to an organist, who was clever in his own line, but entirely out of his sphere in theatrical work, labor through a Charlie Chaplin picture with Handel's 'Largo' as his selection. There was more comedy in his music than in the picture, and yet he thought the audience appreciated his playing.

"I believe that if a picture calls for light popular music, one should play a popular piece. If, on the other hand, the picture is of a serious type, it is better to resort to the classical. My teachers used to remark: 'Use your bean.'

"A great many organists are handicapped because they cannot memorize or improvise. These qualifications are two of the most wonderful assets which an organist can possess. Every musician who has played the picture will realize that on the screen, incidents often arise which demand quick thinking. On such occasions, the organist who can improvise or has memorized is one who makes good, rather than one who must pick over the library and dig out something or other.

"I believe an organist should depend upon his natural ability, rather than to gain applause from the gallery for some comedy music which is entirely foreign to the picture. I never use the music synopses which are usually sent out by film companies, and depend entirely upon my natural ability to interpret the silent drama as I would the real stage.

"A good motion picture organist should have a well-stocked lib-

using music to fit the picture, regardless of whether it is standard or late jazz.

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"A good motion picture organist should have a well-stocked lib-

rary of standard works, since the majority of people appreciate high-grade music.

"Of course, the grade of music a musician is prone to use depends upon the class of its patrons. Some houses do not tolerate the ordinary popular selections, as they cater to a particular class of patrons, whereas others insist on the lighter musical comedy numbers. At the Beacon Theatre in Boston where I play the 3-manual Estey organ, I am called upon to play everything--from Tchaikowsky to the latest popular song of the day."

SEE, EARL

Organist of the Capitol Theatre (Wurlitzer) in Hoquiam,
Washington in 1928.

SEIBERT, HENRY F.

Played the opening dedicatory recital on a 4 manual horseshoe console Moller pipe organ in the Muncipal Auditorium in Macon, Georgia.

SELLERS, EDNA J.

Born in Iowa. Received her education in Lincoln, Nebraska. Married Preston H. Sellers, Jr., professional organist. Theatre organist in the Chicago area from the early 20's onward. Featured organist for the Balaban and Katz chain for about three years. Did considerable radio broadcasting on the theatre organ in the Chicago area.

(see next sheet)

739 Karen Lane
Palatine, ILLINOIS 60067

13 May, 1985

Dr. Landon:

Noting via Theatre Organ that you were not down that far in the alphabet and also being busy with this past semester's work at Roosevelt, I hope you don't mind me waiting until now to answer your letter requesting information regarding myself.

I am enclosing P.R. data on separate sheets, each one aimed at a different market: theatre organ, cocktail lounges, and areas more closely aligned with my present status and goals regarding formal education. I'm sure you will understand a different 'tone' in each one, but the information in each is correct.

You asked for four specific areas in your letter, and I have covered 2, 3, and 4. In regard to question number 1 - I was born on June 22. I'm sure you'll understand my omitting the year on the grounds that it might incriminate me! I guess that's a lady's prerogative.

Concerning my parent's data I would be happy to assist you or answer any questions regarding the particulars of their careers. Please feel free to write me if you need anything else or corroboration. My Mother's memory is still pretty sharp and she would be happy to accomodate you.

Thank you for your interest. Will we meet you at the convention in August? Please introduce yourself. Due to my Mother getting tired very quickly, I am not planning to take her to everything, but I'm sure we will be at the banquet.

Kindest Regards,

Barbara Sellers

Barbara Sellers

SELLERS, BARBARA

BARBARA SELLERS

MUSICIAN - ORGANIST - PIANIST - ENTERTAINER

CHOSEN SPECIFICALLY BY THE CHICAGO THEATRE MANAGEMENT TO PERFORM ON THE 4 MANUAL WURLITZER PIPE ORGAN FOR THE LIZA MINELLI, BOB HOPE AND TONY BENNETT SHOWS AT MAYOR BYRNE'S 1982 LOOP ALIVE FESTIVAL.

CHOSEN SPECIFICALLY BY THE CHICAGO THEATRE MANAGEMENT TO PERFORM ON THE 4 MANUAL WURLITZER PIPE ORGAN FOR THE ENGELBERT HUMPERDINCK, WOODY HERMAN AND LARRY ELGART SHOWS AT MAYOR BYRNE'S 1983 LOOP ALIVE FESTIVAL.

CHOSEN SPECIFICALLY BY THE MUSIC BOX THEATRE MANAGEMENT TO INAUGURATE THEIR 1984 SILENT FILM SERIES BY ACCOMPANYING THE FIRST AND ONLY SILENT FILM TO WIN AN OSCAR FOR BEST PICTURE, 'WINGS'. THIS RESULTED IN CONSIDERABLE MEDIA COVERAGE (AM AND FM RADIO INTERVIEWS AS WELL AS TELEVISION, CULMINATING IN A SEGMENT ON CHANNEL 2, 'TWO ON TWO').

CHOSEN AS A FEATURED ARTIST TO PERFORM AT THE 1985 AMERICAN THEATRE ORGAN SOCIETY NATIONAL CONVENTION ON THE WGN 4 MANUAL WURLITZER PIPE ORGAN.

NAMED ASSOCIATE ORGANIST AT WRIGLEY FIELD FOR THE 1982 CHICAGO CUBS BASEBALL SEASON.

OFFICIAL ORGANIST FOR THE ILLINOIS PTA CONVENTION AND THE BAKERY ENGINEERS CONVENTION FOR 18 YEARS.

SUCCESSFUL, LONG ENGAGEMENTS AT SOME OF CHICAGOLAND'S FINEST SUPPER CLUBS:

MATH IGLER'S	GLENVIEW COUNTRY HOUSE	GOOD TABLE
BROWN BEAR	BISMARCK HOTEL	HERMITAGE
CASA NOVA	SHERATON NORTH-SHORE	NORRIDGE INN
VOSNO'S	KILDEER INN	MORTON HOUSE
TARNEY'S MARK V	LA ROMANA	FELICE'S ROUND TABLE

I OWN A COMPLETE MUSIC SYSTEM WHICH CONSISTS OF A HAMMOND X-66 ORGAN CONSOLE, TONE CABINETS, RHYTHM UNIT, SYNTHESIZER, SPACE-ECHO AND PA SYSTEM. I HAVE A 4 X 6 MIRROR AND, IF SO DESIRED, A BAR THAT FITS AROUND THE INSTRUMENT ACCOMODATING AT LEAST 10 CHAIRS OR STOOLS (THE HEIGHT IS ADJUSTABLE). I MAINTAIN A VERY LARGE AND ACTIVE MAILING LIST THAT IS AVAILABLE FOR SPECIAL PROMOTIONAL ADVERTISING.



BARBARA SELLERS

IF THE NAME SELLERS SOUNDS FAMILIAR, IT'S BECAUSE BARBARA IS THE DAUGHTER OF A.T.O.S. HALL OF FAME MEMBERS, EDNA AND PRESTON SELLERS. BARBARA'S PARENTS PERFORMED IN ALL OF CHICAGO'S MAJOR THEATRES AND ON MOST OF THE RADIO STATIONS DURING THE HEYDAY OF THE THEATRE ORGAN.

BARBARA SHOWED HER MUSICAL TALENT VERY EARLY, BEGINNING PIANO STUDIES AT THE AGE OF 5 YEARS. BY THE AGE OF 13, SHE WAS ENROLLED AT AMERICAN CONSERVATORY OF MUSIC FOR LESSONS IN THEORY AND KEYBOARD HARMONY. AFTER GRADUATING HIGH SCHOOL, SHE BEGAN PLAYING PROFESSIONALLY ON BOTH PIANO AND ELECTRONIC ORGAN. SHE WAS COACHED BY HER PARENTS AND ALSO STUDIED WITH OTHER PROMINENT MUSICIANS. THIS HAS LED TO A VERY SUCCESSFUL CAREER PERFORMING IN SOME OF CHICAGOLAND'S FINEST SUPPER CLUBS ON HER OWN MUSIC SYSTEM, THE CENTER OF WHICH IS THE HAMMOND X-66.

BARBARA BEGAN PLAYING THEATRE ORGAN SERIOUSLY IN 1979 AND HAS GIVEN SEVERAL CONCERTS IN NEW YORK AND INDIANA AS WELL AS THE CHICAGO AREA. THE MANAGEMENT OF THE CHICAGO THEATRE CHOSE HER TO PLAY THE OVERTURE FOR THE HEADLINER SHOW OF THE 1982 AND 1983 LOOP ALIVE FESTIVALS.

AFTER HER THREE CHILDREN GRADUATED COLLEGE, BARBARA DECIDED TO RETURN TO COLLEGE HERSELF AND IS A 1983 HONORS GRADUATE FROM NORTH-EASTERN ILLINOIS UNIVERSITY. SHE IS PRESENTLY ENROLLED AT THE CHICAGO MUSICAL COLLEGE OF ROOSEVELT UNIVERSITY PURSUING A MASTER OF MUSIC DEGREE WITH A DOUBLE MAJOR IN MUSICOLOGY AND PERFORMANCE IN CLASSICAL PIPE ORGAN.

B A R B A R A S E L L E R S

BEGAN STUDYING PIANO AT THE AGE OF 5 YEARS. CONCENTRATED STUDIES FOR 14 YEARS, THE LAST 4 WITH ONE OF CHICAGO'S FINEST TEACHERS, MR. HOWARD WELLS, A FORMER ASSOCIATE OF THEODOR LESCHETIZKY IN BERLIN.

ENROLLED AT THE AGE OF 13 AT AMERICAN CONSERVATORY OF MUSIC, CHICAGO, TO STUDY THEORY AND KEYBOARD HARMONY WITH STELLA ROBERTS. AFTER GRADUATING HIGH SCHOOL, ENROLLED AT AMERICAN CONSERVATORY FOR 2 MORE YEARS OF THEORY AND HARMONY WITH MISS ROBERTS.

STUDIED MODERN HARMONY WITH DICK MARX.

RETURNED TO COLLEGE AND GRADUATED CUM LAUDE IN 1983 FROM NORTHEASTERN ILLINOIS UNIVERSITY, CHICAGO, WITH A BACHELOR OF ARTS DEGREE IN MUSIC WHICH CONSISTS OF TWO AREAS OF CONCENTRATION, THEORY AND MUSIC HISTORY/LITERATURE.

CURRENTLY ENROLLED AT CHICAGO MUSICAL COLLEGE OF ROOSEVELT UNIVERSITY PURSUING A MASTER OF MUSIC DEGREE WITH A DOUBLE MAJOR IN MUSICOLOGY AND PERFORMANCE IN CLASSICAL PIPE ORGAN.

BACKGROUND IN CHURCH SERVICE PLAYING AND EXTENSIVE EXPERIENCE IN ACCOMPANIMENT.

I AM A CLASSICALLY TRAINED MUSICIAN WITH A WIDELY DIVERSIFIED REPERTOIRE WHICH INCLUDES EVERYTHING FROM BACH TO BACHARACH. I BEGAN PERFORMING SERIOUSLY ON THEATRE ORGAN IN 1979 AND HAVE GIVEN CONCERTS IN NEW YORK AND INDIANA AS WELL AS THE CHICAGO AREA.



Barbara Sellers

If the name Sellers sounds familiar it is because Barbara is the daughter of ATOES (American Theatre Organ Enthusiasts Society) Hall of Famers Edna and Preston Sellers. Barbara's parents performed in all of Chicagoland's major theatres and on most of the radio stations during the heyday of the theatre organ.

Miss Sellers showed her musical talent at a very early age, beginning piano studies at five. By age 13 she was enrolled at the American Conservatory of Music for theory lessons. After graduating from high school she began playing professionally on both the piano and the electronic organ. She was coached by both her parents and she studied with other prominent musicians. This has led to a very successful career performing in some of Chicago's finest supper clubs on her own music system, the center of which is the Hammond X-66.

Miss Sellers began playing the theatre organ seriously four years ago and has given several concerts in the Chicago area, Indiana, and New York. The management of the Chicago Theatre chose her to play the overtures for two of the major headliner shows of the Loop Alive festival, both in 1982 and 1983.

After watching her three children graduate from college Miss Sellers decided to return to college herself, and is a 1983 honors graduate of Northeastern Illinois University. She is presently pursuing a masters degree in ~~theory~~ ^{MUSIC THEORY} with a concentration in classical pipe organ at ~~American Conservatory of Music~~ ^{ROOSEVELT UNIVERSITY} in Chicago.



*You are personally invited
to attend a private performance
featuring*

**Barbara Sellers
performing on the new
Three Manual Lowrey
G-700 Digital Organ**

Beginning with the academic year 1987-1988,
Miss Sellers will join the staff of Roosevelt
University/Chicago Musical College as an
instructor in the Jazz Studies Department.

Barbara Sellers, nationally known performing artist, will present an exciting program of exceptional music. Past appearances with Liza Minnelli, Frank Sinatra, Woody Herman, Engelbert Humperdinck, Bob Hope and Tony Bennett have brought excitement and enthusiastic response from thousands of keyboard enthusiasts.

We are excited!

Come and share a Great Evening of theatre and jazz arrangements!
Friday, March 27, 1986 7:30 p.m.
Refreshments served

Miss Sellers will also give a clinic of styling hints and registration on
Saturday, March 28, 1987 10:30 a.m.
Continental Breakfast will be served

Reservations by Phone, contact:
Matt Bechteler or Scott Carlin
529-2031

Roselle Music

217 E. Irving Park Road

Roselle, IL 60172

SELLERS, EDNA J.

Edna Jane Smith Sellers was born August 23, 1899 in the small Iowa town of Manilla, near Council Bluffs, just across the river from Omaha, Nebraska. She took her first music lessons from the organist of the Manilla Presbyterian Church who retired shortly thereafter turning her job over to Edna. Edna was only 12.

At age 16 Edna moved to Lincoln, Nebraska where she continued her musical education and began playing silent picture accompaniments on the piano in a small neighborhood theatre. By the time she was 18 the big city beckoned. In search of wider opportunities Edna Sellers moved by herself to Chicago and got a job selling phonograph records in the Wurlitzer store. She also signed up for organ lessons and reserved practice time on the Wurlitzer theatre organ installed in the store. Within six months she landed her first theatre job in Chicago at the Boston Theatre on Clark Street where she accompanied the "silents" on a small pipe organ.

2

Edna Sellers then took a summer job accompanying silent pictures in Chicago's Orchestra Hall. She recalls that this Lyon and Healy pipe organ was more suited to the classics than to film accompaniment work.

One day Edna decided to go see the picture playing at the Oakland Square Theatre on Chicago's north side. There she was introduced to Preston H. Sellers, Jr., who had just been hired as organist there. Before long they were married at Chicago's Fourth Presbyterian Church. The year was 1919. When Preston moved on to become organist of the Chateau Theatre (3/9 Kimball) Edna was hired as his substitute. When he moved again to the Covent Garden Theatre which boasted a Wurlitzer, Edna followed. She continued at the Covent Garden after he moved in 1927 to the Pantheon Theatre (Kimball) on Chicago's north side.

In 1927 Preston and Edna Sellers moved into the big time. Preston was appointed organist of the Senate Theatre on West Madison Street. The Senate, a Balaban and Katz house had a three

3
manual Kimball pipe organ. Preston was dissatisfied with the tone quality and obtained permission from B & K to move some ranks of pipes from the Pantheon to the Senate. Ken Simpson, organ maintenance man, assisted, and the pipes were moved in Preston's Cadillac convertible with the top down.

Edna had joined the Senate organ staff prior to the birth of their son Preston H. Sellers, III in 1927. Edna remained at the Senate for several years but her husband, Preston was moved to the Oriental in Chicago's loop shortly after the theatre opened. They were being groomed for an appearance in the Chicago Theatre doing a twin console production in the Jesse and Helen Crawford tradition. The New York Paramount had opened in 1926 and the Crawfords had moved east to take over that position while B and K cast about for a replacement. Edna was pregnant with her daughter Barbara and at the last minute it was decided that she must take a maternity leave. The Sellers were assigned to the Marbro where a second console was added to the Wurlitzer. After Barbara's birth the Sellers performed there in tandem. This was in 1930.

Both Preston and Edna played other Chicago theatres. Edna played the Paradise and Preston played the Chicago and later they both played at the State-Lake, Granada, Tivoli, Uptown and most of the large B & K houses.

In the mid-1930's Edna and Preston Sellers launched careers in radio. Edna went to WGN in 1936 when the studios were still in Tribune Tower. Preston took a job at WCFL where Eddy Hanson played. The usual organ assignments on radio included soap operas, solo programs and special features. In 1936 Edna began playing organ accompaniment for the American Warblers -- canaries whose cages were brought into the organ studio for the broadcasts. Preston gained considerable fame playing a network show accompanying these same canaries at WGN beginning around 1944. He continued at WGN until about 1953.

In addition to her radio work Edna played the Wurlitzer at the Chicago Arena from 1937 to 1943 accompanying ice skating and hockey during the winter months. From 1946-1949 she

played the Hammond at the Clock Lounge in Milwaukee. Meanwhile Preston bought a Hammond organ, added 14 Leslie speakers and appeared in solo and with Vern Buck's Band. 5

Edna found time to play at WBBM and WENR on their Wurlitzers. She alternated with Preston at the Oriental. Edna played the four manual Kilgen at Station WKY in Oklahoma City for a period of time and then returned to Chicago where she soloed at the Oriental for three years. On one occasion during those years when Ted Lewis and his Band were appearing there, Edna at the organ joined in the finale of "When My Baby Smiles at Me." Lewis graciously pointed to her at the console and said to the audience, "Let's give that little lady a big hand!"

By 1946 Edna had semi-retired from radio work but she continued restaurant and club appearances. Both Edna and Preston played at Vosno's Restaurant in Morton Grove, Illinois. Preston was playing there at the time of his death in 1962.

Barbara Sellers carries on the family tradition as a professional organist. She is featured at Chicago's Bismark Hotel and has appeared at other eateries in the Chicago area.

SELLERS, PRESTON H., JR.

Born in St. Louis, Missouri, February 24, 1898. Parents, Sallie and Preston H. Sellers, Sr. Received his education in East St. Louis. Married Edna Jane Smith, a professional organist. Began playing the theatre organ in 1915. Spent four years with Lubliner and Trinz chain and four years with Balaban and Katz, doing organ presentations, novelties, and community singing. Opened Chicago's Belmont Theatre Wurlitzer (three manuals/fifteen ranks) in 1926.

Did a considerable amount of radio broadcasting in the Chicago area. Was staff organist for Radio Station WGN, Chicago (3 manual/eleven rank Kimball-Wurlitzer). Made a series of recordings on the WGN organ accompanying the "American Radio Warblers Canaries," which ^{were} featured on a radio broadcast weekly. These

SELLERS, PRESTON H., JR.

2

recordings were manufactured by Victor but distributed by A.C. Barnett of Chicago, Illinois. Sellers also accompanied the canaries on the radio broadcast. Preston Sellers died of a heart attack in 1962.

(See also SELLERS, EDNA J.)

RESUME

Dan J. Semer (Concert organist-pianist)
2431 Cedar Street
La Verne, CA 91750
714-596-4539 ~~714-596-2824~~

Dan Semer - the youthful organist-pianist - has received accolades of high calibre describing him as a musician who entertains in a fresh musical style that offers dazzling virtuosity, versatility and sensitivity to his instrument and his audience. His unique concepts for interpretation, showmanship and charming humble personality possess that of which stars are made. Abounding in talent, a recent review acclaimed him "an organist's organist ..."

3/may/51 Although born in New Castle, Pennsylvania he has resided in Southern California since a tender age. In the elementary grades Dan first began studying the string bass. Performing with school and community orchestras as well as with the All Southern California High School Honor Orchestra and the San Gabriel Valley Symphony.

At age 13 serious keyboard study was introduced under Madame Renee Raymonde and further guidance commenced with the renowned John Steele Ritter of the Claremont Colleges for piano.

Introduction to the art of pop, theatre and classical organ came immediately afterwards under such noble personalities as Ron Walls of Grand Rapids, Michigan who became his first instructor. Advanced study was arranged thereafter with Bill Thomson, internationally known as a concert artist, composer and recording artist. Further study commenced in the classics with the great Richard I. Purvis of San Francisco. Mr. Purvis is known the world over, regarded as one of America's truly great organists, and as a composer and conductor of the highest calibre.

On being invited to debut on a magnificent pipe organ before the prestigious Detroit Theater Organ Club, an institution that is to organists what Carnegie Hall is to pianists, he received a sincere standing ovation and has since played return engagements with the same enthusiastic ovations. A recent review of the concert said this: "Dan Semer is another of the elite breed of theatre organist that has brought the theatre organ to a position where it stands as a full-blown concert instrument, quite apart from the theatre itself. He not only has a great deal of imagination for registration and arrangement but also has the discipline and technique to be able to carry this across to an audience ..."

Having played exceptional concerts spiced with Broadway show tunes, popular favorites and masterworks throughout the nation, he has been billed as, "One of the finest artists of our time!"

- OVER -

SEMER, DAN J.

SENG, JOHNNY

Began piano lessons when he was age six. Seng's first encounter with the theatre pipe organ came when he was 14 years of age. He had already taught himself how to play the church pipe organ at age 11, but he found a Wurlitzer waiting to be played one day in a neighborhood movie theatre in Chicago--his hometown. He started in trying out the organ's toy counter when the manager came down the aisle and threw him out. However, he had heard enough to know that he wanted to get better acquainted with the instrument. Although he studied at the American Conservatory of Music in Chicago, most of his technique is self taught. By age 18 he was staff organist for NBC in Chicago and ^{an} accomplished arranger and composer. He has toured for several of the major electronic organ companies, including

SENG, JOHNNY

2.

Wurlitzer and Yamaha, demonstrating their instruments all over the country, traveling over one million miles in this capacity. He installed a Wurlitzer organ (4 manual/24 rank) at Mundelein Seminary in Mundelein, Illinois in the auditorium of the seminary. The console came from the Chicago Theatre, where it had been used as the pit console by Jesse and Helen Crawford. Seng gave several concerts on the organ at the Seminary. He has appeared as a guest performer on the "Today" show, the "Tonight" show, the "Breakfast Club," and guest soloist at Chicago's Orchestra Hall. He has done a considerable amount of writing and producing radio and television commercials.

Seng has recorded several long-playing records of theatre pipe organ music including recordings on the Wurlitzer organ in the

SENG, JOHN

Born July 6, 1939, Evanston, Illinois; Seng received his Bachelor of Arts degree from Loyola University and studied music at the American Conservatory in Chicago. He spent three years (1955-58) as staff organist for NBC, Chicago followed by an eleven year stint playing concerts and consulting for two major organ manufacturers, Wurlitzer and Hammond. Beginning in the late 1960's Seng became involved in the writing and production of radio and television commercials. His credits include themes for MacDonal'd's, United Artists, Greyhound and others.

Seng's Columbia record album, "Dream Awhile," was used for seven years as theme music on the Today Show and probably received more "air play" than any other organ record.

Seng has appeared as guest performer on the Today Show, the Tonight Show, the Breakfast Club and as guest soloist at Chicago's Orchestra Hall and Radio City Music Hall, New York. More recently he has been involved as a consultant to the Yamaha Company in the development of GX-1, the world's first polyphonic synthesizer.

Seng's television and film keyboard credits include; Kojak, Buck Rogers in the 25th Century, Magnum PI, Nero Wolf, Alien, Superman, The Empire Strikes Back and The Chosen, among others. In the midst of his extensive work as a film musician in Hollywood he still finds time for a limited number of theatre pipe organ concerts every year.

John Seng →

SENG, JOHNNY

3.

Dick Loderhose studio in Jamaica, Long Island, New York, and Seng's own Wurlitzer organ at Mundelein, Illinois.

SETARO, MARION

Theatre organist in the Chicago area in the middle to late 1920's. Gave a joint recital with Edward Eigenschenck in Chicago, Illinois at Kimball Hall in 1927.

SHAPLIN, HELEN MASTERS (MRS.)

Born in Pen Argyle, Pennsylvania, February 15, 1900. Parents, Minnie and Thomas Masters. Received her musical education at Pen Argyle High School and the Broad Street Conservatory of Music in Philadelphia, and Beechwood College in Jenkintown, Pennsylvania. Married Walter B. Shaplin. In the late 20's and early 30's Shaplin was featured at the Ogontz Theatre, 6035 Ogontz Avenue, Philadelphia, Pennsylvania.

SHARITS, EARL (Billed as Earle Sherdelle--"Boy Organist")

Born in Newton, Kansas, March 15, 1911. Played piano in his father's orchestra beginning in 1924. Also mastered the banjo. Studied organ with Gladys Baker at the Rourke Theatre in LaJunta, California, (2 manual/4 rank Wurlitzer) and studied with organist Johnny Winters. Featured organist at the Colorado Theatre in Pueblo, Colorado, July 1927 during Johnny Winters' vacation. Transferred to the Rialto Theatre in Colorado Springs, September 1927 where he served with Roy Churchill (Churchill opened the Burns Theatre, 3 manual/8 rank Wurlitzer, November 1927). Sharits remained at the Rialto Theatre in Colorado Springs until May 1928 when he transferred to the American Theatre in Fort Collins, Colorado. He remained at the

SHARITS, EARL (Billed as Earle Sherdelle--"Boy Organist")

2.

American Theatre until February 1929 when the "talkies" took over. He moved to the Washington, D. C. area in 1934 and until 1971 worked as a certified public accountant and as an Internal Revenue Service Computer Systems Accountant.

He has played a number of programs including the accompanying of silent films for organ clubs since 1950 and for the Potomac Valley Chapter of the American Theatre Organ Society. He is relief organist for the AFI Theatre, Kennedy Center, Washington, D. C. At present he serves as an organ consultant, teacher, and arranger. He has his own organ studio in Bethesda, Maryland including two electronic organs.

Died, Jan. 28, 1995.

SHARMAN, HELEN JOHNSON

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

SHAW, ATTIE

SHEEN, TOMMY

Born LaGrange, Illinois, 1939. His first music instruction was from Sister Karl, who taught piano and organ at Nazareth Academy in LaGrange. He attended St. Procopius High School in Lisle, Illinois and there he received some organ instruction and was able to play on an Everett Orgatron. The first theatre organ he ever heard was the Wurlitzer organ in the Paramount Theatre in Aurora, Illinois. ^{From} /the moment he first heard it he knew that theatre organ would one day be his instrument. By the time he was in his early twenties he had already made a long playing recording on the former Paramount Theatre Studio pipe organ ^{Jamaica,} relocated in Dick Loderhose's Studio in Long Island, New York. He has been a featured performer at several national American

SHEEN, TOMMY

2.

Theatre Organ Society Conventions and has given concerts from Los Angeles to New York on a great variety of theatre pipe organs. He has taught organ in Chicago for Lyon and Healy and has been featured in supper clubs in the Chicago area. He has done a considerable amount of traveling for several electronic organ manufacturers, demonstrating their instruments.



1928

**MORRIS L.
SHEFF**
Organist
AT THE
SANDERS THEATRE
BROOKLYN, NEW YORK

MORRIS L. SCHEFF

1928

Ever since Morris L. Scheff opened the Sanders Theatre in Brooklyn he has been the big favorite with the Sanders patrons. He is featured as solo organist and in the space of a short year has created an enthusiastic following.

He was formerly at the Capitol Theater in Brooklyn, also at the Lasky houses in Florida. Mr. Scheff is a graduate of the Conservatory of Music in Moscow. He has composed several numbers which he introduces in his organ solos.

SHELDON, CHARLES (DR)

Broadcast over Radio Station WSB, Atlanta in 1924

SHELLEY, GLENN

Theatre organist of the Portland, Oregon area. He did considerable radio broadcasting from Portland in the 1930's, 40's, and into the early 1950's. His broadcasts were carried on a three station network including Spokane, Seattle, and Portland in the late 1920's. As late as the early 1950's he was broadcasting from the 4 manual Wurlitzer in the Liberty Theatre in Portland.

SHELLEY, RAYMOND

Born in Wichita, Kansas in 1914. When he was age nine he began to study the piano but quit about three years later for lack of interest. By the time he was 15 years of age he had his first opportunity to play piano on radio, and he began practicing again in earnest. About the same time he began to study pipe organ. Occasionally, silent movies were shown at school and he began accompanying them on the organ. During his freshman year in high school he started playing theatre organ in Wichita, and he was appearing regularly on the radio. In 1936 he began a series of radio broadcasts over Radio Station KANS that ran until 1951. "Often in those days we would perform 12 to 15 programs daily,"

SHELLEY, RAYMOND

2.

Mr. Shelley noted. "With no networks at first, local talent was used. I did every kind of accompaniment...classical, religious, western, popular music, everything. I'd dash out to play at a funeral or wedding. On Sunday I did church work."

During World War II, Shelley was in the Air Force but he managed to continue his musical career. In 1951 he left Kansas and went back to college to obtain a degree in music. Then he spent two years in Southern California before returning to Wichita in 1955. Wichita was his home base thereafter. He gave private lessons and made occasional radio and television appearances. In 1956 he performed for the American Guild of Organists' Convention in New York City, and was very well received. Four years later in

1960, he played for the Convention again on the organ of the Fox Theatre (Wurlitzer 4 manual/36 ranks). Among those persons present at this Convention, was classical organist, E. Power Biggs. It was Biggs who called the attention of Columbia Records to Mr. Shelley and was responsible for his recording an album on the organ of the Fox Theatre on the Columbia label entitled, "Introducing the Fantastic Raymond Shelley."

Elected to the American Theatre Organ Society Hall of Fame.

SHENAHAN, JAN PHILLIP

Organist of the West Portal Theatre (later renamed the Empire Theatre) in San Francisco, California (Robert Morton pipe organ) in 1925.

SHILTON, BETTY

Born in Portland, Oregon, February 17, 1892. Parents, Eugenia Long and David N. McQuturff. Attended Salem High School in Salem, Oregon, and Willamett University in Salem and Fresno State College in Fresno, California. Featured organist at the Liberty Theatre in Spokane, Washington during 1925 and at the Liberty Theatre in Olympia, Washington during 1926. Featured organist at the Fox Fifth Avenue Theatre in Seattle, Washington from 1926 to 1929.

SHINDELL, RICK

Shindell began his organ studies at fourteen years of age. A year later he played his first pipe organ--the Wurlitzer in Toledo's Paramount Theatre. While still in his teens he was playing formal concerts in Detroit and Toledo. He has played for the Detroit Theatre Organ Club, and has appeared at Toledo's State Theatre, played organ intermissions at the Michigan Theatre, Ann Arbor, and presented programs for various chapters of the American Theatre Organ Society. He has also appeared on television over WTOL-TV, Toledo playing a special program of Christmas music from the State Theatre there.

Inter-Office Exchange

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 { from Judd Walton
() SEE ATTACHED SHEETS

Shinnahan - had name unknown
Head organ - San Jose, Liberty Theatre, Calif.
Robert Martin organ
Liberty + other theatres in San Jose
Conkey,
Relief organ at San Jose, Ca - Liberty Theatre

SHUGART, BESS

Theatre organist in the New York City area in the late 1920's and early 1930's. Turned to the field of church organ music with the coming of the Depression and sound films.

SIEGEL, ARSENE

See Chapter 4, pp. ____ to ____.

SIMMONS, DON

Featured artist at the 18th Annual Convention of the American Theatre Organ Society held July 25-28, 1973 in Portland, Oregon. Simmons is regular organist at the Oaks Park Roller Rink (4 manual/18 rank Wurlitzer).

ARSENE SIEGEL (Detroit Fisher) once more proves he is not limited to any one type of organ presentation. As his specialty this week, Siegel features a dramatic rendition of Suppe's "Light Cavalry." His playing is superb, and the coloring which his nimble fingers give to the tones of this stirring selection raise it far above the usual. A tasteful set of slides give the audience a word picture of each of the different "moods" of the overture.



Use solos that
hit "the spot."

Quality Slide Co.

Six East Lake St.
Chicago

1932

MEDIA

1932 ARSENE SIEGEL (Detroit Fisher) offers an organ recital of typical Chopin music, somewhat bewildering to most of his audience but nevertheless in the best of musical taste. His selections are "Prelude in A Major," "Minute Waltz" and the "Military Polonaise." Slides carried titles and explanatory notes.

RTOS OCTOBER 19, 1990 PERFORMANCE

Tonight RTOS is proud to present Patti Simon in her debut performance at our Mighty WurliTzer. She brings with her a wealth of talent and theater organ playing experience.

Originally from Seattle, Washington, she moved to Colorado eleven years ago to play the 4/37 WurliTzer at the Organ Grinder Restaurant. She is also a staff organist at Denver's Paramount Theatre 4/20 WurliTzer.

In addition, Patti teaches theater organ in private lessons and conducts theater organ workshops. She also travels to Arizona to perform as relief organist at Mesa's Organ Stop Restaurant.

Patti began classical accordion and piano instruction at the tender age of four years. After three years of college on a scholarship to study Business Administration, she decided to return to music as her main study.

Her professional musical career has included staff positions at the Pizza and Pipes Restaurants in Seattle, Tacoma and Bellevue, Washington. Patti has performed as well at the Pipe Dream Restaurant in Seattle, Washington.

Patti Simon has performed concerts at many theater organ locations. Recent appearances include Florida's Kirk of Dunedin, Valley of the Sun Chapter in Phoenix, Arizona, Colorado State University, the Detroit Theatre Organ Society's Senate Theatre WurliTzer, Windy City Organ Club, Colorado Spring's St. Francis Auditorium, the R. C. Wilcox 4/48 WurliTzer in Gig Harbor, Washington, the Arlington Theatre in Santa Barbara, California and the Sun City Organ Club. She was a featured organist at an American Theatre Organ Society (ATOS) National Convention in Portland, Oregon.

She uses her business administration education to assist husband Ed Zollman in their business, Colorado Pipe Organ Service. When not working, Patti keeps herself busy with her china and doll collections, interior design and an adorable little mutt named Muffin.

We are sure that you will want to welcome Patti Simon for her first performance at our Mighty WurliTzer. Patti's debut will be a memorable entertaining event! The RTOS spotlight shines on Patti Simon as the console ascends to stage level!

SIMPSON, FRANK

Theatre organist in the Boston, Massachusetts area. Organist of the Paramount Theatre in Salem, Massachusetts (3 manual Wurlitzer).

SIMPSON, G. CRISS

Organist of the Electric Theatre in Joplin, Missouri in 1927.

SIMS, AUGIE

Organist broadcasting over Radio Station WRVA, Richmond Virginia in 1926.

SINATRA, RAY

Sinatra was born in Gergenti, Sicily in 1904. He studied under several teachers and spent most of his professional life as a theatre organist in the Boston area. As a composer he had a number of popular songs to his credit.

SINATRA, RAY

SISSON, HERBERT

Organist of the Mark-Strand Theatre in New York City and the Alhambra
Theatre in Cleveland, Ohio. **in the early 1920's.** Sisson studied with Alexander Guilmont in
France. His assistant organist in Cleveland was a Mr. Hookway.

MATTERS OF LIFE AND DEATH



Herbert John Sisson

AGNES ARMSTRONG

IT HAS OFTEN BEEN SAID that a picture is worth a thousand words. In 1912, a certain theater organist was so taken by a particular photograph that he brought it home and put it up on his bedroom dresser. But what may have seem to have been a harmless gesture at the time suddenly became front page news for the *New York Times*.

That organist was Herbert John Sisson, of Cleveland, Ohio. Born in Cumberland, England on September 21, 1878, he was brought by his parents to the United States as a child. Although accounts of his career and personal life are found in numerous sources of the day, Sisson remains a somewhat enigmatic figure. The earliest articles identify him as a teenage musician in Kansas City, where in 1896 he accompanied at the piano, sang with the Apollo Club chorus under the direction of Edward Kreiser,¹ and rendered occasional organ solos at the Independence Avenue Methodist Episcopal Church. Within a few years he had become organist at the First Christian Church and Trinity Episcopal Church in Kansas City.

In 1903, Herbert Sisson married Florence Dutton, daughter of Cleveland industrialist William A. Dutton, and they went to France, where Herbert studied organ with Alexandre Guilmant. Upon the couple's return to Cleveland, Sisson took the post of organist at the Epworth Methodist Episcopal Church, where he remained until 1907, when he went to the East End Baptist Church. His farewell recital at the Epworth Church was devoted exclusively to works of Guilmant. In 1906, he again spent the summer in Paris with Guilmant, and upon his return, established a series of Tuesday evening organ recitals at the Epworth M.E. Church.

Advertisements in 1912 announced the opening of Cleveland's new Olympia Theatre, promoted as one of the largest exclusive and most extravagant motion picture theaters in the

United States. Seating 2,000 persons, it was completely fire-proof, and contained a brand new \$10,000 Möller pipe organ with Chimes (Opus 1299, 24 ranks on 2 manuals and pedal). The organist in charge was Herbert Sisson, simultaneously employed at the nearby Alhambra Theatre, under the same management.

Sisson went on to become a virtuoso recitalist and one of the most prominent theater organists in America. In June 1916, he inaugurated a Sunday afternoon series of municipal organ recitals for the Cincinnati Music Hall with a program that included such varied numbers as the Bach D-minor *Toccat*a and *Fugue*, the Widor *Toccat*a, a *March* by Guilmant, Elgar's first *Pomp and Circumstance March*, *The Hunt* by Fumagalli, and *The Cuckoo* and *The Bee* by Edwin H. Lemare. By

1917, he had moved to New York City, where he maintained a teaching studio in the Canadian Pacific Building on Madison Avenue, was organist at the Fifth Church of Christ Scientist on East 43rd Street, and played at the Strand Theater at Broadway and 47th Street. In 1922, he was a charter member of the Society of Theater Organists.

His name first became widely known from that news item on the front page of the June 29, 1912 edition of the *New York Times*. Under the headline, "Photograph Parts Them," the story reported that Florence had obtained a divorce after Herbert brought home a photograph of an actress posing at the Alhambra Theatre, and placed it on the bedroom bureau next to her own. "I took my picture away, and when he asked me why I told him I would not have my picture on the dresser beside that of the actress," Mrs. Sisson said. "My husband packed his grip that night, left the house, and never returned."

There is not much more to tell of this story. Mr. Sisson might have been better off setting up that photo to admire on his theatre organ console instead of in the bedroom he shared with his wife. Nothing more is known of Florence after the divorce. She seems to have simply disappeared into the mists of history. Herbert married again the following year, this time to Miss Bertha Garver, a young singer whom he had served as accompanist on several occasions. In 1925, according to the New York State Census Bureau, Herbert and Bertha were still married and living in New York City, where she was employed as a singer and he as organist at the Strand. The whereabouts of the infamous photograph remain unknown.



1. See "Matters of Life and Death," *The Tracker* (January 2019): 31-33.

SKELLY, JACK

On the staff of the New York Paramount Theatre for a time, where he served with Fred Feibel, ~~and~~ Egon Putz, ^{and Jesse Crawford,} By the time Skelly joined the Paramount Theatre staff, famed organist Sigmund Krungold had gone to Paramount Pictures Hollywood Studios. Skelly also played the Rialto Theatre in New York City and substituted at the Brooklyn Paramount. He also broadcast on the Paramount On Parade ^{OVER} ~~on~~ CBS network radio on Monday evenings.

More recently he has played the 4 manual Aeolian pipe organ in the Westchester County Center in White Plains, New York.

SKELLY, ~~JACK~~^J

Jack Skelly, whose theatre organ credits included a stint at the New York Paramount, died on December 19, 1985.

A native of White Plains, New York, Jack began music study at eight. After hearing the newly installed Wurlitzer in White Plain's Strand Theatre in 1922, he was determined to become a theatre organist. His principal teacher in this idiom was Don Baker at the New York Wurlitzer store. Others were Sigmund Krungold and Egon Putz.

Successive engagements for Jack included the Rye, New York, Playhouse, the RKO Theatre in White Plains, and finally the New York Paramount. His contemporaries there were Krungold, Putz, Fred Feible and Jesse Crawford whom he described as a "Nonpareil" soloist.

After the Paramount days, Jack toured as pianist and musical director for Jack Powell. One Year, Powell had an engagement at Radio City Music Hall, so Skelly played exit music during the gig. He was organist for 20 years at the Madison Square Garden, was with Harry Reser's Orchestra, and served on Arthur Godfrey's TV ice shows over two years. Until he retired from the Playland Casino a couple of years ago, Jack had an 18-year stint there.

The writer is proud to have had a long correspondence with Jack Skelly and the opportunity of talking with him during the Atlanta ATOS Convention in 1978. It all began with the preparation of Jack's biography, which appeared in THEATRE ORGAN for February/March 1977.

Jack leaves a daughter, Mrs Sharon Plattner of Rye, New York.

LLOYD E KLOS

Over ten years ago, this writer began exchanging letters with a former theatre organist, Jack Skelly. This resulted in a friendship spiced with infusion of knowledge of the great days of the theatre organ. The fact that the musician was on the staff of the famed New York Paramount when Jesse Crawford was King, served to make the correspondence more meaningful.

Jack Skelly was born and raised in White Plains, NY, and when a Wurlitzer was installed in the Strand Theatre there in 1922, it became Jack's ambition to play one. Lessons under a church organist were followed by instruction from one of the greats, Don Baker.

Following high school, Jack became the regular organist at the Rye (NY) Playhouse. In 1927 when the RKO Theatre opened in White Plains, he was installed there for a two-year run. In the meantime, he studied with NY Paramount organist, Egon Putz. Added to the theatre's organ staff, Jack also subbed at the Brooklyn Paramount. A CBS show "Paramount on Parade" utilized Jack's talents. One week, renowned jazz artist Fats Waller appeared and after doing an organ solo, commented, "Man, that's some pianna!".

When the Paramount went all sound, Don Baker became house organist for almost 14 years. Jack went on tour with trick drummer Jack Powell, rubbing shoulders with many noted orchestra leaders. Interrupted by World War II service, Jack had about 20 years at Playland Casino in Rye, NY. He also played at Madison Square Garden and did Arthur Godfrey's TV ice shows for a couple seasons.

When his health began to fail in 1984 and use of the organ ended at Playhouse Casino, Jack Skelly retired to his apartment in Rye. He died in December 1985 after a long bout with circulatory problems in his legs. It was an honor to know this kindly man whose memory was still sharp until the end.



SLACK, PETER B., DR.

Recorded a long playing record of sacred music on the Wurlitzer organ in the NBC Studios in Hollywood, California. The record was released on the Christian Faith label.

SLENKER, MERLE

Slenker began as a silent movie pianist at the age of 13, traveling through small Michigan towns to introduce the coming of motion pictures. Where organs were later installed in movie theatres, she became a theatre organist. Her father, Dallas C. Woodworth ran the Metropolitan Motion Picture Company. She travelled for a year with them. She would play an overture on the piano and accompany the pictures. Her mother made sound effects behind the screen and her father sang the illustrated songs. The Metropolitan Motion Picture Company and Lyman Howe's moving pictures were the only known traveling companies at that time. Their usual program consisted of about a dozen short subjects with Pathe, scenic, and art reels. Merle Anderson (her name before her marriage to Fred O. Slenker),

SLENKER, MERLE

2.

received her musical education from the St. Louis Conservatory of Music in St. Louis, Michigan. When the Metropolitan Motion Picture Company folded, Merle Woodworth went back to school and received her high school diploma from Mt. Pleasant, Michigan High School in 1909. She studied music theory and harmony, at Central State Normal College at Mt. Pleasant, Michigan for a year and then she started out playing professionally. In 1910 she began working for the Butterfield Theatre circuit in Michigan where she played at various locations including Muskegon, Michigan and Benton Harbor, Michigan. In 1911 she moved to the Davenport, Iowa area where her parents owned the Mirror Theatre. She became their silent picture accompanist. She married Fred O. Slenker, who with her father, ran the Mirror

Theatre. Later Publix Theatres and A. H. Blank of Des Moines, Iowa took over all of the theatres in the area and the Woodworths sold out. Slenker became manager of the theatres in this area for A. H. Blank. Merle Slenker then spent several years at the Colonial Theatre in Rock Island, Illinois just across the river from Davenport, Iowa, and eight years at the Spencer Square Theatre in Rock Island, Illinois. She was transferred back to the other side of the Mississippi again where she played a large Kimball theatre organ at the Garden Theatre. Among one of her most memorable experiences was playing the Aeolian-Skinner pipe organ in the residence of Dr. B. J. Palmer, Founder of the Palmer School of Chiropractic, in Davenport for a special program which featured movie star Francis

X. Bushman. Bushman gave a talk over the first radio station west of the Mississippi, Station WOC, which stood for the "Wonders of Chiropractic." The broadcast originated from Dr. Palmer's home. Slenker played for the movie stars entrances and exits. She was quite thrilled to have this opportunity.

One summer Slenker played the 4 manual/23 rank Moller pipe organ in the Capitol Theatre in Davenport, Iowa. (The Capitol Theatre organ was badly damaged by a storm and the instrument was rebuilt by Wicks who replaced the 4 manual console with a 3 manual Wicks console.)

After the coming of sound pictures in 1929 there were fewer opportunities for an organist in the Rock Island area. In 1934

she moved to Chicago, Illinois with her mother. In 1937 she remarried (Walter Anderson). He died in 1945. Her first job in Chicago was playing the piano to sell sheet music at the Kresge Store on the corner of 63rd and Halsted Streets. She became interested in learning the Hammond organ that had just been released and took some lessons at Lyon and Healy's to learn how to play the instrument. In more recent times she presents programs on the Hammond organ at the Museum of Science and Industry in Chicago's Jackson Park on Sunday mornings. She also accompanies silent pictures at the nickelodeon, which is a part of the display in the Museum of Science and Industry. The cost is still just a nickel.

SLINGER, WILLIAM J.

Former demonstrator for the Wurlitzer Company. Organist of the Parkway Theatre in Chicago, Illinois in 1926.

SLOSSER, MILTON

See Chapter 4, pp. ____ to ____.

▽

Milton Slosser has just signed another year's contract to remain at the console at the Ambassador, St. Louis. . . . This makes thirteen years in the city of "Blues" for Milt. . . . Eight of them at the Missouri and five at the Ambassador. . . . Milt tells me that he has decided to stay in St. Louis until Kate Smith gets that moon over the mountain. . . . This go-getting young fellow also plays over KMOX, "The Voice of St. Louis," every Wednesday night from 11:45 until 12:15. . . .

1932

ED. DAWSON.

Dear John: Refusing to chat on phone with you. Have played your tape carefully. Glad you saw Nashville Vernon Dalhart was born in JEFFERSON and achieved some fame in these parts. There is a state marker in front of a bldg. downtown Jefferson 38 miles from here. Each year historic homes (80 state markers) are opened for ALGERIMAGE. 1880, the town had 25,000 people - now 2,000 because the Jay Gould railroad was SWUBBED ^{BY CITY} in favor of river boats. A DAM lowered water level and KILLED river shipping to New Orleans and Jefferson died slow death until Garden Club started Algerimage to see the old Victorian houses. They are quite nice and the discovery of OIL hasn't hurt the city! The railroad station was put a mile from downtown in RETALIATION.

Tape ATOS rating lets you go to Chicago OFFICIALLY!

having found old LPs REISSUES
 Rod has sent tapes of FATS ^{WALLER} at organ + piano w/combo. Want any?

we all missed Don Alexander:

One of the fine talks, which I failed to report on last week, was that made by Ray G. Colvin. His subject was optimism. One of the things of which he warned exhibitor was

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Bob Warner

You can always pick up plenty of success stories at a convention. One of the best was from Allen F. Neely, manager of Kansas Police Supply Co., Wichita, who had one of the fine booths in the tradeshow area. He told how his company started in a very small way with some police control lights. One thing led to another and the first thing he knew, he was in another branch of business, supplying signal lights. Then came various safety devices, which proved to be the starter in making all types of control and signal devices for drive-in theatres, such as beacon ray and scatter ray lights and the Kapsco light—the hand traffic control torch.

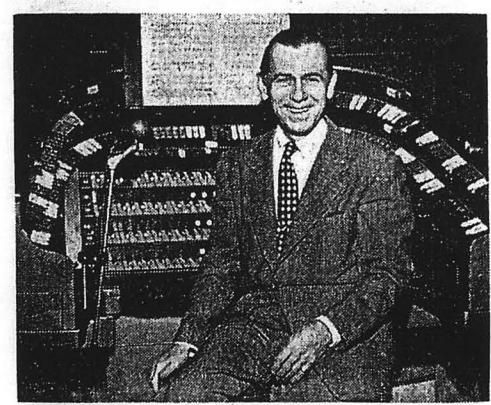
The tradeshow was a good one with lots of booths and topnotch personnel. These men are the ones who make any convention a success. It takes money to stage these deals and the companies in the tradeshow help furnish a good part of it. The booth of the Miracle Whirl Sales Co., Grinnell, Iowa, was under the direction of Elmer Freerksen and featured a complete miniature drive-in kiddyland. Just a glance showed that a lot of planning had gone into the play fairyland and those who saw the display are sure to have a better idea of what makes a better play area.

Another well-done display was that of the Borden Co., where ice cream bonbons were being handed out by Fay Nail. Jack Little, supersalesman, was on hand to explain why this fine item is a shot in the arm for theatre concessions. Jack said he was well pleased with the results.

Howard Nelson, with his smile, was on hand at the National Theatre Supply booth, where much equipment was on display. Among the equipment was the Range Rider mechanical

tiss also gave out candy samples. The Ballantyne Co., Omaha, showed complete drive-in equipment and nearly everyone carried away one of the firm's colored books explaining the planning and building of drive-ins. All in all, the tradeshow was worth every theatreman's time.

The convention banquet was a great success



REVIVE \$50,000 ORGAN—The great pipe organ in the Ritz Theatre, Tulsa, silent since 1938, again is making its bid for paying customers at the theatre. Milton Slosser, a top organist since 1921, is shown above at the console of the organ. The musical programs were reinstated at the theatre by Ralph Drewry in November last year after Slosser returned to Tulsa. Programs at the Ritz now are of a community-sing type, with the audience participating.

Scrap Book
 Tear sheet
 PROCURED from Box Office

YOU SAW THIS 4-17 I think (AT MARK KENNINGS, DALLAS)
 BOXOFFICE :: March 7, 1953

He and GAIL teamed up in TULSA I THINK

SMILEY, JAMES B.

Born in Franklin, Pennsylvania, January 17, 1908. Studied at the Carnegie Institute of Technology in Pittsburgh, Pennsylvania for two years. Also spent two years at North Central College in Naperville, Illinois. Spent two years in private study of organ repair/^{and} maintenance with Frederick Barton Hunt in Park Ridge, Illinois. During his college years he substituted weekends at various Pittsburgh suburban theatres. During the summer he wrote and produced musical shows at the Orpheum Theatre in Franklin, Pennsylvania. Here he played a Seeburg-Smith pipe organ (2 manual/18 ranks) and led a small dance band from the console. In the spring of 1929 he returned to Franklin, Pennsylvania to play as second organist at the Latonia Theatre in Oil City, Pennsylvania. Due to

SMILEY, JAMES B.

2.

a jurisdictional dispute involving the Musicians Union he was unable to accept the job. From 1929 to 1934 he organized a twelve piece dance band that substituted in Franklin and Oil City theatres, the Latonia and the Drake. He became the first staff musician for a radio station in Oil City. In 1934 he went to Washington, D. C. and managed the Hammond Organ Agency for the Jordan Piano Company. He substituted at the organ in the Capitol and Earle Theatres in Washington, D. C. He became staff organist on the Hammond organ for Radio Stations WTOP, WRC, WOL, and WMAL, at various times, having sold a Hammond organ to each of the above stations. He later made the move into television and he continued doing television work until his retirement in the 1960's. From 1934 to 1944 he was organist

SMILEY, JAMES B.

3.

on the 2 manual/15 rank Moller tracker pipe organ at the Memorial United Bretheren Church in Washington, D. C. From 1944 to 1953 he was organist at the National City Christian Church in Washington, D. C. (4 manual/38 rank Skinner pipe organ). From 1953 until the present (1975) organist and choirmaster at the Memorial United Methodist Church (2 manual/15 rank Schantz pipe organ). Smiley is a charter member and past dean of the Montgomery County Chapter of the American Guild of Organists.

SMITH, BARRON

Recorded a long playing record album on the Lorin Whitney studio organ (Robert Morton) in Glendale, California. The record was issued on the Urania label.

The American
Organist,
Dec. 2008 →

Barron Smith also accompanied Homer Rodeheaver on R's last recording (LP of recitations and of Ruth Rodeheaver) shortly before Rodeheaver's death.

SMITH, DICK

Recorded a stereo long playing album on the Downer's Grove North High School (3 manual/10 rank Wurlitzer, formerly installed in the Ohio Theatre). The record is released on the Custom Fidelity label.

✓
Barron Smith, 81 years old, September 1, 2008, in San Carlos, Calif. Born in Florida in 1927, Barron Smith gave his first piano recital at the age of five and his first organ recital at eleven. He was accepted at the Curtis Institute of Music in Philadelphia as the youngest student of the organ in the history of the school and, at the age of 19 was appointed to the faculty of Westminster Choir College as one of the youngest university faculty members in the country. He spent his lifetime pursuing a ministry of music at various churches and educational institutions, including St. Mary's Episcopal Church in Daytona Beach, Fla.; Church of the Redeemer in Bryn Mawr, Pa.; the Presbyterian Church of Hollywood, Calif.; the University of Southern California in Los Angeles; and the Church of the Epiphany (Episcopal) in San Carlos, Calif. Mr. Smith concertized in the U.S. and Europe, and recorded four albums, one of which was nominated for a Grammy Award in 1957. He is survived by his wife, Ruth. A memorial service was held at the Church of the Epiphany in San Carlos on September 20, 2008. Memorial gifts may be directed to the Curtis Institute of Music, the Parkinson's Foundation of Northern California, or the Church of the Epiphany in San Carlos, Calif.

SMITH, CARLTON

Born in Anderson, Indiana August 23, 1954 Smith began piano instruction at age five. After five years he abandoned it because his teacher stressed the classics while his major interest was popular music.

Smith was only six years of age when he heard a theatre pipe organ for the first time. He went with his parents to a dance recital in which his sister was performing. The recital was held in Anderson's well-known Paramount Theatre which boasts a three manual, seven rank Page pipe organ in almost continuous use since the theatre first opened in 1929. Hilda Lindstrom, the theatre's first organist was on the staff from 1929 to 1950. Thereafter Victor McGuire played the organ when it was used. Beginning about 1961 Bruce Thompson began to play for the dance recitals and continues in this capacity up to the present day. Victor McGuire was the organist who played for the dance review the first time Smith, age six, heard the organ. Smith was fascinated by the sound of the theatre pipe organ and was puzzled by the fact that the sound did not come from the console but rather from behind grillwork on either side of this John Ebersson house.

Each year thereafter Smith attended the annual dance recital just to hear the organ. Dr. John W. Landon had been playing organ intermissions off and on beginning in 1955. He did not play for the dance recitals however. In 1969 the theatre changed hands and the organ fell into a period of disuse. In 1974 ten years after the first restoration Lewis Hodson, an Anderson, Indiana native, once again spearheaded the drive to refurbish the Page pipe organ. Carlton Smith met Hodson and the two teamed up to complete the project. They were

joined by Bob Dunn of Anderson and before long three ranks of the organ were restored. The new management of the theatre cooperated fully and encouraged completion of the project. Hodson and his crew were in touch with Dr. Landon who agreed to play a benefit concert in the fall of 1974 to raise funds for further work on the organ. The program entitled "An Evening in 1935" featured music on the pipe organ from that year and included the showing of the Busby Berkeley classic film, "Gold Diggers of 1935." A sizeable amount of money was raised and the restoration of the organ continued. Dr. Landon resumed playing regular organ intermissions each weekend and was soon joined by Carlton Smith at the console.

Smith had become acquainted with a local pipe organ technician, Ted Gaither, who had worked for the Wicks Company. Gaither not only taught Smith something about the mechanics of the pipe organ but also provided the only instruction in playing the organ which Smith ever had.

Smith joined the staff of the Paramount Theatre as a full-time employee and meanwhile worked on some additional pipe organ projects. He built a 27 effect toy counter and untuned percussion unit for Indiana's first pipe organ-equipped pizza parlor in Fort Wayne. Later he took a position with the Heaston Pipe Organ Company of Brownsburg, Indiana and had an important part in the construction of the three manual, ten rank theatre pipe organ in the home of Dr. John Landon in Lexington, Kentucky. As Landon's schedule of university teaching and church responsibilities became heavier, Smith began playing organ intermissions on the Paramount Page on Friday and Sunday evenings. Landon retained the Saturday night spot which he has held for many years.

Smith continues on the organ crew at the Anderson Paramount and continues to play organ intermissions on Friday and Sunday evening. He works full-time with Heaston Pipe Organs and serves as an officer in the Paramount Organ Society, Inc.

DICK SMITH

"RESUME"

SMITH, DICK

Dick Smith was born in San Diego, California. He started his musical education with the piano at the age of four, and continued until age eleven when he began to study organ.

At the age of nine, Dick gave his first public concert on the piano. When he reached thirteen he turned "pro" on the organ. Throughout his education he was deeply involved in musical activity. He won an organ scholarship to the Peabody Conservatory of Music in Baltimore, Maryland. While at the Peabody, he was house organist for the Stanton Theatre; a real live dream come true.

In 1965, Dick joined the Wurlitzer Organ Company as a national touring artist, demonstrating their product throughout the United States. He left that position in 1966, to complete his schooling at the Peabody. During the latter part of 1966, he played nightly for three years at the Ox Bow Inn of Severna Park, Maryland. He also had engagements for two full summer seasons at the world famous Irish House in Ocean City, Maryland. In 1970, Dick won first place in the Allen Organ Contest, and in 1971, placed in the top three in the National Yamaha Organ Contest held in Las Vegas, Nevada. In 1977, Dick played for the National Scout Jamboree. This has never been done by any other organist. His audience for the scouting "Pageant of America" numbered 56,000.

Dick has played numerous concerts at the Riveria Theatre in North Tonawanda, New York. He played one of the best attended morning concerts at Loew's King's Theatre in Brooklyn, New York. American Theatre Organ Society which was held at the Virginia Theatre in Alexandria, Virginia. Dick has even given an impromptu mid-afternoon concert on the fabulous organ housed in Wanamaker's Department Store in Philadelphia, Penna. Dick has played concerts at the following theatres; Loew's in Richmond, Virginia; The Tower Theatre in Philadelphia, Penna.; The Patio and Hinsdale Theatres in Chicago, Illinois.

Dick's concerts for both pipe organ and electronic organ clubs include: The New York State Historical Museum on the grounds of the New York State Fair grounds in Syracuse, New York; The Detroit Theatre Organ Club in Detroit, Michigan; The New Jersey Organ Club; The Mammoth Organ Club; The York Organ Club; The Old York Organ Club; The Harrisburg Organ Club; The Hanover Organ Club; and the Delaware Valley Organ Club. The Casa Loma in Toronto, Canada for the Toronto Theatre Organ Society; The Downer's Grove High School for C.A.T.O.E., and the South Hills Theatre for P.A.T.O.S. The Rochester Theatre Organ Society; The Dickinson Theatre Organ Society; The Carousel Organ Club, Toledo, Ohio; Longwood Gardens, Kennett Square, Penna.; The Lakeside, Lakeside, Ohio; Dutchland Organ Festival; Home Organist Adventure, Valley Forge, Penna.; and recently the Trenton War Memorial for the Garden State Theatre Organ Society; Pipe Organ Concerts for the Bethesda Cinema and Draught House.

Dick is currently a staff musician and playing piano at Phillips Restaurant, in Baltimore's beautiful Inner Harbor. Between his nightly engagements, and concert performances, he has become a totally dedicated artist, eager to please his audience.

SMITH, ETHEL

Born November 22, 1910 in Pittsburgh, Pennsylvania. Organist who achieved greatest fame in the 1940's through the medium of motion pictures, radio, and records. Is credited with helping to popularize the Hammond organ. It is not known whether Ethel Smith ever appeared at a theatre pipe organ. Smith attended Carnegie Institute of Technology. She played dates on the Hammond organ in theatres and night clubs, gave concerts, and toured a number of countries in addition to the United States. Broadcast on the radio show "Your Hit Parade," from 1942 to 1943, and on the "All-Time Hit Parade," in 1943. Her featured number was "Tico Tico." She appeared in such movies as "Bathing Beauty" (1944), "George White's Scandals" (1945), "Easy to Wed" (1946), and "Melody Time" (1948).

SMITH, ETHEL

2.

She founded her own music publishing business and is author of the Hammond Organ Method. She recorded a number of 78 r.p.m. discs on the Decca label and at least five long playing records for Decca.

ETHEL SMITH—A TRIBUTE

Robert Hebble



Ethel Smith in *Melody Time* (1948)

There I was, age ten, sitting all Saturday afternoon in the darkened Palace Theatre near our New Jersey home watching Ethel's films just for those moments when she would play that Hammond. Ethel Smith was absolutely fabulous, and from the screen she hooked me and reeled me in. To this day, I vividly remember how totally she captivated me. There she was—petite and glamorous, playing the organ with such panache. The organ was filmed from every possible angle as her fingers flew over the keys (the pinkie on her right hand often elevated as though she were holding a china cup at high tea) while her feet (in the highest of high heels) sped over the pedalboard.

Beyond Ethel's flashing artistry and technique, there was also her beauty and classy persona. Two things are unforgettable: those magnificent shoes and her electric smile. I see to this day Disney's *Melody Time*, where Ethel and the Hammond revolved on a turntable while cartoon characters danced playfully around her. Ethel also danced, acted, and in general filled the screen with her high-octane presence.

Until I discovered Ethel, I had never thought of becoming an organist myself. But her onscreen, power-charged, brilliant performances were irresistible and totally unforgettable. What she conveyed cinematographically quickly got into my pre-adolescent bloodstream and set the course of my life's work. I could not imagine anything more exciting than doing what Ethel Smith did in the movies. So I subscribed to *Hammond Times* and hounded my parents until they bought me a Hammond organ. I was off and running and loving every Ethel Smith-inspired moment of it with her publications, recordings, and movies as my guide.

Ethel Smith was born in Pittsburgh, educated at Carnegie Tech (on her way to Carnegie Hall!), and was a student of German, Spanish, French, piano, and organ. (Trying to pry information out of her about her childhood that would give any clue to her age was always a losing battle.) After college, she happened to play the piano in the pit for a musical show at the Shubert, which was followed by a road tour. The tour did it for her—she knew show business was her "dish"!

Ethel's knowledge of classical music and her fine understanding of the instrument convinced her that exotic Latin-American music was best interpreted on the organ because of its depth of tone and shading. "I was in love with South American countries before I was ten years old," she confessed. "My childhood desire was some day to go south of the equator." She fulfilled that desire by the time she was 23. When Cordell Hull sailed southward to attend the first Pan-American Conference, Ethel was one of the few women who traveled with the party. She had won a post as chairman of the entertainment committee and this marked her first trip to Latin America. Passionately fond of tropical melodies, she collected native rhythms and scores from 17 Latin-American countries. "For a while I became a regular equatorial hep chick," she disclosed. "I stuck my nose in every smoky cabaret that boasted a native orchestra. Whenever possible I would sit in with the boys for a little tropical jam session. That way it didn't take long to collect a trunk load of authentic and out-of-the-way rhythms." As the result of her successful engagement at Rio's Copacabana,

New York beckoned, and a brilliant career followed.

Ethel recorded 26 albums of mostly South American tunes for Decca. By far her most famous arrangement was a musical heat wave called "Tico Tico," a Brazilian samba. Her brilliant performance of it on screen provided a meteoric rise to fame, and her recording of it sold in the millions. She often said the success of that recording brought her many luxuries, including her Palm Beach penthouse. Her Hollywood years were intertwined with such luminaries as Carmen Miranda (whose costumed headdresses influenced Ethel's lifelong passion for hats; asked why she wore hats, Ethel once remarked, "A costume is like a jar of preserves—it has to have a lid!"), Xavier Cugat, and Esther Williams. Her films were *Bathing Beauty* (1944), *George White's Scandals* (1945), *Twice Blessed* (1945), *Easy to Wed* (1946), *Cuban Pete* (1946), and *Melody Time* (1948). She made frequent guest appearances on the best radio shows (most notably the *Hit Parade*) and played at every major hotel and theater in the country. Because of her successful music career, she was inducted into the Big Band Hall of Fame in 1992. She was the only female organist in the country to have received the status of a "star."

By the mid '50s, Ethel's movie career had come to an end. My own career had brought me under the influence of another superstar, Virgil Fox. He chose me, at age 16, to be his console assistant at New York's Riverside Church, and we became close friends (Virgil always referring to me as his "first born") and colleagues for the next 30 years. Aside from once attending a Manhattan party on Central Park West at which Ethel was the entertainment (she wisely played the guitar—easier than hauling around a Hammond—and sang in her Minnie Mouse voice hilariously funny and some oh-so-naughty songs—the funniest of which, as I remember, involved the anatomy of a chicken and included clucking sounds!), I lost track of her over the years as I suppose most people did.

Twenty-five years ago, Ethel Smith sold her music publishing business for a seven-figure amount and purchased a luxury penthouse at the corner of Worth Avenue and the Atlantic Ocean in Palm Beach—a most prestigious address. She soon became close friends with another Palm Beach resident, Virgil Fox. They had tremendous admiration for each other and enjoyed glorious times together. And it was at one of Virgil's New Year's Eve parties in his grand Spanish mansion a few feet from the ocean that fate provided me with a once-in-a-lifetime moment; Virgil introduced me to Ethel Smith—my musical idol of decades before!

She was, to me, a musical legend—that which the French call a "monument historique." I had the extreme good fortune eventually to become her "buddy" also. She and I often spoke of her movie days and husbands (several, including a brief period as Mrs. Ralph Bellamy). It was my pleasure to escort her to restaurants, hat sales at Saks, concerts, and Palm Beach high-society social events. Mostly these times together provided an opportunity for us to enjoy each other's companionship and for me to share in the later years of this lady whose earlier years had tremendous bearing on my life's work.

Ethel never wore "clothes"; she always wore "costumes." At Virgil's New Year's Eve

galas, Ethel would be fully done up as Madame Butterfly one year, then in Egyptian drag as Cleopatra the next. She had a petite, beautiful figure and wore the same dress size (and sometimes the same "costumes") that she had 50 years earlier. When she strolled Palm Beach's tony Worth Avenue, every eye would be on her (no small feat in that town!) and traffic would literally slow down. She would be unspectacular, fashion-wise, when she would greet me at her penthouse elevator in slippers, a house dress, and no make-up, but she was still regal and classy.

One night when I played a mini-concert on an electronic organ in a swank Worth Avenue art gallery, Ethel was the first person to arrive—long before the appointed hour. Dressed to the teeth in a designer tweedy suit with matching hat, she stood behind me and listened as I prepared some pistons. Thinking she might want to try the organ herself, I offered my place to her. Instantly she flashed her famous electric smile and said, "I never play the organ unless I get paid!" Typical Ethel!

Over the next few years Ethel and I had great times together—until her physical condition deteriorated to the point where she was confined to her home. She often came to my house just across the Intracoastal Waterway from hers. She always adored my 1920s Spanish-style home and once told me I would be crazy if I couldn't compose in such a beautiful spot. On one occasion she was the first to hear a "Toccato" I had written earlier that day, and she loved it—except for the title. She felt the single word alone was too traditional for a piece that sounded very "today." She suggested more words could be added to give it more "zip." "Like what?" I asked. She thought for a moment, then exclaimed, "I know. How about 'Toccato Con Rico Tino!'" "What does that mean?" I pleaded. "I don't know, just use it!" was her answer. That piece was subsequently published—with Ethel's title!

On a day a new concert grand Steinway arrived in my house, which I had been fortunate to purchase, Ethel phoned and wanted to come right over to see it. After many oohs and aahs, I asked if she would honor me by autographing the gold plate inside. In typical Ethel fashion she wrote, "Bobby Dear, My soul for this box! Ethel Smith."

Ethel played her final concert at the First Congregational Church of Lake Worth several years ago. She used a digital rock-and-roll style organ (not a Hammond) and had a large mirror above her head that allowed the audience to watch her hands. I had the privilege of introducing her that night and told the capacity audience my story of her movie days and how she alone had inspired me to become an organist. We then dimmed the lights and showed clips from her movies on a large screen. Even after 50 years, her screen moments were dazzling. Following the "videotaped" Ethel, the real one (and only) came on stage to a tumultuous ovation. She then gave the performance of her life for the next two hours in a \$10,000 glittering, drop-dead gorgeous dress and trademark high heels. At one point I remember her playing the "Parade of the Wooden Soldiers" as a pedal solo while pretending to put on lipstick in the mirror above!

Why mention this person—this "Tico Tico" lady of yesteryear, this Hot Tamale whose autobiography is entitled *A Broad with an Organ*—in this journal? I learned the

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night of what turned out to be Ethel's farewell concert that I was not alone in having been influenced by her a half-century before. To my surprise, many AGO members were in the audience that night, and the ones of my generation were the first to greet Ethel in her receiving line following the program. These organists then spoke to me and relayed virtually the identical story I had told earlier—of how they, too, had sat in theaters as kids watching in awe as this fabulous lady tore up the Hammond, and that her incredible organ playing and fiery personality turned them on to the organ as a career. I daresay there are hundreds more out there who would tell this same story.

Some may snicker at her "Tico Tico" label, but who is there today to take her place? Ethel was a card-carrying character! Hilari-

ous, sharp as a tack, yet sharply critical of musical performances—both her own and others. She was unique, flamboyant, gifted, classy, irresistible, and a shining star. What a shame that someone like Ethel doesn't exist in our world. Young people need to get excited about playing the organ now more than ever, so all of us need to do all we can to be role models.

Ethel Smith is gone. She died at home in Palm Beach on May 10, 1996, and her passing marks the end of an era. But for those of us who came under her spell, she will never be forgotten.

Robert Hebble is a composer-organist residing in West Palm Beach, Fla. He is grateful to have written tributes published in *THE AMERICAN ORGANIST* for his two friends and musical idols, Virgil Fox (1980) and Ethel Smith.

SMITH, FREDERICK (FRED M.)

Organist of the Mark-Strand Theatre in New York City in the
early 1920's. (Austin pipe organ)
~~Organist of the Mark-Strand Theatre in Brooklyn,
New York (Austin) in 1926.~~

SMITH, G. RAY

February 1921 (M) In a log cabin near Corydon, Iowa, in 1890, was born G. Ray Smith. He learned to play by ear the old-fashioned melodeon at the age of three and later received instruction from his sister.

When 13, he began piano study and a few years later, was featuring hits and specialties with a medicine show. Mr. Smith has been playing the pictures for the past six years, three years at his present location, the Lyric Theatre in Redfield, South Dakota. Here he employs both organ and piano.

Mr. Smith states: "I consider that my early training in playing by ear is largely responsible for my success at playing the picture, as my ability to improvise stands me in good stead every day. I believe the the most important thing for the interpreter of the photoplay to remember is to fit his music to the action and atmosphere on the screen.

I spend about two hours preparing my music for each picture. I read all available material and press releases to get a complete understanding of the story, then take the cue sheet (which is a great help but not absolutely reliable in every instance), and arrange my program."

Glimpses of the Past No. 17

One of the first organists at the Eastman Theater and for 30 years a member of the Eastman School faculty was Harold Osborn Smith.

He was born in Columbus, Ohio on July 5, 1880. He studied music in London and Berlin after earlier education at Cleveland University School of Music and Ohio State University. For 10 years, he toured as piano accompanist with concert artists.

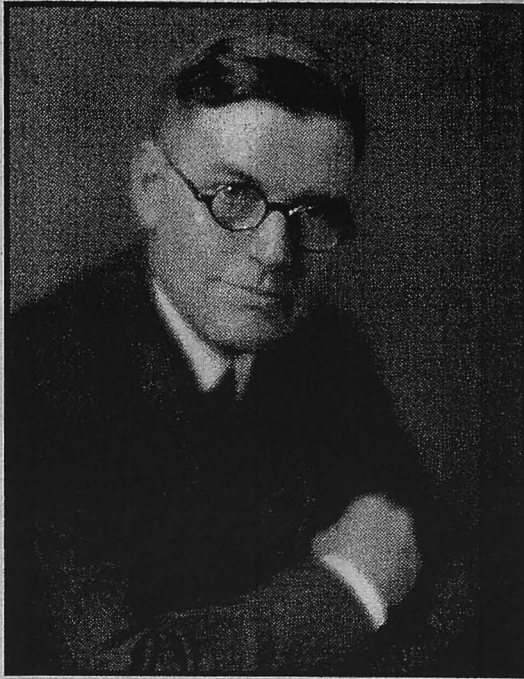
In 1925, he came to Rochester at the invitation of Robert T. Berentsen, who was organist and teacher at the Eastman.

Smith shared duties with Berentsen at the theater where the 4/155 Austin organ was used to accompany silent movies until the arrival of sound pictures in the late twenties.

Mr. Smith was also on the Eastman School faculty from 1925 until his retirement in June 1954. He began in the opera department and in later years specialized in English diction. He was also official organist for the Rochester Philharmonic for a number of years.

From Palm Sunday in 1926 until June 1953, he was organist and choir-master at First Presbyterian Church. He said that in that period, he missed no more than six Sunday services, a remarkable record.

Dr. Howard Hanson, director of the Eastman School, upon Smith's death in 1955, referred to him as a "wonderful man and a personal friend who gave pleasure to thousands of Rochester music lovers through his skill at the organ."



SMITH, HAROLD OSBORN

Organist on the staff of the Regent Theatre, Rochester, New York--an 1800 seat house located at East Avenue and Chestnut Street which opened November 10, 1914 and boasted a 3 manual Hope-Jones Wurlitzer, designed by Robert Hope-Jones himself. (Hope-Jones took his own life in Rochester, New York three days after the theatre opened.) Organist of the Eastman Theatre in Rochester, New York in 1925. Broadcast over Radio Station W H A M, Rochester in the mid 1930's.

SMITH, J. MILLER

Organist of the Mosque Theatre in Newark, New Jersey in 1926.

MILLER SMITH 1928

Miller Smith is the solo organist at the Mosque Theater in Newark, N. J. He has been a decided hit ever since he first was featured there which was four years ago. A few of his own successful compositions are, "I Dream of a Cottage and You," "A Fantasy." Mr. Smith has devoted three years at the Institute of Musical Art. He is a college graduate from Park, Mo.

desk. Tickets are \$4 for students with valid ID
and \$6 for non-students.

SMITH, LEONARD

81-year-old organist accompanies silent film in class

By SUSAN Mc CALLUM
Staff writer

In the 1910s and '20s, before the technology to make "talkies" was developed, directors shot their films with silent frames and subtitles to describe dialogue and action.

But these films were not meant to be shown in total silence. Filmmakers depended upon live musicians in the movie theaters to heighten the film experience by playing along with the film to accentuate love scenes, snow storms, hairbreadth escapes or any other situation.

At several Warner Bros. theaters in the South Side of Chicago between 1922 and 1931, Leonard Smith was the musician to give the audience this dimension of the entertainment. Smith played the electric organ at several moviehouses, sometimes with an orchestra, sometimes solo.

Smith will perform on campus Monday, as he did so many times during the silent era, when he will accompany on the organ "The Mark of Zorro," a 1920 film starring former superstar Douglas Fairbanks.

The film will be shown as part of Communications 290A, History and Aesthetics of the Motion Picture. There are about 65 students in the class, but there are 125 seats in the classroom, and up to 60 non-class

members will be able to view the classic swashbuckler and hear Smith play.

Smith, 81, said that playing the organ was "the greatest thing I enjoyed in the theater."

"Every week you would get a new picture with different music," he said.

When a film came to Smith at a moviehouse with a score predetermined by the filmmakers, he had to memorize it in just a few days. "You had to have it right at your fingertips so you could follow the picture," he said.

Sometimes a score wasn't pre-arranged for the film, requiring the accompanist to improvise. Smith will be improvising Monday for "The Mark of Zorro."

Assistant Professor Larry Ward, the teacher of the class, will show "The Mark of Zorro" for Smith, a La Habra resident, so he can get an idea of what kind of music he will play.

Ward said he feels the event Monday will "give people a lot better insight about what it was like to go to a silent film."

"They weren't silent," he said. "They were made to be accompanied."

He added that many movie critics saw the advent of sound as an artistic step backward because the

interplay between the film and the interpreting musician was lost.

The first film with spoken dialogue was "The Jazz Singer" in 1927.

"The Mark of Zorro" is one of several energetic, fast-paced action films that Fairbanks made during the 1920s. It was these costume pictures, such as "Robin Hood," "The Black Pirate" and "The Thief of Baghdad," with their exotic locales, daring stunts and romantic story lines, that made him an international star as Fairbanks is considered to be one of the movies' first male sex symbols.

"The Mark of Zorro," Ward said, is "Star Wars' type of fare, or like 'Raiders of the Lost Ark.'"

"The Mark of Zorro" will be shown at 4:30 p.m. in Room 123 of the Humanities building. A question-and-answer session with Smith will follow the 91-minute film.

The Communications Department is paying Smith a lecture fee, but Ward must raise money for transport of the organ to the campus from Whittier. For this reason, a \$1 admission fee will be charged. Even class members must pay.

All money remaining after the transportation of the organ has been paid for will be donated to the Radio-TV-Film Society.

CALIF. STATE COLLEGE AT FULLERTON
9/23/83

People

Chicago Revisited

by Honorary Member Leonard Smith

In July 1983, I had the pleasure of attending the convention of AMICA in Chicago. It was in Chicago that I made piano rolls in the early twenties. I was referred by a teacher to the Gulbransen Company and I used to go to their factory, where they would sit me down at a piano and give me a piece of sheet music. It has been interesting in the last three years to search and to find some of these rolls.

My sixty year love affair with the Chicago Theatre was finally consummated on July 17th, when I played the four manual Wurlitzer pipe organ for the 1983 convention. Although I played many Warner Bros. and Balaban & Katz theatres during the years 1923 to 1931, I never had the pleasure of playing at the Chicago. So, at the ripe old age of 81, I finally realized a life-long ambition.

That grand old theatre in the Loop was always considered the top spot by organists — especially those born in Chicago like myself. Sorry to say she needs a bit of refurbishing; paint peeling, seat cushions torn; but the organ was in fairly good condition. No problems with ciphers, or sluggish response.

Retracing my steps a bit; after graduating from high school, I got a job with the International Harvester Co. in their general offices at 606 So. Michigan Blvd. On Saturdays we only worked until 1:00 p.m. So after a quick lunch at the Harmony Cafeteria on the Automat, I would hie myself to the seat nearest the organ at the Chicago Theatre, and sometimes sit through three shows to watch and listen to the performing organists.

The Chicago Theatre had organ concerts at 11:00 o'clock on Sunday mornings, so I frequently missed church to listen to Jesse Crawford, Milton Charles, Albert Hay Malotte, Arthur Gutow, and others.

Chicago is still the throbbing, vital city I remember, but like all cities, has changed in many ways. I wanted some music which I haven't been able to get in California, so I took a walk over to Jackson and Wabash Aves., but Lyon & Healy is no longer there. Then I crossed the street to the Kimball Bldg., thinking I would visit the American Conservatory of Music, but it is now on Michigan Blvd.

It would be most regrettable if the Chicago Theatre were to be demolished. It most certainly is a real Chicago landmark, and deserves a better fate than extinction. I can think of nothing which could possibly replace it, and I hope the people of Chicago and the powers that be, will do whatever is necessary to preserve it for posterity.

Thanks to AMICA, I finally played the organ at the Chicago Theatre.

SMITH, LEONARD

Solo organist at the Avalon Theatre in Chicago, Illinois in 1930.
Spent five years with the National Playhouses circuit in Chicago.

SMITH, M. A.

Organist of the Old Mill Theatre, Dallas, Texas in the 1920's.

SMITH, McNEIL

Born in Meridian, Mississippi, May 20, 1902. His parents were Anna and Ollie Smith. He received his education at the Meridian, Mississippi High School and the Chicago Musical College. Organist of the Marquette Theatre, Chicago, Illinois from 1926 to 1930.

SMITH, VIRGINIA (KAHAPEA)

Organist of the Princess Theatre in Honolulu, Hawaii (4 manual/16 rank Robert Morton) during World War II years.

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

SMITH, SCOTT

Scott Smith was born in Lansing, Michigan on February 1, 1955. His musical training began with lessons from Mrs. Mary Harrison, when he was 9 years of age, after he showed considerable interest in playing the organ. Smith has also had some coaching from organist Gordon Krist, as well as some classical training from Dr. Stephen Lange at Lansing Community College. He is currently staff organist at the Michigan Theatre in Lansing, (a John Eberson house), and is on the maintenance crew of the 3 manual/11 rank Barton installed therein. He has concertized in many theatres throughout Michigan, and was featured organist in a series of programs at the David Voydanoff residence at the 1974

SMITH, SCOTT

2.

ATOS Convention in Detroit. At the ATOS Regional Convention in Columbus, Ohio in November, 1975, Smith placed third in a competition for young organists. Currently, he is in his third term serving the Wolverine Chapter, ATOS as secretary.



Choosing a performer for a theatre organ concert is never an easy task. Factors such as experience, distance, budget, dependability, popularity and versatility must always be taken into consideration. When weighing all of these, consider Scott Smith.

Scott stands almost as the personification of the new generation of theatre organists. A life-long resident of Lansing, Michigan, he began lessons with organist Mary Harrison, received classical training from Dr. Steven Lange, and more recently has done advanced theory and harmony studies with noted organist Fr. Jim Miller. Scott himself has taught the fine points of theatre organ both in groups and privately.

Smith has an impressive list of appearances to his credit. After an extensive restoration to the Barton organ in Lansing's Michigan Theatre, he played the instrument's re-premiere concert in 1972, and went on to become the theatre's staff organist until its closing in 1980. In 1975 he placed as one of three finalists in the "Beautiful Ohio" Organ Competition, held at the Ohio Theatre in Columbus. During the summer of 1977, Scott

was the featured organist at Organ Stop Pizza in Phoenix, Arizona. He has played for several chapters of the American Theatre Organ Society, many independent groups and two programs at the prestigious Detroit Theatre Organ Club.

Scott's talents do not end with playing the organ, however. He has demonstrated and sold electronic organs, and formerly worked in the repair and manufacture of pipe organs. Prior to the instrument's removal from the theatre in 1981, Scott was chief of the maintenance crew at the Michigan Theatre in Lansing, where he spearheaded additional restoration and revoicing of the instrument.

Smith's list of involvements should also be noted here. For five years he served as a ranking officer of the Wolverine Chapter, A.T.O.S., and subsequently served for three years on the board of directors of DaCapo, Inc., the group that tried unsuccessfully to save the Michigan Theatre. Currently, Scott is serving as President of Lansing Theatre Organ, Inc., a group organized and dedicated to the use of the former Michigan Theatre Barton organ in a pops concert series format.

Consider if you will, Scott Smith...

"...original...imaginative..."

The Console

"...first class...a fine talent..."

Vox CATOE

"...pleasing personality coupled with a fine blend of natural talent and real professionalism..."

Motor City Blower

"...will certainly become a recognized artist in the field of the theatre pipe organ."

DTOC News

Please tear at perforation, fill in the requested information below, and place in the mail. Thank you!

Organization _____

Title _____

Name _____ Phone () _____

Address _____

City _____ State _____ Zip _____

- Please send me a FREE cassette tape containing some of the music of Scott Smith.
- Please contact me by telephone to discuss and arrange a possible concert date.
- I am no longer the contact person for this organization. The person now in charge of this is stated above.

SMITH, VIRGINIA (KAHAPEA)

Born in Conneaut, Ohio in 1898. She began music lessons at the age of six at the urging of her grandmother and continued studying classical piano until age 16. At age 17 she took a job as a pianist in two local movie theatres the Theatorium and the LaGrand. The Theatorium had a piano. The LaGrand had a Photoplayer. She had taught herself some of the basics of playing the organ at church some years before.

In 1916 she joined the Musicians Union and in 1918 she moved to San Francisco where she took a job at the Monache Theatre in Porterville, California. She returned to Ohio for a few years but moved back to California in 1922 and joined the organ staff at the Mission Theatre in Los Angeles. She worked with organist C. Sharpe Minor.

SMITH, VIRGINIA (KAHAPEA)

2.

In 1923 she moved to the Superba Theatre in Los Angeles and played occasionally at the Pantages Theatre in Los Angeles. She then took a job at the Raymond Theatre (later the Crown) in Pasadena. The Raymond Theatre featured live drama and had a 20 piece orchestra. Smith remained on the staff there for a year and a half, married Norman Field, one of the leading actors, then moved to San Francisco. In San Francisco she played at the T and D Theatre in Oakland, California, the Casino Theatre, the St. Francis Theatre, and the Pantages Theatre (later the Orpheum). She was on the staff of the Pantages Theatre for about five years sometimes playing piano with the orchestra or for vaudeville acts.

From 1935 to 1940 she travelled widely throughout the United States, stopping in Philadelphia in 1937 to play the huge Moller at the Metropolitan Opera House. Prior to that she had worked several short engagements in the San Francisco area at the Golden Gate, the Imperial, and the Warfield Theatres.

In 1943 she married Pete Smith. His employer moved him to Hawaii, but as the war had begun, Virginia could not go along. She got a job in Army Intelligence and got assigned to Hawaii. While there she played at the Princess and Waikiki Theatres and after the war she had a radio broadcast carried throughout Hawaii. She also played nightclub appearances, Officers' Clubs, and Air Force Clubs, restaurants and held a position as church organist. She accompanied fashion shows, weddings, funerals, conventions, and the circus. She retired in the 1960's.

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

SMYTH, ARTHUR

Correspondent for the American Organist magazine from Australia and theatre organist and organist in his own right. Went on record in June 1928 as being very much opposed to the unified organ found in movie theatres.

SORENSEN, LOUISE (MISS)

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

SNOW, NICK

Born in Butler, Pennsylvania, September 27, 1941. Studied piano for five years with Sister M. Jane Frances, R.S.M., Miss Katherine Horan, Mr. Michael Dolan, all of Butler, Pennsylvania.

Snow studied organ with Mrs. Earl Grohman, Dr. Lamonte Crepe, Dr. Garth Edmundson, Miss Catherine Carl, and Don Baker. Snow was an organ major at Indiana State College (now Indiana University of Pennsylvania) from 1959 until 1964.

Snow has played professionally at the Manos Theatre, Indiana, Pennsylvania from 1959 until the present, for special occasions and concerts. He played at the Butler Theatre in Butler, Pennsylvania, October through November, 1972. He appeared at the Auditorium Theatre, Rochester, New York, May 14, 1970 in competition in theatre organ playing, and won first place. He appeared at the Riviera Theatre

SNOW, NICK

2.

in North Tonawanda, New York giving concerts January 17, 1972 and January 23, 1974. Appeared at the South Hills Theatre in Pittsburgh, Pennsylvania giving a concert on October 21, 1975.

Snow teaches organ students privately and has a church organ tuning business. He is involved in rebuilding the 3 manual/8 rank Robert Morton organ in the Manos Theatre in Indiana, Pennsylvania. the 2 manual/10 rank Wurlitzer which is the property of the Pittsburgh area Theatre Organ Society, the 3 manual/6 rank Robert Morton organ, property of David Dzelsky of Homer City, Pennsylvania, maintenance and rebuilding of the 3 manual/32 rank Wurlitzer and the 2 manual/23 rank Tellers organ in the residence of Stuart Gee, Erie, Pennsylvania. NICK SNOW died April 24, 2010.

SOSNOWSKY, JOSEPHINE

Organist of the Princess Theatre in Honolulu, Hawaii (4 manual/16 rank Robert Morton) following the return of Edwin Sawtelle from Hawaii to California. Was on the staff with Mildred Van Iwegen and Alice Blue.

SPRING, J. GIBBS (JOSEPH G. SPRING, JR.)

Born in Chicago, Illinois, July 30, 1899. Parents Selena E. and Joseph G. Spring, Sr. Received his education in Hyde Park Public School. Married Sylvia Gustafson, a professional organist. Began playing theatre organ about 1927. Associated with the Orpheum circuit, the National Theatres Corporation, Schoenstadt and Son, Lubliner and Trinz, and in 1930 with Polka Brothers Theatres. Studied organ under Arthur Gutow. Spring was a singing organist, who specialized in novelty organ solos in addition to accompanying silent pictures. In 1927 he was organist at the Orpheum Theatre in Springfield, Illinois (Barton pipe organ).

SPENCER, HERBERT

Broadcast over CKAC, Montreal in 1924 with Rex Batete and His Royal
Hotel Orchestra.

SPRAGUE, HERBERT FOSTER

Beginning in 1920, organist of the Lubliner and Trinz Elentee Theatre, Chicago. Also played the Pantheon, Senatè and West End Theatres. Did substitute work at the Brighton, Douglas, Evanston, Howard, Hoyborn, Hyde Park, Michigan, Pastime and Regent theatres in Chicago.

In 1923 Sprague appeared at the Palace Theatre, San Antonio, Texas (3 manual Hill-green-Lane).

By 1924 Sprague had moved to New York City where he was doing substitute work at the Folly, City and Audubon theatres. A year later he had taken the post of organist at the Central Theatre, New York City.

1928
Millard Spooner

Feature Organist



ORPHEUM THEATRE

PHILADELPHIA, PA.

MILLARD SPOONER 1928

An associate of Karl Bonawitz is in the spotlight and ultimate success is assured Millard Spooner, a feature organist at the Orpheum Theatre. He was formerly featured at several of the houses in Boston.

STALLINGS, CARL

Organist of the Madrid Theatre in Kansas City, Missouri in 1927.

In 1929 Stallings became music director for Walt Disney Studios beginning with their first animated cartoon with a soundtrack, "Steamboat Willie."

STAMBAUGH, SYLVESTER

Organist of the Lerner Theatre in Elkhart, Indiana (2 manual/11 rank Kimball) in the early 1920's. Played there a number of years.

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

TED STANFORD

One need not be the product of a metropolitan center in order to win personal fame. On the contrary, the majority of those whose names are common household words through their successes in all fields of human activity, have usually started from the smaller towns, unhampered by the many things which are found in a city to interfere with a successful career. And this is as true in art as it is in business.

Ted Stanford, although he has played in some of the largest cities in the middle west, has really made his enviable reputation as an organist in Wisconsin towns, and this small-city popularity is rapidly eclipsing that of the so-called "Big-Towners."

Before going to Wisconsin, Stanford was just a small fish in a big sea, practically immersed in that oblivion which only the big-city musician can comprehend. Leaving the metropolis to go it alone, first he played at a Racine theater for a few weeks, then left for Madison and Janesville to fill in short engagements. His work in Racine at the State Theater, owned by the Saxe interests, had been so thorough that immediately after the writer opened the Barton instrument there last fall, Ted was wired for to assume the permanent responsibility of the job.

Since that time, it has just been one successful week after the

other, and this in one of the least erudite cities in America, considered from the showman's or musician's standpoint, if we are to believe the reports of practically every vaudeville act or musician who has played that city. Anybody who could make good so decidedly as Ted, in spite of the low saturation point of appreciation in Racine, seemed made to order for the million-dollar picture palace the Universal Film interests opened on September 1 at Kenosha.

This beautiful theater, the Kenosha, opened its doors with Ted Stanford on the solo organist's shift and he went over with the audience like a large check from home. In other words, he was welcomed enthusiastically and appreciated decidedly.

Today, he is as well known in Chicago as he is in Wisconsin, which, for a little over a year and a half's work is something astounding. His principal forte is handmade, hand-picked organ novelties. He writes most of the lyrics for them himself, even furnishing the fundamental idea, and that's why his material shows individuality and freshness.

Universal Film is delighted with his work, and he stands in line to open their next new house at his old stamping grounds in Racine next January in competition with the house where he made his start. So you, who cannot see anything but the big cities, read the October Chicagoana column, covering this house, and be highly satisfied if you are going over well in your smaller towns. There are really more opportunities in the cities of 100,000 than in those of the million population class, and Ted Stanford wisely knows it.

Henry Francis Parks

1928

THE MAGAZINE FOR

John V. Stango

ORGANIST

Sixty-Ninth Street Theatre

PHILADELPHIA, PA.

1928

JOHN V. STANGO

So completely engrossing is John V. Stango's playing that he has been at the Sixty-Ninth street Theatre for a period of five years. Mr. Stango does piano solos in conjunction with his organ solos and features slides and novelties. He is a "sure bet" in the organ world and his ultimate success is assured. Philadelphia

DYNAMIC MUSIC MANAGEMENT

9107 Emerald Grove Ave.
Lakeside, Calif. 92040
(714) 561-2269

TOMMY STARK

BIOGRAPHY

Tommy Stark is one of those remarkable individuals born with a natural talent and love for music. A native Californian, born in Whittier in 1946 and raised in San Diego, Tommy began his professional career at the age of 14. Without formal instruction, he quickly mastered piano to a point that his popularity demanded more of him. He promptly discovered his way to the theatre pipe organ.

Success and exposure led him into circles of the professionals and in no time he found himself in demand. Tommy has entertained in many popular night spots in the San Diego area and was recently voted entertainer of the year by Applause magazine. Tommy then became frequently a featured performer in Las Vegas casinos, such as Caesar's Palace, Frontier Hotel, etc., and continued on to travel extensively in the United States and Canada, with such greats as Xavier Cugat, Charro, and Pat Boone.

Radio, television, and motion pictures are no strangers to Tommy who has participated in many stints and provided a variety of theme or background music for many productions.

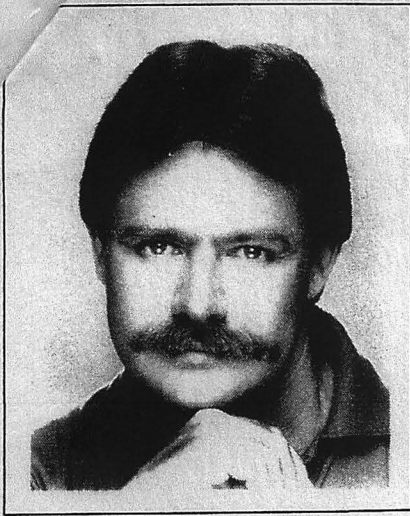
As a co-owner of one of San Diego's largest organ and piano centers for 10 years, he conducted both classes and private instruction.

Tommy's first involvement with the large theatre pipe organ came when he was a staff organist for the San Diego Organ Power Pizza restaurant chain, which continued for over a period of 5 years. ~~Presently~~ Tommy ^{was} the successful owner of his own Organ Power Pizza restaurant, featuring the famed 4/33 Jessie Crawford Wurlitzer formally in the Uptown Theatre in Chicago, and ^{was} the featured organist.

As an avid yachtsman, he often sails his large schooner to many nearby ports of call for the sport of it, and for just plain relaxation.

Tommy's repertoire is unmatched by most artists and has long been one of southern California's favorite organists. There is a sparkle and enthusiasm in his imaginative arrangements. He has increasingly turned his devotion toward exotic arrangements and original compositions.

STARK, TOMMY



DYNAMIC MUSIC MANAGEMENT

9107 Emerald Grove Ave.
Lakeside, Calif. 92040
(714) 561-2269

STARK, TOMMY

Tired of the carbon-copy organists and "stuffy" concerts? If you are, then I have a unique stylist as well as an entertainer for your chapter.

For the past three years, it has been my good fortune to serve as Program Chairman for the San Diego Chapter, American Theatre Organ Society. This position has afforded me the opportunity of meeting and corresponding with many fine theatre organists. My major responsibilities include selecting the artist and producing the programs which have delighted our San Diego audiences. I know that your job entails hours of hard work and that you are constantly trying to find the "right" person to come and perform for your chapter. It is now my pleasure to introduce you to the unique artistry of **Tommy Stark**.

Because of Tommy's unique styling, he is by no means a carbon-copy artist. His vibrant personality assures his audiences a fast-moving concert encompassing the best selections of favorite and familiar music: popular, old standards, show tunes, latins, and novelty numbers.

His expertise in the big band sounds has gained him famous notoriety. Touring with such greats as Xavier Cugat, has given Tommy an exceptional ability to capture the Latin flavors.

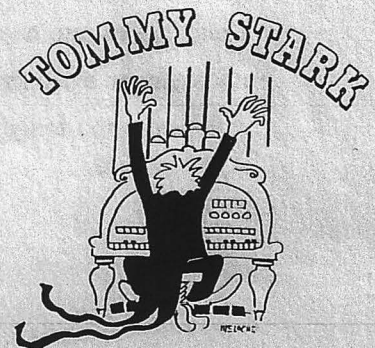
To expand his versatility he has included outstanding silent film accompaniment and is a recording artist of two record albums in the best of theatre organ arrangements.

Should you choose to consider Tommy Stark for your concert series this year, I can promise you a most enjoyable and satisfying program.

I look forward to working and co-operating with you in anyway I can to ensure you a spectacular event for your chapter.

Hoping to hear from you,

CONNIE REARDON
Dynamic Music Management



P.S.

If your chapter would like the "special added attraction"—
just ask for the "Phantom".

The following item was found in an April 1925 issue of Metro-
nome Magazine by Lloyd E. Klos:

DR. PERCY J. STARNES

Motion picture music can no longer be thought of as something to be treated with a generous tolerance. In its beginning, music patrons looked upon it, if at all, with an air of indifference. However, there were some people whose skepticism was routed by their enthusiasm for anything musical. While not openly predicting great things for this new method of acquainting the populace with the works of the masters, or of instilling in them a feeling and true appreciation of things musical, these hopeful skeptics were constrained by their natures to be at least tolerant.

If these early supporters saw possibilities in motion picture music, they now see those possibilities realized to the fullest. Motion picture music must now be accepted for itself; it has proved to be music's greatest emissary. It has been the medium by which music has won countless thousands of new patrons. And it cannot be said that these new patrons lack a real appreciation of what is good in music. So discerning have they become that motion picture theater owners now spare no expense in securing an orchestra whose personnel will bear the most rigid scrutiny from a musical standpoint. As befits the originator of this form of entertainment, the management has seen to it that the best artists available comprise the personnel of the orchestra. Space forbids the enumeration

of the abilities of the various artists in the larger picture symphony orchestras, but to illustrate this point, there follows a short biographical sketch of Dr. Percy J. Starnes, the noted organist of the Mark Strand Theater in New York, who, it can be said, represents typically the personnel of these orchestras.

In a great measure, Dr. Starnes' ability is inherited. Born in London, a musical center, he had the advantage of the training of his father who was also an organist and organ builder. Early in life, he showed great aptitude in his father's calling and at the very tender age of 10, was appointed organist of St. Anne's Cathedral in Lewes, a suburb of London. He remained in this position for 7 years and then went to Brussels to study for 4 years under Lemmens, the master of Guilmant, Widoé and DuBois. Upon completing his studies, he appeared at the principal Parisian and Belgian concerts and then returned home.

Shortly after reaching London, where he took his degree, his genius became the talk of the continent. As a result, he was appointed organist of the Royal Albert Hall, quite an honor for a man so young. At the same time, he became organist to ~~XXX~~ Richter, the festival conductor of Beyreuth, and one of the three pupils of Wagner.

Later, Dr Starnes was the coach and concert accompanist of Edward Lloyd, the great English actor, preparing him for all the festival productions in England, Germany and other continental countries. After a triumphal tour with the singer, he was selected to be conductor of 5 choral-orchestral societies in England and organist of the Royal Choral Society, London, a society of 1,000 voices, and a 200-piece orchestra. He kept up this work for 12 years, and then came the great farewell tour of Edward Lloyd, in which he conducted 68 concerts.

Europe conquered, the master turned toward America. Upon arriving here, he was appointed organist at All Saints' Cathedral in Albany, N.Y., a building which housed one of the largest organs in the country. He remained at Albany 9 years, and at the end of this period, 1910, St. Stephens College conferred upon him the degree of Doctor of Music. During this time, he frequently made trips to the large eastern cities and conducted concerts.

From Albany, he went to Atlanta, Ga., where his international reputation as a musician had preceded him. His unrivalled artistry won for him the post of organist of the city of Atlanta. His unusual success in this position earned for him the thanks of the city and the acclamation of the press.

Dr. Starnes had now become something of a national figure in America. He left Atlanta to answer a summons from Toscanini, conductor of the Metropolitan Opera. He held this new position of organist with the Met until he was engaged as organist by the presentors of the famous motion picture version of "Les Misérables", his first connection with motion pictures. With his usual foresight and from his long experience in playing for the Covent Garden opera in London and the Metropolitan in New York, he realized the possibilities of the organ and music in general in emphasizing the strong points of a picture. This sort of work so fascinated Dr. Starnes that he decided at once to cast his lot with music's staunchest and greatest ally.

For about three years, until 1916, Dr. Starnes was the director of the Olympic Theater orchestra in New Bedford, Mass., at that time one of the largest theaters of its kind. However, as the Mark Strand in New York became the home of motion pictures, artistically presented, and accompanied by a symphonic orchestra, the management spared no

expense to secure the services of distinguished artists. The offer made to him was such that Dr. Starnes had to accept it, in justice to himself. Today, Dr. Starnes finds himself the organist of a motion picture theater orchestra which has won national fame, and ~~KXXX~~ which boasts artists of international reputation. If music today enjoys greater patronage than ever before in its history, because of the motion picture theater, then it owes a great debt to such musicians as Dr. Percy J. Starnes and his colleagues.

STAYNER, ESTHER McDONALD

Born in 1894 in McAlester, Oklahoma. Reared in Rock Springs, Wyoming. Her father was John McDonald. Esther McDonald began playing at the Wyoming Grand Opera House in Rock Springs, Wyoming at the age of 10. This theatre was owned by her father. By the time Esther Stayner was ten years of age, she was a dance pianist and full member of the Musicians Union. Her first music teacher was Dwight Morris. Her brother was the director of the orchestra. At the introduction of movies, the theatre changed its name to the Grand Motion Picture House and a Photoplayer was brought in. Graduating from the piano to the Photoplayer was but another step in the process of her preparation for playing the theatre pipe organ. One of her professional engagements on a theatre organ was at the American Theatre in Salt Lake City, Utah. The organ was a

STAYNER, ESTHER McDONALD

2.

large Kimball. Two of her associates from that period are famous for their playing of the Mormon Tabernacle organ. They are Alexander Schreiner and John J. McClellan. Esther McDonald left Salt Lake City in 1923 for an engagement at the Clemmer Theatre in Spokane, Washington. The theatre had a large Kimball pipe organ. Later in 1923 she travelled to Chicago where she studied at the Chicago Musical College under organist Clarence Eddy. To defray expenses she broadcast over Radio Station KYW, Chicago, Illinois on a Kimball pipe organ. This was one of the first broadcasts from Kimball Hall. In 1925 McDonald moved to Tacoma, Washington and played at the Rialto Theatre (which was under the direction of her father's old partner, H. T. Moore (Wurlitzer), and at the Tacoma Broadway Theatre. The Almond Roca Candy Company sponsored her broadcasts

over Radio Station KVI, Tacoma, Washington. Listeners were encouraged to request songs and if Esther McDonald was unable to play the request, the listener was given a box of candy. This is how Esther McDonald became known as the "Almond Roca Queen." In 1926 Esther McDonald played the Colonial Theatre in Tacoma, Washington. She left the theatre in 1929 to return to school to finish her high school work. She received a scholarship to the University of Denver. She became a public school teacher. She taught music in Denver and Aspen, Colorado and in the Bremerton, Washington public schools and later became a second grade teacher. She found her musical background extremely helpful in her new profession. She taught from 1940 to 1968. She died June 9, 1971

STEELE, EDITH DUCKER

Born in Modena, Illinois in 1888. Was something of a prodigy, playing the piano at the age of 5.

At the age of 16 she played piano in a silent movie house. When the owner visited Chicago and heard movies accompanied by an organ, he ordered one to be installed in his Joliet theatre. Edith was told about the decision two weeks before the organ was to be opened, so she practiced 7 to 9 hours a day for two weeks on a church organ.

Later she moved to Aurora, Illinois to play piano in a pit orchestra in the Strand Theatre. An opening at the nearby new Fox Theatre gave her the chance to be organist there for a period of five years, accompanying silent films.

In 1917 she moved to San Diego and was installed as organist-pianist

STEELE, EDITH DUCKER

2

AT THE Pantages Theatre, playing for vaudeville for five years. She married a navy doctor, F. S. Steele, and until 1925 she remained out of the music profession. In that year, however, she was named organist of the San Diego Fox--a post which she held until 1932. She played her last night at the Fox Theatre the same evening as the Lindberg kidnapping.

In later years she reared a son, Marshall, who inherited his mother's love of music. In the sixties he installed a small Robert Morton pipe organ in her home which was dubbed "My Bobby Morton."

Always helpful to young artists, Edith Steele was a major ingredient in the musical life of Los Angeles Dodger organist-composer-recording star, Helen Dell. Dell was introduced to many compositions which proved highly adaptable to the theatre organ. Edith Steele was called upon to play the

the first concert on the San Diego Fox organ after it had been refurbished in the 1960's.

Edith Steele died April 20, 1971 from pneumonia resulting from a minor operation.

STEELE, JOHN

Born August 13, 1936 in Steubenville, Ohio. Began studying piano at age 12 with George Norman Tucker. At age 15, became assistant organist of St. Paul's Episcopal Church and a year later began his study of theatre organ with organist Chic Here of Loew's Akron Theatre. At age 17 he took a job as organist in the Miami Roller Rink in Miami, Florida. Steele studied with Leo DeSola at the Jackson High School in Miami, Florida and played for many school functions. He also studied with Dr. Ralph Harris of the University of Miami and took lessons from theatre organist Reginald Foort at Pompano Beach, Florida. Appearances include concerts for various American Theatre Organ Society chapters, Erie, Pennsylvania, the Tivoli Theatre in Frederick, Maryland, the Mosque and Bryd Theatre^s in Richmond, Virginia. He was one of the organists to play at the closing of the New York Paramount Theatre in 1964. He played

STEELE, JOHN

2.

intermissions at the 3 manual/31 rank Kimball organ in the Stanton Theatre in Baltimore, Maryland in 1963. He also appeared at the College Theatre in Bethlehem, Pennsylvania (3 manual/14 rank Moller), and was the last organist to play the Olympia Theatre in Miami, Florida (3 manual Wurlitzer) in 1961.

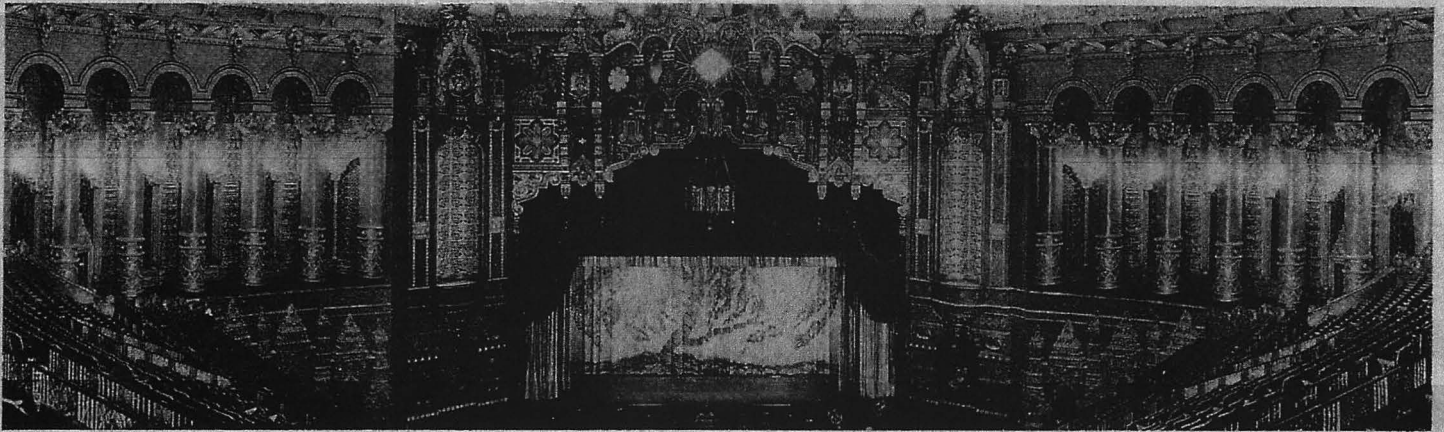
In 1972 he was featured at the American Theatre Organ Society Convention on Richard Kline's 4 manual/28 rank Wurlitzer. In 1975 he was once again featured **artist** for the American Theatre Organ Society's National Convention on the Buddy Cole organ (3 manual/26 rank Wurlitzer), **an** organ which he plays regularly Thursday through Sunday each week. Steele is presently organist of Cap'ns Galley Pizza Parlor in Redwood City, California.

THREE ORGANIST EXTRAVAGANZA

FR. JIM MILLER - From Fenton, Michigan, Fr. Jim's "Jazz" style is famous. His love of life is equaled only by his love of music. A reviewer once said, "His music is truly a sermon in sound...no words are needed...an organist with contagious laughter who truly loves his audience."

DENNIS MINEAR - Originally from Tulsa, Oklahoma, Dennis worked in public relations for several years in Chicago. Following touring of the U.S. for an electronic organ company, he settled in San Francisco and was staff organist at the Castro Theatre. He has performed many concerts and played in the Bay area's leading pizza parlours. Dennis' style has been influenced by theatre organ greats John Muri, Buddy Cole, and Pearl White.

JOHN STEELE - John started playing the organ at age 16 as a native of Ohio. He studied with George N. Tucker, Dr. Ralph Harris and Reginald Foort. John has concertized in New York at the Paramount, Radio City, the Richmond Mosque, Wilmington, Delaware and Canada. He's formerly an organist with Cap'n's Galley Pizza and Pipes where he was featured playing the former Buddy Cole organ. ATOS conventions in 1972 & 1975 featured John in concert.



Fox and Organ photos from Manning Bros. Historical Collection

The Detroit Fox is an amazing theatrical edifice from the golden age of the movie palace. Built as one of the first of a series of 5000 seat, deluxe Fox Theatres planned for around the world, the Fox is one of only four actually built. Only the Fox stands complete with both original pipe organs. Its dazzling decoration combines the motifs of the Indian sub-continent with the mysterious orient; as impressive to the visitor of today as it was to the millions of patrons who have passed through the portals of this unusual theatre. The Fox is undergoing an extensive renovation and cleaning for its rebirth as one of America's major entertainment centers. October 11, 1981 is your first chance in many years to hear the fabulous Fox Wurlitzer in concert and see once again this magnificent structure.

Fox Organ Show
19318 Westbrook
Detroit, MI 48219

STEELEY, WALTER C..

Broadcast over Radio Station WOC, Davenport, Iowa in 1923

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 ()

SUBJECT {
() SEE ATTACHED SHEETS

Steffans, Roy

*Pantoge created, hybrid
instruments which he
put together*

- Investigate and report to . ()
- Express your judgment ... ()
- Set time when we may discuss this ()
- ()

STEINER, MRS.

Organist of Loew's 42nd Street Theatre in New York City in 1927.

STEIZELL, CARL

Organist of Loew's State Theatre in New York City--the largest
Moller pipe organ in a New York City Loew's Theatre at this time,
in 1927.

STEVENS, EDWIN

Organist of the Sun Theatre in Omaha, Nebraska (later renamed the State) in the 1920's--a 2 manual Kimball pipe organ.

STEVENS, FRANK

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

STEVENSON, GEORGE

Organist of Loew's 42nd Street Theatre in New York City in 1927.

STEWART, HARRY

Theatre organist from the Anderson, Indiana area in the 1920's.

1938



Wm. J. STEWART

Feature
Organist

AT

KENT Theatre

PHILADELPHIA, PA.

1938

WILLIAM J. STEWART

An unusually clever feature organist in his first year at the Kent Theatre is William J. Stewart. His featuring is very picturesque and he has won the admiration of his patrons with his remarkable personality. He was formerly at the Logan Arcadia in Philadelphia, where he also scored a hit.

PERSONALITIES OF THE PAST NO. 9
KAY STOKES AND THE HAPPY GANG



*Be happy with the Happy Gang
Be happy, start the day with a bang.
A happy Monday to you from the boys and Kay Stokes,
We hope you like our music, our songs and our jokes.
Ya! Ya! Ya! Be happy with the Happy Gang!*

That little song was prefaced by knocks on a door, the words: "Who's there?" "It's the Happy Gang!" "Well, come onnnnn in!" and served to introduce the most popular variety show ever to originate from Canada. It was heard by millions in the Dominion and in the United States.

In June 1937, with demise of theatre organists and subsequent changes in radio programming, Canada's leading female organist, Kathleen O'Connor Stokes, received a call from CBL Toronto for a spot on a new show. It could have been called "nine Men and a Girl", but its title was "The Happy Gang", a variety show of very talented musicians and singers. It was a five-day-a-week stint, 39 weeks a year, interspersed with tours across Canada and to the United States.

In the picture above, seated behind Kay Stokes, are left to right: Cliff McKay, Blain Mathe, George Temple, Eddie Allen, Bert Pearl (the leader), Hugh Bartlett, Jimmy Namaro, Bobby Gimby and Joe Niosi. Of course, there were others during the 22-year run of the show.

There were 4,890 broadcasts of "The Happy Gang" from June 14, 1937 until its closing in June 1959. But people weren't allowed to forget that marvelous show.

On August 28, 1975, there was a reunion of the Gang at the CNE Amphitheatre in Toronto. The largest crowd to hear a show there did homage to the participants and to hear the program, just as it was broadcast in the forties and the fifties. Ten of the participants were on hand, plus Kay Stokes. Biggest applause was reserved for "our Irish Colleen, the Queen of the Canadian organ console", in the words of Bert Pearl. Everyone stood for this grand lady who then played a medley. There was hardly a dry eye in the crowd for the 81-year-old organist who got another standing tribute in the end. She died in 1979.

STOKES, KATHLEEN

Canadian theatre organist, well known in the Toronto, Ontario area. Elected to the American Theatre Organ Society Hall of Fame.

JESSE G. STOUDT

Feature Organist

KEYSTONE
THEATRE

Philadelphia, Pa.

1928

1928

JESSE G. STOUDT

Mr. Jesse G. Stoudt, feature organist at the Keystone Theatre in Philadelphia has found favor with his patrons during his two year reign. His artistic arrangement of his featured overtures, novelties and slides is indeed unique and worthy of much consideration. He was formerly at the Overbrook Theatre.

STOVES, JOSEPH (Joseph Stobles)

Loew's

Organist of the Temple Theatre in Birmingham, Alabama

(Moller pipe organ) in 1925. Organist at Loew's Valencia Theatre
in New York City in 1931.

JOE STOVES

1958

Joe Stoves, solo organist, now featured at the Loew's State Theatre in Providence, R. I. Mr. Stoves opened the above house where he is doing exceedingly well. Previous to his present engagement Mr. Stoves was featured at the Loew's Temple Theatre in Birmingham, Alabama. He features solos chiefly and has been with the Loew organization for eight years.

STRANG, ARTHUR

Theatre organist from the Columbus, Ohio area in the mid
1920's.

STRATTON, ROBERT J.

Born in Paris, France, October 1, 1904. Studied piano under private teachers and studied organ at the Eastman School of Music in Rochester, New York. At the Eastman School of Music his teachers were Robert Berensten and Harold O. Smith. Organist of the National Theatre in Greensboro, North Carolina (Robert Morton, 2 manual/10 rank) from 1920 to 1922. At the same time he assisted at the Colonial Theatre in Greensboro, North Carolina on an American Photoplayer (2 manual/8 ranks) from 1920 to 1922. Organist at the Eastman Theatre in Rochester, New York from 1924 to 1926 (4 manual Austin organ). Organist at the Regal Theatre in Rochester, New York (3 manual/17 rank Marr and Colton) from 1925 to 1926. Organist at the Strand Theatre in Cumberland, Maryland (2 manual/10 rank

STRATTON, ROBERT J.

2.

Moller) from 1926 to 1927. Organist of the Broadhurst in High Point, North Carolina (2 manual/10 rank Geneva pipe organ) from 1927 to 1929. Organist with the Weinberg chain of theatres in Shenandoah, ^{Valley} Virginia from 1929 to 1933. These theatres all featured 2 manual/10 rank Robert Morton pipe organs. Organist and choirmaster in various Episcopal Churches for a total of nearly 50 years.

Stratton was a professional electronics engineer, who retired from the Federal Communications Commission in 1966. He began building at his home in Alexandria, Virginia harpsichords/in 1964 as a hobby and it has now become a full-time occupation. Stratton has a 3 manual/12 rank organ in his home, assembled from various instruments.

STRONY, WALTER

Walter Strony was born in 1955. He began music studies at the age of seven. He studied organ with Dr. Herbert White and piano with Giulio Favario, associate conductor of the Lyric Opera of Chicago. His formal training has also included instruction from Karl Paukert, formerly of Northwestern University. Strony studied theater organ with Al Melgard, retired organist of the Chicago Stadium, who considered him his star student. Besides teaching and concertizing, Strony has served as organist and choirmaster of the Presbyterian Church in Riverside, Illinois.

Strony first gained national attention at a cameo performance at the Atlanta Fox Theatre during the "Save the Fox" campaign where he received a standing ovation.

STRONY, WALTER

2.

Strony's public concert debut was at age eighteen for the Chicago Area Theatre Organ Enthusiasts. He has since played at the Detroit Theatre Organ Club, the youngest organist to play that organ in concert in its present home, and at the Cedar Rapids Paramount and Avalon Theatre in Milwaukee. Since returning last fall from a three-month stint at Expo '75 in Okinawa, Japan, where he accompanied a unit of the famous Tommy Bartlett Water Show, Strony has played concerts at the Hinsdale Theatre, the Coronado Theatre in Rockford, Illinois, and the Michigan Theatre, Muskegon. He recently was featured at the United Palace Theatre in New York City where his concert was greeted with rave reviews.

STRONY, WALTER

3.

Since the restoration of the Mighty Wurlitzer in the Chicago Theatre (made so famous by Jesse Crawford in the '20's), Strony has been closely associated with that instrument. He sneak-previewed the restored organ on New Year's Eve, 1975, the first organist hired by the theatre in 25 years. Since then he has been on the Chicago Theatre's staff to play for intermissions with visiting film stars, and did nine shows, three-a-day for three days, at Christmastime. The first modern recording of that organ, "Walter Strony Plays the Chicago Theatre Wurlitzer," is currently in production and is soon to be released.

STRONY, WALTER

4.

Strony is currently staff organist of the Pipe Organ Pizza (Moller Theatre pipe organ) Milwaukee, Wisconsin which opened in 1976.

Strony is one of the group of talented young organists not old enough to recall the "golden age" of the theatre organ but destined to leave his mark in the world of the theatre organ today.

Our Featured Artist

Walter Strony is one of America's premiere concert organists. He made his public debut in 1974, at the age of 18, and has since established himself in both theatre and classical organ circles.

Mr. Strony has performed hundreds of concerts from coast to coast in the United States and in Japan, Australia, England, and Canada. In addition, he has performed at many conventions of the American Theatre Organ Society and the American Guild of Organists. In 1991 and 1993, he was given the honored title of "Organist Of The Year" by the American Theatre Organ Society; the first and only organist ever to receive this award twice.

His many recordings include the first in-concert theatre organ video, as well as many other records, cassettes, and compact discs. His "Phoenix" CD received a 10/10 rating from the prestigious magazine, CD Review. More recently, his CD's "The Modern Theatre Pipe Organ" and "Berkeley!" have received rave reviews in THEATRE ORGAN magazine.

As an author, he is well known in organ circles for his recent book entitled "The Secrets Of Theatre Organ Registration", which has already become the standard reference book on this subject.

Walter Strony was born in Chicago in 1955, and began music lessons at the age of seven. His theatre organ teacher was the famous Chicago organist Al Melgard, who for many years was the Staff Organist at the Chicago Stadium. His classical studies were with Herbert L. White and Karel Paukert.

Mr. Strony makes his home in Phoenix, Arizona, where he has restored a vintage home in a historic neighborhood. His hobbies are traveling, dining, and collecting Art Deco antiques.

When in Phoenix, he serves as Organist and Choir Director at Augustana Lutheran Church. In addition, he consults in the design and tonal finishing of both pipe and digital organs. In his spare time, he composes organ and choral music.

This well rounded musician brings a wealth of experience to any organ console. This experience has brought him the reputation of being one of America's most original and interesting

(Continued on page 3)

sounding concert organists.

As one reviewer noted -"Strony has become one of the rare breed of today's younger theatre organists to have developed a style uniquely his own. While looking backwards respectfully to the masters of the theatre organ tradition, he manages to look forward with a refreshing approach in all his musical arrangements. It is a style that is inventive, harmonically interesting, and above all, right for today."

Today's Program

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

AS COURTESY TO ALL

*Please do not take Flash Pictures during this Concert,
or use Recording Devices in the Seating Area .*

The Rochester Theater Organ Society is dedicated to the preservation of theater pipe organs and the presentation of music on theater pipe organs. RTOS preserves and produces musical events on two fine theater organs: The Auditorium Center 4-manual, 22-rank Wurlitzer and the RMSC Eisenhart 3-manual, 12-rank Wurlitzer. The Society and its two Mighty Wurlitzers have a world-wide reputation for excellence.

**Membership Information is available in the main
Lobby or by writing to :**

RTOS, PO Box 17114
Rochester NY 14717

Next Concert!

Lew Williams

**At The Auditorium Theater
Sat. Oct 10, 8:00 PM**



STRUNK, OLIVER

Organist of the Rialto Theatre in New York City in the mid-1920's
(Wurlitzer). On the staff with "High-C" Geis and C. Herbert Macahan.

SULLIVAN, EUGENE

Organist of the Roseville Theatre in Roseville, California
beginning December 10, 1926.

REGINA STUBLEY

1928

A popular solo organist is Regina Stubley at the Uptown Theatre at Utica and she has created a large following.

STRUNK, OLIVER

Organist of the Rialto Theatre in New York City in the mid-1920's (Wurlitzer). On the staff with "High-C" Geis and C. Herbert Macahan.

SULLIVAN, EUGENE

Organist of the Roseville Theatre in Roseville, California beginning December 10, 1926.

SULLIVAN, HARRY

On the staff with Herbert Henderson at the Strand Theatre in Rochester, New York (a 4 manual Marr and Colton instrument). Spent a number of years on that organ staff beginning in 1922. Associate organist of the Rochester Theatre, Rochester, New York (associate to C. Sharpe Minor in 1927).

1928

HARRY G. SULLIVAN

A kindred spirit of Bacons' is Harry G. Sullivan, who was also present at the opening of the Rochester. He previously was at the Strand and other large houses in Rochester and also broadcasts over WHEC. Both boys feature solos, novelties and slides.

SURACE, JOSEPH

On the staff of the Radio City Music Hall in 1955.

SUTTON, (First name unknown)

Organist of the Strand Theatre in Omaha, Nebraska in the 1920's
(3 manual Hilgreen-Lane).

SUTTON, LARRY

Assistant organist at the San Francisco Fox Theatre (Wurlitzer)
before the 1932 closing.

SWETT, IRA

Born in Los Angeles, California, May 18, 1913. Swett lived there most of his life. He received his education from the Polytechnic High School where he played the pipe organ in the auditorium with the late Phil Olson and the late Truman Welch. Swett^{later} attended the University of Southern California where he continued his studies in music. He then worked for many years for the Salvation Army as its program director. He was a radio organist for several years and played over different radio stations in the Los Angeles area, including a regular Saturday morning broadcast over Radio Station KFWB, using a 3 manual Wurlitzer which later became the property of the late Joe Kearns. In more

SWETT, IRA

2.

recent years Swett gave a number of midnight concerts at the Wiltern Theatre in Los Angeles and recorded two long playing record albums on that organ. He died March 12, 1975 in Los Angeles.

SWINDELL, ERWIN

Broadcast over Radio Station WOC, Davenport, Iowa in 1922

SWINNEN, PROFESSOR FIRMIN

Born November 12, 1885 in Montaigne, Belgium. Graduated with highest honors from the Royal Conservatory in Antwerp. Came to the United States by way of England in 1916. One week after his arrival he was appointed by Roxy to the position of chief organist of the Rialto Theatre, Broadway and 42nd Street in New York City (3 manual/56 rank Austin). In 1917 he became chief organist of the Rivoli Theatre on Broadway and 49th Street in New York City (Estey). He became a United States citizen in 1922. In October 1923 he moved to Philadelphia to become chief organist of the Aldine Theatre, but instead he became private organist to Pierre S. DuPont at the Longwood Gardens estate, Kennett Square, Pennsylvania--a position he held until his death in 1972.

FIRMIN SWINNEN

Nov. 12, 1885 - APRIL 18, 1972

Born in Montaigne, Belgium, his father an organist in Herselt, Belgium, attended college in Aarschot (a daily walk of four hours).

His early love of music at age 16 led him to the Royal Conservatory of music at Antwerp. He graduated in 1906 with highest honors, winning the cash award which a former professor bequeathed as an annual reward for such honors.

The winning of the award so impressed Firmin that, in later years when the director of the Royal Conservatory of Music visited with him in Wilmington, he established a similar award which he always dreamed of creating. One of the first recipients of the Firmin Swinnen Award was a blind boy.

He later graduated from the "Lemmens School of Religious Music" in Malines, Belgium. His love of religious music evidently stemmed from his association of the church and his father's career.

In 1913, he was named organist for the Church of St. Walburgis in Antwerp. In 1914 World War bombardment of Antwerp, the Swinnens, along with thousands of refugees, fled to England.

His great talent as an organist was immediately recognized and in behalf of the Red Cross and War Relief he played 260 organ recitals in one year. The enemy knew of his Red Cross concerts and the Swinnens were advised not to return and they went to Holland. April 1916 Firmin left for the United States. He accepted his first assignment as organist for a church in Montclair, New Jersey. In 1917 the Rivoli Theatre in New York requested his unique talent as organist, a large, four-manual organ and an orchestra of 65 musicians. Here is where his ability to improvise music for the movie earned his world recognition. He subsequently played at the Aldine Theatre in Philadelphia where Mr. Titus Geesey, secretary to Mr. P. S. du Pont arranged to have Firmin play at Longwood Gardens. So impressed by his ability, he was asked to design the organ for the new proposed Longwood Conservatory. He gave his first concert November 19, 1922, for Mr. du Pont at Longwood. Needless to say, his yearly contract was renewed for the next 32 years.

Asked to "help out" by Mr. H. F. du Pont, then Senior Warden at Christ Church, to organize a choral group, that was in 1925, and 32 years later he was still "helping out."

In 1929-30 the famous 177 rank Aeolian organ was installed at the conservatories of Longwood Gardens. One of the truly great organs of the world. It contains 10,010 pipes, including five 32' stops, complete variety of percussion stops and a nine-foot grand piano. Typical of its designer's common sense, a four-manual console controls the seven divisions of the organ.

On April 29, 1956, he played his 1516th Sunday recital at Longwood.

"In Firmin Swinnen there is no pose, no pretense, no pre-occupation with gimmicks of touch or color, the listener is overwhelmed with his music," was written in an article in *American Organist* by Rollin Smith.

"His imagination in improvisation is limitless," Emerson Richards once said, "to hear Firmin Swinnen improvise his jazz version of Bach's Passacaglia was THE MUSICAL TREAT OF A LIFETIME."

SYLVERN, HANK

Radio organist who played the theme for the "Nick Carter, Master Detective"
radio broadcast.