

Wald, George

Diapason, Sept. 1965

NIGHT OF WONDER

for Mixed Choir, Soli and Children's Choir
with Accompaniment for
Piano (Organ) or Orchestra
By Camil Van Hulse

Christmas cantata is one of lively imagination and rare beauty. In its duration, it employs all the musical forces available in the church or school: four soloists, unisonal junior choir, mixed-voice and an orchestral accompaniment that can easily be adapted to piano. The text tells the familiar Christmas story in a way ideally suited to the folk nature of the Gospel tale and full of its life, yet radiant with its Mystery and wonder. The Musical setting is most imaginative and inspired creations to come from the fluent and talented composer. It is a happy blend of consonant harmonies, flowing, melodious counterpoint and highly effective instrumental writing. Such an approach especially recommended for use by schools and colleges as well as churches: its untraditional and direct, pungent style will appeal to all.

Price 2.00

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GLEN ROCK, N. J.

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NUNC DIMITTIS

GEORGE WALD, UTICA CHURCH
AND THEATER ORGANIST, DIES

George Wald, FTCL, for 39 years organist and choirmaster at First Presbyterian Church, Utica N.Y., died in his home May 5 from a heart attack. A native of Utica, his organ study was with Homer Whitford, Norman Coke-Jephcott and Carl Weinrich. He played many recitals in New York State.

Organist at the Avon Theater in Utica from 1916 to 1928 and later at the Stanley, he had special talent for improvising. He conducted a number of choruses and choirs and was widely known as a director of community singing.

A past-dean of the Utica AGO Chapter, he leaves his wife, three sisters and a brother.



Clarence K. Dreike, 74, died June 15 at his home in Canton, Ohio following a heart attack. He and his wife, who died Jan. 21, were founders of the Canton AGO Chapter.

1928

GEORGE WALD
Solo Organist
 AT THE
STANLEY THEATRE
 UTICA, NEW YORK

1928

1928

GEORGE WALD

Mr. Wald, formerly at the Avon Theatre, over which he presided for 12 years is now established at the Stanley Theatre in Utica. He broadcasts over WIBX and is a favorite of all his patrons.

New York state

WALDROP, UDA

Organist of radio station KPO, San Francisco, in 1926

WALKER, ANNA

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.)

WALKER, FOREST

Organist of the Alps Theatre between 9th and 10th Streets on Houston Street in Fort Worth, Texas in 1918.

WALKER, JESSEE

Played the Alabama Theatre in Birmingham, Alabama at one time.

WALLACE, OLIVER

See Chapter 4, pp. ____ to ____.

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

OLIVER WALLACE

Oliver Wallace began his picture-playing career in a small theater in Seattle. Later, an Estey organ, ^{costing} ~~XXXXX~~ \$2,250, was installed in another theater. Having studied organ with a Mr. Palmer, "Ollie" felt equipped to take this position, and was placed as first organist in Seattle, and perhaps in the world. The idea of an organ in a theater was unheard of, an absolute novelty; and the idea of spending so much money on such a thing was preposterous, to say the least. Indeed, it was a calamity if nothing but ruin could come of it. However, organs are still being put into theaters!

In 1909, the Clemmer Theater was opened, and Ollie was appointed organist by Dr. Clemmer. From the Clemmer, Wallace moved to the Liberty in 1912, where he has since remained, except for three years spent in California. During the sojourn to the ~~XXXXXX~~ sunny state, he played at the Rialto in Los Angeles, then the largest theater there; later was transferred to the ^{Granada} ~~XXXXXXXX~~ in San Francisco, where he had a \$72,000 Wurlitzer.

While at the Granada, he received two offers to play in the east; namely New York and Cincinnati, plus one to return to the Liberty in Seattle. Because of his love for the Northwest, he returned to Seattle.

Wallace as a composer, is perhaps best known through the success

of "Hindustan", a fox-trot composed by himself and Harold Weeks. This number has been followed by "Let's Start Again", a fox-trot, and "Roll Along" and "Visions of the Dance", two excellent waltzes. Besides these popular numbers, he has produced a series of numbers for photoplay use which has just been accepted by Witmark, and will be on sale soon. If these works excel Mr. Wallace's effects in his own picture accompaniments, organists can forget about overtures, as the latter will take a back seat. A serious work of Mr. Wallace was recently performed by the Lincoln High School, an Oriental Ballet with 50 persons, and using full orchestra. This was highly successful. It is now in manuscript form, but will be published shortly.

Wallace is also a poet. A great deal of poetry has been written by him, and some of his works were incorporated in a book entitled "The Eternal Mirror", an allegorical drama. ~~XXXXXXXXXX~~ This deals with psychology, as Mr. Wallace is an advanced student of that science.

Prologues are written and produced by this marvel of organists each week. They run in length from 8 to 30 minutes and employ from 8 to 35 persons. There is no orchestra in the Liberty. The quota of men demanded by the Union is added to that of the Coliseum, which uses a 35-piece orchestra.

Playing pictures six days per week, (six hours per day) writing music, poetry, prologues, attending previews each Wednesday morning, keeps this man busy, and one feels lucky if he can talk with Ollie for 30 minutes at a time.

Through his wonderful organ work, Wallace has developed a great following. He is probably one of the most advertised organists; and because of this, people come from all over the world to hear him.

Organists in need of new ideas and inspiration go to hear him, as each week, he is sure to spring something novel. He plays his shows entirely by improvising and memory, and uses fine taste in his selections of music.

Wallace predicts that America will have its own music in time to come, just as Russia, Italy, China and other countries have. It will not have the background of sorrow and trouble which the music of other countries has, but will be real ethereal music.

He likes our popular music--not the loud, blaring jazz of yesterday, but the soft, symphonic type now popular with our orchestras, and he says it is still only in its infancy, that it is the beginning of what's to come.

He is quite a philosopher, and his ideas on life, music, art and drama are of exceptional interest.

WALLER, "FATS" (THOMAS WRIGHT)

Born in Manhattan, New York, May 21, 1904. Attended Public School 89 and got halfway through DeWitt Clinton High School. His father was the pastor of the Abyssinian Baptist Church, one of the largest in Harlem. He hoped his son, Thomas would likewise enter the ministry. "Fats" began attempting to play the piano and organ before he was six. He was 11 years of age before he learned to read music and after that he didn't pay much attention to high school because music interested him so much. But when he was 15 he got a job playing an organ in the Lincoln Theatre in Harlem for only \$3.00 a week. He later moved to the Lafayette Theatre in Harlem which boasted a Robert Morton pipe organ considerably larger than that of the Lincoln Theatre. The year was 1922.

WALLER, "FATS" (THOMAS WRIGHT)

2.

The story regarding how he lost his job is an interesting one. "That was during the silent movie days and I used to bat out the accompaniment. Well one day there's William S. Hart and he's been plugged and it looks like he's a cold mackerel, pretty sad stuff, eh? All set for "Hearts and Flowers," eh? But the next thing I know, I'm playing "St. Louis Blues." "Fats" went on to do some dance band work on the piano and eventually broke into radio in 1927. He did have some instruction on piano from some of the greats of that time including, James P. Johnson, Jelly Roll Morton, Lucky^e Roberts, and others. He is remembered as being one of the world's greatest jazz pianists, but he also was a prolific composer. He wrote or collaborated on some 360 songs. In the late

1930's "Fats" played a half hour broadcast over the CBS radio network from the Paramount Studio (Wurlitzer, 4 manual/21 rank), in Times Square. In 1942 "Fats" gave a concert at Carnegie Hall, something he considered as the apex of his career. "Fats" spent much of his professional life as a singer and pianist in nightclubs. Among the famous singers that he accompanied were, Bessie Smith and Gene Austin. "Fats" died at age 39, December 15, 1943.

WALTERS, FLOYD

Broadcast over radio station WGY, Schenectady, New York in 1928.

WALTON, CHESTER E.

Organist for the American Theatre here in the late teens and early twenties playing the Robert Morton Organ. His brother Mr. F . B. Walton was Vice President and manager of the house at this time.

WARD, JACK

See Chapter 6, pp. ____ to ____.

WARD, JOHN

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

WARD, JOHN

Was engaged as chief organist at Loew's Grand Theatre, Fordham,
New York (Robert Morton pipe organ) in 1927.

WARNER, GEORGE ("WINDY")

Organist of the Orpheum Theatre in Boston, Massachusetts.

WARNER, HAROLD

For more than 20 years an employee of the Chesapeake and Potomac Telephone Company of Virginia. In 1950 offered to donate his time to renovate the 3 manual Wurlitzer pipe organ there in the Mosque Auditorium, Richmond, Virginia. The Mosque which had been built by the Shriners was bought by the city in 1940. The city operates it as a Civic Center Auditorium. Warner spent more than two years with the help of some other enthusiasts restoring the pipe organ. In 1953 it was completed and Warner received recognition of his service to the city from the Mayor of Richmond. In March 1954 the Bell Telephone Company honored his achievement with a full page advertisement in several national magazines showing Warner at the Mosque console and telling the story of the restoration

WARNER, HAROLD

2.

under the title, "The once proud pipe organ that played again." Later on the Telephone Hour, a coast-to-coast network radio broadcast, a selection was included played by Warner at the Mosque organ. Warner played thereafter for a number of events and special programs. The organ achieved its greatest fame perhaps after a series of recordings were made on it by noted British theatre organist, Reginald Foort, a former chief organist of the British Broadcasting Company. Foort considers this organ to be perhaps the finest sounding instrument he has ever played. Although Warner had no formal musical training, he was able to play a great variety of music. He died in 1961 while working on the organ in the Mosque.

Since Harold Warner's death the organs in the Mosque and Byrd Theatres have been maintained largely through the efforts of a very capable and able organ technician, Tommy Landrum.

Date: Wednesday, July 17, 2013 4:43 PM
From: Jeff Fox <irongoat4@comcast.net>
To: jwlandon@windstream.net
Subject: Organ-Moller Gordon's Th.



MR. R. H. WARREN AT THE CONSOLE OF THE MÖLLER PIPE ORCHESTRY
GORDON'S THEATRE. ROCHESTER, N. Y.

Hello John-I came across this photo and did not know if you have this one. I would love to turn the clock back and try this Moller out. We are beginning to pack the apt. We have done our share with the bank and Friday we will sign the insurance papers in Longview when we go down. Leaving Fri. morning by 4:00 a.m. The parade is Saturday and then we return Sunday. Friday we will hopefully finish things with the realtor although now that the inspection is done, there is about \$4,000.00 worth of minor projects that need attention and I want them done before October. I informed him today that I want the owner to pay for the repairs so we'll see what comes of this. The inspector is also a very fine contractor and I really want him to do the work. It will be so nice to have all my books back where I can get to them for reference. The baby crows are now so noisy. The parents still feed them but also are beginning to make them eat on their own. Hello to Ray. How are you feeling? Hope you are healed up. Best wishes, jeff & Jody.

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WATKINS, MARGARET

Organist of the Colony Theatre in Washington, D.C. in 1926.

WATTS, BILL

in 1909.

Born in Los Angeles, California As a child he would go to the downtown theatres to listen to the organists play. By the age of nine he got a job in a theatre passing out handbills. He convinced the organist there that he should be allowed to try the organ and this is how he got the first opportunity at the pipe organ. He went into theatre organ work full-time as he grew old enough and played a number of theatres in the Los Angeles area large and small. He played the last silent film in Los Angeles at the Old California Theatre. With the coming of the Hammond organ on the market in 1935, Watts became a salesman for Hammond and began teaching on the the Hammond organ. In 1956 Watts and his wife moved to San Jose, California and began playing at clubs in that area and continued

WATTS, BILL

2.

teaching and demonstrating Hammond organs. When the Wurlitzer pipe organ was installed in the Capn's Galley, Santa Clara, California, Watts was engaged as chief organist (3 manual/12 rank Wurlitzer). He remained there as organist from 1968 to 1969 leaving to become organist at the Melody Inn where the original Oakland Paramount(4/20 Wurlitzer) had just been installed. He remained in this position until he retired in 1974 due to ill health. He made some personal appearances after this in Las Vegas and at the Thundermug in San Jose.

Bill Watts died June 16, 1983.

1928

Hayes Watson

SOLO ORGANIST

AT THE

STANLEY THEATRE

ATLANTIC CITY, N. J.

ATLANTIC CITY

1928

HAYES WATSON

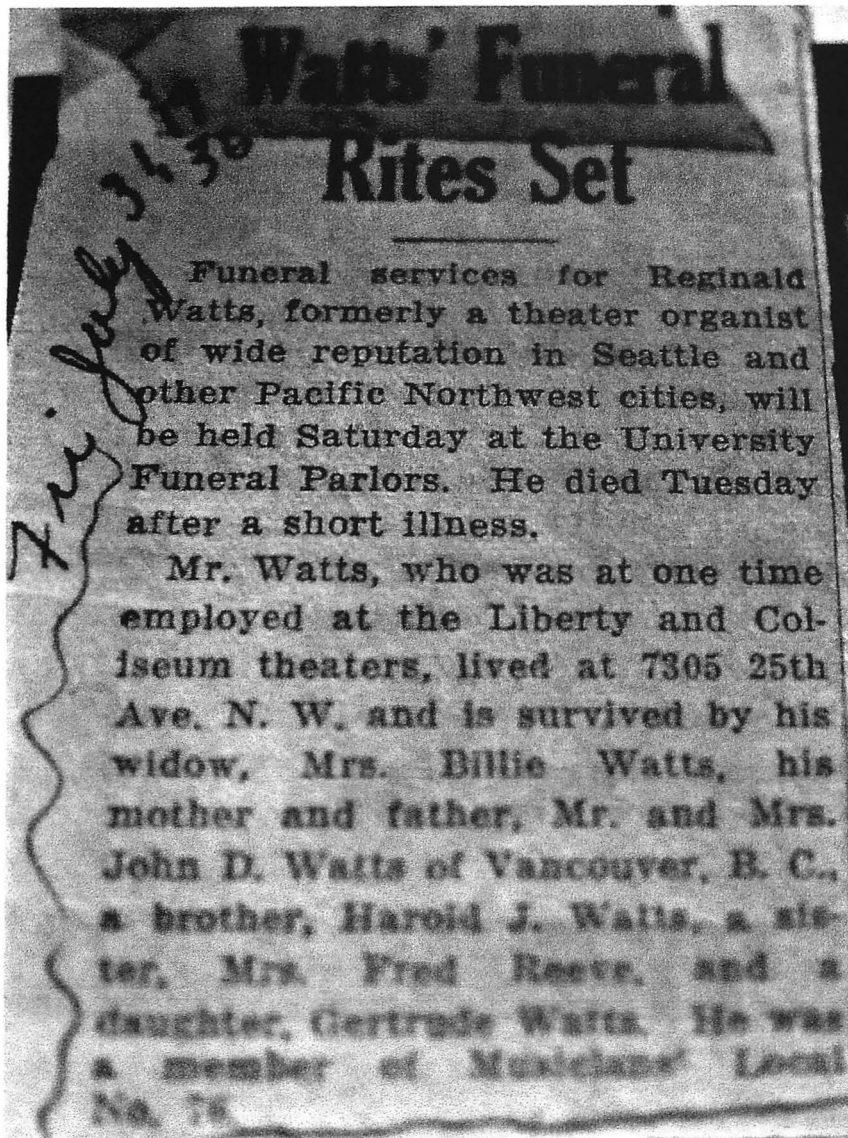
A "Sure Bet" in the musical world is Hayes Watson, formerly an associate of Mr. White and Karl Bonawitz. Hayes is engaged at the Stanley Theatre at Atlantic City, N. J., and has been there for two years. He features solos, and is very successful with his community singing.

Reginald Watts



Date: Tuesday, February 3, 2015 10:22 AM
From: Jeff Fox <amberola65@gmail.com>
To: John Landon <jwlandon@windstream.net>
Subject: Reg Watts





Dear John, Here is a photo of Reginald Watts at the Seattle Coliseum Theatre and the Obit. This was on E-bay a few months ago. I know I shouldn't but I save photos like these if they are not watermarked very bad and have decent resolution. The seller wanted a pretty high price and I believe it sold for over \$35.00. The Coliseum was managed by my uncle in the late 30's to early 40's. He then went to the Music Hall where his friend Eddie Clifford played the Morton. I do not know if he had an intermission organist at the Coliseum or not but the organ was in the theatre. Best wishes, jeff.

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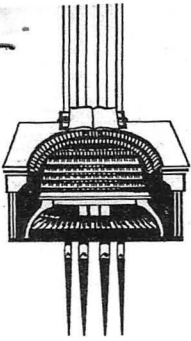
WATTS, REGINALD

Organist of the Liberty Theatre in Seattle, Washington in the late 1920's and early 30's (a 3 manual/20 rank Wurlitzer).

WEAVER, EDDIE

Organist of Loew's Richmond Theatre (Wurlitzer) in Richmond,
Virginia in 1928.

No date/year



Eddie Weaver

6321 COLEBROOK ROAD, RICHMOND, VA. 23227

WEAVER, EDDIE

Dr. John W. Landon
U. of K.
Lexington, Ky.

Dear Dr. L;

I'm only about a year late in answering your letter, and I apologize for being such a terrible correspondent. I truly need a good secretary - BUT my Wife will not do it...

Enclosing a story my daughter fixed up and the only thing I can add is that I am now "77" and still playing every day at the famous MILLER & RHOADS Tearoom in Richmond.

One of my pupils " LIN LUNDE " is now playing at the BYRD THEATRE on weekends only and I am only playing concerts and expect to play one at the BYRD one Sunday in October an afternoon show. I play at the tearoom every day from 12 to 2 PM for our models who work on a lighted runway. The room seats 500 and I have played there for 45 years. Do you think I have a steady job ?

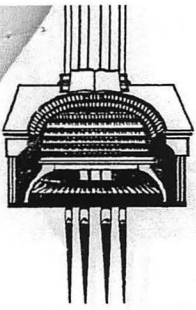
I am playing a Hammond and a Steinway piano at the same time and if you don't believe it I'll send you a cassette to prove it.

Please forgive the delay and I'll appreciate it.

Sincerely,

EW;ew

EDDIE WEAVER



Eddie Weaver

6321 COLEBROOK ROAD, RICHMOND, VA. 23227

As a living legend in theatre organ history, Eddie Weaver has bridged the gap from the early silent films to the current hit songs, and blends his musical mastery with a natural and sparkling wit, and a flair for pure entertainment, delighting his many fans. He began his career playing for silent films while an 18 year old music student at Eastman School of Music in Rochester, and since then has played professionally from New York to Florida, with ten years at the New Haven Paramount Theatre, working with such show business greats as Bing Crosby, Rudy Vallee and Ray Bolger. Then it was on to Richmond's Loew's Theatre where he spent twenty-five years before moving crosstown to the beautiful Byrd Theatre. A World War II stint in Special Services saw him entertaining GI's with his own band, and the likes of Red Skelton and Mickey Rooney.

A popular performer on radio for many years, his fabulous combination of resounding solos, song slides complete with audience pleasing original parodies, unexpected novelties, and pure musical entertainment, has made him famous as Richmond's "Mr. Music", and has brought him a worldwide following, with fans who travel great distances just to hear him, both at the Byrd and daily at Miller and Rhoads' Tea Room, where he been featured for over forty years. This fame has led to delightful concerts all across the country, performances at national conventions, and many recordings.

The name Eddie Weaver always brings a smile to the thousands of fans who have followed him so faithfully through a multi-faceted career.

*Eddie Weaver died in January 2000.
27th*

WEBB, HOWARD H.

Broadcast over Radio Station KDKA, Pittsburgh, in the early 1920's
from the Cameo Theatre located on Fifth Avenue (2/6 Wurlitzer)

WEBB, LEW

Theatre organist in Chicago, Illinois area. Broadcast over Radio Station WENR, both from the studios in the Civic Opera Building and the studios in the Merchandise Mart.

WEBB, LOUIS

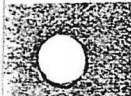
Organist at the Rialto Theatre in Omaha, Nebraska in the 1920's (3 manual/30 rank Hilgreen-Lane pipe organ). Played the Paramount Theatre in Waterloo, Iowa (3 manual/10 rank Barton) in the mid-1920's.

1928

Holiday Greetings
Louis A. Webb
-: "DOC" :-



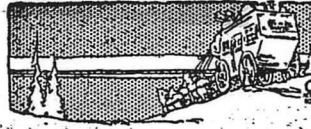
SOLO ORGANIST
— at the —
Marshall Square Theatre
CHICAGO



"DOC" WEBB

The Marshall Square Theatre is featuring "Doc" Webb as solo-organist at the console. Webb carries a personality and style to the organ that reaches every seat in the house and his playing is wonderfully received by all patrons of the Marshall Square Theatre. Chicago.

1928



**HOLIDAY
GREETINGS**

BUDDY WEBBER

Solo Organist

PLYMOUTH THEATRE

WORCESTER, MASS.

1928

BUDDY WEBBER

1928

Another personality plus song is found in one of the youngest organists in New England at the Plymouth Theatre, Worcester, Mass. Previously he played at the Fenway Theatre in Boston. He is unusually clever in featuring his many novelties and is of a very pleasing personality.

WEBER, LEO

Born in Boston, Massachusetts, July 19, 1903. Parents, Isabel and John Weber. Received his education at Salem, Massachusetts and the F'Aelten Conservatory of Music in Boston, Massachusetts. Was featured organist at the following theatres: the Salem Theatre, Salem, Massachusetts, the Leroy Theatre, the Prudence Theatre, the Branford Theatre, the Newark Theatre, the Stanley Theatre, the State Theatre, and Loew's Theatre of Jersey City, New Jersey. In 1930 he was organist of Loew's 83rd Street Theatre in New York City. Was on the staff of the Keith's Memorial Theatre, Boston, Massachusetts (Wurlitzer). In 1931 played the Texas Theatre in San Antonio, Texas. He appeared with organist Johnny Winters at the Staten Island Paramount Theatre and broadcast with Winters from

WEBER, LEO

2.

the twin consoles of the New York Paramount Theatre studio. Also on the staff at Radio City Music Hall in 1945. Weber died in 1952.

Webber, Thomas A., Jr.

David Britton, Artist in Residence at Mount St. Mary's College, Los Angeles, is the proud owner of a new two manual and pedal harpsichord, built for him by Hill & Tyre Instrument Makers of Grand Rapids, MI. The instrument consists of eight sets of strings, and was inspired by historic instruments that are known to have existed in early 18th century Germany.

The recent inaugural recital on this new instrument was given as part of the "Art of the Organ" concert series, founded by Britton in 1980.

David Britton, who is represented by Artist Recitals Talent Agency of Los

Angeles, is available for all-Bach harpsichord recitals during the 1985 Bach Tri-centennial.

The specification of his new harpsichord is:

MANUAL I

16', 8', 4'

MANUAL II

8', buff

PEDAL

16' (loud & soft), 8', 8', 4',
buffs for 16' and 8'

Nunc Dimittis

Thomas A. Webber, Jr., A.A.G.O., died on February 6, 1983 at Nashville, TN after a lengthy illness.

Born at Catsauqua, PA, March 15, 1900, Thomas Webber spent the very early years of his life in the Lebanon and Bethlehem, PA areas where he received his first piano lessons. When, in 1911, his family moved to Gary, IN, Thomas became a choir boy at Christ Episcopal Church, and at the age of

Howe that he met and studied organ with Russell Broughton.

Upon his graduation in 1919, Mr. Webber moved to Youngstown, OH where he held simultaneous positions at the Liberty Theater, Trinity Methodist Church, and at Rodef Sholem Synagog. Leaving these positions after more than six years, Webber became the organist at the Keith Albee Theater, during which time he traveled to Cleveland to study organ with Edwin Arthur Kraft, arranging most of his lessons to coincide with resident performances of the Cleveland Orchestra.

Around this same time Webber, who had been appointed organist at the Stambaugh Auditorium, began to study organ with Rowland W. Dunham who had moved to Youngstown to assume a church position. Later, when Dunham had left Youngstown for the University of Colorado, Webber continued his study with Dunham's successor, Henry V. Stearns.

Other people with whom Webber studied organ were Arthur B. Jennings, and John Finley Williamson.

The advent of the "talkies" motivated Webber to leave the Keith Albee Theater and take a position at the First Presbyterian Church of New Castle, PA. (Ira D. Sankey, gospel composer, singer, and Dwight L. Moody's organist and song leader had been a member of this church.) He continued, however, to give regular recitals at the Stambaugh Auditorium in Youngstown.

In 1938 Webber was appointed organist at the Idlewild Presbyterian Church in Memphis, TN, a position he held for twenty years. In Memphis he was also engaged as a recitalist, regularly performing on a large 5-manual Kimball organ in that city's Municipal Auditorium.

In 1957 Thomas Webber designed a three manual Möller organ for the Westminster Presbyterian Church of Nashville, TN, and a year later became the organist and choir director of West-



"... If music, even on an organ, cannot be made attractive and beautiful, I see no use for organ recitals. People have a right to expect beauty in tone and in composition, as well as in performance."

Thomas A. Webber, Jr.
THE DIAPASON, October, 1951

thirteen he became the organist of Christ Church.

During his high school years, Mr. Webber was awarded a scholarship to the American Conservatory of Music in Chicago, but with the impending start of World War I, Webber found enrollment at the Howe Military Academy to be a more attractive option. It was at

Diapason, October 1983

WEIDNER, EARLE R.

Theatre organist in the Boston, Massachusetts area in the 1920's.
Organist of the Keith's Memorial Theatre in Boston (Wurlitzer).
Also was house organist of the RKO Boston Theatre (Wurlitzer).
Weidner became a church organist and then went into radio work in
the Boston area. He played for annual flower shows and other
special events in Boston on electronic organs after the demise
of the theatre organ.

WEIDNER, NATALIE

On the staff with husband Earle Weidner at the Keith's Memorial
Theatre (Wurlitzer) in Boston.

EARL WEIDNER

1928 Earl Weidner has won much prominence as a solo-organist at B. F. Keith's Memorial Theatre, in Boston, Mass. He opened the Memorial and is making a remarkable showing there. He is also a teacher of organ at the Castillo Theatre Organ Schol and played the organ at the Boston City Club for four years. He broadcasts now over WBZ and was guest organist at the Metropolitan.

WEINER, JEAN

Theatre organist broadcasting over Station WPG, Atlantic City, N. J. in 1925

WEIL, ALBERT

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

WEIMER, EDGAR A., JR.

Born August 20, 1911 in Pine Grove, Pennsylvania (Schuylkill County). Weimer's father, Edgar A., Sr. was president of the Weimer Machine Works Company and Mayor of Lebanon, Pennsylvania from 1905 until 1908. Weimer's mother, Cora H. was active in civic affairs. Organized the Lebanon County Child Health Clinic, the Christmas Seal Program, and the X-Ray Program.

Edgar A. Weimer, Jr., started his musical career at the age of six. He studied the piano for six years under Ruth Albright in Lebanon. He studied basic organ technique under Professor Campbell, organist at St. Luke's Cathedral in Lebanon and Professor of Music at Lebanon Valley College. Weimer ceased his lessons when he was punished for playing "Blue Skies," on the Cathedral organ.

WEIMER, EDGAR A., JR.

2.

He took ten lessons from Marie Fields, organist of the Capitol Theatre in Lebanon. When she left to join her husband, a mining engineer in South America, Weimer was hired for the job. The organ in the Capitol Theatre at that time was a small 2 manual Moller organ later replaced by a 3 manual Page organ on a lift--the only lift in Lebanon, Pennsylvania.

Weimer left the Capitol Theatre and became organist at the Jackson Theatre after the death of Professor Johnson. The position at the Jackson Theatre lasted until the coming of sound films about 1929 to 1930. The organ was then used only for a few short subjects that were still silent and for music prior to the movie and at intermissions. After this Weimer played occasionally for special

WEIMER, EDGAR A., JR.

3.

events, including lectures given by Admiral Byrd after his trip to the South Pole. In the early 30's the only theatre organists who remained in Lebanon, Pennsylvania were Edgar Weimer, Jr., and Alex Carter at the Colonial Theatre.

The Weimer family moved to Harrisburg, Pennsylvania in 1937. He took a job as a projectionist in a suburban Harrisburg theatre and after a year became the manager. The theatre was eventually sold to another chain and Weimer left the theatre business for good. From 1939 to 1940, Weimer worked in the Power Department of Bethlehem Steel at Steelton. From 1941 to 1951 he was an employee of the Pennsylvania State Police assigned to the Communications Division. He then took a job as photographer for the Patriot-News in Harrisburg. After about a year he joined the engineering staff

WEIMER, EDGAR A., JR.

4.

of WHP, Inc., and was on the crew that built and operated the first television station in the Harrisburg area. He then became project engineer for AMP, Inc., in Harrisburg, and worked as a laboratory supervisor for the General Products Group of that Company for a period of years.

Weimer is still active musically, playing organ and piano in clubs and for special functions. For several years he played the electronic organs at two skating rinks in the Harrisburg area, "The Rainbow," and "Haggie's."

Weimer's home boasts two Hammond organs, a piano, and a theatre pipe organ--the 3 manual Wurlitzer organ formerly in the Strand Theatre, York, Pennsylvania.

WEIMER, EDGAR A., JR.

5.

Weimer's wife, Louise, is also a professional organist and pianist and teaches both organ and piano.

WEINER, JEAN

Broadcast over radio station WPG, Atlantic City, New Jersey in 1926.

WEIR, LOUIS

Organist of the Keith's Memorial Theatre in Boston, Massachusetts (Wurlitzer). House organist at the time of Jesse Crawford's appearance there. Also house organist for the RKO Boston Theatre (Wurlitzer). Played Loew's State Theatre in Boston, Massachusetts. Also played for the Chamber of Commerce Restaurant in Boston, the Metropolitan Theatre in Boston (after it became the Music Hall), the Codman Square Theatre, the Fields Corner Theatre, the University Theatre in Cambridge, the Revere Theatre in Revere, and the Granada Theatre in Malden, Massachusetts. Weir was born in Boston. Began his career at the age of 15 as assistant organist in Dorchester, Massachusetts' Codman Square Theatre. He was staff organist of Radio Station WBZ for many years and featured organist at many of

WEIR, LOUIS

2.

the downtown theatres during the 1930's and 40's when vaudeville and stage shows were being presented. He was house organist of Blinstrub's Nightclub on West Broadway in South Boston when they were presenting top show business attractions. He composed a number of songs and was an inventor of the first cordless microphone to be used by such performers as singer Patti Page. He played the organ at conventions and various shows and programs such as those held at the Old Mechanics Building in Back Bay. He died August 27, 1972 at his home in Beacon Hill near downtown Boston. Appeared at the Globe Theatre in Boston at one time in a special stunt playing the "world's smallest console."

1932



STAGE

ORGAN SOLOS

LOUIS WEIR (Boston Loew's State) recently presented an organ solo entitled "The Grab Bag," and played it on the "World's Tiniest Console." The console is on the stage and, though it is exceptionally small, it is claimed to have the stops and combinations of a large organ. Mr. Weir offered the following numbers, each taken from the "grab bag": "Night Shall Be Filled with Music," "Evening in Caroline," "Frivolous Sal" and a laughable tongue-twister, written with the letter "S," predominating.

As an offset to the comedy incorporated, Weir closed with a solo, played in concert style, of "Snuggled on Your Shoulder." The entire solo was nicely presented and received a good reception from the comparatively few people in the house. Possibly "staid" Boston calls for "swallowtails" even with a comedy solo, but in this reviewer's opinion, a summery suit would have been far more appropriate.

The following item was found in the October 1925 issue of Melody Magazine by Lloyd E. Klos:

LOUIS WEIR

Many theater organ fans have listened to the Boston Chamber of Commerce recitals as broadcast by WEEI. Some of the programs have been extremely interesting. In response to questions asking for more information about the organist responsible for these programs, we secured some very interesting information.

The organist is Louis Weir, possibly one of the youngest concert organists ever before the public. Weir was born and brought up in Roxbury, Mass. Although his first instruction was on the piano, he became interested in the organ and when he was only 15 years old, became assistant organist at the Codman Square Theater in Dorchester. While serving in this capacity, he continued his studies under Humphrey of Boston, and later went to Germany and studied in the Leipzig Conservatory.

Weir is only 21 now, and the amount of practice and diligent effort which have gone to make him as successful as he is, at an age when most young men are just well on their way through college, can better be imagined than expressed.

The Chamber of Commerce organ is a Hope-Jones Unit Orchestra, built by the Rudolph Wurlitzer Company. It has two manuals and 63 stops, and although not as large as many of the other organs built by Wurlitzer, its tone quality is believed to be inferior to that of no other organ.

The programs broadcast have been remarkable for their variety, cleverness and artistry. Special feature numbers have introduced reproductions of almost every sound with which the average person is familiar--from the choo-choo of the locomotive, the clang of fire bells, the yodels of Swiss villagers, Scottish bagpipes, the street corner hurdy-gurdy, the calliope of the circus, to the whistle of the carefree truant from school on his way to the old swimmin' hole. Standard concert numbers have not been neglected on these programs, by any means. They have been presented with just as much cleverness and musicianly understanding as is manifest in the numbers of a universally popular appeal.

When one appreci^eates the possibilities of the quite remarkable organ at the Chamber of Commerce, and the care with which programs have been arranged so that every listener, no matter what his inclination or disposition, will hear something which he likes, played as well as it can be played, it is not difficult to understand the popularity of these Chamber organ programs, played by Mr. Weir, and broadcast through WEEI.

George Allaire Fisher

20³/₄

The following item was found in the May 1925 issue of Melody Magazine by Lloyd E. Klos:

W. D. WEIST, JR

W.D.Weist, Jr., formerly of Washington and now at the State Theater in Huntington, W.Va., is an enthusiast, and he really ought to be one. He early showed that he had musical talent, receiving most of his musical training at the Cincinnati Conservatory of Music. When later he came to Washington, he took up the study of organ. Through sheer perseverance and will power, he has become one of the leading men in his line, and has filled positions of importance in the last few years. When the Takoma Theater of Washington, installed its organ, Mr. Weist had the honor of playing its opening engagement.

His experience on a Robert Morton netted him a fine position at the Cameo Theater at Staunton, Va., and from there he returned to Washington. After playing in various playhouses in this city, he was persuaded to take the Wurlitzer organ at the Richmond Theater in Alexandria, Va. There he remained for 18 months, his programs delighting his audiences, as is testified by the following clipping from an Alexandria paper:

"By the way, we enjoyed exceedingly an unknown waltz movement, played by Mr. Weist a week or two ago. It was new music to us and we could hear it again with much pleasure. It was new music--good music, and thoroughly in harmony with the screen. We think so much

2

of Mr. Weist's musical qualities that we are tempted to ask him to give us a program of his own choosing, regardless of the film theme."

Mr. Weist often says he does not have time to rest, for he leaves one position only to find himself installed at another organ. His next move was the Bijou Theater at Richmond, Va., where for almost a year, he again delighted his audiences with his novel interpretations. He received special mention recently for his rendition of Beethoven's Minuet in G, also much favorable comment on a striking little number he composed and made effective by weird tonal coloring. "Often," says a little write-up, "he has given us music which in itself was worth more than the price of admission."

The lure of a large Wurlitzer proved too strong for organist Weist, so again he heeded the call, and is now located in Huntington, W. Va., where his daily programs as well as his recitals, are making patrons sit up and take notice. He is an indefatigable worker, and will practice hours to accomplish what he has set out to do. His music library is enormous, and he enlarges it daily. Weist has made it a habit to learn, not just play, three new numbers each day, and says he can't remember when he has broken that rule. Of course, there are days when he goes over dozens of popular numbers.

Mr. Weist was taken to task in one town for using the high grade type of music for his programs. There were a group who wanted plenty of jazz, and said so right there. Mr. Weist with much careful thought sent his reply to the daily papers; and it brought a humble apology from the people who had demanded too much popular music, besides making many friends for him. He carefully explained in his reply why different kinds of music are played in the theater; also he impressed on these kickers that hundreds of persons

next one.

This organist is one of the most active people I have ever known, and I don't believe that he has ever known a dull moment at the organ. There does not seem to be any let-down with him. He bounds and rebounds as if controlled by a set of invisible springs. I have often wondered, like the little girl with the watch, if one took him apart, could you find out what made him tick? He not only ticks, but registers, and for a man with such ambition, there is always room.

Mrs. Hazel Weist, his wife, is an accomplished pianist, and assists her husband in laying out scores--making periodical trips to New York to select music, and co-operating with him in every way. Mrs. Weist received her musical training in Cincinnati.

Irene Juno

6 3/4
- 10
4 1/4

20 1/4

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Irene Juno

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

W. REMINGTON WELCH

W. Remington Welch started out in life to become a sanitary engineer. The fact that he never realized this youthful ambition can be attributed to a peculiar turn of circumstances wherein he accepted the invitation of a friend to play pictures in a Rochester movie house. It was here that Mr. Welch began, back in 1912, his career as an organist, and he has steadily advanced in his chosen profession until some months ago, he came to Chicago to become principal organist at McVicker's Theater.

Mr. Welch took to music as to most youngsters in that the entire matter revolved around parental desire. He was four years old when he began studying piano. When he grew up and went to the high school in Rochester, N.Y., he continued his musical studies, but the desire to become a sanitary engineer was uppermost in his mind when the subject of a career was under consideration.

The turning point in the life of Mr. Welch came in 1912 when a friend in Rochester invited him to become the assistant to the organist playing in Fitzhugh Hall, ^{one} ~~one~~ of the pioneer picture houses in that city. Mr. Welch had studied the piano during the greater part of his life, but the suggestion that he play the organ was something of a challenge. He did, however, accept the position, and today admits his start was due to that adventure, for it was

an adventure in every sense of the word.

"In those days," said Mr. Welch, discussing his work, "we usually had a big western or society picture, and the thought of actually playing the picture was not a matter which was given very serious consideration. The regular organist did the greater part of the organ work, and he would sit down at the organ, open an album of overtures and go through them all without any regard for the pictures. I was the relief man, and my part of the work was to sit in and play the organ and piano interpolations when the principal organist left the console for rest periods. In the 10 months which followed, I spent my time trying to play the pictures and in working along well-defined lines. Despite the fact that the moving picture venture in our house did not prove to be a success, I was in the game and in it to stay."

Mr. Welch's work, following the Rochester apprenticeship, carried him to Cleveland and then to Detroit where he played in the Broadway Strand, and eventually, to New York, where he was solo organist at the Rialto Theater. He came to Chicago last year when the New McVicker's Theater was opened.

In the years following his entry into the profession of playing pictures on the organ--and he contends it is a highly specialized profession--he has found that close association with, and study of the human family has been the most potential force contributing to his success in scoring pictures.

"Audiences have a way of treating organ interpolations, said Mr. Welch. "Most people expect something different in a musical way from the organist. They have had an overture or big operatic selection from the orchestra; they have watched the scenes from the big feature film; educational pictures and special acts have

contributed their part to the program, and when the organist goes out to do his turn, he must present something entirely different-- something to relieve the study and ~~serious~~^{Serious} attention which the audience must give if it follows the program.

WELCH, W. REMINGTON

Born in Meriden, Connecticut, November 7, 1896. Received his education at West High School in Rochester, New York. Was featured organist at the Rialto Theatre in New York City and at McVickers Theatre, and the Tiffin Theatre in Chicago, Illinois.

WELLER, ALANSON

Theatre organist in the New York City area and columnist for Jacob's Orchestra Monthly in the late 1920's.

W. REMINGTON WELCH

W. Remington Welch, one of the best of Chicago favorites is at the Tiffin Theatre, where he has played for a long time. He is a fine organist and is well liked by Tiffin Theatre patrons.

1928

WELCH, TRUMAN

Welch got his professional start in the days of silent pictures. After the coming of sound pictures he continued doing organ solo work. Other than a stint of military service of a year and a half with the United States Coast Guard during World War II, his professional career as an organist has been uninterrupted. For more than 15 years he was organist of the Paramount Iceland Amphi-Theater in Paramount, California. Welch was born in the town of Roman, Montana at the foot of the Mission Range of the Rocky Mountains. At age 5 he began music lessons. His parents moved to Los Angeles and here many more opportunities for musical training afforded themselves. His mother, Winnie Odell, who was a concert pianist tried to interest her son in piano, but he was much more interested in the organ. He received

WELCH, TRUMAN

2.

a formal musical education at the University of Southern California. His theatre appearances included Grauman's Chinese Theatre on Hollywood Boulevard in Hollywood, California, restaurants, night clubs, lodges, and ice arenas. Welch has also served as a church organist. He recorded a number of 78 rpm discs on the Broadcast label and a number of long-playing records on the same label recorded on the Wurlitzer organ (with some Barton and Robert Morton ranks) in the Iceland Amphi-Theater in Paramount, California.

WELDELE, ALBERTA

Organist of the Cedar-Lee Theatre, the Homestead Theatre,
the Euclid Theatre, the Five Points Theatre, and the Savoy Theatre
in Cleveland, Ohio.

WELLS, LEW

Born December 22, 1902. His first theatre position was at the Liberty Theatre in Sunnyside, Washington using player rolls on a Fotoplayer. This was the summer of 1922. Next he appeared at the Apollo Theatre in Seattle, Washington on a Wurlitzer pit instrument. He opened the Ritz Theatre in Spokane, Washington in March 1924, moved to the Liberty Theatre in Pasco in October, then to the Colonial Theatre in Tacoma, Washington in 1925. Moved back to the Woodland Theatre in Seattle in early 1926, and opened the Embassy Theatre in September 1926. After a summer job in the Liberty Theatre and Rialto Theatre at Wenatchee, Washington, he returned to Seattle to the Cheerio Theatre and then to the Orpheum Theatre in 1928. He was organist of the Columbia Theatre

WELLS, LEW

2.

in Longview, Washington from 1930 to 1931. He spent approximately ten years in the employ of organ builders Balcom and Vaughan, nine years as organist at the Renton Washington Rollerland, and about eight years at the Ice Arena in Seattle, Washington for skating and hockey.

WERNER, GEORGE

Organist of the Society Theatre (Kimball) in Seattle,
Washington in 1928.



MARGUERITE WERNER

Marguerite Werner, solo organist at the United Artists Theater in Detroit, Mich., has created a personal following of her own through her feature playing at the organ. She has personality and style in her numbers, which are well received.

WEST, BOB (ROBERT EARL WEST)

Born in Chicago, Illinois. He received his musical education at DePaul University in Chicago. His stage experience started at the age of nine years in vaudeville. He was a pianist with various bands and orchestras, formed a dance band under the name of Linden and West in Chicago and toured the Keith's Theatres as a vaudeville act. He was featured organist at the Mid-West Theatre, the Crawford Theatre and many other Asher Brothers Theatres in Chicago. He toured with Publix Theatres and was featured organist in their houses; the Denver Theatre in Denver, Colorado for three seasons, the Metropolitan Theatre in Houston, Texas and the Paramount Theatre in Brooklyn, New York. He also appeared at the Fox Theatre in Philadelphia, Pennsylvania in 1931.

WEST, ELOISE

See entry for McNichols, Mrs. Eloise West.

(3) 11

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1732



BOB WEST (Brooklyn Fox), who is back at his old stand after an absence of four months, is just as popular with this audience as the day he left. What amounts to an ovation is being given him at each of his appearances. He's still giving them the old personality and cheering them along to sing louder each time. They sing loudly but try to produce more volume every time he encourages them. The program consisted of West's playing and the audience's singing of the following numbers: "Try Somebody Else," "Blue of the Night," "Concentratin' on You," "Who's Your Little Whozis," "Why Did It Have to be Me," and a final chorus of "River Stay 'way."

WESTBROOK, HELEN (SEARLES)

Prominent theatre organist in the Chicago, Illinois area in the 1920's, and composer of organ music. Westbrook studied under organist Arthur Dunham, who was organist at the Chicago Temple. Many theatre organists in the 1920's in the Chicago area studied under Dunham, including Arthur Gutow, John Muri, and others. Westbrook recorded a long playing record of theatre organ music for the Replica label on the Oriental Theatre (Wurlitzer) in Chicago. She played radio broadcasts entitled, "Words and Music," for a number of years over a Chicago radio station.

WHEELER, HELEN

Theatre organist broadcasting over Station WTIC, Hartford, Connecticut in 1925

WHIPP, LAWRENCE

Organist of the American Cathedral in Paris, France during World War II. The following is quoted from the book, AVENUE OF SPIES, authored by Alex Kershaw, published in 2015: "There were German spies in the camp. Several of the Americans interned with him had had close dealings with the Germans including a homosexual organist of the American Cathedral in Paris called Lawrence Whipp, who would soon be released, courted by the Gestapo, and then disappear in mysterious circumstances, allegedly abducted by the Resistance. His corpse would eventually be found floating in the Seine." (Pg. 77).

WHIPPLE, DOC

Broadcast over radio station WTAM, Cleveland, Ohio in 1937.

WHITE, FRANCIS

Organist at the RKO Golden Gate Theatre in San Francisco,
California.

WHITE, FRANK

On the organ staff of the Roxy Theatre in New York City after
the theatre opened in the late 1920's. Not to be confused with
Lew White, chief organist of the Roxy Theatre.

THE MAGAZINE FOR

NEWARK, N. J. 1928

FRANK R. WHITE

Frank R. White is being featured at the organ at the Tivoli Theatre in Newark, N. J. Mr. White was formerly at the Cort Theatre in Chicago. He opened the Roxy Theatre in New York as feature organist.

1/6/1

The following item appeared in Jacobs Magazine, April 1928, and was submitted by Lloyd E Klos:

THE WHITE INSTITUTE OF ORGAN

With the founding of the White Institute of Organ at 1680 Broadway, New York City, another milestone is passed in the progress of the art of organ-playing in New York. Possibly in no other city, and we say this with all due respect to the many large cities of the country, has the theatre organist a better opportunity to perfect his art and advance to the front ranks of his profession. "Spotlight organists" have heretofore been limited in number, and of course the talent which one must have for this type of work is still essential to a career in the field; but with the opening of the new studio under the direction of Lew White, with his corps of able assistants, many organists desiring to study this phase of theatre organ work will have an opportunity of doing so under expert instruction. Mr. White has become tremendously popular with New Yorkers, not alone because of his splendid work at the Roxy, where he presides at the 5-manual main console of the 3-console organ, but also because of his successful broadcasting and many attractive recordings. Mr. White was formerly chief organist of the Stanley Company of America, and a pupil of Ernest Schelling, Herman Pfitzner, and Dr. Alexander Mathews. He has also appeared as accompanist for many noted artists and with the Meyer Davis Orchestras. He has recently signed a contract with a prominent New York publisher to compose a series of photoplay music for them.

Aside from the distinguished career of its founder, the new institute offers tremendous opportunities in other ways. Associated with Mr. White are ²Dezso D'Antalfy, noted concert artist, and Ben Portnoff of Philadelphia. Mr. D'Antalfy will teach a course in improvisation and organ foundation. Mr. Portnoff will specialize in modern theatre organ effects such as the glissando or "slide", so indispensable in the playing of contemporary ballads, and other idioms common to contemporary theatre organ work.

The equipment of the studio is of the best. Three Kimball unit organs

have been installed; two 2-manual and one 3-manual. The 3-manual is an exact duplicate of the one used in the broadcasting from the Roxy Studio. Each organ is in a separate room and has a separate organ chamber. The walls of the rooms are practically sound-proof, making it possible for three pupils to receive instruction or practice at the same time. The instruments and their excellent installation are a credit to the Kimball Company and to Mr. Fridlund who had charge of the entire work. As the new institute will teach not only advanced solo work, but also elementary theatre playing, a screen and projection machine have been installed so that the pupils may have the actual experience of playing a picture.

The decoration of the new studio is especially noteworthy. A Spanish, 17th Century motif predominates, the walls being finished in old gold Craftex, the fixtures done in wrought iron, and the furnishings designed by Chesterfield to conform to the general scheme. Exquisite draperies and effective lighting add to the beauty of the whole. Mr. White has been wise in endeavoring to make his studio artistic as well as practical, for the subtle effect of pleasing surroundings upon a performer's art is not to be overlooked. Many musical studios are crowded, mussy and quite uninspiring. We feel certain that organists in the metropolis, seeking to improve their opportunities for advanced work, as well as pianists changing to organ, and students of all types desiring to make use of the splendid instruments for practice purposes, will find this truly magnificent institute a notable contribution to the furthering of the organist's art in Gotham.

WHITE, LEW

See Chapter 4, pp. _____ to _____.

WHITE, MAGGIE

Organist of the Strand Theatre in Fort Worth, Texas in 1917
(a Seeburg organ).

WHITE, PEARL

Began classical piano training at age 7 and started pipe organ lessons at age 9. By age 13 she was accompanying silent movies, and song slides in theatres on the Balaban and Katz circuit in Chicago. She also worked for other theatre circuits in that city. By age 14 she was making player piano rolls for four companies. She broadcast over Radio Stations WBEM and WCFL, Chicago. She was featured at several American Theatre Organ Society Conventions, has worked as a demonstrator salesman for Wurlitzer electronic organs, and has entertained at the organ in night clubs and restaurants in the Chicago area.

Pearl White died May 11, 1978.

WHITEHEAD, MISS

On the staff at the Howard Theatre in Atlanta, Georgia in 1926.

*This was sent to me as a possible
"Hall of Fame"*

"An Interview with PEARL WHITE" (excerpt from CATOE'S 10th Anniversary VOX Supplement-September 10, 1971)

Das Wunderkind or Chicago's theatre organists was Pearl White. Born on October 26, 1910, Pearl was a mere teenager when theatre organ was at its zenith, but she was one of the greats in the short span of palatial movie houses, playing the Belmont, Uptown, North Center, Tivoli, Granada, Embassy, Terminal, and the Chicago.

Not only was Pearl the youthful performer of pipe organ but previously, she had been the child prodigy, when at age four, she had played Vaudeville at the Majestic Theatre (now the Schubert). She sang, danced, and played the concert grand. She recalls that she was attired in a frilly ballet dress, the ruffles making her look like a walking lampshade. At this early age, Pearl had her first lesson in show biz's motto that "the show must go on" - for a stage hand had knocked her china doll into the orchestra pit. With tears held back for the "dolly who was no more", the little trooper bravely performed.

Pearl had begun playing the piano "by ear" at age three. When she was five, her mother took her to the famous Rudolph Ganz who commented in a German accent, "Every mother thinks her child is a genius!" and expressed his displeasure that Pearl was in Vaudeville. Pearl wanted to go home, since she thought "the man didn't like her". However her talent was apparent, and she became the student of Dr. Ganz for the next two years.

At age 7 1/2, Pearl began lessons with Florence LeClare who had a music school on Irving Park near Ashland. Miss LeClare, a concert pianist, was a perfectionist, and at times was known to use French invectives when her students did not measure up to the perfection which she demanded. At about 11, studies were begun with Robert Bing at the Glen Dillard Gunn School in the Fine Arts Building in Chicago's Loop.

Pearl's first remembrance of theatre organ was when her mother took her to the Bugg Theatre to see "Birth of a Nation". The movie made no impression but the organ music accompanying the picture, surely did. The die was cast - she had to be a theatre organist. To this end, at age nine, she skipped school and went to the Kimball Building in the Loop to try the organ for herself. She recalls her first piece was Dvorak's "Largo" more popularly known as "Going Home" and it was played in G flat. Her father was sympathetic to her desires, so she studied with Jessica Wiley at the Bush Conservatory on the north side, where they had an awful two-manual straight organ. Her first organ training was strictly legitimate with proper "toe and heel" technique in pedaling - later theatre organ technique was attained in studies with Edward Benedict in the Kimball Building, and still later with Dean Fossler at the Gunn School, where there was a three-manual Wurlitzer.

Miss White's first professional organ job was a one night substitution at the Virginia Theatre on 43rd Street - she was thirteen. Shortly after that, her first regular position was at the Echo Theatre in Des Plaines, for one year. Al Carney, famous WCFL organist, recommended Pearl for her next employment - cutting master piano rolls at the Chicago Player Roll Company. During the years 1925-1932, over one thousand rolls were cut, which appeared on the Capitol, Imperial, Supertone, American, and Columbia labels. Evenings, during much of this period, found her substituting at organs at the Uptown, Tivoli, Granada, Belmont, and Embassy Theatres (when the house organists suddenly "didn't feel well"). Her popularity kept her playing at the North Center Theatre Kimball organ from 1928 until 1932, and during this time, she played a six weeks' engagement at the Chicago Theatre.

After the demise of the regular use of the organ in the theatre, Pearl's talents were put to use by Chicago's radio stations WCFL and WIND. In 1929, she had substituted for Ed Benedict on "Hoover and the Happiness Hour" on WBBM. In 1944, she joined WIND as staff organist for which part of her responsibilities was playing background music for the late Franklyn MacCormack.

Pearl recalls that the Belmont Theatre was a gathering place for north side organ-

(con't on page 4)



PEARL AND CHINA DOLL

(con't from page 3)

ist, who would entertain each other after closing time. The Belmont's staff organist was Harry Zimmerman, for whom she had the greatest respect, and whose evaluations of her stylings were greatly appreciated. Pearl fondly recalls how he would shout "Shreeva!" when an arrangement that was being worked out by her was particularly effective. Her organ style is very orchestral, so when Harry introduced her to Phil Harris, she began working out arrangements for Phil's orchestra. Since she could not notate the orchestral arrangement, Phil Harris' assistant Al Morrow, would transcribe it in orchestral form as Pearl worked it out on the pipe organ. She considers her arrangements of "Tea for Two", "Who", and "Walking My Baby Back Home" particularly effective orchestrally. The highlight of Pearl's distinctive hard-driving jazz is the interlocking chords alternating between right and left hands, which has become known as "double stuff".

When asked what her greatest professional thrills were, Pearl indicated that they had been playing the Chicago Theatre in the 20's, and playing Shea's Buffalo Theatre in the 1964 Convention. During the Chicago Theatre performance, she had been scheduled to rise from the pit with the orchestra with Phil Spitalny conducting Von Suppe's "Light Calvary Overture", but she missed her cue, and failed to hit the "up" button, so remained in the pit looking up at the tympanist - she redeemed herself later with solos "Right in Your Own Backyard" and "Pagan Love Song".

At breakfast on the morning of the Buffalo concert, Pearl was still adamant to Fred Kruse's suggestion that she should play authentic twenties style music. "But they'll laugh at me!" Pearl said, but Fred retorted "Eat your eggs, they're getting cold. Now you come up with "Hello Dolly", then two ballads, two stripperosos, and four fast roaring twenties." At the performance at midnight, Pearl gave a sassy flip of the shoulders and said, "OK Fred, if they laugh at me--" She hit the "up" button and proceeded to follow Fred's advice. After the opener, she went into "Baby Face" and "Crazy Rhythm", the teaser to the "double stuff". At this point, she got a polite hand, and thought "I didn't think you noticed". She then proceeded to "pow them on the kisser" with "I Want to be Happy" which rocked the chambers, and on through the show. After the performance, Pearl received a twenty-minute ovation. She looked to the balcony and thought "You were so right, Fred!" The ones who had lived through the twenties had tears in their eyes.



PEARL WHITE AT PATIO BARTON

Miss White's first performance for CATOE was at the first program at the Chicago Stadium in 1962. Al Melgard had recommended her to join him on the show. In addition to the 1964 Buffalo Convention, she has played at the 1965 and 1969 Conventions for which Chicago was host and has been featured in performances at the Patio Theatre and Elm Skating Club. She enjoys attending CATOE activities as her work permits and has been generous on these occasions to concertize and accompany silent films.

Pearl has been a life long resident of Chicago - the daughter of a German father and Italian mother. Pearl regrets, at times, that she did not follow her first love, the classical piano, especially when the extremely short life of the theatre pipe organ is considered. This regret is most acute today when she passes vacant lots or bowling alleys where theatres used to be. "And I so want them still to be theatres" she says. "The theatre organist identified with his audience in a spiritual way - an outward expression of his devotion requesting love in return. He gave his all to the exuberance of show business, electrifying the audience - when he played a ballad, he made them cry, or by his selection of accompanying tunes, increased the joviality of a comedy feature. The termination of the use of the theatre organ was a blow to these artists, since it represented a termination of a type of genuine culture". Pearl is happy that CATOE and other ATOS chapters are attempting to resurrect and preserve this culture, and educate the public by demonstrating to today's children the way it really was back then.

(See other side)

WHITNEY, LORIN

See Chapter ~~XXXXXXXXXXXXXXXXXXXX~~
Seven, "The Theatre Organ on Phonograph And Radio."

TOM WIBBELS

WIBBELS, TOM

Organist, carillonneur, choirmaster, composer, performer, radio and TV personality, and clinician - these are just a few of the many hats worn by Tom Wibbels. Tom has distinguished himself among his colleagues as a sensitive musician and as a master of improvisation with his magical dexterity at the keyboard. Tom's performances have included the John Fitzgerald Kennedy Center for the Performing Arts in Washington, D.C. to Town Hall, Burton-on-Trent England. In the 18 months Tom has been on the National Theatre Organ Circuit, he has performed over 18 concerts in the midwest and east.

Upon Tom's arrival in the midwest, he initiated and supervised the restoration of the Elco Theatre which included the 56 year old Kimball pipe organ. This project culminated in placing the Elco on the National Historic Register. Tom, who was house organist during this time, was also responsible for a series of successful concerts entitled "Where Dreams Come True".

In 1982-1983, Tom taped a weekly radio show for WETL-FM in South Bend, Indiana using the 23 rank Wurlitzer pipe organ at the former Band Organ Restaurant in Mishawaka, Indiana, the Kimball Pipe Organ at the Elco Theatre in Elkhart, Indiana, and the Page Organ in the Embassy Theatre in Fort Wayne, Indiana.

In 1982, Tom filmed a TV documentary entitled "The King of Instruments" portraying the theatre pipe organ during its heyday and how it has adapted to its present day use. The film was done at the Elco Theatre on the 2-9 Kimball and aired on WSBT-TV in South Bend, Indiana.

July 5, 1982, Tom performed a cameo spot at the Redford Theatre at the Detroit ATOS Convention and in 1985 he will be a featured artist at the ATOS Convention in Chicago, Illinois.

Tom has just released a tape entitled "For You Only" which was recorded on the 4-30 Wurlitzer located in the Cardinal Music Palace in Fort Wayne, Indiana. A second tape will be released at the ATOS Convention.

In addition to being a superb theatre organist, Tom is an excellent classical organist which gives his theatre organ concerts an added flair.



Trudy HERNICZ
Agent/Manager

impro international inc.

(219) 679-4061 • P.O. Box 1072 • Elkhart, In 46515

The Artist: TOM WIBBELS

If we were to list all the schools, teachers and personal appearances credited to this evening's artist, we would need a several-page booklet. Though he has been on the circuit a relatively short time, his fame has been steadily rising.

L. Thomas Wibbels' musical education has been gained in England as well as in the United States. Subjects have included campanology (bell-ringing), organ and performance literature, performatory improvisation, performance and hymnody, and organ techniques and literature. His degrees, obtained in Kentucky colleges, include: Associate of Arts in 1970, Bachelor of Church Music in 1972, Master of Music in 1975, and Bachelor of Philosophy in 1977. He's had summer studies at Washington's National Cathedral, and Post Graduate work in varied universities in England and America.

In the theatre organ idiom, his appearances have been profuse. He's also supervised the restoration of the 2/11 Kimball organ in Elkhart, Indiana's Elco Theatre (once featured by the late RTOS artist from Cattaraugus, NY, Harold Jolles). Tom has considerable radio and TV experience in Kentucky and Indiana, producing documentaries on the pipe organ in both media. He's demonstrated his versatility by having stints at the late Cardinal Music Palace in Fort Wayne, and in the prestigious Shady Nook Restaurant in Hamilton, Ohio.

In 1982, he performed in a cameo spot at the American Theatre Organ Society Convention in Detroit, and in 1985 was featured artist at the organization's conclave in Chicago. He has three cassette tapes to his credit, and besides his proclivities as a theatre organist, Tom Wibbels is a most capable church organist. His sensitive playing of "How Great Thou Art" can leave his listeners breathless as witness his rendition of that hymn in Lockport, NY three years ago.

The Program:

Mr. Wibbels will announce his program.

The Society:

Tonight's concert is the last in the current concert season. We hope you have enjoyed the previous concerts and will be anxiously waiting for the start of our next season in September.

Membership information, which is open to all interested parties, may be obtained in the lobby, or by writing to: RTOS, PO Box 17114, Rochester, NY 14617, or by calling 544-6595.

Until we meet again in September, the Staff, Directors and Officers of The Rochester Theater Organ Society wishes everyone a pleasant and safe summer.

Fuzz ht

The contestants will be allowed. should be on the t one-half hour r to register and a number. on forms are Lockport at the in the Lockport somville at the try Mart; in wanda, at the ; in Youngstown Pharmacy; in lays Drug Store, d Brother Shop, manent Savings iagara Falls at and Teens at c Mall, the Rain- und Nimelman's,

this year's con- Louise Black, of d, Ransomville, andmother; Mrs. inger, of Elliott ston, a retired d administrator ara Falls School nd Mrs. Betty Lewiston Rd., ls, a retired assis- sident of the Per- ings Bank.

members are Pat Rose, Mary ter Hardison and

"DOKER"
Supply Lines
and Toilets



L. Thomas Wibbells To Present Concert At Centre

Young Pizza Parlor Organist Will Serve Up Choice Fare

By **WALLY SODERHOLM**
Union-Sun Columnist

Just about the youngest and most exciting personality touring on the theatre organ circuit these days is a mid-west artist with the rather unusual surname of Wibbells.

L. Thomas Wibbells (to address the young organist by his full name) is coming here under auspices of the Lockport Theatre Organ Society to perform on the restored Wurlitzer at the Lockport Senior Citizens Centre Friday

of Tom has the ability to delight audiences everywhere with his dexterity at the console and his facile improvisations.

Theatre Organ Society delegates recall his "cameo" performance at the 1982 national convention where, as a representative of the Toledo Area affiliate, he concertized at Detroit's Redford Theatre. He has done radio and TV shows and a documentary, "The King of Instruments," for WSBT-TV, South Bend.

only a few of the "hats" Tom Wibbells dons as befitting the occasion.

Theatre organ buffs await Tom Wibbells' Lockport debut. Remember, it's Friday, 8 p.m., Sept. 9 at the Senior Centre and the \$3 admission, as usual, will be utilized for further restoration of the Centre's Wurlitzer and future programs.

ANNUAL PINA COLADA
1/4 cup canned cream of coconut, at room temperature

Expectant Parents' Class Set

Classes for Expectant Parents to begin on Monday at DeGraff Memorial Hospital in North Tonawanda, are intended for parents-to-be who are expecting during October, November or December.

The classes meet at 7 p.m. each Wednesday for six weeks in the Hospital Assembly Room. They are designed to instruct expectant parents in all phases of new parenthood, including prenatal and post-natal care of the mother, diet, infant care, formula preparation, layette needs, and baby bathing. A maternity department tour and slide-tape presentation on Caesarean sections are also provided.

Registration for the Expectant Parents Class will take place at the first class meeting. There is no registration fee. For further information, call the DeGraff Education Office, 694-4500, Ext. 3688.

DeGraff also provides space for Lamaze method instruction for parents-to-be. Information on these sessions is available by calling 835-9828.

Volunteer Entertainers Are Needed

The Odd Fellow and Rebekah Nursing Home, Inc., located at 104 Old Niagara Road, is currently looking for volunteers to entertain their patients and residents.

Anyone who has hidden (or obvious) talents they are will-

Recipe Box

BUFFET SUPPER
Cold Meat & Deviled Eggs
Tomato Cannellini & Rolls
Italian Cheese Cake

TOMATO CANNELLINI
Conveniently made ahead for a party.

2 tablespoons olive oil
1 medium onion, cut in thin strips

1 cup diced (1/4 inch) celery
1-pound can whole tomatoes, undrained

6-ounce can tomato paste, undiluted

2 tablespoons sugar.

1/4 cup red wine vinegar

3/4-ounce jar capers, drained (generous 1-3rd cup)

1/4 c
Two
kidney
drained and
ter
In a large sa
hot oil gently coo
transparent. Ad
tomatoes and to
and simmer for 1
Add sugar, vineg
pine nuts and b
gently so as not t
beans. Simmer
flavors — about 2
Cover and chill. M
1 quart. Good as
paniment for c
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you like, you may
Tomato Cannellini
greens.



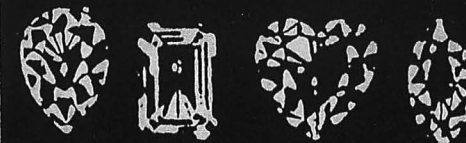
THE WINDMILL TERRACE

Monday and Tuesday Night Special
The \$3.95 Dinner

HOT TURKEY DINNER-Chef Salad, Mashed Pot Dressing, Cranberry Sauce, Roll & Butter.
SHRIMP BASKET-Chef Salad, French Fries, Garlic Toast.
HAM STEAK-Chef Salad, Mashed Potato, Garlic Toast.
LIVER AND ONIONS-Chef Salad, Home Fries, Garlic To
SALISBURY STEAK-Chef Salad, Mashed Pot
Garlic Toast.
ROAST BEEF DINNER-Chef Salad, Mashed Potat
Gravy, Garlic Toast, Baked Potato or Bleu Chee
25¢ Extra.

MONDAY & TUESDAY NIGHT 5-9 ONLY
376 Michigan St. 434-6219

WHEN YOU THINK OF



THINK OF



W. Harold LeValley, who heads the Performing Artist Selection Committee, would have us point out the Friday evening program is a marked change for the group's customary procedure in booking guest artists for Wednesday evening performances.

Young Tom Wibbells' rather brief career has taken him from the John F. Kennedy Center for the Performing Arts in Washington, D.C. across the Atlantic to the Town Hall at Burton-on-Trent, England, and back to mid-western USA where he now makes his livelihood in and around Elkhart, Ind.

Only recently, he became head organist and music director at the Pipe Organ Place, a rather elegant pizza parlor in Elkhart, which gives you an idea of how and where musicians find rewarding employment when not concertizing in schools, churches or music halls. It's quite the vogue now to shine as a pizza parlor performer.

★ ★ ★

We learn Tom Wibbells excels in both the classical and theatrical fields of organ music. We have at hand his Lockport program which draws on hits from the era of big bands, favorites ranging from "Mood Indigo" and "Satin Doll" to "In the Mood" and "Sentimental Journey."

The guest artist will include highlights from two Julie Andrews blockbusters, "The Sound of Music" and "Thoroughly Modern Milly" and Audrey Hepburn's dubbed version of Miss Andrews' Broadway smash hit, "My Fair Lady."

When LeValley posed the question at the recent Lorraine Madriska program, "What's a Wibbell?" no answer was forthcoming. Since then, we have learned from his touring representative, Trudy Hemicz, of Impro International, Inc., Elkhart, that a Wibbells by the name

of a pianist and conductor of church music and Masters of Music from Eastern Kentucky University's College of Music, Richmond, Kentucky and has done post graduate work in this country and England. His studies have ranged from campanology, performatory improvisation and performance and hymnody to organ performance and techniques and literature.

We find that such designations as organist, carillonneur, choirmaster, composer, performer and clinician are

POLLY'S POINTERS

Jelly Won't Jell

By POLLY FISHER

DEAR POLLY — Last year, my daughter-in-law made grape jelly and didn't cook it long enough. She put it in sterilized jars and sealed them. When it didn't jell, she brought it up to me to redo. I have worked until recently and have not touched it. Is there any way I can salvage something from it? My mother never used added pectin in her jelly and we just tried to do the same. However, in this batch, she apparently either did not add enough sugar or cook it long enough. I hate to waste this since they need it for their family. — MRS. K.M.

DEAR MRS. K.M. — If the seals on the jars are intact and no deterioration, weeping, mold or other signs of poor seals and spoilage are present, you may be able to save this jelly — no guarantees, but worth a try. Softness in jelly made without added pectin can be caused by cooking too long, cooking too slowly, adding too little sugar or acid, or even adding too much sugar.

Anyway, try this. Measure 4 cups of the jelly and quickly bring it to a boil. Boil for two minutes, then give it the jelly test: Dip a metal spoon into the juice, raise it from the pot and allow the juice to run off the spoon. If it runs off in a sheet, rather than a liquid stream, it should be ready. If it doesn't pass the sheeting test, boil for an additional minute or two until it sheets from the spoon, indicating that the jelly is done. Then skim off any foam, pour into freshly sterilized jars or glasses and seal. If after three to four minutes of rapid boiling, the jelly shows no signs of improving, stop. This technique's probably not going to help. You can try again by adding powdered pectin as follows:

Measure 4 teaspoons powdered pectin and one-fourth cup water into a large pot and bring to a boil, stirring constantly. Then add 4 cups of jelly and one-fourth cup sugar. Bring rapidly to a boil for 30 seconds, stirring constantly. Immediately remove from heat, skim off the foam, pour into jars or glasses and seal. Again, this may or may not work. If you're not successful, the soft jelly could still be used as pancake syrup and ice cream topping. Good luck! — POLLY

Keep your family's wardrobe spotless with "Polly's Guide to Spots and Stains." Send \$1 for a copy to POLLY'S GUIDE TO SPOTS AND STAINS, P.O. Box 100, Lockport, N.Y. 14094.

1/2 cup unsweetened pineapple juice, chilled

1 cup unsweetened pineapple juice, chilled

8 medium ice cubes (each made from about 3 tablespoons water)

In an electric blender whirl together cream of coconut, rum, pineapple juice and ice cubes until ice has melted and mixture is very frothy. Pour into large wine glasses and serve at once. Makes 3 cups — 4 servings. For a sweeter drink, increase the cream of coconut to 1/2 cup.

a regular basis, for the entertainment of the people at OFR, should call the volunteer coordinator at 434-6324 between 9 a.m. and 3:30 p.m.

Personnel will welcome singing groups, individual singers, choirs, musical instrumentalists, garden clubs, speakers, or other types of entertaining programs. Your suggestions are welcome.

Children's Meals Are Available

The Niagara County Head Start Program has announced the sponsorship of the Child Care Food Program. Meals will be made available to children at the centers listed below, and will be provided without regard to race, color, or national origin.

The Lockport Center is located at Grace Episcopal Church, 100 Genesee Street, Lockport.

In Niagara Falls, the Center is at the Madonna Complex, 6431 Girard Ave., Niagara Falls 14120, and in North Tonawanda, the Center is located at Niagara Lutheran School, 1333 Strad Ave., North Tonawanda 14120.

MILLS
54 MAIN ST. LOCKPORT
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(Golden Triangle Plaza)
415 Main Street, Medina 798-46

N MITTLEMAN IATRIST

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ed in the interest foot care by Services, Bewley lockport, N.Y., No. 433-6775.

There is nothing like a **AAA** Cruise...
LET YOURSELF GO FOR THE BIGGEST WEEK OF YOUR LIFE
SS NORWAY
NOV 26 DEC 3 1982

WICKHAM, LOUELLA K.

Born August 29, 1892 in Port Gibson, New York. Began music lessons at age seven with a teacher, Professor Zinger, who had studied under Franz Liszt in Paris. She remained with him until she was 12 years of age, and upon his death she began studying under Professor Weimer, who had migrated to New York State from Germany. Wickham remained under Professor Weimer's tutelage until she became 18 years of age. The first organ that she had to practice on was a reed organ which was purchased from Sears Roebuck for \$29.95. At 14 she became organist of a large Episcopal Church and remained there until she was later married. A few months after she was married she began playing the piano at the largest movie theatre in Syracuse, New York, and began studying with Dr. Adolph Frey, who was head of the

WICKHAM, LOUELLA K.

2.

music department at Syracuse University. After two years she transferred to Professor Harry Viberd, who was head of the organ department at the University. Wickham studied a year as a special student with George McNabb at the Eastman School of Music in Rochester, New York. After seven years playing piano accompaniment to silent films, she transferred to the Eckle Theatre where she remained for seven years. She spent more than 35 years in theatre work playing five years after the talkies arrived. Wickham was featured at the Crescent Theatre, the Hippodrome Theatre, the Regent Theatre, the Savoy Theatre, the Strand Theatre, the Temple Theatre, and the Tivoli Theatre. She also substituted at the RKO Keith's Theatre (3 manual/11 rank Wurlitzer, Opus 1143) in Syracuse, New York. (This organ was later installed at the New York State Fair Grounds in Syracuse.)

WICKHAM, LOUELLA K.

3.

Wickham demonstrated for Marr and Colton organs in the northeastern part of the United States for seven years, played some hotel engagements and some legitimate theatres doing musical comedy and some symphony and orchestra work. She played a concert on the RKO Keith's Theatre organ, March 23, 1965 just before its removal from the theatre. In 1967 after the organ was installed in its new home, Wickham again had the privilege of performing for an audience on this instrument. She has played for the New York State Fair for several years.

Wickham spent more than 20 years as a Baldwin organ dealer and continues to teach organ and give occasional programs for the American Theatre Organ Society chapters and other groups.

WICKHAM, LOUELLA K.

4.

In 1975 Wickham claimed the title of being the oldest theatre organist still appearing in concerts in the United States, a claim which has not been disputed.

In her heyday of public appearances she was known as the "Sweetheart of the Console."

Louella Wickham died November 1, 1983 at the age of 91.

WIDENOR, D. KENNETH

Theatre organist in the Chicago area in the 1920's and early 30's. In 1931 Widenor played a guest appearance at Loew's 86th Street Theatre in New York City.

WIESEMANN, CARL

Organist who opened the organ (Style 235 Wurlitzer) in the Palace Theatre in Dallas, Texas in 1921. The New Palace Theatre organ (Wurlitzer Publix No. 1) was dedicated later, September 30, 1930 by Harold Ramsey. Wiesemann delivered a dedication address for the opening of the new organ when Ramsey played it. The installation of the new organ was completed by Otto Gluth of the Publix staff.

University of Kentucky
Inter-Office Exchange

Date.....

Memo to from

TAKE ACTION INDICATED
NOT LATER THAN

SUBJECT {
() SEE ATTACHED SHEETS

Wideman, D. Kenneth

The Riatta, Omaha, Neb.
1923

- 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 ()
()

WIENER, JEAN

Theatre organist in the Atlantic City, New Jersey area. From the mid-twenties to the early 1930's she broadcast daily over radio station WPG, Atlantic City. In 1930 she appeared at the Steel Pier, Atlantic City.



Wiesner Radio and Electronics

(518) 438-2801 149 HUNTER AVENUE, ALBANY, NEW YORK 12206

WIESNER, JOHN

John C. Wiesner.

Born Albany, N.Y. September, 16th 1943

Married Albany N.Y. 1969

Children: 3 Daughters, Julia Sarah, Paula.

Address. 31, Haystack Road, Clifton Park, N.Y. 12065

Musical Study: Professor Ford Hummell, 1950 - 1960
Concert Master Albany Symphony.
Piano.

Mr. Frederick Cocoran, 1956 - 1961
Head Organist Harmonus Hall, Albany, N.Y.
Wurlitzer 3/15

Theatres Played:

Market Street Music Hall, Latham, N.Y.
1980 - 1982 Wurlitzer 3/17

Proctors Theatre, Schenectady, N.Y.
1984 Wurlitzer 3/18

Masonic Lodges, Mechanicville, N.Y.
Dalton, Mass.

I have been employed as a professional musician playing the Hammond and Allen Electronic organs for 20 years, and was employed as part time staff organist for Wurlitzer, in 1968.

IN my business, I service pipe organs, and was Project Engineer, in the installation of the Proctors Theatre Organ.

I have recently aquired a Wurlitzer 2/10 and plan an addition to my home and installation in the spring.

My primary business now, is PipeOrgan building and repair, also piano tuning.

**INDUSTRIAL - RADIO
ELECTRONIC and PIPE ORGAN SERVICE**

WILCHER, LOUISE

Organist for the CBS Radio Network. In 1939, Mutual Network.

WILCOX, HUGH

Played a Marr and Colton at a theatre in Pittsfield, Massachusetts.

WILCHER, LOUISE

Organist at radio station WOR, Newark, New Jersey in 1938

WILD, OSCAR (Real Name--Lloyd Hill)

Born in Swansea, Wales, October 15, 1898. Parents, Zella and Charles D. Hill. His mother was a concert singer. Wild received his education at Dallas, Texas High School where the family had moved and later attended the Carnegie Technical Institute in Pennsylvania. He started playing piano in motion picture theatres in 1914 and eventually graduated to the organ. He travelled with a dance orchestra for a few years as pianist and then went back to the organ. He has travelled widely throughout the country with the Paramount Theatre chain, the Publix Theatre chain, and from 1926 to 1930 with Loew's Theatres.

WILD, WALTER

Organist of the Mark Strand Theatre in Brooklyn, New York in 1926.

(Austin organ).

1928

**WALTER
WILD**

Solo Organist

AT THE
**NEW YORK
HIPPODROME
NEW YORK CITY**

1928

THE MAGAZINE FOR

NEW YORK CITY

WALTER WILD

The New York Hippodrome, one of the world's largest theatres, situated in New York, is featuring Walter Wild as solo organist. This is Wild's first year at the above theatre. He features community singing and novelties. He was formerly at the Strand Theatre for three years. Wild has written several compositions which were published by H. W. Gray Company. Previous to his theatre engagements he has been featured in many organ recitals.

"I find all sorts of tools down there. I could probably fill a garage with all that I've found," he says, adding he also has re-

Weaner rarely deters man from cleaning the river for fun and a little profit.



Recalling radio days — Buddy Williams enjoys knocking out tunes on the organ in his Elwood home, but he

prefers talking about the time he spent working with his pals pictured on the organ, "Amos 'n' Andy."

(John E. Simon)

Organist relives

By MARK SAVAGE
Herald People editor

ELWOOD — At about 7 o'clock on a weekday evening back in the 1930s folks would quiet the kids, send the dog outside and simply stop work or play wherever they were.

The lull lasted but 15 minutes as people tuned their cathedral radios and listened for an organ interlude that signaled the beginning of the "Amos 'n' Andy" show.

GENERALLY REGARDED as the most popular show of the so-called "Golden Age" of radio, "Amos 'n' Andy" was simply two white men sitting around a microphone portraying blacks and telling stories.

Radio's golden days are gone and so are the principles of "Amos 'n' Andy," Freeman Gosden and Charles Correll.

But one man remains — Buddy Williams.

HE WAS RESPONSIBLE for those notes that clued listeners that their radio tuning was on target. He was the organist during the show's final year.

Now slowed by age and nearly complete blindness, Williams enjoys talking about his past experiences as a professional organist and pianist. He played the latter with the Glen Miller Orchestra before World War II.

The southern Indiana native's music training started before age 5, when he was too short to reach

the pedal on his organ. Until he gre beside him to pump could play.

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Later that year, and fellow organist helped Williams land "Amos 'n' Andy" job. The show organist, Jessie Crawford to do a concert t

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...mer rarely delers
n from cleaning the river for
and a little profit.

to the turn of the century.

(John Cleary)

Organist relives days in radio

By MARK SAVAGE
Herald People editor

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The southern Indiana native's music training started before age 5, when he was too short to reach

the pedal on his parents Reed organ. Until he grew, his sister sat beside him to pump the pedal so he could play.

WHILE LIVING with a brother in Chicago in 1931, Williams frequently visited WLS radio station, meeting radio personalities like Gene Autry, Red Foley, Smiley Burnett and George Gobel. Before long he picked up a weekend job playing the organ at WLS.

"The money wasn't much, but it paid my tuition," Williams says. He was attending Chicago Academy of Music, where he earned a degree in 1934.

Later that year, Williams' friend and fellow organist, Milt Hearth, helped Williams land the "Amos 'n' Andy" job. The show's former organist, Jessie Crawford, was leaving to do a concert tour.

ON A FRIDAY afternoon Crawford met Williams at radio station WGN and took him to a studio. It was a mysterious meeting, Williams says, Crawford never mentioning what job Williams was being considered for.

"He opened the door and these guys were sitting at desks with microphones. I didn't know who they were. In a few minutes he introduced me to Charles and Freeman and I still didn't know," Williams says in a slow drawl.

Sitting Williams in another room Crawford returned to talk with the show's leads. Ten minutes later he told Williams he had the organist

job on the "Amos 'n' Andy" show.

"I WAS SHOCKED. I didn't know what it was all about and then he told me those guys in there were Amos and Andy," Williams says.

The following Monday he returned to the station for some instruction from Crawford.

"He walked in and threw a piece of sheet music on my music rack and says, 'That's the only sheet you'll ever use,'" Williams says with a laugh. And it was.

FOLLOWING TWO weeks of practicing "The Perfect Song," the show's theme, Williams timing was perfected. He was ready to go on the network live from coast to coast.

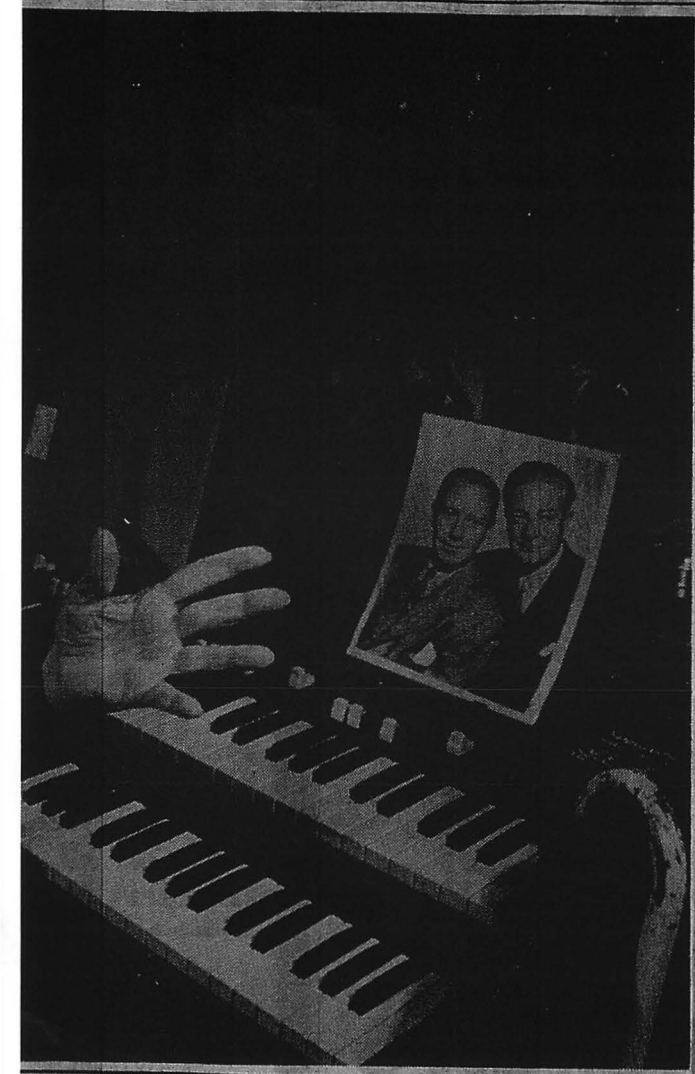
The big day was much like all the others to follow, Williams says.

"Will Hays, the show's announcer, gave me one of these," he says forming his hands into a T and then holding up three fingers. It signaled three seconds until air time.

WILLIAMS WOULD play the theme and then join Hays in the control room to wait for the show to end and again he played the theme song. Most of the time they listened to the 15-minute show, sharing the laughter.

Those were good times, Williams says. The crew was close-knit with the show's stars treating him like part of their family.

"They were always telling stories and were just like the characters they played on the show. They were loose, funny guys," he says.



(John E. Simon)

...prefers talking about the time he spent
working with his pals pictured on the
organ, "Amos 'n' Andy."

Williams, Lew

B I O G R A P H Y

A native of Lafayette, Louisiana, Lew Williams began playing the organ at age ten, undertaking formal piano instruction five years later. Upon graduation from high school he started classical organ lessons, enrolling at Texas Christian University where he majored in Organ Performance. Within three months of his enrollment he had won a large scholarship and cash award for his playing abilities. During his education at TCU he won several competitions and graduated with the Bachelor of Music Degree and the Performer's Certificate in Organ (only the second organist in the school's history to win the latter distinction).

Following the guidance of his professor, Emmet G. Smith, Williams went to Europe for a year, studying Organ and Improvisation at the Conservatory of Music, Geneva, Switzerland, where he was a pupil of Pierre Segond, himself a student of Marcel Dupré at the Paris Conservatory. Upon completing his studies and passing into the "classe de virtuosité", Williams presented a recital at the Cathedral of St. Pierre in Geneva, which was recorded by the Swiss National Radio.

Returning to the United States, Lew Williams entered Southern Methodist University on full scholarship in the organ class of Dr. Robert T. Anderson. While at SMU, Lew won the Southwestern Regional Competition of the American Guild of Organists and subsequently represented the four-state region at the National Convention's Organist Competition. Scarcely two weeks later he played his first theatre organ concert for the American Theatre Organ Society. In May, 1978, Lew Williams graduated from SMU with the Master of Music Degree.

From 1979 until 1987, Lew Williams was Staff Organist for the Organ Stop Pizza restaurant in Phoenix, Arizona, where he appeared nightly playing a large four manual Wurlitzer Pipe Organ. Concerts have taken him to such diverse locales as Honolulu, Los Angeles, New York, Chicago, Miami, and he has played ~~two~~³ recital tours of England as well as for national conventions of the American Guild of Organists and the American Theatre Organ Society.

Listed in Who's Who in the South and Southwest as well as International Dictionary of Biography (published at Cambridge, England), he has one theatre organ album to his credit, entitled Contrasts.

In 1988, Lew Williams was voted "Theatre Organist of the Year" by the American Theatre Organ Society.

Our Featured Artist

A native of Lafayette, Louisiana' Lew Williams began playing the organ at age ten and started formal piano studies five years later. Upon graduating from high school he enrolled at Texas Christian University, where he was an organ pupil of Emmet G. Smith. While at TCU he won several competitions in organ playing, gave numerous recitals, and graduated with the Bachelor of Music Degree and Performer's Certificate.

Williams went to Geneva, Switzerland for a year of post-graduate study, where he studied organ and improvisation with Pierre Segond at the Conservatory of Music. After finishing his work at the conservatory he gave an organ recital at the Cathedral of St. Pierre in Geneva, which was recorded and broadcast by the Swiss National Radio.

After returning to the United States, Lew Williams entered Southern Methodist University and earned the Master of Music degree as an organ pupil of Dr. Robert T. Anderson. He also won the regional competition of the American Guild of Organists and performed at their national convention the following year.

From 1979 until 1987 he was staff organist at the Organ Stop Pizza restaurants in Phoenix and Mesa, Arizona. Here he appeared nightly, playing on two large Wurlitzer pipe organs. Concert work has taken him around the USA several times. He has played some five concert tours of England, where he was engaged twice as a clinician at the annual Cinema Organ Society Workshop in London.

A frequent recitalist at conventions of both the American Guild of Organists and the American Theatre Organ Society, he was named "Organist of the Year" by the ATOS in 1988. In 1989 he appeared as both piano and organ soloist with the Scottsdale Symphony Orchestra, playing Gershwin's Rhapsody in Blue and Saint-Saens' "Organ", Symphony in C minor. A 1992 concert at the Arlington Theatre in

(Continued on page 3)

Santa Barbara, California was highlighted by the proclamation of "Lew Williams Day" in the city. Since November 1995 he has been on the staff of organists at Organ Stop Pizza, Mesa, Arizona.

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 .

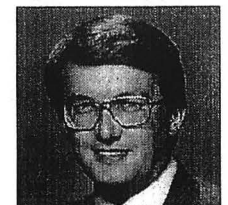
The Rochester Theater Organ Society is dedicated to the preservation of theater pipe organs and the presentation of music on theater pipe organs. RTOS preserves and produces musical events on two fine theater organs: The Auditorium Center 4-manual, 22-rank Wurlitzer and the RMSC Eisenhart 3-manual, 12-rank 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!

Jonas Nordwall
At The Auditorium Theater
Sat. Nov 6, 8:00 PM



1928

THE MAGAZINE FOR



Don Williams

Solo Organist

Fox Japanese Garden
NEW YORK CITY

(Private Organist to Mr. Wm. Fox)

1928

1928

DON WILLIAMS

There is an inspiration about Don Williams, solo-organist at the Fox Japanese Gardens, where he has been for five years. Mr. Williams has been private organist for Mr. Wm. Fox for two years. He has several compositions to his credit, such as: "Despondency," "Agitato" and "Eastern Twilight." He formerly played at the Palace in Wichita, Kan., and is now also assistant director for the orchestra. NYC

WILLEVER, R. S.

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

WILLIAMSON (No First Name)

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

4d

11/18/70

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By

MaryeAS. McGill

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The question of good piano teachers in a small place is always largely problematical. Often a really good instructor from some nearby city comes into the town to teach, but after a few weeks, the zeal of many of the early enthusiasts wanes. They desert the

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Occasionally, a gifted musician takes to the little town to visit and comes to take a few pupils while there. At the expiration of his stay, this temporary teacher departs, leaving the students with a few half-formed habits; old ideas have been uprooted, but the new theories are so lightly implanted as to be of no practical value. Once in a blue moon, there may be found a small-town music teacher embodying all the advantages before mentioned and with none of the drawbacks, but this so rarely happens that it is hardly worth mentioning. It was with all these types that the small Adele studied, but she possessed such a true sense of musical values that she seemed to absorb only what was helpful and accurate, unconsciously rejecting faulty, incorrect advice.

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tant to leave the scene of their one-time happiness, but the future in McMinnville held little for them, artistically or financially, and they moved to Portland, Oregon about a year later.

For the same reason which induces some workmen to try to fit a round plug into a square hole, Miss Adele entered the employ of the Pacific Telephone and Telegraph Company, but the work of "hello girl" got on her nerves and she cried from once to many times each day until Mrs. Willis, between keeping house and acting as official comforter, became almost a nervous wreck herself.

In the midst of their troubles, an acquaintance employed in the telephone office suggested that Miss Willis get a position as pianist in a motion picture theater. No sooner spoken than acted upon, and accompanied by her mother as bolsterer, she went to the office of the Peoples, one of the leading photoplay houses of the city, and made application for a position. When asked if she belonged to the union, Miss Willis looked blank. Outside of wearing apparel, she didn't even know what "union" meant, and becoming cowardly because of her ignorance, she reversed face and fled from her interrogator, with Mrs. Willis bringing up a dignified rear. Looking back to those days, in the largeness of her later experience, Miss Willis says laughingly, "It's a good thing cows were kept off the streets of Portland. I was so green they surely would have eaten me." However, she is made of the stuff which spells success, and one failure could not quell her ambition. Instead, she answered ads and ran down elusive trails until she had as she says, "A haunted, hounded look."

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WILLIS, RAYMOND

Organist of the Old Mill and the Majestic Theatres in Dallas, Texas in the 1920's. Organist of the Arcadia Theatre in Dallas, Texas in the early 1930's. Willis later left the theatre organ profession and went to medical school and became an M.D.

Wilson, Clark

Clark Wilson was born in East Liverpool, Ohio in 1957. He began his musical career at the age of nine under the guidance and tutelage of his grandmother, Helen Richards, a prominent church and former radio organist. He then switched to a conservatory-trained pianist, Doris Arnold, and progressed musically until at 15 Clark was playing organ at two churches and accompanying various Broadway musical productions at the local level. At the age of 18 Mr. Wilson was listed in "Who's Who in the Midwest" and "Men of Achievement".

In 1976, having already been involved in the reconstruction of several pipe organs, Clark accepted a position with the Schantz Organ Company of Orrville, Ohio, as a reed voicer and tonal finisher. He traveled extensively for Schantz and while on assignment in Milwaukee, Wisconsin, he began a six year association with Pipe Organ Pizza as their featured organist. During this time an album was produced.

Most recently on the organ staffs of the Paramount Music Palace in Indianapolis, Indiana, and Pipes and Pizza in Lansing, Illinois, Clark has enjoyed playing concerts in California, Texas, Illinois, Wisconsin, Iowa, Indiana, Ohio and Massachusetts. He is a founder and Vice-President of the Kimball Organ Society. The society is actively restoring a 3/38 Kimball for installation in Milwaukee's Oriental Landmark Theatre. Mr. Wilson has restored and installed a number of pipe organs including a 2/11 Wurlitzer in Pipe Organ Pizza; Chicago, a 3/25 Moeller in Milwaukee, and a 3/33 Tellers in Ohio.

Since 1982 Clark has been heavily involved in the maintenance of the Paul VanDer Mullen 3/18 Robert Morton Studio Organ in Wheaton, Ill. where he cut his second record.

RTOS FEBRUARY 16, 1990 PERFORMANCE

RTOS welcomes Clark Wilson to his first performance at our Mighty Wurlitzer. An Ohio native, Clark Wilson began his musical training at age nine. While still in high school, he accompanied musical productions and held organ posts in three churches. For these accomplishments at so young an age, he was listed in "Who's Who in the Midwest" and in "Men of Achievement".

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Clark Wilson has also been on the organ staffs of the Paramount Music Palace in Indianapolis, Pipes and Pizza in Lansing, Illinois and is currently playing at the Organ Stop Pizza in Mesa, Arizona. He has maintained a busy concert schedule while touring cities in the U.S.A. from coast to coast and in Canada to play some of the finest remaining theater pipe organs.

He has two albums to his credit, both done on the 3/19 Robert-Morton organ in the Wheaton-Fox Studios in Wheaton, Illinois. He is house organist at that installation and was featured at that instrument during the 1985 ATOS national convention.

Clark's style is orchestral and he is noted for his extensive usage of the vast tonal resources inherent in theater organs. His combination of playing ability and his experience as a respected tonal finisher has divided his time between concert performance and tonal work. This combination gives Clark not only an in-depth understanding and respect for the theater organ tradition, but enables him at the same time to use the organ as an instrument of today that is capable of the performance of any type of music.

Tonight the spotlight shines on this evening's artist, as the console of the Mighty Wurlitzer once again rises from the pit. For your evening's exciting entertainment---Mr. Clark Wilson!



As A Courtesy To All--Please do not take flash pictures during this concert. Tape Recording of RTOS events is NEVER permitted in the theater's seating area. Taping by RTOS members is permitted in the Top Balcony Foyer, using the facilities provided.

The Rochester Theater Organ Society, Inc.

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

RTOS membership is open to all. Information is available in the Main Lobby, or by writing to: RTOS, PO Box 17114 Rochester, NY 14617, or by phoning: 544-6595. You will find that a \$20 annual RTOS Membership Card is your affordable passport to many hours of great family entertainment.

LOWELL AYARS RETURNS ON SATURDAY, MARCH 24th

Lowell Ayars, popular East Coast organist, will be returning to this RTOS Wurlitzer for his fourth performance. His Saturday, March 24th concert will start at 8:15 PM, with the doors opening at 7:30 PM. Admission is free to RTOS members. Non-member tickets at \$5.25 each will go on sale at the Auditorium Theatre Box Office during the evening of the concert.

WILSON, "DOC"

Followed Henri C. LeBel as organist of the San Francisco Fox Theatre
(Wurlitzer) from 1929 until early 1930.

WIMMER, EDITH (MISS)

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

WILLOUGHBY, "CHEERFUL"

Organist of the Strand Theatre in Great Kills, Staten Island,
New York in 1927.

WILSON, HARRY

Organist of the Castle Theatre in Bloomington, Illinois in 1926.

WINTERS, JOHN

See Chapter _____, pp. _____ to _____.

We Welcome Tonight's Organist-Robert Wolfe

Robert Wolfe's first RTOS performance was for a dance party at the Eisenhart WurliTzer in January 1983. Robert followed that performance with concerts at the Auditorium Center 4/22 in 1983, 1985, 1987 and 1989.

At 31, this "Wizard of the WurliTzer" and "King of the Swingers" is a veteran theater organist who has performed in his native England, Holland, United States, Canada, Australia and New Zealand. Broadcasting over the BBC at 15, he was appointed at 16 to the post of associate organist at the famous Blackpool Tower Ballroom WurliTzer. Robert Wolfe has been the featured artist at the fabulous Thursford Collection WurliTzer for the past 13 years. His show at that English museum center includes huge video screens that display his playing from several angles and high-tech lighting effects. It is attended by thousands of people every year. Robert was featured at that location in a recent Smithsonian TV show, "Invention," Discovery Channel to illustrate the continued use of theater organs for entertaining young and old alike.

Robert has produced numerous theater organ LP albums, tape cassettes and CDs during his career. RTOS produced three of his tape cassettes from his 4/22 concerts: "Here's to the Next Time," "Again, Again" and "Blaze Away."

Until recent years when his playing schedule in England was extended into fall, Robert Wolfe made an annual October and November pilgrimage to North America playing at theater organs in Detroit, Boston, Pittsburgh, Toronto, Kingston (Ontario), Binghamton, Buffalo, Lockport, North Tonawanda, Syracuse and at both Rochester WurliTzers.

When he gets into numbers that require a fast tempo, his flying fingers and feet will absolutely amaze you! Robert Wolfe's showmanship and his large musical repertoire will make this evening a memorable event.

The Organ

The Mighty WurliTzer console has four 61-note keyboards and a full pedalboard. The two pipe chambers, Main at the left side and Solo on the right side of the proscenium arch, contain 22 ranks of pipes that produce a wide variety of musical sounds. The rows of colorful stop tablets in the console horseshoe control the 1558 pipes, tuned percussions (including a piano), untuned percussions and "toy" counter. A switchboard located under the stage relays the organist's commands from the console to the chambers.

This WurliTzer 4/22 originally came from Rochester's RKO Palace where it resided from 1928 to 1964. When that theater was closed, RTOS moved it to this location. Since its first Auditorium concert in January 1967, it has thrilled thousands of Rochesterians and visitors with the sounds of theater organ.

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

Refreshments Are Available Next to the Lobby

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

Tonight's Program

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



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

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

**Clark Wilson Returns to the Auditorium Center 4/22 for His
Sparkling Encore Performance on Friday, December 10th
starting at 8:15 P.M. The Theater Doors Open at 7:30 P.M.**

This will be a Public Concert with FREE admission for 1993 and new 1994 Members. General admission tickets at \$6.50 each, will be on sale at the Auditorium Box Office during the evening of the concert. Ticket buyers will be credited for the ticket purchase price by joining RTOS that evening for the 1994 year.

WOHLSTADTER, JULIA (MISS)

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

Most Loew's Theatres had Moeller pipe organs.

WOODHOUSE, FRANK E., JR.

Organist of the Colonial Theatre in Gillespie, Illinois in
1926.

WOOD, DARWIN

Well-known theatre organist in Portland, Oregon area. Taught organ, broadcast over radio, and played at the Blue Mouse, State, Oregon and Gellers theatres. Brother of William Wood, President and Founder of the Wood Pipe Organ Company, Portland; which installed a number of horseshoe console organs in theatres of the Pacific northwest.

WOOD, D. E. (WOODY)

Charter member of the Temple Theatre Organ Club in Saginaw, Michigan. Long time member of the Wolverine Chapter of the American Theatre Organ Society. Member of Saginaw, Michigan's Local 57 of the American Federation of Musicians. Owner of Wholesale Sporting Goods Company, Saginaw, Michigan. Died in 1975 at the age of 67.

opens Saturday

By Kathy Matter

Journal and Courier

Three theater organists from across the country will join Ken Double in heading the Long Center Theatre Organ Series for 1987-88.

California's Ty Woodward will bring more than 20 years of music experience to the Long Center to kick off the series Saturday.

The concert is set for 8 p.m. in the Long Center, 111 N. Sixth St.

Equally at home with both theater and classical organ repertoire, Woodward won his first organ competition while in high school. That prompted him to obtain a bachelor of music degree in organ performance at the University of Southern California.

He has worked in both pizza parlors and churches. Currently he is choir-master and organist at St. Cross Episcopal Church in Hermosa Beach where he presides at the four-manual 54-rank classical organ in the church and is also overseeing the installation of a two-manual 10-rank Wuritzer in the Parish Hall.

An active concertizer in Canada as well as the United States, Woodward has recorded four albums, most recently a classical album on the Aeolian-Skinner

Ticket Information

Tickets are \$20 for the four Organ Series shows. Tickets purchased individually are \$7. They may be obtained at the Long Center Box Office; for more information call 742-5664.

organ at the Kennedy Center in Washington, D.C., and a theater album on the Auditorium Theatre Wuritzer in Rochester, N.Y.

Woodward's appearance will be followed by Bill Vlasek on Nov. 14.

Double, who coordinates the series, says "the popular Indianapolis area organist was so well received last year we had to bring him back. His style is unique, his taste impeccable and his repertoire endless."

Bill Tandy, who will appear in concert March 19, will not only play the grand organ but will also display his penchant for ragtime at the Long Center Steinway grand piano. Appearing with him will be the barbershop quartet "Sound Celebrations."

Double's season-ending concert is set for June 11. This season marks his eighth appearance at the Long Center, and he is lining up special guests to share the bill.



TY WOODWARD: He has worked in both pizza parlors and churches.

The Artist: TY WOODWARD

Making his second RTOS appearance this evening is another of a long line of California artists who have toured the theatre organ circuit.

Ty Woodward began piano study at eight. He majored in classic organ under Ladd Thomas at the University of California. His instruction in the theatre organ idiom was under two renowned console artists, Gordon Kibbee and Lyn Larsen.

When the Organ Power Pizza was operating in San Diego in the seventies, Ty was on the staff, playing the famous Foort five-manual Moller, an instrument with a glorious history. He also performed at the four-manual Robert Morton in the Midland Theatre in Solana Beach, California.

The first of his three recordings was made at age 16, playing classical selections. His latest album was recorded on the large Aeolian-Skinner pipe organ at the Kennedy Center in Washington, D.C.

He has won several awards for his artistry, including one in 1978 in the scholarship competition of the Pasadena Chapter of the American Guild of Organists. He was also a winner of the Long Beach AGO Chapter's contest. Ty has concertized before two conventions of the American Theatre Organ Society.

More recently, he served as organist-choral director at Holy Faith Episcopal Church in Inglewood, California, and has held the same position at St. Mary of the Angels, an historic Hollywood church, noted for its excellence of music in the Anglican-Catholic tradition. Currently, Mr. Woodward is Director of Music and Organist at St. Augustine's Church in the Los Angeles area.

The Program:

Mr. Woodward will announce his program this evening.

The Society:

The Rochester Theater Organ Society reminds our members who have not renewed for 1986 that this is your last concert on your membership. You may renew at our membership table in the lobby.

The Society also extends an invitation for nonmembers at this evening's event to inquire about Society benefits at the same table. Dues, which includes most admissions to Society events, is only \$15 per family.

Information is also available from: RTOS, PO Box 17114, Rochester, NY 14617, or by phone from 544-6595.

Next Concert: LANCE LUCE Fri., Feb. 14, 1986

Bring your Valentine to hear Lance Luce, formerly organist at Radio City Music Hall.

RTOS AUDITORIUM THEATRE PERFORMANCE--APRIL 16, 1988

Ty Woodward returns to our console this evening for his third RTOS performance. Ty's previous Rochester appearances were in December 1980 and January 1986.

Beginning piano lessons at age eight, Ty started classical organ studies at thirteen. He won his first organ competition while in high school. Ty continued his musical studies and obtained his Bachelor of Music Degree in Organ Performance at the University of Southern California.

Ty's theater organ interest began in 1973 with the opening of the Organ Stop Pizza in his home town of Phoenix, Arizona. In 1980, Ty was a staff organist at the Mighty WurliTzer at the Capn's Galley Pizza and Pipes Restaurant in Redwood City, California.

He is currently studying for a Masters degree at USC, while working as Choirmaster and Organist at Hermosa Beach's St. Cross Episcopal Church. Ty presides at a 4 manual 54 rank pipe organ on Sundays, while on weekdays he pursues his theater organ interest by overseeing the installation of a WurliTzer 2/10 in the church parish hall.

Ty Woodward is equally at home in both theater and classical organ repertoire, and he maintains an active concert schedule throughout the United States and Canada. His schedule has included performances for one American Guild of Organists and three American Theatre Organ Society conventions. Ty has recorded four albums, with his two most recent being a classical album on the Aeolian-Skinner organ at Washington's Kennedy Center and a theater organ album on our own RTOS Auditorium Theatre WurliTzer:

Tonight we have the opportunity to once again enjoy the music of this very talented and versatile musician. Ty Woodward will provide us with another fine evening of theater organ entertainment. As the console of the Mighty WurliTzer slowly rises to stage level, let's give a rousing Rochester welcome to the very talented Ty Woodward!



The Program: Mr. Woodward will announce his program from the console.

As A Courtesy To All--Please do not take flash pictures during this concert. **Tape Recording** by RTOS members, is permitted during tonight's concert only in the Top Balcony foyer area, using the facilities provided for that purpose. Taping of RTOS events is never permitted in the theater's seating area!

The Rochester Theater Organ Society:

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

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

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

COMING ATTRACTION: ARNOLD "HOT SOCKS" LOXAM

This well-known and entertaining English organist, will be returning for his encore RTOS performance at this WurliTzer on Saturday, May 14th at 8:15 PM.

Admission to this Public Concert Event will be free to RTOS members. Tickets for non-members will be on sale at the Box Office, for \$5.25 each, on the night of the concert.

WRIGHT, BARTHOLOMEW

Organist of the Empire Theatre in Syracuse, New York in 1925.

WRIGHT, BILLY (WILLIAM)

Born in Liverpool, England, July 1906. When he was seven years of age his father decided to move the family to the United States. In 1913 the Wrights moved to St. Louis, Missouri. Wright's father bought a piano and Wright began taking lessons. After studying piano for four years the family moved to Kansas City, where Wright's desire to play the pipe organ came to the fore. He studied the organ for two years and at the age of 14 he was playing at St. Ann's Church in Kansas City. Because of family circumstances, Wright quit school and got a job in a printing company as delivery boy, and remained there four years during which time he continued studying organ and continued his position at St. Ann's Church. At age 18 he decided to quit the printing business and go into music full time. His first job was as pianist and

WRIGHT, BILLY (WILLIAM)

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organist at the Strand Theatre at Chillicothe, Missouri. His salary was \$25.00 a week which was a pretty good salary for a beginning organist in those days. He managed to live on \$15.00 a week so that he could send the remainder of his salary home to his mother. After four months at the Strand Theatre, the manager quit on short notice, and the owner asked Wright if he could handle the duties of manager along with the organ playing. He said he would do his best and he maintained this position for over a year. From the Strand Theatre in Chillicothe Wright moved to the Newman Theatre in Kansas City, Missouri, where he was assistant organist up until the summer of 1926. He then made a tour of the Midland Circuit of Theatres as guest organist for Mr. M. B. Shandberg. In October 1927 the new Lowe's Midland Theatre opened in Kansas City, Missouri

and Wright was given the position of assistant organist there. Before long he was promoted to the position of solo organist--a position which he held for several years. He eventually moved to California where he became associate operator of the Pasadena Raymond Theatre (now Loew's Crown Theatre), and he continued his organ playing on the Wurlitzer Style 235 in the house. When the theatre changed hands he took over the management of the Eastland Theatre in Covina, California. He arranged with the local organ dealer to install an electronic organ which he plays to entertain the customers during intermissions. In 1971 Wright celebrated his 50th year of continuous uninterrupted organ playing in a theatre.

WRIGHT, FLOYD

Organist of the RKO Golden Gate Theatre in San Francisco.

WRIGHT, GEORGE

See Chapter _____, pp. _____ to _____.

5/30/98 - New York Times
George Wright, 77, Theater Organist With a Cult

By ROBERT McG. THOMAS Jr.

George Wright, a master theater organist with such a deft touch it was said he could make a mighty Wurlitzer swing when it wasn't actually jitterbugging, died on May 10 at a Los Angeles hospital near his home atop the Hollywood Hills. He was 77.

Friends said the cause was congestive heart failure.

In an era of rock and rap it's easy to forget that the Wurlitzer was once the dominant musical instrument of the land, underscoring and heightening everything from tense cliffhangers to tender love scenes in the silent movie palaces of the 1920's.

It is a tribute to the powerful appeal the soaring, multi-faceted music exerted on movie audiences that when the advent of talkies rendered the Wurlitzer redundant as instant sound track, theaters continued to schedule organ concerts before, between and after movie screenings.

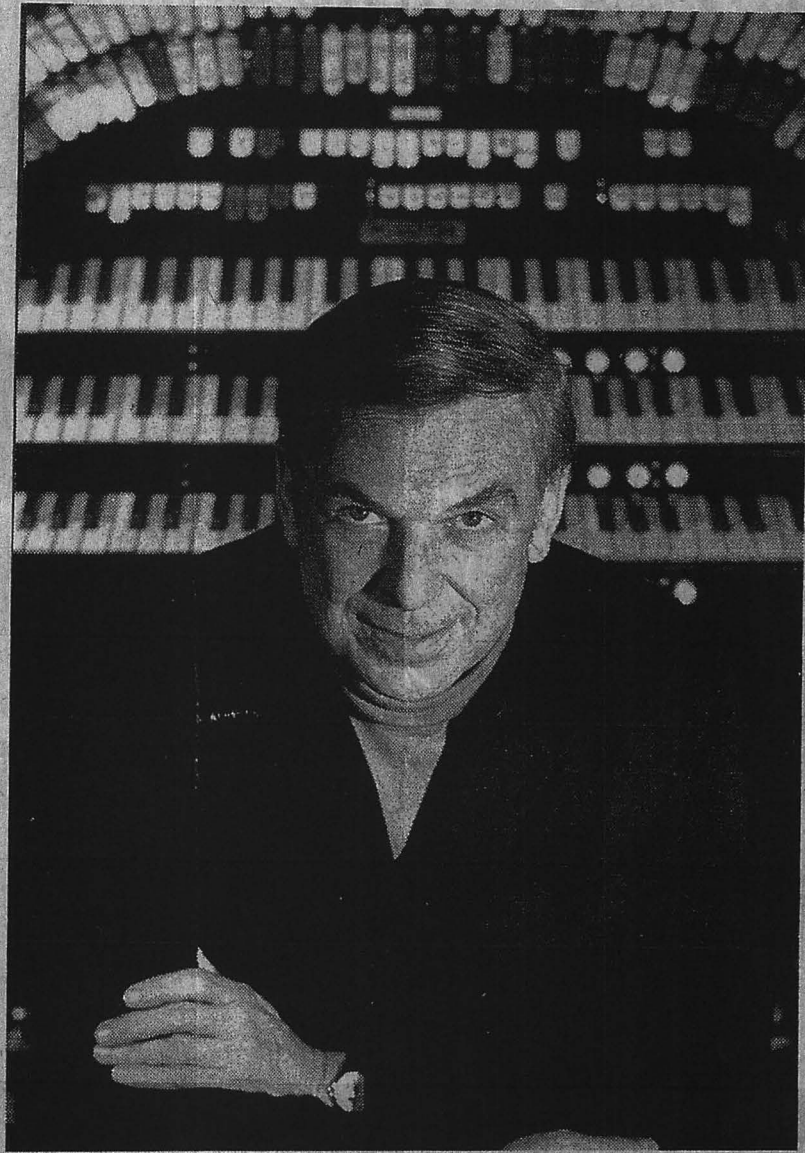
Mr. Wright was born too late for silent movie work, but it is a tribute to his artistry that he was packing them in at the Fox Theater in San Francisco in the 1940's, playing at sold-out houses at the Paramount Theater in New York as late as the 1950's, touring through the 1970's and turning out the most recent of his some 60 albums this past February.

Along the way, he, like the Wurlitzer, acquired a cult following. And if that is another way of saying that theater organ music does not have mass appeal, it had enough for Mr. Wright to do quite well for himself.

Mr. Wright, who grew up in the Sacramento Valley, was born in a small town, Orland, Calif., where his mother, a piano teacher, gave him the only formal keyboard lessons he ever had. He demonstrated enough natural talent to sustain a career as a pianist, but when he went to high school in nearby Stockton, Calif., he discovered a pipe organ used for ball games and the piano was all but forgotten.

When his family moved to Sacramento and he discovered that the local Grant High School had an actual Wurlitzer in the auditorium, his career was set.

Although he spent some time at a local college, Mr. Wright apparently



Tony Esparza, 1969

George Wright, a theater organist known for his deft touch on the Wurlitzer at movie screenings, during tours and on albums.

had little interest in continuing his formal education. By the time he was 18, he was playing organ at a Chinese restaurant in Oakland. At 20, he was a fixture on the old NBC Blue network in San Francisco.

In 1943, he began a four-year stint at the 5,000-seat San Francisco Fox, then came to New York, where he became organist and musical director at the old Paramount on Times

Square, where he shared billings with the likes of Frank Sinatra and Frankie Laine and began his recording career, turning out 78's for King Records, continuing his radio work and playing concerts at Steinway Studios on 57th Street.

Remaining at the Paramount until 1950, he then moved to Los Angeles, where he became the regular radio organist for the ABC soap opera

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WRIGHT, KEN (KENNETH T.)

Born in Hutchinson, Kansas, May 26, 1907. Parents, Hasseltine T. and L. R. Wright. Received his musical education at Great Bend High School in Great Bend, Kansas, and private instruction in theatre organ. Studied under well known organist Ralph Waldo Emerson in Chicago, Edward Benedict at Kimball Hall, Chicago; Al Melgard at Harmon Stadium, Chicago, and studied harmony under Mrs. Lydia Henniger in St. Louis, Missouri. Wright was organist of the Andress Theatre in Great Bend, Kansas in 1927, the Midland Theatre in Hutchinson, Kansas in 1927. One of the first organists to use a microphone at the console to bring the organist closer to the audience, talking to them and singing as he played, sometimes specially composed novelty numbers. In 1927 he became organist of

WRIGHT, KEN (KENNETH T.)

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the Lloyds Theatre in Menominee, Michigan. A post he was to hold until 1931. It was while there that he added a stage console to the organ by using an old reed organ to which he added a second keyboard and about an octave of pedals. He wired this into the main organ himself, and created quite a sensation when the organ played with the spotlight showing on the main console and no one sitting there playing it. The curtains then opened to reveal him sitting on the stage playing the instrument. Wright moved to the Orpheum Theatre, Green Bay, Wisconsin in 1931 and remained there until 1932. He found time in between engagements for some short fill-in dates at the State Theatre in Rhinelander, Wisconsin. In 1932 he moved to St. Louis, Missouri where he became staff organist on KMOX Radio.

WRIGHT, KEN (KENNETH T.)

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In 1934 he moved back to Chicago to Radio Station WLS, the NBC affiliate. Here he played accordion and conducted a small musical group for a year before moving to Oklahoma City, Oklahoma. Wright was organist for some time at the Skirven Tower, Oklahoma City, Oklahoma (Radio Station WKY), on a 4 manual/17 rank Kilgen organ, which had been inaugurated many years earlier by Jesse Crawford. Organist Venida Jones preceded Wright in this position. He remained there until the organ was sold to the Oklahoma City Auditorium. He broadcast daily and had a program Sunday night over WKY at 10:30 P.M. At WKY Wright did considerable orchestrating for the staff band and played pipe and electronic organs on both radio and television from 1936 to 1972. On this organ he made a number of

WRIGHT, KEN (KENNETH T.)

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recordings on the Temple label (10 inch 78 rpm discs) and some 10 inch 78 rpm discs on the Theme label. He also recorded two long-playing discs on the Temple label and his recordings appeared under a number of aliases on other labels. Part of his work appeared under the name of Eric Silver on the Allegro-Royale label, under Eric Silver on the Varsity label, and under the name of Edwin LaMarr on the Allegro label. Wright has recorded both pipe and electronic organs, has been involved in sales of electronic organs, and presently plays a 3 manual/11 rank Wurlitzer pipe organ in a new restaurant in Oklahoma City, Oklahoma, called the Showplace Restaurant.

Wright died March 13, 1978 in Oklahoma City at the age of 70 years.

WRIGHT, M. SEARLE

Wright was born April 4, 1918 in Susquehanna, Pennsylvania. His boyhood was spent in Binghamton, New York except for a year and a half spent in Buffalo. While living in Buffalo around 1930, Wright came under the influence of theatre organist, Henry B. Murtagh, then organist at Shea's "Buffalo."

Wright studied piano and organ with William J. Gomph, of Buffalo, (who recorded a considerable number of organ rolls for Wurlitzer) to whom he became assistant organist and accompanist for the Triple Cities Oratorio Society, Binghamton, New York. Much later, following the death of Gomph, Wright became conductor of the Society and held this post for four years, during which

WRIGHT, M. SEARLE

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period he commuted weekly from New York City to hold regular rehearsals during the musical season.

Wright was sent by Gomph to study organ with Joseph Bonnet, of Paris and later following graduation from Binghamton Central High School moved to New York City to study with Dr. T. Tertius Noble, of St. Thomas Church, New York City. During the following six years with Noble, Wright pursued his academic studies (Bachelor of Arts Courses and work toward Masters) at Columbia University and also managed to obtain Associate (1939) and Fellowship (1941) certificates from the American Guild of Organists. He also studied improvisation with Dr. Frederick W. Schlieder for four years, on a scholarship, at Union Theological

Seminary. Columbia musical studies included composition with Otto Luening; orchestration and conducting with Rudolph Thomas; musicology courses with Paul Lang and Eric Hertzmann, and music criticism with Oscar Thompson.

During World War II did interviewing and music counseling and aptitude testing for Vocational Service Center for returning veterans in New York City.

Following experience in several churches in and near New York City, Wright became organist and choirmaster of the Chapel of the Incarnation (now known as the Church of the Good Shepherd) where with only very meagre funds at his disposal, he succeeded in presenting large scale choral productions—with a

choir of volunteers. The regular Sunday evening choral evensongs attracted much attention and brought out listeners from great distances. Of special interest was the annual Whitsuntide festivals. He was appointed to the faculty of the School of Sacred Music (1950) of Union Theological Seminary and, in 1952, was approached by Columbia University to become Director of Music at St. Paul's Chapel, and teacher of organ for the Department of Music. These posts were held until 1971 when Wright moved to Cincinnati to become organist and choirmaster of Christ Church and Adjunct Professor of Music at the College Conservatory of Music of the University of Cincinnati. At Union Theological Seminary he taught composition, organ and improvisation.

Wright has been active in the American Guild of Organists steadily over many years. His posts have included National Secretary (for 15 years), National Librarian, National Auditor, as well as member of the National Examination Committee and Program Chairman of the 1956 National Convention in New York City. During the First International Congress of Organists in London (1957) he was awarded an F.T.C.L. (Fellow of Trinity College, London, England), honoris causa. Wright was Chairman of the American Wing of the I.C.O. and one of two American Guild of Organists delegates to the United Nations (UNESCO) third conference, January, 1952. At that time also Wright shared conducting assignments with the late Dr. Leo Sowerby for a concert in

Westminster Abbey. In 1969, he was elected President of the American Guild of Organists, serving for two years. Currently National Councillor at Large for American Guild of Organists (term expires in 1977). Member of past National Nominations Committees for American Guild of Organists. Examiner-at-Large for American Guild of Organists, and past and present (1976) member of American Guild of Organists National Examination Committee.

Wright became Director of Chapel Music of Columbia University during the administration of Dwight D. Eisenhower as President of the University. He has served as recitalist and panelist

WRIGHT, M. SEARLE

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at many American Guild of Organists Conventions, both national and regional and as a frequent lecturer and workshop conductor for American Guild of Organists Chapters and various educational institutions, e.g., University of Michigan, Drake, Davidson, Elon, Redlands, Illinois Wesleyan, Westminster Choir College, and others.

Wright was originator and first chairman of the American Guild of Organists National Playing Competition for Young Organists (1948). He was the first native American to play an organ recital in Westminster Abbey (three recitals: 1954, 1955, and 1963). He is a participating member of ASCAP and

WRIGHT, M. SEARLE

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has appeared on radio and television (both as panelist and with a choir). It was his privilege to plan the music and play for the Columbia University Festival Commencement honoring the Queen Mother of England, at the Cathedral of St. John the Divine. He was one of two composers representing North America whose works were chosen for performance at the Lambeth Conference, 1960. The work was the Gloria in Excelsis from the Comunion Service in G minor.

Wright's compositions include works for orchestra, chamber ensemble, chorus and orchestra, a cappella chorus and organ solo. He was one of a committee of three who designed the organ for Philharmonic Hall; the other two were Dr. Robert S. Baker and

the late Charlotte Garden. Wright was also a consultant in regard to the Metropolitan Opera House organ. He worked with Leopold Stokowski, preparing chorus for program MUSIC OF NORWAY, held in Carnegie Hall in 1954.

Wright received^a Binghamton, New York Chamber of Commerce Public Service Award for 1968. He was director of Columbia University Annual Spring Choir and Orchestra Festivals from 1952-71, and Organ Recital Series for the same period. During his incumbency at Christ Church, Mr. Wright organized and directed a series of special festival music events involving chorus and orchestra and was conductor of four seasons of the nationally famous production of the Boar's Head and Yule Log Festival.

Wright has made many appearances as recitalist and as theatre organist for the American Theatre Organ Society, and the American Guild of Organists, both locally and at National Conventions, e.g., New York City, Detroit, Ann Arbor, Minneapolis, Cincinnati, Binghamton, etc., etc. He has appeared as theatre organ recitalist for Cinema Organ Society of England, in and about London.

Wright did considerable broadcasting on theatre organ during his high school years in upstate New York using a Beeman studio organ. He also played piano on radio. While in Buffalo in Junior High School Wright became a house organist for suburban Kenmore Theatre which housed a pleasant 3 manual/11 rank Wurlitzer. During high school years Wright served as house organist for the Capitol

Theatre, Binghamton, New York (3 manual/11 rank Link organ). This organ was later enlarged by Edwin A. Link to 3 manuals/17 ranks at the suggestion of Searle Wright and installed in the Roberson Arts Center of Binghamton through Mr. Link's generosity. Wright also used the Capitol Theatre organ for broadcasts from the theatre. He also broadcast over Radio Station WNBC (CBS), a Wurlitzer 3 manual/8 rank special from the Elks Club of Binghamton.

From 1930 until about 1935 Wright was allowed regular access to the show room studio in the North Tonawanda Wurlitzer factory through the kindness of Mr. Farny Wurlitzer as a courtesy to Wright's old friend and teacher William J. Gomph. There were several Wurlitzers of differing size in this studio, among them

a superb 3 manual/16 rank Special which was used for recording and roll making for reproducing residence organs. This instrument was a joy to play and practice upon—and was the only Wurlitzer ever built which boasted a "capture" combination system with a setter piston and combination lock which made it possible to set or reset pistons instantly at the console without leaving the bench or touching a "recorder board." It was in this studio where Wright met William Meachin Jones, Reginald Foort, and others well known in theatre organ circles.

Today Wright makes occasional appearances for American Guild of Organists conventions and other special events, and

represents some of the more important electronic organ builders at music trade fairs. Now and then one may find him performing at the Wurlitzer in Stan Todd's Shady Nook Theatre Restaurant near Hamilton, Ohio.

WRIGHTSON, FRANK

Recorded a long playing record of organ music only two bands of which were pipe organ--the rest electronic organ. Recorded on the Masterseal label.

WYATT, BOB

Recorded a long playing record of theatre pipe organ music on the Roulette label. This may have been recorded at the Paramount Theatre in New York (Wurlitzer).

WYANT, HELEN

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