

Y-Z

YANEY, BILL

FROM: PUBLICITY DEPT.  
RE: BILL YANEY

Bill Yaney is considered by many to be the consummate keyboard artist. From a background which has encompassed all forms of music, he is equally at home on the grand piano or the grand pipe organ. His extensive range of styles is surpassed only by his knowledge of the instruments themselves.

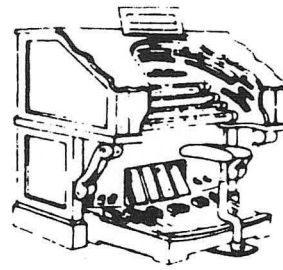
A prodigy at the age of four, Bill studied classical piano until the age of twelve, when, under the guidance of his private school master, began to learn the pipe organ and harpsichord. This was to have a profound influence on his popular music in later years. Today he draws from this experience to create the music for which he is known.

Bill has been a part of the national keyboard scene for almost twenty-five years. His accomplishments as a church musician, band leader and arranger, concert organist, and radio and television organist have earned him the reputation of the musician's musician. He has played for The American Theatre Organ Society and The American Guild Of Organists and has worked with major electronic organ manufacturers in merchandising and promotions. Bill is also nationally known as a teacher and performer. He is currently staff professional at Great Lakes Pianos and Organs, Toledo, Ohio.

Yaney was appointed resident organist of the Ohio Theatre, Toledo, by the Board of Directors, Toledo Area Theatre Organ Society (in 1986),  
Born: Decatur, Alabama March 27, 1945  
Member: A.T.O.S.  
Toledo A.T.O.S.  
American Federation of Musicians  
Detroit Theatre Organ Club  
Listed in Who's Who: 1984-1985

GLP&O  
2-82

**TOLEDO Area  
Theatre Organ  
SOCIETY, INC.**



POST OFFICE BOX 6896 • TOLEDO, OHIO 43612

*PROUDLY PRESENTS*  
**AN EVENING OF NOSTALGIA**



# **BILL YANEY**

RESIDENT ORGANIST OF THE OHIO THEATRE



THEATRE ORGAN CONCERT  
AND SILENT FILM CLASSIC



**SUNDAY, OCTOBER 27, 1985 — 3 P.M.**

**OHIO THEATRE**

ST. HEDWIG'S CULTURAL CENTER  
LAGRANGE AT CENTRAL

TICKETS \$4.00 — CALL 882-1851 — OR AT THE DOOR

Oct 7 1927  
Personal

# community singing—

## AFTER

IN music as in any other business, the successful man in order to remain a success must have some vision as to the future of his own particular line as the likes and dislikes of his patrons change with the winds. As any musician or performer well knows, the public is fickle and to keep them with you is a serious problem.

For the past year or two, the country, particularly the Middle West, has been flooded with community singing. It has been a great boost to the organ game in general and induced the publishing houses to make up more or less clever sets of slides plugging their own numbers with patter choruses in between.

It has all been very nice, but as all good things go there must be an ending and that is not so far off as only a couple of weeks ago I heard an organist who has been a favorite of mine for many years take a beautiful flop, and he had several good choruses with clever patter verses in it too.

Some organists in playing their numbers and trying to get their audience to sing will resort to coaxing them and razzing them into singing. When this becomes necessary, it is time to look for another type of solo. If they don't go over when put on with clever slides and played in a smooth clean-cut style by the organist the public doesn't want them anymore. It is quite true that in some houses they will sing and in some they won't and if you are in a house where they will, it is all well and good to play them the best part of the time but, if you are in one where they won't it is up to you to try something else on them until you find something they do like.

What is going to be in vogue after the public tires of community singing is a hard problem to solve, but I will try to give a few ideas I have gained from observation.

*Scrim presentations are novel and effective. There is no limit as to their possibilities as every song suggests some scene or idea for a stage setting. The only drawback to scrim presentations is that they take a good sized stage and are expensive to put on. Unless you can use them for at least a week they are hardly worth the cost of the production.*



By J. NEWTON YATES  
*Organist, Auditorium theatre,  
Berwyn, Ill.*

One time on the Pacific Coast I put on, "West of the Great Divide," by Earnest Ball, in a very effective manner and at very little expense by building a campfire at the corner of the screen, used a tenor in cowboy makeup, had him sit on a box looking into the fire, a baby red spot and a light from the artificial campfire were all I used.

From the audience it looked as though it were part of the scene on the screen and it never failed to go over big.

*An old friend of mine, Chauncey Haines Jr., who is now playing at the Norshore theatre in Chicago is breaking in a new style of organ solo which is creating great favor in his territory. He is using only a trailer introducing himself, he plays a few full chords while the console is ascending on the elevator, he then turns to the audience and gives a brief descriptive talk on the number he is going to play; he uses mostly the lighter classics*

### THIS WAS A PROBLEM IN 1927

October 1, 1927, Organist J. Newton Yates wrote the above article that was published in Exhibitors Herald; Community Singing was then in high fashion in most theatres. It is interesting to note his comments.

Following the demise of the theatre organ in movie palaces, Yates became organist for the Long Beach, Calif. Radio Station KFOX and for many years was heard daily playing organ solos on regularly scheduled broadcasts. Today, he lives in retirement in South Pasadena, Calif.

The Robert-Morton he is pictured playing above was originally opened by Earl Abel, another well-known artist during the silent theatre era. Abel was one of the first organists to introduce Community Singing.

## WHAT?

*of piano literature and terms this newest style a "Piano Organ Solo."*

One can take the best known themes of four or five classics, arrange them into a medley and one or two of the melodies at least is sure to please everyone of your audience. If you are able to write parodies on a given melody, there is no limit as to the possibilities as you can write of topics of the day for instance; at election time, you can kid the candidates for office of course, using fictitious names. When you come back from your vacation you can tell of your experiences in a humorous way. One can use most anything he wishes adding a little local color if possible.

Many of the theatres are now using an organ recital preceding their regular performance. Some of them broadcast it. This affords the organist a good chance to show his ability in the line of concert work. Some of them are playing numbers as heavy as "March Slav," and "Unfinished Symphony," which gives the real musician a chance to prove his worth. In all, the future outlook for the organist is very bright. The standard grows higher every day. We should be happy it is, as the higher it goes, the greater will be the demand for more and better organists.

SENT TO ... 1/16 1

The following item was found in the January 1926 issue of The Metronome by Lloyd E Kios:

A TRIBUTE TO WARREN YATES, ORGANIST OF THE FABIAN THEATRE, PATERSON, N.J.

Warren Yates, organist for the Fabian Enterprises, was chosen for Mr. Fabian's newest project in his home city, Paterson, N.J. Mr. Yates has been in the employ of Mr. Fabian for 11 years, starting with him in the Regent Theatre in Paterson, which was Mr. Fabian's first entrance into the theatrical field. This popular Paterson boy was brought from Fabian's Branford Theatre in Newark where he officiated at the organ since the opening of this playhouse five years ago, and Mr. Yates is considered one of the best accompanists of motion pictures in the field today. He has at his disposal a 4-manual Murlitzer Hope-Jones organ, one of the largest theatre organs in the country. It is eminently fitting that this organist was chosen by Mr. Fabian for his monumental theatrical enterprise in Mr. Fabian's home city, as this boy is not only known for his thorough musicianship, but as a many-sided man, and one who has contributed to the Fabian accomplishment, a vital, brilliant spoke in the wheel of fine enterprise.

Warren Yates is well known in the musical world in the East, but in Paterson he is revered not only for his musical skill, but as a man and friend as well. For the past 11 years, he has been in the employ of Mr. Fabian, always in command of the organ in some one of the Fabian theatres, and being brought back home to Paterson from the Branford Theatre in Newark is the highest compliment Mr. Fabian can pay music lovers and his new theatre.

Mr. Yates was organist for 10 years at the Church of the Redeemer, Paterson, and it was during that time that he became associated with the Fabian interests when Mr. Fabian built the Regent Theatre in Paterson as his first entrance into the motion picture field in 1914, and at this time, the Regent was acknowledged to be the acme of perfection and achievement in this section of the country. Two years spent in the service of his country mark the only interlude of inactivity in the theatre work of Warren Yates during the past 11 years.

Tates received his first musical instruction from his mother while the family resided in Brooklyn, starting with piano and later taking up organ with Venham Smith of Newark, and Mark Andrews of Montclair. Prior to leaving his post at the Branford Theatre in Newark, he was the recipient of many flattering remembrances and tokens of good will and God-speed by professional and personal friends he has made while playing the organ in that city.

The organist in the modern cinema theatre of today must be a musician of broad training, understanding and appreciation. With the countless mechanism of his instrument, he must be able to breathe into the magic of his melodies the throbbing life which the cinema has captured. He must play life at its every phase, from the marts of Europe, Asia, the Orient-- as well as from the roar of our cities to the peace and winding ways of our home folk. He must know the human heart, the gigantic tread of today; he must be a being of the universe so he may put into his music the eternal chant of it all; and ~~XX~~ Warren Yates is so endowed.

On Monday evening, December 14, 1925, when the new Fabian Theatre was dedicated to the public, from the moment Warren Yates took his place at the console and began the opening march, the large audience sat enthralled with the strains from the huge Wurlitzer instrument under the control of this popular organist. It is not given to every musician, notable though he may be, to delineate the Odyssey of his soul in music. To speak as it were, from his soul to the soul of an audience composed of the creme de la creme of Passaic County as Warren Yates did the opening night. The vast audience at the Fabian Theatre sat entranced, as in another day and age sad-eyed Orpheus transformed the lives of fanatic Phrygian women. Brahms-- once related how he trudged 26 miles to have an audition from Carvallei. When he arrived, hungry--he had not eaten for 36 hours--weary from his long tramp, discouraged and dispirited, he went before the master--for-gotten now. He poured all his life into his music; his hopes, despairs; his poverty, his ambitions and the cruelty of life as he had seen it from

birth. When he had finished and stood waiting, breathless, for the verdict, he was met with the soul-searing gibe: "Who told you that you could play?"

There was nothing of that kind the opening night of the Fabian Theatre in Paterson, with Warren Yates' organ playing; for when he had finished his superb rendition, a vast volume of earnest and heart-felt appreciation made itself felt. It was well deserved. He possessed a finesse of touch and sureness of tone phrasing that shows delicacy without weakness and strength without bombast, for he handled the peerless instrument with rare discrimination and poignant effect. Mr. Yates is just such a player as Guilman, master of the organ, would have delighted in, with his love for contra-octave, his rare but powerful use of the sforzando, and the stress he places upon diapason, piling into the vox humana with the tremulant effect, passing with sureness but pliant fingers into the gambette on the organ; then changing his mood with the quickness of a Hungarian Rhapsody, he would pass from jazz to bits of real music, bringing in the woodwind instruments with wonderful evenness on the accompanying organ, making splendid use of the full-toned bass on the pedal organ; oftentimes adding the effect of Chinese blocks, Spanish castanets, Italian lutes and traps; and the orchestral accompaniments, rising with rare power to the full organ stop effect. Just as Achilles before Troy was a king among equals, so Warren Yates is one giant among a host of gifted ones.

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26 3/4

Yates, Warren

**DR. JOHN W. LANDON**

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**From:** "Ian McIver" <imciver@bigpond.net.au>  
**To:** "DR. JOHN W. LANDON" <landon.jw@verizon.net>  
**Sent:** Wednesday, February 09, 2005 6:38 AM  
**Subject:** Warren Yates et al

Hi John

I am really glad to hear you have those records, as they will fill several gaps in the Virtual Radiogram. Thanks also for your kind offer to copy them for me. No hurry - It's nice to know they will be coming.

Here's some stuff on Warren Yates:

The final organist to record for Edison, just a few weeks before the company closed shop, was **Warren Yates**. Mr. Yates, a local New Jersey theatre organist, was born in 1888 in Brooklyn, New York. His mother provided his initial music lessons. He became a church organist at the age of 16 in Brooklyn. By 1920 he was a theatre organist and was named chief organist at the Branford Theater, in Newark, New Jersey. He also performed at theatres in Paterson, NJ and in Washington, DC. He performed on the air over radio station WODA in Paterson. In later years he served as organist to a number of area churches, and for 25 years was organist at a funeral home in Montclair, NJ. Warren Yates died in Dec. 1967.

These pieces were recorded on the Wurlitzer organ at the Fabian Theatre in Paterson, NJ, in two sessions, on September 26 and October 3, 1929. The Edison company ceased all recording operations on October 19th, and Mr. Yates' record, though manufactured, was not officially released before the company went out of business. A few copies of the record exist in private collections, however.

2/9/2005

YATES, WARREN

Organist of the Fabian Theatre in Paterson, New Jersey in 1926.

YEO, ERWIN

Theatre organist in the Los Angeles, California area. Recorded a number of records with the "Paradise Island Trio," including Hawaiian guitar on the Decca label. These records were made at the Wurlitzer organ in the Warner Brothers studio in Hollywood, California.



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I selected Irving Berlins' latest song "Russian Lullaby" for my first solo with the scrim the week before Mother's Day. I found a girl with a deep and rich contralto voice (an ideal "mother voice"!) and dressed her as a Russian peasant woman, and placed her on the stage sitting beside an old fashioned cradle. We used an ordinary cycle drop in back of her, as it was not seen from the audience. The lighting consisted of a full spot of this deep blue that covered the singer and cradle entirely. Then a pin spot from the opposite side that caught the character on the profile and also took in

a tip of the cradle. This small spot was of deep amber. The slides were played through, then the outer curtains closed and the organ played Volga Boatman's Song very softly and misterioso. All house lights were doused at this point and the curtains slowly parted showing the Russian woman and the cradle. When the curtains were fully opened, the singer went right into the chorus of "Russian Lullaby," and at the conclusion of the song, the curtains closed with big finishing chords on the organ. Simple, and they liked it a lot.

These scrim presentations add a touch of pictorial interest to your organ solo that simply cannot be attained by use of just slides. They do not need to be elaborate and sometimes the simpler ones are most successful. Time and thought are needed in preparing the solo and also be sure that the projectionist and stage manager have all the cues down exactly as they should be. It is vitally important that they be run off in a smooth easy manner—otherwise the death of the solo will be painful, quick and sure.

# Know Your Audiences—and Give Them What They Like

By J. Newton Yates

Organist, Auditorium Theatre, Berwyn, Ill.

A FEW short years ago, when the art of putting over an organ solo was young, all an organist had to do was put a few slides on the screen (cracked or otherwise) and grind them out, which was followed by three whoops and a couple of cheers from the audience. Everybody was well pleased, but the good old days are gone forever, for the audience in place of the musician, now has the temperament, and instead of them flattering and pleasing us, the tables have turned and our part of the game is to study them and find out when, why and what they want.

I remember back in the days of the World War, when organ solos in picture houses were almost unheard of, a young fellow in Los Angeles played the patriotic songs and ballads so well that many times I have seen them stop the pictures that he might play them again. The secret of his success was that he knew when and what to play. That condition still exists today.

\* \* \*

For instance, on Easter Sunday, "The Holy City" is sure to please—The Fourth of July or Armistice Day, a group of war songs is sure shot. St. Patrick's Day—some Irish music, and many others if you will just watch for them.

In different houses, audiences differ—right here in Chicago, there are two big houses downtown, one just around the corner from the other. In one of them, the organist plays nothing but community singing and every time I have heard him, he has never failed to go over with a bang, while at the other there is the greatest concert organist in the motion picture field, and his concerts are the talk of the town.

If these two organists should change positions, I don't believe either would be half the success he is on his own stamping ground. Both of these organists know their audiences as they know themselves.

In larger houses, where there is a weekly change, the organist, can soon find out what his audiences like, give it to them week after week, and always go over big, but the real problem is in the suburban house, with four or five changes a week, with the class of people changing as often as the pictures.

\* \* \*

The first and most important thing to begin with, is a good organ. Fortunately, I have one of the best I have ever played on, and feel right at home playing it, for it left Southern California just a few months ago. It has four manuals, which



J. Newton Yates at Console

jump from one keyboard to the other, it looks hard, and makes a great impression in the spot light. It is bad to make undue gestures in the spot light, such as shaking your head or raising your hands farther away from the keyboard than necessary but to climb from one keyboard to the other, and changing a lot of stops by hand on a manual, you are not using, is a pretty fair trick as it makes the work look more complicated and usually brings some comment from the audience.

The organist in the suburban house has four or five audiences to study in place of the one in the bigger houses. One way of figuring them out is by the type of picture you are playing. "The Scarlet Letter" for instance, would draw a more serious minded crowd and for that picture, you would play one of the classics, and it would please a good portion of your people. Again, if you are playing a Harry Langdon comedy, or some lighter picture that would draw the younger and more frivolous type of people, jazz or a good snappy overture, is the thing for a solo.

Yet another angle of picking a solo is by the days of the week. Here, at the Auditorium, on Sundays, I always have a community song for the house is filled mostly

if you use four or five songs they know with a few gag slides in between, they just about sing the roof off of the place. The same solo Monday and Tuesday, would be an awful flop, for then I have a little older crowd. An old ballad or light musical comedy selection will send them all home humming the tune I used for a solo.

Wednesday, I use a classic for a one day change and with a mixed audience, it will please a greater portion. Thursday and Friday bring back a lively and peppy crowd, so I use a new popular tune with special organ slides or else an original novelty, but there must be comedy in it, if it is to go over big.

Saturday, being the last day of the week, with a lot of people who have heard your solos before, it is not a bad idea to take parts of your solos played during the week and make a snappy medley and term it "Musical Moments" or something like that, and I am sure it will be well received.

\* \* \*

Never try to stay in the spotlight for half of the evening, for it is much better that your audience go home hungry, than over-stuffed. An organ solo should run about three minutes for a classical number and about six minutes for a community song or slide specialty.

In playing your picture, remember first, last, and always, play soft, never open your organ wide, except on rare occasions—then only for a minute or two. What the general public likes to hear is a wide variation of solo stops and rich colorful combinations and not a lot of racket. Be very careful in using too much pedal as the slow, heavy vibrations of a 16 ft. brass or reed, soon get on the patrons' nerves.

I have seen many organists who were not particularly flashy or with wonderful style that have enjoyed a successful career. After closer observation I came to the conclusion that it was not so much what they did, as what they knew not to do.

After your solo, comes the feature picture, and last, but not least, is the chaser or exit march. A snappy popular number is the only thing to use and can be played on full or almost full organ varied with a few traps, and played in perfect rhythm. If your audience will go home singing or whistling the exit march, or some of the tunes you have played in the course of the evening, you may consider yourself a suc-



## Erwin Yeo

### Sails and Plays for the Coast Guard

WHEN he was a mere lad of 15, Erwin Yeo startled the patrons of a small movie house in Glendale, California, with an exhibition at the organ they will long remember. He was only assistant organist but one day as he was replacing the regular organist—an intricate maneuver which involved slipping onto the organ bench as she slipped off and grabbing a handful of the same chord she released—they got their signals mixed. The retiring organist's coat pulled away the bench, Erwin fell onto the pedals kicking the swell pedal wide open and chinning himself on the great manual, *forte fortissimo, agitato and tutti.*

With this auspicious start Erwin Yeo went on to make a career for himself as an organist, principally in the radio field. Right now he is a Boatswain's Mate, Second Class, at the U. S. Coast Guard Patrol Base, Wilmington, California.

Going back to age 15, Yeo also had his first radio job at that time, broadcasting from KNX as the "boy organist." But during his four years in high school he specialized in theatre work playing practically every downtown and neighborhood house in the Los Angeles area—including the Hol-

lywood Playhouse, Broadway Palace, Loew's State. Although he had studied piano since he was seven, his organ playing was self taught. Later he studied music theory, counterpoint, music history and form at the University of Southern California.

After high school he tackled radio in earnest and from then on his life was a string of letters—KHJ, KFI, KFAC, KMTR, NBC and CBS. For the last four years before he entered the Coast Guard he was staff organist for Columbia Broadcasting System and station KNX, playing for programs, writing original music and themes, directing small ensembles for various shows. One job he is particularly proud of illustrates the life of a radio musician: When Pope Pius XI died suddenly, Yeo was called upon to provide all the music for a special two-hour broadcast, with just one hour to prepare. The job was done, thoroughly and authentically—a full two hours of background and special music, vocal and instrumental.

Just to add variety to diversity,

Yeo also was organist for the Institute of Religious Science and the Columbia Church of the Air; did picture scoring and music supervisory work for several movie studios; recorded for Decca and made radio transcriptions. Somewhere along the line he took a trip around the world which gave him his sea legs, finally resulting in his becoming the owner of a thirty-six foot racing sloop.

His considerable knowledge of seamanship stood him in good stead when he entered the Coast Guard, getting him an immediate rating as a Coxwain, and for several months he was in charge of a power cruiser on harbor duty. He now is in the chaplain's office at the Wilmington Base where he plays his Hammond Organ and directs the choir for services for Chaplain Gaylan Howe.

For the present Erwin Yeo has compiled a good combination of his career, favorite hobby and service in the Armed Forces. For the future, he just wants to get this war over so he can sail his sloop over to Catalina.



Choir at the Coast Guard Base chapel, Wilmington, Cal. Erwin Yeo is organist and director.

YON, PIETRO (ALESSANDRO)

Composer and organist. Born in Settimo-Vittone, Italy, August 8, 1886. He travelled to the United States in 1907 and became a citizen in 1921. He received his musical education at the Royal Conservatory of Milan and the Royal Conservatory of Turin, Italy. He also attended the Academy of St. Cecilia in Rome, where he studied with Renzi, Bustini, and Sganbata. During that time he was substitute organist at the Vatican and the Royal Church of Rome, 1905 to 1906. Organist and choirmaster of St. Francis-Xavier in New York from 1908 to 1920.

Yon came to Dallas, Texas in the 1920's and many organists in Dallas, Texas took some instruction from him just to say that they had studied with him.

YON, PIETRO (ALESSANDRO)

2.

Yon for a time was organist of the Palace Theatre in Dallas, Texas. He left the Dallas Palace Theatre in June of 1922 when he was appointed honorary organist at the Vatican. He gave a final concert at the Palace Theatre at which he played one of the numbers which he had written that included 1,467 notes to be played in the course of three minutes. This concert drew so many persons to the theatre that it was impossible to accommodate them all.

Yon served as organist and director of music at St. Patrick's Cathedral in New York from 1926 to 1943 where he helped to design the new organ. He gave organ recitals in the United States and Europe. He made guest appearances with the New York Philharmonic Symphony. He received many awards including being made a Knight of

St. Sylvester by Pope Pius XI. Became organist of the Basilca of St. Peter at the Vatican in Rome. Composed a number of organ and piano works, and choral and solo works of a sacred nature.

YORK, FRANCIS T.

Director of the Department of Theatre Organ Instruction at  
the Detroit Conservatory of Music in 1927.

YOST, (First name unknown)

Played the new Grand Central Theatre in St. Louis, Missouri in  
the early 1920's.



YOUNG,  
~~YONG~~, DALE

**Organist of the Circle Theatre in Indianapolis, Indiana**

**(a Publix Theatre) in 1931.**

Played the 2/7 Wurlitzer in the RIVOLI THEATRE in Muncie, Indiana. Made some personal appearances at the 3/7 Page in Anderson, Indiana.

ZAISER, LAURA

Organist of the Allen Theatre and the Circle Theatre in  
Cleveland, Ohio.

ZANDER, JOHN T.

Born in Camden, New Jersey, September 7, 1910, where he lived until 1965 when he moved to Audubon, New Jersey. Educated in the Camden schools. He took an engineering degree through the I.C.S. Schools of Scranton, Pennsylvania. Studied piano with Mrs. Gaynor for four years while in grammar school and then began organ study with Mr. Raymond Heston of Haddenfield, New Jersey in 1928. Later while still studying with Mr. Heston, he began studying with Mr. Charles Bowen of Camden, New Jersey. Bowen was the organist of the Lyric Theatre in Camden.

Zander played radio broadcasts from the Stanley Theatre in Camden for two and one-half years (1933, 1934, and part of 1935), and also six months at the Victoria Theatre in Camden. He filled

ZANDER, JOHN T.

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in at the Walt Whitman Theatre in Pennsauken. Zander then worked for Karl Bonowitz and the Jay Raymond Agency for five years. At that time he began studying with Dr. Rollo Maitland, both at the Philadelphia Musical Academy and at the church where he was organist in Philadelphia. Zander studied church and classical organ with him.

In 1931 and 1932 Zander had taught piano at the Brewer Conservatory of Music, then located in Collingswood, New Jersey. From 1936 to 1962 Zander taught at the Tattersdill Music Company in Camden (piano and organ). Zander also had his own organ studio for a time. In 1975 Zander taught for the New Jersey School of Music, Cherry Hill, New Jersey.

Zander was organist of the Crescent Temple of the Shrine for over

twenty years, and for three years assistant organist of the Excelsior Consistory of the Scottish Rite Temple in Collingswood, New Jersey. From 1930 to 1933 he accompanied a duo singing couple over Radio Station WIBG, until he started some broadcasts through <sup>Radio Station</sup> WCAM in Camden. While he was playing organ broadcasts in the morning, he returned to the studio in the afternoon to play an afternoon program of music on the piano.

Zander attended and graduated from the Pennsauken Campus of the Camden County Vocational and Technical School in June 1933.

Zander has played piano at a number of clubs in the Camden area with a combo, including the Casa Loma in South Jersey three nights each week for seven years.

**ZELEPSKI,** (first name unknown)

Organist of the Oak Theatre in Seattle, Washington (Wurlitzer)  
in 1920.

**ZIMMERMAN, HARRY**

Well known theatre organist in the Chicago, Illinois area who broadcast over Radio Station WJJD, during the time that their studio was located at 201 North Wells Street in Chicago, Illinois. The organ was a 3 manual Wurlitzer formerly in the Drake Theatre in Chicago and the installation in the radio station was completed by 1935. In more recent years Zimmerman became musical director for some of the larger television broadcasts originating in the Chicago area.

ZEUCH, W.E.

Organist at radio station WAHG, Richmond Hill, New York in early 1930's

ZIMMERMAN, HENRY

Born in Chicago, Illinois, March 2, 1907. Received his education from the Lindbloom High School. At 17 years of age he was serving as relief organist at McVickers Theatre in Chicago, Illinois. Was solo organist at the Stratford Theatre, the Marshall Square Theatre, the Piccadilly Theatre, and RKO Belmont Theatre, all in the Chicago, Illinois area.

ZOLLMAN, EDDIE, SR.

Born in Roanoke, Virginia, December 29, 1903. Came to Tacoma, Washington at nine months of age. He studied piano with his father beginning at age six. He studied organ for twelve years, studied harmony with Irv Antes at the New England Conservatory. At 16 years of age he played the Moller pipe organ in the Victory Theatre in Tacoma, Washington. He played in Centralia for three years and played the Columbia Theatre, the Wintergarden Theatre, the Arabian Theatre, and the Paramount Theatre in Seattle, Washington. He continued as a band pianist after the demise of the theatre organ and is still teaching organ in 1975.