

Pipe Organs a Necessary Adjunct to Motion Pictures

King of Musical Instruments Sought by Patrons

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People go to a moving picture theatre primarily, of course, to see an attractive picture.

But a motion picture theatre may offer excellent pictures week after week and yet, through lack of a Certain Something in the atmosphere of the house, may fall far short of playing to capacity audiences. Every alert house manager has studied the psychology of a moving picture audience as they sit watching the unfolding of a story on the screen.

You, of course, have noticed how for a time there seems to be a little undercurrent of unrest throughout the house. Neighbors talk to one another in undertones—or not in undertones; irrepressible small boys make comments concerning the action in the pictures; little children ask questions in high treble voices.

Then soothing, resonant and restful, come the first clear notes of the music—and in a flash the whole spirit of the audience is changed. They relax and give closer attention to the picture, and an atmosphere of friendliness and comfort pervades the theatre.

Time was when the manager of a motion picture house who felt that he required music to bring the utmost returns from his theatre found himself in somewhat of a quandary. If he hired an orchestra as expensive as his ambition desired, this rather considerable expense would cut deeply into his profits; with only a piano it was doubtful whether the instrumental music alone would draw and hold the extra percentage of patrons that he sought.

Now, however, all that is changed, for in the modern pipe organ one secures an instrument which furnishes music of such splendid quality and volume as to charm the most critical audience, organ music which forms a perfect accompaniment to every picture—be it a simple comedy or a complicated emotional drama. Nor is a large investment required, either is first



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cost or for the upkeep. These instruments are built in various sizes at reasonable prices and if desired terms can be arranged which extend payments. Some of these organs are no more difficult to play than a piano, and any musician will get really wonderful effects out of these instruments.

Here are five reasons why you should have an organ in your theatre:

First, there is but one instrument which alone will give you thorough satisfaction and that instrument is an organ. The pipe organ is conceded by all musicians to be the "King of musical instruments."

Second, Even if you use an orchestra there are times when the organ is indispensable.

Third, Patrons of the better class of motion picture theatres have reached the point where they expect organ music to be at least part of the regular program.

Fourth, The organ is being used today in many theatres not only alone but also in conjunction with the orchestra. Organ music alone is soothing and restful.

Fifth, In the smaller theatre and neighborhood houses the pipe organ is fast displacing all other forms of music. The installation of an organ in these theatres provides an added attraction that is sure to increase their patronage.

The pipe organ has passed through an evolution during the last ten years. In the large organs the electro-pneumatic action has superseded both the tracker and pneumatic action. There is no question but that the electro-pneumatic action will

soon surpass all other forms of action in the small as well as the large organ. It is well for the would-be purchaser to familiarize himself with the different types of organs and make his choice carefully. The cost of upkeep is an item of importance. It is well to select an instrument of such careful design and workmanship that there is small chance of any of its parts getting out of order or adjustment.

Of course the prime requisite in any musical instrument is its tone, and while many organs sound all right when first hearing them they prove to be a great disappointment after months of service. Be sure when buying an organ that you select one with a tone of which you will never tire. While a great many stops are desirable it is much better to have an instrument with a fewer number of stops of refined tone than one whose many stops are harsh and rough in tonal quality.

It is always well to have a new theatre planned from the start with organ chambers appropriately placed. Installing the organ in an organ chamber places it in a better position for the distribution of tone and also leaves the orchestra pit clear for musicians whenever required. If your architect is not familiar with organ construction it is well to have him obtain the necessary information from an organ builder. If you are installing an organ in a theatre already constructed have it placed in a chamber if possible. We always recommend this to our customers and make a careful study of their conditions.

One mistake many theatre owners make is to install a large and costly instrument and then expect to employ an ordinary musician to play it. It is much better to buy a small organ and place it in the hands of a good player than to buy a large and costly instrument and put it in the hands of an ordinary musician. There are also many cases where small theatres have been provided with too large an organ. One would not think of using a brass band in a small parlor or reception room. A large and loud organ is as much out of place in the smaller theatre.

Break Ground for Detroit's \$500,000 Theatre

Unique ceremonies marked the breaking of ground for Detroit's proposed \$500,000 Cinderella theatre on July 19. Carlyle Blackwell pulled the throttle that started the big steam shovel on the excavating work.

Moving pictures of the ceremonies were taken and will be shown at the opening of the theatre, which is scheduled to take place some time in December. The Cinderella will have a seating capacity of 2,000.

\$432,000 Involved in Stamford Deal

Announcement of completion of plans for a structure and theatre at Main and South Streets, Stamford, Conn., has been made by C. William Wurster, of 243 West End Avenue, New York City. A theatre seating 1,800 will be erected. Eugene De Rosa, of New York, the architect. The contracts for building, land, and equipment involve a total outlay of \$432,000.