

HISTORICAL PHOTOS OF THE CHICAGO THEATRE CONSOLE, Courtesy L. R. Clark.



Authur Gutow—one of the better organists—taken in the early 20's at th Chicago theatre console.

Milton Charles when he played the Chicago theatre. Now a resident of Hollywood, California.

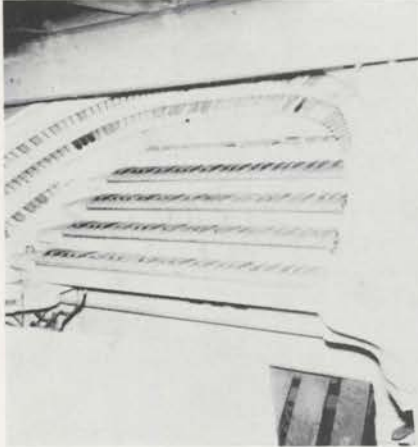


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The same console as it is today. At the bottom of the pit covered by the extended stage.



The Slave or second console. Designed for and used by Helen Crawford. The console is still connected but now out of sight hidden back stage. When Mr. Siegel used this console on stage he was only permitted to play two songs—*Silent Night* for the Christmas show and—*The Rosary* on Easter Sunday.

"ORGANize your fun in the Motor City in '67"

JOHN MITCHELL, theatre organist

by PAUL E. ENGLE

Three of the largest theaters in the Pittsburgh area supporting organs were the Loew's Penn, the Stanley and the Enright, located in the East Liberty section of Pittsburgh. The latter of these had the largest seating capacity. The Loew's Penn boasted of a Robert Morton, the Stanley

goes back to the time when he played the two manual Moller in the Manor Theatre in Squirrel Hill, a section of Pittsburgh, and then to the Stahl Theatre, now the Leona, in Homestead, Pennsylvania. Later Johnny moved to the Sheridan Square Wurlitzer and then on to the Enright in



Johnny Mitchell, at the Leona Theatre Kimball console; taken in July 1964.

of a Wurlitzer, and the Enright of a 3-13 Kimball. When all three organs were in full sway they were played by Dick Leibert, Bernie Armstrong and Johnny Mitchell, respectively. Both the Loew's Morton and the Stanley Wurlitzer were lost in the historic 1936 flood. The consoles of both organs, as well as the switches, relays and blowers were completely under water. Neither of these organs were reactivated. The Kimball was unaffected, however, for the Enright was situated well out of the flood area. This organ remained in use until 1952 under the capable artistry of Johnny Mitchell.

ATOE member, Johnny Mitchell, has a history that dates back to the early days of the theatre organ. Johnny's history

East Liberty. His stay there only lasted a short time due to a local musician's strike. However, because of a contract with Warner Brothers, he was moved to Erie where he played the Warner Wurlitzer for two years. In 1932 he returned to the Enright where he originated with the very popular Walter Framer of Strike It Rich fame, a very popular organ program for Warner Brothers called *Footlights and Stardust*. This program went on the air daily until the house went cold in 1952.

Many fond memories exist for Johnny at the Enright for it was here that Johnny met and worked with the late Dick Powell. Dick was just starting then, and

(Continued on Page 7)