

## HOW TO PLAY THE CINEMA ORGAN

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**Legato Touch.** The true organ legato touch comprises a gliding movement from key to key, for it must be remembered that a stop will sound at its full strength of tone so long as the finger remains on the key. If, therefore, a key is released before another is depressed, we shall have a short interval of silence; but, on the other hand, if a key is not cleanly released before another is depressed, for a minute period both will sound simultaneously. The player must therefore avoid, on the one hand, detached or scrappy playing, and on the other, muddy and indistinct effect. To obtain the true organ legato touch, the player must liberally employ the practice of substitution of fingers on notes already depressed, thus being enabled while still holding one chord, to proceed without break and with clearness to the next. This system of substitution of fingers does not affect what has previously been said of touch—firm finger pressure and clean release of notes.

**Organ Music Parts.** Practically all music specially composed or arranged for cinema purposes will include in the orchestra sets, a part for the organ which always appears as a harmonium copy—printed on two staves like piano music; organ music proper being printed on three staves. The organist is supplied with a “harmonium” or “piano-conductor” copy, and we will, first of all, consider the former. The part will consist mainly of sustaining notes and chords, arranged from the wind parts in the score with important solo cues, if the part is adequately arranged.

**Solo Cues.** In the absence of the orchestral wind instrument, all solo pas-

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**ANOTHER POET OF THE ORGAN?** This little fellow's pose reminds us of that famous shot of Jesse Crawford at the New York Paramount studio organ, taken years ago. The organ pictured is the 3/11 Kim-Wur-Mo-Link in Gil White's house in Derwood, Md. The little boy is Doug White, Gil's grandson.



## Last Minute Convention Notes!!

**MAKE RESERVATIONS NOW!!**

**WE MUST GIVE A GUARANTEE BY JUNE 30TH.**

Above is a picture of the ballroom at Cobo Hall where our banquet will be held. The room is bounded on 2 sides with glass—a tremendous view of the Detroit River with freighters and pleasure boats going by and also the Canadian Shores. We want everyone at the convention to attend the banquet. The room can seat at least 3000 so there will be plenty of room for all. We have been assured of good service and hot food. Due to the Michigan liquor laws, only beer and wine may be served on Sunday and we will have 2 bars set up for our 'social hour'. A short program of entertainment has been planned for the banquet and we should all have a wonderful time. Please—even if you don't send your money in now, make your banquet reservation!!!!!!

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There have been some last minute changes in the recording arrangements for the convention. The Board of Directors at the Detroit Theater Organ Club has given permission for one representative from each chapter to record *during* the concerts at the Senate Theater. Only the recording facilities of the club may be used. Each recorder must be equipped with 1/4" phone plug for each channel to be used. The club has 2 Neumann condenser mikes feeding a stereophonic or monoral distribution system accommodating the telephone jacks. No individual mikes will be allowed. This only applies to the Detroit Theatre Organ Club . . . At all of the other activities—as the Fox, Redford Theatre, Arcadia Skating Rink and Fort Street Presbyterian Church, the Motor City Chapter will make a master tape to be copied for each chapter. Any chapter representative desiring a copy of any of these concerts for their chapter, please mail or bring the blank tape for each concert with a self addressed mailer so as soon as these tapes are copied, they can be mailed. Each chapter representative getting a copy of any one of the tapes of any concert at the convention will be required to sign a waiver for their chapter that the tapes will not be used for any commercial purpose.

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Letters have gone out to each chapter chairman inviting one representative to play at the various jam sessions. If you have not already sent in the name, please do so immediately so a schedule can be set up for this activity.

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There will be 14 home installations available during convention time for those who are interested. A schedule will be furnished with your convention packet.

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The Chapter is requesting that no pictures be taken while an artist is playing. Before or after a number or a concert will be more considerate. There will be containers placed at each site for flash bulbs, etc.

## MAKE RESERVATIONS NOW!!

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The management of the Fox Theatre desires that the balcony not be used for insurance reasons.

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Orders for brochures and ash trays are beginning to come in from those who are unable to attend the convention. These will be mailed as soon as possible at the close of the convention.

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The Detroit Theater Organ Club will conduct tours of the chambers at the Senate Theater—probably after Saturday night's concert. This is an interesting and revealing sight.

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For those who can not attend the entire convention but want to attend one or more concerts, there will be a charge of \$2.00. This only applies to the Fox, Redford and Skating Rink. The seating capacity eliminates this possibility at the Senate or the church.

## ST. LOUIS THEATRE KIMBALL 4M-19R

When the St. Louis Theatre opened on November 25, 1925, a grand theatre was born. When the patrons entered the Grand Lobby, they were treated to Rapp and Rapp's version of a European palace. The floor was terrazzo. On the left was the Grand Staircase. Large columns supported a vaulted ceiling from which hung ornate crystal chandeliers. The mirrored walls reflected a scene of grandeur.

When they reached their seats they saw a huge dome finely carved and covered with gold leaf as was the proscenium and side wall alcoves. Emblazoned on the main curtain was the emblem of the city—the statue of St. Louis astride his horse with sword held high. Below the stage was the orchestra pit and at the left of the pit on its elevator was the majestic organ console.

The featured organist for most of the four years that the 4 manual/ 19 rank Kimball was used was Julius K. Johnson. He was a straight spot-light type organist; never using song slides or having community sing programs.

Johnson was a good musician, but a story is told that he was uneasy about crowds. On occasion he would take a bit of liquid tranquilizer before mounting the organ bench. After playing at the St. Louis for two years, he returned to California, where he played in a restaurant.

During Johnson's absence Earl Estes was the organist. After his return to St. Louis, he had an assistant, a St. Louisan named Wagner. Wagner played the afternoon show and during it he also did a radio broadcast on station WIL. For this he wore headphones to get his cues from the station. During the broadcast he completely ignored the action on the screen and played for the listeners at home.

Early in the Spring of 1929 the St. Louis Theatre contracted for the installation of RCA Photophone "talkie" equipment. Johnson then left St. Louis.

The last nine months that the Kimball was used were filled by a talented musician from Granite City, Illinois, W. A. Brummer.

Brummer was trained as a classical organist, but was also experienced as a theatre organist. He had played at a theatre in Granite City and later was assistant to Stuart Barrie at the Ambassador in downtown St. Louis.

He recalls the first time he heard the St. Louis Kimball and wondered at the loud raucous solo stop. When he first played the instrument he was executing a soft passage and set up the Krumet. Expecting the Baroque stop that is a cross between a Cromorne and a Clarinet he was startled to discover that mysterious loud stop. It turned out to be the Post Horn.

Mr. Brummer later became an organ builder and service man. He and his organization are known throughout the Midwest. He is the representative of M. P. Moller and also installs instruments of his own design. He still retains his interest in theatre organ also and is a charter member of St. Louis Chapter, ATOE:

After the Photophone was installed just before Christmas 1929, the organ was never officially played again.

The Kimball spoke from five chambers. There were two chambers on the organist's left designated Solo and on the right were the two Main chambers with the Percussion chamber on the bottom. The relay was also on the right side opening behind a fire extinguisher and hose compartment. The blower and the lift mechanism were in the basement below the stage. The interconnecting cables of the organ contained approximately 500,000 feet of single wires.

Opus 6852 was a large scale instrument operating at 10, 15, and 20 inches pressure. The large scales and high pressure were necessary for this house of almost 3900 seats.

In the upper Main chamber were the Kinura, Orchestral Oboe, Clarinet, Oboe Horn, and Concert Flute. The middle Main chamber held an Open Diapason, Viole d'Orchestra, Viole Celeste, Dulciana, and Vox Humana (II). The 49 note Deagan Chrysoglot was also in this chamber. The lower chamber held the percussions and a fine Kimball Piano which is still in passable tune today.

The upper Solo chamber contained the Diaphone and Post Horn (masquerading under the misnomer of Krumet) on 15 inches and the Tuba and Trumpet on 20 inches pressure. The lower left chamber held the Solo Vox Humana (I), Quintadena, Saxophone (really a Basset Horn), Solo String (excellent String Bass extension), and of course, the highly important Tibia. The Solo Marimba was also in this chamber.

The St. Louis Theatre Kimball organ is now the possession of St. Louis Chapter ATOE, Inc. The events leading to the Chapter acquiring it go back considerably before the founding of the group in 1962.

When wide screen movies came into popularity the St. Louis Theatre installed a new screen. At the same time they built an extension of the stage over the orchestra pit and organ console. Sometime in the ensuing years the organ sustained severe water damage in the upper main chamber. There was also extensive damage to the pipes in the middle main chamber from vandalism. The door to this chamber was unlocked and all the keys had been lost.

In 1950 Stan Kann started playing the "Crawford Special" Wurlitzer at the Fox

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