

Accompaniment Manual
73-Note Chests

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|-------------------------------|----------|
| 8 ft. Open Diapason | 61 notes |
| 4 ft. Octave | 61 notes |
| 8 ft. Melodia | 61 notes |
| 4 ft. Melodia | 61 notes |
| 8 ft. Cello | 61 notes |
| 4 ft. Violin | 61 notes |
| 8 ft. Vox Humana | 61 notes |
| 4 ft. Vox Humana | 61 notes |
| Tremola #1, fast | |
| Tremola #2, slow | |

Pedal

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|-------------------------------|----------|
| 16 ft. Bourdon | 30 notes |
| 8 ft. Open Diapason | 30 notes |
| 8 ft. Gross Flute | 30 notes |
| 8 ft. Violin Cello | 30 notes |

The information on the Cozatt enterprise has been obtained piecemeal. "Percy Cozatt, Jr.," says Vic Hyde, "is a very busy, high-strung individual, and it is difficult to tie him down for anecdotes and material. I spent an evening with him in his calliope factory where he was feverishly trying to get caught up on orders which were four months behind. He builds and assembles each part himself.

"But I did get bits and pieces of information. For example, Cozatt Sr., built a large pipe organ for a Monmouth, Illinois, theatre in 1928. The theatre burned to the ground in 1929, all was lost. Cozatt also built church organs, some in use today."

Up to the time of finalizing this article, Vic, with the assistance of his wife, had been collating and cleaning the parts for a possible installation in Niles. However, during a round-the-world cruise in April 1976, Vic encountered a man in Honolulu who expressed a desire to buy the Cozatt. What interested Vic was the man's ownership of a 1934 Cadillac V-16 sedan, said to be once owned by Chicago's famous citizen, Al Capone. Vic considered a trade of these items, because he is away so much that he would probably never get the organ installed.

Furthermore, the additions to his home in Niles have reached the allowable limits of zoning restriction.

Whoever acquires the Cozatt will get a unique make of theatre organ. We are thankful to Vic Hyde for sharing his experience with a rare instrument and making available the material concerning its manufacture. □

Jean Ingelow

SILENT
MOVIE
PIANIST

by Lloyd E. Klos

When one is on the alert for material which would be of interest to THEATRE ORGAN readers, he is aided by those in the profession known as "stringers." Often, this writer has received tips for feature material in this fashion. A colleague, Tom Lockwood, on hearing about a silent movie pianist living south of Rochester, N.Y., passed the word, we contracted her, and this is her story.

Our subject, Jean Ingelow of Livonia, N.Y., never played pipe organs in theatres, but her story, involving the silent movie era, and her experiences as a pianist in theatres, is interesting, nevertheless.

She was born on March 24, 1892, and was named for a great aunt, Jean Ingelow, who was an English poetess and harpist. Inheriting her

musical talent, she began piano lessons at the age of seven, and at 16, went to Rochester to study with Carrie Holyland.

Three years later, Miss Ingelow entered the Rochester Conservatory of Music on South Fitzhugh St. At the age of 21, she entered the Dossenbach-Klingenberg-Garrison School of Music from which she was graduated in 1915 after thorough instruction in pianoforte, theory, harmony, composition, orchestration and musical history. Her teachers included Alfred Klingenberg and George B. Penny.

Miss Ingelow had played church organ when she was 16, so in 1921, she entered the Eastman School of Music and studied classical organ with Harold Gleason who was head of the organ department. She also

A 1948 picture of Jean Ingelow at the Hammond in Community Congregational Church in Livonia, N.Y. She observed her 40th year as an organist at that time. (Ingelow Collection)



attended master organ classes there with famed Joseph Bonnet, formerly of Belgium.

She began her picture-playing in Livonia's Pictureland Theatre, located in the Masonic Hall. The first movie theatre in the town was in Trescott Hall, and didn't have a name, as she remembers. "When movies came to the Prettyjohn Opera House, I don't think they had a name for that, either."

About her picture-playing, she says: "I never played organ for pictures. When I started, there were no organs used, only pianos. I began playing when I was very young, when Charlie Chaplin, Harold Lloyd and Mary Pickford were getting started. No sound, of course, just the piano."

Here are some of the films she played:

Ben Hur (1926) with Ramon Novarro and Francis X. Bushman; *The Birth of a Nation* (1915) 2½ hours long with Lillian Gish; *The Hound of the Baskervilles* (1922); *The Hunchback of Notre Dame* (1923) with Lon Chaney; *Joan of Arc* (1916) with Geraldine Farrar; *The Last Days of Pompeii* (1912); *Quo Vadis* (1913); *The Spoilers* (1914) with William Farnum; *Tess of the Storm Country* (1922) with Mary Pickford; all of Rudolph Valentino's movies, and all of Douglas Fairbanks, Sr.'s movies.

Comedies included those of the Keystone Cops, Charlie Chaplin and Harold Lloyd.

"I always tried to fit the music to the scene and people told me that they didn't know how I did it, because my music seemed to go right along with the picture. I had to improvise a lot, however.

"I shall never forget playing for the Pompeii picture. A man who was traveling with the film said to the theatre manager, 'Where did you find your pianist? She is the best I have heard with this film.' The cue sheet I used had about eight measures to be used with each change of scene. The remainder I improvised or played from memory.

"Perhaps the biggest event which happened during my years of film playing was when I was in the middle of a big picture, and an earth tremor started. The piano and the whole building tipped noticeably to the right, then back to the left, but I

recovered, played the picture to its conclusion, had a five minute interlude, then played the second show.

"Having played the original *Ben Hur*, I was surprised at the new version which appeared on television. It was certainly not like the original film. I contacted the George Eastman House in Rochester, telling them of this, and they sent me stills of the original. They also invited me to come down to the Dryden Theatre and play the original, but had to decline because of age, being 80 then."

The bulk of Jean Ingelow's musical life, however, has been that of a church organist. She has played in New York State churches in Rochester, Livonia, Avon, Lyons, Le Roy and Geneseo. She played many services as a substitute. The last time she played was for a double service in Geneseo Presbyterian Church when she was 80.

Besides church work, she has played for the Order of the Eastern Star, graduation exercises, Rotary Clubs, and other organizations. She has accompanied soloists with the Livonia High School Band, and three of the boys she accompanied are all top-notch performers today. Two studied at the Eastman School of Music. One is a trombonist who became a national champion, Dr. David Mott, today in the science department of LasCruces University, New Mexico. The second was a flutist who is now bandmaster at Wayland (N.Y.) Central School. Douglas Little. The third, self-taught

trombonist (with the help from the bandmaster at Livonia High) Lawrence Krisher has gone on to be a Doctor of Science at Washington University.

"It was a thrill not long ago for me to receive a special invitation to attend a band concert at Wayland Central School. The flute-player-turned bandmaster told the attendees that he 'had a very special guest in the audience, that this lady did all his accompaniments during his high school days, and that when he once played "Flight Of the Bumblebee," this lady was the only accompanist who was able to start and finish with him.' He asked me to stand and I was very pleased to acknowledge his salutation."

Miss Ingelow plays a Hammond Model 311 in her home. In fact, she played the first Model A-100 Hammond in Livonia, N.Y., which was in the Congregational Church there. The Lawrence Welk show is a great favorite of hers, and she says that she sometimes plays along with the numbers they play over the air. "I've said so many times, 'Thank God for Lawrence Welk and his fine musicians.'"

She says, "It is nice to know that at 83 years (1975, when this was written), I will get some recognition for my years at the piano and organ. Heaven knows, I did not get much money for all my efforts. I just played wherever I was needed."

THEATRE ORGAN is happy to recognize Miss Jean Ingelow and to wish her many years of happiness, good health and good music. □



It is time to place names in nomination for the National ATOS Board of Directors for the two-year period from July, 1977 through June, 1979.

All those who wish to run in this election are asked to send a photo and short resume.

Written consent of the nominee is mandatory and must be received at National Headquarters before the nominee's name can be placed on the ballot.

Mail to . .

ATOS National Headquarters
Post Office Box 1002
Middleburg, Virginia 22117

MUST BE POSTMARKED BY APRIL 15, 1977