

of Waller's 1927 Estey record as Dick Hyman can make it. We are happy to report that the result is very close to hearing Fats', spare registration included. It's bouncy Waller jazz played in a happy style. We got out our ancient Victor blackseals of both tunes for comparison. Very favorable, thank you.

"I've Got a Feeling I'm Falling" was one of Waller's biggest hits. The best known record was by Jesse Crawford who crammed a jazz orchestra of sorts into the N.Y. Paramount organ studio and "ooh-hoo'd" a set pattern on the Tibia while the band carried the tune. It was all in strict tempo. The Hyman arrangement is much more introspective and expressive, and the Waller spirit is always present.

The Emery Wurlitzer's piano is heard throughout "Bond Street," part of Fats' *London Suite* (1938). It was originally played on a Compton organ.

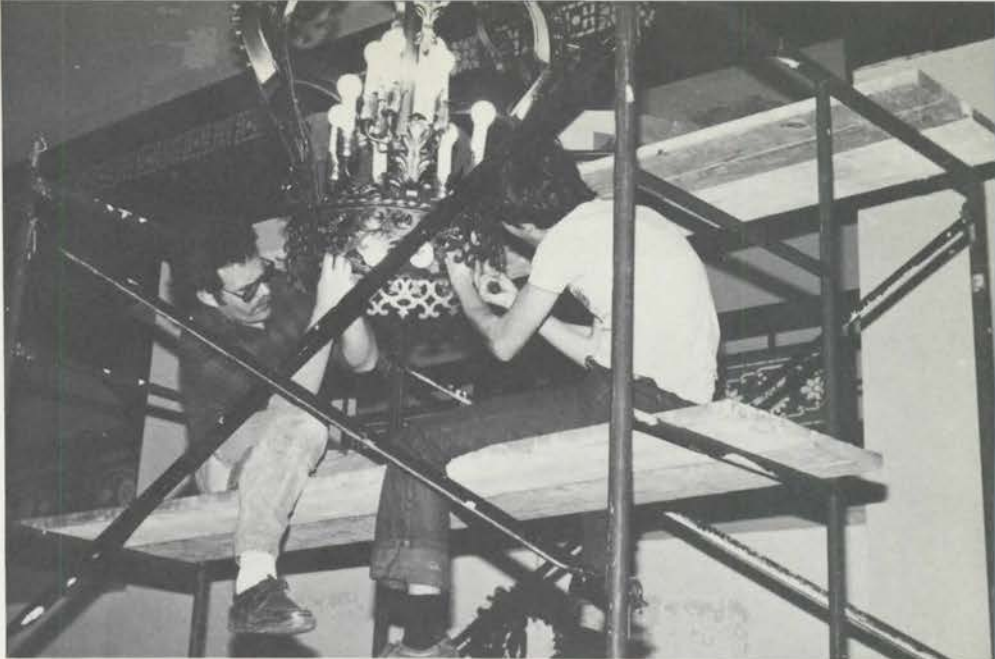
"Squeeze Me" dates back to 1923, a piano solo. Again it's serious Waller, with the rhythm somewhat subdued to accommodate expression. Nice phrasing and instrumentation.

The closer is a sprightly and typical Waller exposition of "Keepin' Out of Mischief Now," played in the rollicking style for which the organist is best remembered. Again the piano is heard to advantage.

The production is first class throughout. Stereo recording captures the Emery Wurlitzer's big sound. The review pressing was smooth and pop-free.

The back of the jacket bears notes about the music, Waller, the organ and Dick Hyman. Best of all is a two page insert by organ aficionado John G. Strader dealing with Waller's early '30s sojourn at radio station WLW, Cincinnati, where along with Herschel Lueke, Gene Perazzo, Arthur Chandler and later Lee Erwin, he played the unforgettable *Moon River* nightly dream music broadcast. The jacket-size insert, with photos of Fats, was designed by another well-established musical name — Heidi James Petach. The organ was in fine condition for the recording and maintenance crew chief, Ev. Pratt, Jr., deserves much credit.

This album is highly recommended. □



Dave Vincent and David Martin hang glass crystal pendants.

The Redford Theatre's Chandeliers

by Harold Bellamy

In the January/February issue of *THEATRE ORGAN*, an article by George Winters of Motor City titled "Chapter Owned" described the overall operation of the Redford Theatre. George also made reference to the continuing restoration of the theatre to its original oriental motif. This effort, in the hands of our volunteers, is a slow explorative process, as little of the original decor is documented. It is necessary to strip paint or remove building material to establish what once existed. There are years of work left, so the effort will still be in progress when the ATOS conventioners converge on Detroit.

The large amount of restoration was necessitated by prejudicial attitudes prevalent during World War

II. Apparently the management of the theatre, reacting to anti-Oriental sentiment, chose to eliminate as much of the oriental decor as possible. All of the surfaces decorated with colorful patterns were painted over with solid colors; the outer lobby walls were paneled and the ceiling covered with acoustical tile; the partition separating the inner lobby from the auditorium was encased with Formica sheeting; heavy drapes covered the ornamental grille work on the organ chambers and all of the oriental light fixtures were replaced with modern lighting. This last item is the subject of this article. By a stroke of good fortune, we were able to replace the two inner lobby clusters of cylindrical light tubes which could be described as Danish mod-



Dave Vincent attaches the support chain to the fixture. The time has finally arrived when it may be nudged off the scaffold.

ern, with two classical chandeliers of oriental design.

The restoration effort and the decorative charm of the Redford Theatre has therefore been substantially enhanced by the addition of these two beautiful chandeliers. After fifteen months of restoration work, they now hang in place. The Redford volunteers responsible for this effort are as pleased as are the theatre patrons who take pleasure in following the overall progress of the theatre's restoration.

Finding these chandeliers was a very fortunate occurrence. Credit goes to Melinda Grenier, a Detroit Free Press reporter, who discovered them while undertaking research for an article about Detroit's theatre palaces. She became aware of the fact that a portion of the Oriental Theatre (later Downtown Theatre) still

remained as a part of an adjoining hotel structure. It was general knowledge that the theatre had been destroyed and that a parking lot existed in its place. What Melinda discovered, however, was that the original theatre lobby still existed, closed off from the hotel. The facade of the hotel completely covered any vestige of the former lobby entrance. In later interviews about Detroit's movie palaces, she divulged her find to a Motor City board member who recognized the historical and design value of the fixtures. Several members subsequently obtained access to the room and determined that although the chandeliers were seriously vandalized, it was worth pursuing the possibility of obtaining possession of them. The owners were contacted and they indicated they had no plans to use the fixtures and would therefore happily donate them to Motor City Theatre Organ Society.

It was an exciting occasion when on a cold day in November, 1980, a group of eager theatre organ enthusiasts entered the dark, heatless lobby to detach the fixtures. Considerable debris and carnage added to the dismal surroundings of a once luxurious lobby. The glass panes of the chandeliers had been shattered. Only fragments of glass were left to yield their original decorative character. Only a small number of the original 88 lights which graced the framework of the fixture remained. The glass crystal ornamentation suffered a similar fate. Still eager, the group completed the detaching task and transported them to the Redford Theatre. Months passed while the cleaning process was undertaken. Gallons of cleaning solution were consumed followed by the painting process. Concurrently, electrical circuits were tested, velvet drops and



Sans glass, velvet drops and chain covers — but there it is!

chain covers were replaced. Bulbs and ornamental glass crystals were ordered and preparations for the hanging of the chandeliers were completed. Finally, during this past Christmas holiday, we were able to hang the two restored chandeliers.

At the time of this writing, only one major task remains before the project is totally complete. New glass panes, six in each fixture, must be formed and decorated. It will not be an easy task. Each pane is angular and beveled. A form has already been made, ready for one of our talented members to use in creating the pane. So when you arrive at the Redford Theatre during the July 1982 convention, pause and observe our chandelier project with our assurances that, although arduous, the effort was also laced with fun and satisfaction. □

TECHNICAL SESSION AT DETROIT CONVENTION

Lance Johnson, author of the THEATRE ORGAN column "Questions and Answers on the Technical Side," will be Quizmaster for the Technical Session at the Detroit Convention. The session will be held at the Westin Hotel on Monday, July 5, at 4:00 p.m. Bring your questions and get answers.

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by Lance Johnson