

behind the orchestra pit which can be locked for security.

The music rack that Dr. Rhea designed and built for the console is another example of his magnificent artistry. This rack is lighted and can be used with bright or dim lighting or can be folded flat when necessary.

We owe our everlasting gratitude to all of the contributors, workers and helpers such as Bob Sidebottom, David Dietrich, Miles Frisinger, Dorothy Standley, Scott Brodie, Robbie Giroir, Jim Scoggins, Byron Melvin, Gary Rickert, Jim Peterson and Hans Felix, Special thanks also go to manager Truman Reed and the staff of the Saenger Theatre for their splendid cooperation during this installation.

Now you understand why, to quote the late Ben Hall, the "marrow danced in our bones" at the installation dedication. With Tom Helms at the ready on the Howard seat, we sat in awe as the house lights dimmed, a hush came over the audience, and the spotlighted new console, in all its splendor, rose from the pit to the thundering sound of "Swanee!" □

CHAMBER ANALYSIS OF THE SAENGER 3/24 ROBERT-MORTON

MAIN CHAMBER

Harmonic Tuba	16'
Diaphonic Diapason	16'
Tibia Clausa	16'
Concert Flute	16'
Clarinet	16'
Salicional	8'
Salicional Celeste	8'
Gamba	8'
Gamba Celeste	8'
Vibrato Violins (II)	8'

Vox Humana8'
Chrysoglott

SOLO CHAMBER

Tibia Clausa	16'
Violin	16'
Violin Celeste	8'
English Posthorn	8'
Trumpet	8'
Orchestral Oboe	8'
Kinura	8'
Saxophone	8'
Horn Diapason	8'
Quintadena	8'
Vox Humana	8'
Chimes	21 tubes

Orchestra Bells	Tap Cymbal
Marimba Harp	Sizzle Cymbal
Xylophone	Crash Cymbal
Tambourine	Song Birds
Castanets	Bass Drum
Tom Tom	Chinese Block
Snare Drums (II)	Truck Horns
Sleighbells	Siren
Acme Siren	Trolley Bell
Train Whistle	Doorbell
Triangle	Fire Bell
Ahooga Horn	Thunder
Beep-Beep Horn	

EXPOSED

Grand Piano

ACCESSORIES

Pizzicato
Trick Couplers 6-2/5, 5-1/3, 4-4/7
Sostenuto
10 Tremulants
Four memory combination action □

various projection and music-making machines are discussed fully and some of the early actors are touched upon simply because they never got billing with the studios and directors in those times. A list of 100 actors is supplied in order of their popularity in 1913.

The story line of the 1912 film *At Cripple Creek* is included, as is a list of 82 film companies of the 1911-1915 era. Of special interest to theatre organ buffs are pictures and text on Robert Hope-Jones, the eccentric father of the instrument, an abbreviated lecture by him, given to the National Association of Organists in 1910, and a listing of Wurlitzer theatre instruments shipped from 1911 through 1915 with text on each. Finally, there is the address given by Farny R. Wurlitzer before the ATOE at its 1964 Convention, taken from his personal transcript.

Mr. Bowers has done his homework exceedingly well, and the subsequent work should find a prominent place on many a theatre and theatre organ buff's reference bookshelf. □

LLOYD E. KLOS

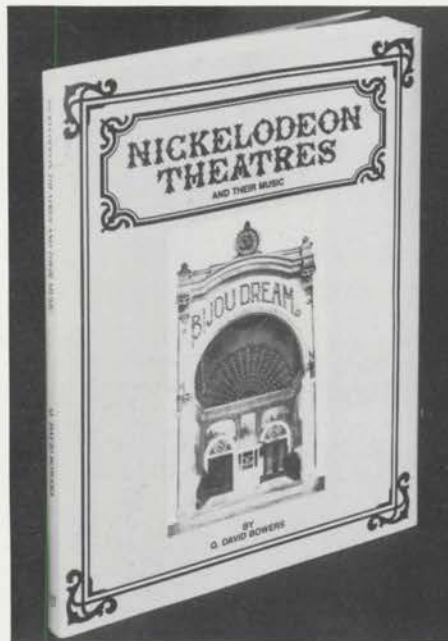


BOOK REVIEW

NICKELODEON THEATRES AND THEIR MUSIC by Q. David Bowers. Soft-cover, \$16.95 ppd. Hardcover, \$26.95 ppd. from Vestal Press, Box 97, 320 N. Jensen Road; Vestal, New York 13850. 212 pages.

To everyone who has been party to the renaissance of the theatre pipe organ, the name of David Bowers has been familiar for 25 years. He has authored or co-authored over 25 books on nostalgic items with emphasis on mechanical musical instruments.

Now he has come out with a book on Nickelodeon Theatres, predecessors of the Motion Picture Palaces of the twenties. Excellently written, extensively researched, the book is illustrated with over 200 pictures, and over 80



reproductions of ads, sketches and cartoons.

Bowers traces the development of movie theatres in the nickelodeon era from just before the turn of the century (storefront theatres) until its demise about 1915 when movies became more sophisticated and costly. The

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