

old Fourteenth Street Theatre on Sixth Avenue in New York. At that time, Jack Driscoll, the booking manager, was the well-known singer.

After seasons in New York and New Jersey theatres, Mr. Gallagher journeyed west and became affiliated with Loew's Doan where he maintains a degree of popularity which is most enviable. He possesses the facility of making the patrons join in wholeheartedly with his songs, from which performance the audience derives a great deal of pleasure. Among Frank's feature numbers are "So Is Your Old Lady," "Rah! Rah! Rah!," "The Lonesome Girl In Town," and "My Dream of the Big Parade," all of which are Jack Mills' publications.

That Mr. Gallagher's popularity is quite extensive can readily be seen by the fact that his aggregation of birds in his country home garden bid him farewell when he leaves for the Doan.

"The Little Irish Organist" is one of the most interesting personalities in the world of popular music, and Cleveland fully appreciates him.

*January 1928 (LP)* FRED MYERS, former student at the Eastman School of Music, has returned to Rochester as organist of the Webster Theatre. Each evening before the start of the first and second performance, Mr. Myers will give a short concert.

*June 1928 (LP)* The Roxy Theatre in New York is showing "The Michigan Kid" with Conrad Nagel and Renee Adoree. Chief organist is LEW WHITE with DR. C. A. J. PARMENTIER and GEORGE EPSTEIN as associates.

*September 14, 1928 (LP)* The Paradise Theatre in Chicago has opened with HENRI A. KEATS at the five-manual Wurlitzer. The organ is a standard Publix model of 20 ranks, plus Post Horn. Several percussions are outside the chambers. The console is done in French style with alabaster cupids. The organ is plagued by echoes and dead spots in the theatre.

*October 1928 (LP)* For the past week, Loew's Midland in Kansas City has presented the classic film *The Lost Command* with Emil Jannings, Evelyn Brent and William Powell. The Ritz Brothers are a part of the stage show and the Robert-Morton organ is played by BILLY WRIGHT and GOLDEN EVISTON.

*October 1928 (LP)* The 3050-seat Loew's United Artist Theatre has opened in Louisville, Kentucky. On the screen is Joan Crawford in *Our Dancing Daughters* (which launched her to fame). The stage show features Jan Garber and his band, while HADEN READ plays the 3/11 Wurlitzer.

*GOLD DUST: 5/26* FRED MYERS at the Kohl "Triumphal Organ" in Rochester's Cameo . . . 6/26 AUGIE SIMS, WRVA, Richmond . . . 7/26 JEAN WEINER, WPG, Atlantic City . . . 11/26 ARTHUR CLIFTON and Capt. MILTON HOWELL RALEY, WBZ, Springfield, Massachusetts from the Estey Studio . . . 8/27 EDWARD C. MAY, Rochester's Liberty . . . 11/27

ALEX TAYLOR, WMAK, Buffalo . . . 12/27 HARRY SULLIVAN, Rochester (New York) Theatre . . . 1/28 EDDIE DUNSTEDTER, WCCO, Minneapolis-St. Paul . . . 9/28 C. A. SHELDON, WSB, Atlanta . . . 11/28 FLOYD WALTERS, WGY, Schenectady . . . 7/29 JOHN ELTERMANN, WBAL, Baltimore . . . 8/29 JESSE CRAWFORD, WABC, New York . . . 9/29 JOE ALEXANDER from Rochester's Piccadilly over WHEC . . . 10/29 MAURICE COOK, "The Jovial Console Master," Loew's Rochester . . . 4/30 BASEL CRISTOL, Balaban & Katz Tower Theatre, Chicago . . . 10/30 JESSE & HELEN CRAWFORD, "The Alfred Lunt and Lyn Fontane of the Mighty Wurlitzer" at New York's Paramount . . . 3/31 RALPH TUCHBAND, New York's Paradise . . . 9/31 EDDIE HOUSE, Bala-

ban & Katz' Paradise, Chicago . . . 4/35 ROLAND POMERAT, Paramount in Springfield, Massachusetts . . . 9/35 WILLIAM MEEDER, WJZ, New York; LLOYD G. DEL CASTILLO, WEEI, Boston; CARL COLEMAN, WKBW, Buffalo; MAURICE B. NICHOLSON, WBEN, Buffalo; MILTON CHARLES on the CBS Network; GORDON JOHNSON, WBEN, Buffalo . . . 3/37 MARY FOUNTAIN, WHP, Harrisburg; LESTER HUFF, WFBL, Syracuse; DOC WHIPPLE, WTAM, Cleveland.

A number of the above names are little-known, nationally. In their home towns, however, they were popular in their own right.

That's all for now. So long, sourdoughs!  
JASON & THE OLD PROSPECTOR □

## Letters to the Editors

Opinions expressed in this column are those of the correspondents, and do not necessarily reflect the opinions of the editors or the policies of ATOS or THEATRE ORGAN.

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Letters concerning all aspects of the theatre organ hobby are welcome. Unless clearly marked "not for publication" letters may be published in whole or in part.

Dear Editor:

Reading E.S. "Tote" Pratt's article, "Toward More Effective Tremolos," in the March/April, 1986, THEATRE ORGAN was as humorous as reading the Sunday newspaper comic strips. Does he really expect to be taken seriously? For the sake of theatre organs everywhere, I certainly hope not! For instance, the most obvious chuckle: "Only hard lines (metal, soldered) used on all chest and trem lines, no flex runs." Two accompanying photographs show what appears to me to be generous use of duct tape and flex hose coupling. If this is typical of the entire installation, it is no surprise the installers had to resort to such radical procedures as described in his article.

"Long windlines to tremos, 3" unobstructed, 18' to 25' long . . . elbows, minimum of five in each line." Mr. Pratt states long, multi-elbowed trem lines are necessary to "cushion reverses caused by trem exhaust/shut-off cycles, preventing 'bubbles,' uneven trem action and doubling of the beat at regulators . . ." With all that weight piled on the poor tremulant valve and the skimpy manual chest feed lines Mr. Pratt describes, it is a wonder to me that it works at all! As a matter of fact, some professional organists who have played this instrument tell me that musically it doesn't.

My investigations into tremulants lead me to believe this organ's tremulant performance is suffering from a chest/regulator air system (with its soda-straw feed lines) decoupled from its associated tremulant valve by an in-

ordinately long, excessively elbowed trem line. Thus, we have two systems not working in sympathy with each other or, at best, the trem system working with a harmonic of the regulator/chest system. If everything were functioning together as one homogenous system, there would be no wind "reverses caused by trem exhaust/shut-off cycles" to contend with in the first place.

In this article, Grant Whitcomb is reported to have said, in his review of the 1984 Convention Afterglow at Emery ". . . the organ . . . with probably the best rate of tremulation . . . of the convention . . ." The key word here is RATE. Rate suggests to me speed, and speed is only one facet of tremulant performance. It says nothing of a tremulant's musicality, and music is what it's all about.

I mean no malice toward Mr. Pratt or anyone else, but if this letter sounds a bit sarcastic and raises the hair on a few peoples' necks, it is meant to. I am so weary of hearing second rate performances by first rate organists on instruments designed, installed and maintained by committees that I rarely attend theatre organ concerts any more. Funny, that sounds like a lot of ATOS installations, doesn't it?

In a future article for THEATRE ORGAN, I will attempt to explain tremulants from a vastly different viewpoint than Mr. Pratt's and will substantiate my point of view with mathematical evidence.

Yours truly,  
Dennis Hedberg  
Portland, Oregon □