

"Old prospector" Klos and his trusty burro, "Jason," join the Bombarde staff.



NUGGETS from the GOLDEN DAYS

Prospected by LLOYD E. KLOS

Continuing along the trails in the spring of 1927, accompanied by our faithful Burro, Jason, we have come across the following items in Jacob's Monthly magazine:

Chicago's newest theatre, the Admiral, has a unique distinction—it has the first Marr and Colton within the corporate limits of the city. Organist in the north side house is CORNELIUS MAFFIE, the "Singing Organist". This will be the first of many M & C's in the Windy City because the former Wurlitzer representative is now the M & C agent. Organist HENRY F. PARKS does much of the M & C demonstration work.

Adv.: "Every progressive organist should have this complete course in trick and "imitation" playing. Contains detailed instruction for producing dog-bark, snore, rooster crow, RR train, bag-pipes, banjo and over twenty other effects indispensable to the motion picture organist. THEATRE ORGAN SECRETS' Price, \$2.00. C. ROY CARTER, Organist, Los Angeles, California.

OLIVER WALLACE, organist at Seattle's Fifth Avenue Theatre, has introduced a new device. Already credited with the introduction of the pipe organ to the movie theatre, his new idea involves a midget console which may be used on the stage and moved about at will. He declares that the new device brings out all the volume, range and tone of the giant Wurlitzers.

The Milwaukee Journal dedicated its new studio organ, March 31. A Wurlitzer, it was opened by Chicago's AMBROSE LARSON over WHAD, the newspaper's own radio station. GLADYS KRUEGER, former organist in the Crystal Theatre in Burlington, Wisconsin, has been appointed staff organist.

WILLIAM HARRISON, organist at the Aldine Theatre in Wilmington, Delaware, was born in England, got his musical education there and was pianist on several steamship lines before joining the Stanley Theatre chain. He specializes in solos, slide novelties and arranging effective organ duets with the orchestra.

DICK LEIBERT'S band was such a success on Washington's Arlington Roof, that hundreds were turned away opening night. Dick's Lido Band played an hour a week over the air during the winter and was used as a special feature at the Palace and Loew's Century theatres in Baltimore. Dick's "organlude" is a regular feature on the program, and he feels he will soon be considered part of the standard equipment such as velvet curtains, air cooling system or the exit doors.

The National Theatre in Boston's South End has installed one of the best equipped theatre organs to be found in New England, a Robert Morton, said to be the first of its kind in Boston. Organists are JOE REISMAN and TONY ANGELO.

GOLD DUST: BEATRICE RYAN, associate organist in Rochester's Eastman Theatre, is spending a year of study in Paris with renowned organist MARCEL DUPRE . . . STUART BARRIE plays the Kilgen in the Grand Central Theatre in Chicago . . . AL CARNEY wowing them over WHT in Chicago, while LEO TERRY plays at the nearby Piccadilly . . . ARTHUR L. UTT presides over the Kilgen in the New Grand Central Theatre in St. Louis . . . In Washington, PEARL HAUER is at the York; MILTON DAVIS at the Metropolitan; GERTRUDE KREISELMAN at the Rialto; MADELYN HALL at the Empress; ALEX AARONS at the Earle; NELL PAXTON broadcasts from the Auditorium; MARTHA LEE at the Savoy; MARY HORN at the Princess; MARI-BEL LINDSEY at the Ambassador; CECILIA O'DEA at the Central; RUTH FARMER at the Takoma; HAROLD PEASE at the Colony . . . GEORGE EMMONS at the Tivoli in Frederick, Md. . . . TOM EVANS is regular organist in the Strand, Scranton, Pa. . . . JETTA MILLHOLLAND is now at the new Broadway Theatre, Charlotte, N.C. . . . HARRY SULLIVAN at the Strand's Marr & Colton, Rochester, N.Y.

Back to the shack until next time.

Lloyd (and Jason, the burro)

HOW TO PLAY THE CINEMA ORGAN

by George Tootell
PART FOUR

Tone Coloring. A keen and artistic sense of tone coloring is not merely an advantage, it is a necessity; the player can give a most significant meaning to a scene, which might otherwise appear insignificant, through the tone coloring which he employs. This not only means using his imagination to good effect, but also a facile manipulation of stops—and I consider this to be quite as important as the acquisition of good technique. Tone colors will change (as the music also will change) according to the changes exhibited in the picture; but they will also change according to the music itself, and in this, a knowledge of orchestration and of orchestral scores is essential to the organist.

Vulgarity. With such knowledge, no organist could commit such vulgarities as the playing of a clarinet solo in Weber's "Oberon" Overture on a trumpet stop; the beautiful oboe solo in "Finlandia" on a piccolo; the opening violin passages of "A Midsummer Night's Dream" Overture played upon 8 ft. flutes; or the dainty "Pizzicato" from Delibes' "Sylvia" played upon a thick diapason. And yet, the writer has actually heard these crimes committed! Organists who commit such flagrant vulgarities either possess no imagination whatever, or are too lazy to use their brains, and for such, no condemnation can be too severe.

Piano-Conductor Parts. When playing a piece originally composed for orchestra, the organist should know the score, or play from a piano-conductor copy, which will, as a rule indicate clearly all solo passages and general orchestral effects. The organist will also be well advised to avoid, on the one hand, maintaining one tonal effect for too long a period, producing monotony; and, on the other hand, a too frequent change, producing a scrappy and restless effect; his changes in music and tone colors will be governed by the changes in the photograph, and in that, he must use imagination and judgment.

A very important matter is that of altering or adapting passages to suit the organ. It will be appropriate at this point to draw attention to the fact that comparatively little actual organ music is suitable for the cinema; apart from selections (independent of the films), only a small percentage of music composed expressly for the organ is of any use in film accompaniment.

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How to Play Cinema Organ

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Adapting Piano Solo and Piano-Conductor Copies. Specially useful organ music of this nature, however, is limited in extent, and the cinema organist has consequently to draw largely upon orchestral music, including, of course, organ arrangements of such and orchestral arrangements of piano and other music. For this, the organist will usually play from either a piano solo arrangement, if any special organ arrangement is not available, or, preferably, a piano-conductor copy. In such arrangements, many passages are found which are either impracticable or ineffective on the organ, and a means must be devised, frequently upon the spur of the moment, whereby the player can approximate to the right effect and carry out the composer's intentions as closely as the organ will allow.

Importance of Carrying Out the Composer's Intention. By skillful judgment and again imagination, this can usually be done with success; the player must not only fully realize the composer's intention, but also the advantages and limitations of his own instrument. Many passages so altered, have greater effect on the organ than in their original form, while still fully carrying out the composer's intentions; an instance of this may be seen in Tchaikowsky's "1812 Overture," where many of the string passages which are almost invariably quite obliterated by the wind in orchestral performance, are heard on the organ with striking effect and with improved balance. But, all depends upon the judgment and imagination of the organist; it is a safe assertion that he will rarely play from a piano-conductor or piano solo copy where some such alteration is not necessary.

The Pedals. As the pedal department corresponds to the basses of the orchestra, the organist should consider his pedal notes as "orchestral basses"; he will then avoid the holding of some notes through interminable bars, or crawling from note to note. At the same time, it will occur to his mind that the double basses of the orchestra are not always hard at work, but occasionally have a few bars' rest while the cellos take charge of the bass. A 16-ft. bass continually employed for a period of anything from one to two hours becomes tiresome in effect, to say the least of it.

Rhythmic Bass. Again, the rhythmic effect of the music depends to a large extent upon the bass; in the majority of light pieces, and in any form of dance music, it depends entirely upon the bass.

Rhythm. I wish at this point to im-

rhythm in organ playing; organists, as a rule, are very lax in this matter and seem to look upon their instrument as a soulless and lifeless thing. Rhythm is all-important in all music; it is the life of the music. A human being whose heart beats irregularly, or whose pulse is intermittent, is a sick and ailing person in need of medical attention. Rhythm is the pulse—the heartbeat of the music,

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CHAPTER NEWS, contd.

music while the world as it used to be unrolled on the screen. Next came an old comedy with lots of auto race excitement and some wonderful car smash-up scenes—all to the magic of Carter at the organ.

After a brief intermission of banjo music by the Banjokers, Mr. Carter came back with an old movie classic, "The Gold Rush" with Charlie Chaplin. Again the audience was lost in Carter's "snow storm," "wind storm," and "house sliding" music and engrossed by the



Gaylord Carter smiles from the console during Puget Sound Chapter film-concert at 3-14 Seattle Pacific College Kimball.

antics of Charlie Chaplin, perhaps the greatest pantomimist of all time. Long before the audience was ready to quit, the movie was over, Gaylord Carter was through playing—said his "Farewell," and was gone. Mr. Carter, please do come back again soon!

DOTTED NOTES:

Plans are being solidified for the rebuilding project concerning the 4-/18 Wurlitzer at the 5th Ave. Theatre. Also in the offing are plans to finish the Paramount 4/20 combination action.

Johnny Seng just breezed through for a plug-in blast . . . Bill McCoy is due in again . . . word from Don Baker that he is coming in Feb. (pipes too, maybe?) . . . Woody Presho is enjoying his new Lowery Theatre job . . . Prexy Schrum

finally received his brand X (66) . . . Eddie Zollman is doing a series of plug-in concerts . . . and Lyn Larsen played an informal (simple black tux and pink spotlights!) theatre pipe organ concert on the new Trio model Rodgers plug-in.

RED RIVER

Labor day again found the Red River Chapter on the road to Bismarck, North Dakota to visit Riny Delzer and his Mighty 4M/21 R Wurlitzer formerly in the old Minnesota Theater in Minneapolis. We have had some very successful meetings not planning a formal program but just turning the organ over to the membership to play to their heart's content. Naturally, all new members were given the tour through the organ chambers via carpeted cat walks and eyes were wide open as the tremis vibrated and the chambers shook with sound.

After a light lunch, the group walked across the street to the Chuck Welch residence to see and play the Marr and Colton 2M/9R organ which along with the Delzer organ was a National convention organ several years back. The chamber was found to be roomy and very carefully layed out so no parts were crowded. With a live recreation room, the organ sounded like 20 ranks instead of nine.

It was announced that charter member Rev. Harvey Gustafson has resigned from the ministry to play the theatre organ full time on a professional basis. The election of officers was postponed for one meeting.



Red River Chapter members try out the Chuck Welch Marr and Colton 2-9.

ROCKY MOUNTAIN

An ATOE meeting in the Black Forest? Across an ocean to Germany? No; in Colorado! The Denver group skimmed down the fast Interstate Highway toward Colorado Springs, but turned east near the Air Force Academy, where a lovely winding road led through tall evergreens to a mailbox marked "ATOE"—the home of Gene and Arlene Bacon. A new Rodgers 3-manual dominated the

mounting holes so they will not disrupt the tone quality.

Figure 2 represents an open flue pipe. It has one node slightly above the center and two sections of air and sounds the prime or fundamental tone. Figure 3 represents the same pipe. It has two nodes and three sections of air and sounds the first upper partial or octave. A are the nodes, B are the anti-nodes. The second harmonic has three nodes and four sections of air and sounds the 12th or octave quint. The number of nodes and sections of air continues to increase by one as they progress upward. All of the upper partials that have been allotted to any one pipe by the pipe designer and the voicer are moving up and down the barrel of the pipe all at the same time, each one vibrating at a different speed per second. They are also changing phase from condensation or compaction to rarification or thinning out, each time they reach an anti-node, each partial creating its own proper tone. They are all blending with the prime tone and with each other to create a harmonic structure with richness and brilliance. It is a natural law of sound, an acoustical phenomenon.

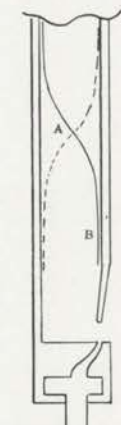


FIGURE 2. PRINCIPAL TONE, 1 NODE, 2 PARTS

In a stopped pipe which is identical to an open pipe except that it has been reduced in length nearly one-half and fitted with a stopper, the tonal quality or timbre is entirely different than the open pipe. The reason is the air column is reduced by one-half. The pipe is now open only at the bottom end. The stopper acts as a node. When the pipe speaks its fundamental tone there is no node formed in the air column as in an open pipe (Figure 2). The first harmonic octave (Figure 3) cannot be made as the sound wave is blocked at its center by the stopper. The second harmonic, the 12th or octave quint, is the first partial to speak in a stopped pipe. The third harmonic, the 15th or super octave, does not speak for the same reason the first or octave does not speak. The fourth harmonic, the 17th or tierce, speaks. The fifth harmonic, the 19th or larigot, speaks. The sixth

harmonic, the flat 21st or septime, is not always used as it is not harmonious. The seventh harmonic, the 22nd or octave 15th, cannot be made as it is another octave not possible in a stopped pipe. The harmonics in a stopped pipe are the second, fourth and fifth, which produce an entirely different tone quality than the full range used in an open pipe.

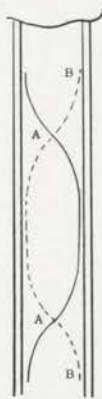


FIGURE 3. FIRST UPPER PARTIAL (OCTAVE), 2 NODES, 3 PARTS

Reed pipes all have harmonic development. The vibration of the tongue causes the column of air in the resonator to break up into vibrating segments. The length and thickness of the tongue supplies the proper pitch, the width and form of the tongue supplies the loudness and character of tone. The harmonics are created as already described for labial pipes. The reed and tongue produce a sound which has no true musical character but which has the same frequency as the prime tone produced in the resonator. The resonator changes this sound into a musical tone of definite pitch and timbre.

The reed or shallot is a brass tube slightly tapered, broader at the bottom and closed at the bottom end. It is made flat on one side which is the face. It is mounted in the block inside the boot and under the resonator. The properly sized, curved reed is mounted on the face and held in place by a wedge at the upper end. There is an opening in the face of the shallot. These openings vary in shape, proportion and position and create the harmonic build-up in the resonator. The curve of the tongue covers and uncovers the hole in the shallot by a rolling and unrolling motion. Figure 4-A is an open shallot running its entire length. This creates a tone rich in harmonics like the tubas, trumpets and post horns. B shows a partly opened or closed shallot. It is triangular in shape, extending about one-third way up the shallot. It creates a brilliant tone of the kinura, oboe, saxophone and clarinet. When used with a quarter-length resonator the tone is the vox humana. C is a "filled-in" shallot; it is the same size as the partly

opened shallot but is located higher up the face so the tongue closes the orifice before it has completed its downward stroke, thus cutting off the harmonics of its extreme end. It is used for smooth-toned reed stops such as trombones, and French horns in classic organs. It is little used in theatre organs.

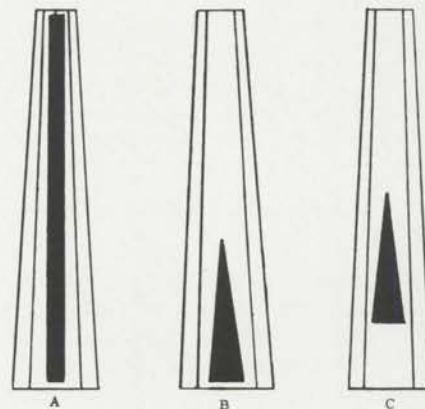


FIGURE 4. TYPES OF SHALLOT

In reed pipes the tuning is done by moving the tuning wire up or down on the tongue but many reed pipes have some means of regulating the tone quality, such as a slot with a changeable length on the side of the resonator near the top or bending a metal cover or shade as the clarinet or standard oboe, or turning the cap to open or close holes in the side of the resonator as a vox humana.

Reed stops are classified as open stops, such as the tuba, trumpet and posthorn; covered stops as an orchestral oboe. Partly covered stops as the clarinet, standard oboe or vox humana. To avoid very large reeds and tongues in reed pipes of the 32 and 16' register a weight, usually a brass button, is attached to the lower end of the tongues. This is called a "loaded tongue."

(Dan Barton's treatise on harmonics will be continued in the next issue.)

How to Play Cinema Organ

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press upon organists the importance of and if that is intermittent and unsteady, the music has no vitality, it is sick, ailing and feeble, there is no life in it, it is of no use, and has no message to convey.

Classical Music. We assume that the student has already acquired a good general technique, and if his training in organ playing has been upon recognized and standard lines, he will know how to treat such music. The organist who is also an artist, will never miss a suitable opportunity for introducing music of a superior nature; at the same time, if he is wise, he will not overdo it.

Intermezzo. By the term "intermezzo,"

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SPECIFICATIONS OF MOLLER OPUS 4373
LOEW'S 83RD ST. THEATRE
NEW YORK, N.Y.
12-16-25 3/32

MAIN SIDE

RANK	NO. PIPES	WIND PRESSURE
Contra Fagotta	85	7"
Mezzo Vox Humana	73	7"
Viola Celeste T.C.	61	7"
Violin D'Orchestre	73	7"
4' Harmonic Flute	73	7"
Concert Flute	73	7"
Stentorphone	73	12"
Gross Gamba Celeste T.C.	61	12"
French Horn	73	12"
Cornopean	73	12"
Tibia Clausa	97	12"
Tibia Plena	97	12"
Gross Gamba	73	12"
Marimba Harp	49 bars	
Orchestra Bells	37 bars	
Snare Drum	Triangle	
Castanets	Thunder Sheet	
Tambourine	Surf Effect	
Tom Tom	Brush Cymbal	
Sleigh Bells	Cymbal	
Indian Block	Crash Cymbal	

SOLO SIDE

Clarinet	73	12"
Major Vox Humana	73	12"
Kinura	73	12"
French Trumpet	73	12"
English Horn	85	12"
Major Violin	73	12"
Gross Flute	73	12"
Tuba Profunda	85	12"
Violin	97	7"
Bourdon	97	7"
Minor Vox Humana	73	7"
Quintadena	73	7"
8' Harmonic Flute	73	7"
Viola Celeste T. C.	61	7"
Orchestral Violin	73	7"
Open Diapason	85	7"
Dopple Flute	73	7"
Clarabella	73	7"
Flute Celeste T. C.	61	7"
Concert Harp	61 bars	7"
Cathedral Chimes	25 tubes	7"
Xylophone	49 bars	7"
Song Birds 3	Chinese Gong	
Tympany	Tubular Bell Sharp	
Bass Drum	Tubular Bell Flat	
Fire Gong	Grand Crash	
Boat Whistle	Chime Peal 6 Bells	

How to Play Cinema Organ

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we usually imply a lively little piece in 2/4 or 4/4 time, and often in playing these on the organ, a considerable amount of impromptu adaptation and alteration from a piano copy is necessary. Avoid low-sounding chords for the left hand, transposing or altering the position of the chord if written too low. Play lightly and rhythmically, with a rhythmic and practically staccato pedal bass, and avoid heavy stop combinations. It is so easy to play these pieces in a way which makes the organ sound like some uncouth monster, giving one the impression of a performing elephant.

Sustaining Notes. When scoring this type of music, a composer will in various places introduce sustained notes for middle instruments which sustain a part of the harmony (such as horns), in order to bind the music together and avoid undue choppiness. The organist, therefore, in playing such music should judiciously introduce sustained notes which will not only give cohesion to the music but are necessary to give an effect of steadiness on the organ.

Thumbing. A useful device in solo playing is that of thumbing in order to bring a passage of melody into greater prominence, while at the same time securing a more full effect in the accompaniment or to produce the effect of two solo passages running concurrently. This necessitates the playing of part of the accompaniment or one solo on one manual with one hand, and the solo melody, or second solo, on the next manual below with the thumb of the same hand; thus leaving the other hand free to play a counter-melody or add the accompanying chords. To do this neatly and effectively requires skill, which can only be ensured through careful practice; unless the thumbed passage is to be played actually staccato, an effect of detached notes must be carefully avoided, and it is very difficult to obtain a good legato effect, even when the notes are consecutive.

Jazz. Whether we like or do not like jazz, is beside the point and quite immaterial; jazz is here and must be attended to, and to shut our eyes to it is only to imitate the proverbial stupidity of the ostrich. No one can pretend that it is a high form of musical art, but whether it is art, science or mere mechanical tricks, jazz is a fact, and we cannot overlook it. An organist who does not play jazz music to a jazz scene in the picture can only expect uncomplimentary remarks from his manager; and as a jazz scene is almost invariably included in the film

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STOPLIST OF ORGAN AS PLANNED FOR MARTIN RESIDENCE

MAIN CHAMBER

RANK	ACC.	GREAT	SOLO	PEDAL
Stopped Diapason	8', 4', 2-2/3', 2'	16', 8', 5-1/3', 2-2/3'		16', 8', 4'
Tibia Plena	8', 4'	8', 4'	8'	8'
Tibia Clausa	8', 4', 2'	16', 8', 4', 2-2/3', 2'	16', 8', 4'	16', 8'
Quintadena	8'	8', 4'		
Diapason	8'	8', 4'		8'
Minor Vox Humana	16', 8', 4'	16', 8'		
French Horn	8'	8', 4'	8'	
Violin	16', 8', 4', 2'	16', 8', 4', 2-2/3', 2'	16', 8'	16', 8'
Orchestral Violin	8', 4'	8', 4'		
Orch. Viol Celeste	8', 4'	8', 4'		
Marimba Harp	8', 4'	8'		8'
(reiterating)		8', 4'	8'	
Orchestra Bells		x	x	
Glockenspiel		x	x	

SOLO CHAMBER

Gross Flute	8', 4'	8', 4'	8'	
Tuba Profunda	16', 8'	16', 8', 4'	16', 8'	16', 8'
English Horn	8'	8', 4'	16', 8'	
French Trumpet		8', 4'	16', 8'	
Contra Fagotta	16', 8', 4'	8', 4'	16', 8', 4'	16'
Major Vox Humana		16', 8', 4'	16', 8'	
Kinura	8'	8'	8'	
Clarinet	16', 8'	8'		
Major Violin	8'	8', 4'		8'
Concert Harp	8', 4'			
Concert Harp Bells	4'		4'	
Saucer Bells	4'	4'	4'	
Xylophone		x	x	
Bass Drum				x
Snare Drum	x			x
Tympany				x
Chimes		x	x	x
Crash Cymbal				x
Brush Cymbal	x			
Chinese Block	x			
Tom Tom	x			
Triangle	x			
Tambourine	x			
Castanets	x			
Sleigh Bells	x			

ON TOE STUDS

Chinese Gong	Tower Bell #	Thunder Sheet	Train
Bird Whistles 3	Tower Bell b	Surf	Fire Gong

COUPLERS

Acc to Solo 8	Solo to Great 8	Acc 16	Gr. to Pedal 8
Solo 4	Solo to Great 4	Acc 4	Gr. to Pedal 4
Solo 16	Great 4	Acc to Pedal 8	Solo to Pedal 8
Solo to Great 16	Solo to Acc 8		

TREMULANTS

Solo	Vox I	Strings	Brass
Main	Vox II		

How to Play Cinema Organ

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director's formula, the organist must prepare himself for jazz.

Vandalism. No organist possessing artistic and good taste will mutilate a classic melody by jazzing it; to "symphonically syncopate" a noble melody which has become a recognized classic is a wicked act of vandalism which can only be prompted by a vulgar mind.

The organist should remember one important fact which is only too often overlooked, that a large organ in its full power can easily overpower a full symphony orchestra, and consequently "F" and "FF" indications are to be treated relatively; "FF" does not necessarily imply the use of the full organ. Consequently, careful judgment should be exercised in the extent to which the player should increase the power of the instrument in playing passages so marked; for only a slight degree above the right limit is sufficient to vulgarize the performance.

Organist's Music Library. The cinema organist requires a very extensive library which must include music of all types and periods, from the classics to modern jazz. A cinema organist who is playing regularly, will require a library of at least 2,000 pieces to begin with. (My own library comprises over 12,000 compositions.) If, during a period of three months, he does not repeat any item, he will play over 1,000 pieces, and this does not allow a margin for selections or any short-subject films.

Considering the regularity of attendance of cinema-goers, no piece should be repeated within a period of three months; a piece soon becomes familiar, for it will be played at least six times, when we remember that a film is usually shown for three days, and twice or three times a day. The cinema organist must keep his library up to date and constantly replenished with new numbers.

Summary. 1. Prepare yourself by acquiring a good technique, complete control of the organ, and an adequate library.

2. Let your music live, and let rhythm be your watchword.

3. Use your imagination, and apply it sensibly.

4. Never descend to vulgarity.

5. Think quickly and act quickly.

How to Compile A Film Accompaniment

First Considerations. In arranging an accompaniment to the photoplay, the first points to consider are the style, period and atmosphere of the story. The

style may be drama, comedy-drama, historical or Oriental. Western or Cowboy pictures are humorous or serious according to the attitude of the viewer; to the average adult, they are one long laugh; to the schoolboy, they are the salt of the earth. All are alike in story, scenery and action; the plot invariably revolves around a mortgage deed, a faked mine, or stolen cattle; and is carried out through a varying number of parts by a series of frantic horse rides and pugilistic or revolver encounters. The wild Indian is not yet dead, and occasionally re-appears in these travesties.

Purpose of the Music. Whatever style the film may be, it is the organist's duty to provide a good and suitable accompaniment, and do all in his power to ensure the success of the presentation. The music should reproduce, emphasize, insinuate or reflect the action of the photoplay, which cannot be successfully presented without the music. The music can make a success of a poor film, or it can ruin the effect of a good film; the picture is at the mercy

1968 National Convention in Los Angeles, 13-16 July.

of the musician; be considerate to it.

Pre-Viewing. In order to compile an adequate musical setting, the organist should view the film beforehand, and it is only upon rare occasions, through some unforeseen circumstances, that he will be unable to do so. In such circumstances, he will usually be able to secure a "musical suggestions" sheet, supplied by the film-renter, which will provide him with a list of cues and changes in the picture with a suggested musical accompaniment for each.

Atmosphere and Style. Knowing the style and period of the play, we must secure the atmosphere, and to this end it is important that the style of the music utilized shall be suitable and maintained with good continuity throughout. Thus, in an Oriental film, all the music should be oriental in style and coloring, but if a scene of western civilization is interpolated, the atmosphere must be changed for that scene by music which is free from oriental coloring.

The Theme. Our next point is the selection of one or more themes to denote any leading or all-important idea in the plot or any particular character of importance. The use of a leading theme helps to bind the musical setting together into a logical whole, as well as emphasizing the ideas portrayed on the screen.

Following the Film Action. Having

decided these matters, we now follow the action of the play in detail, each change of scene or action being accompanied by a corresponding and suitable change in both the music and the manner of performance. Any one idea may appear in its treatment on the screen, in very many different ways.

Our most reasonable course will be to classify screen action under the following main headings—dramatic; agitation; mystery (including weird and gruesome); quaint and grotesque; domestic; sentimental and affection; lively; dance; stately and ceremonial; scenic.

Dramatic. The term "Dramatic" may cover any scene in which intense action or emotion is portrayed, and is a somewhat vague term used here for want of a better one. A love scene may be dramatic or sentimental. A dramatic scene may be heavy or light or tense; a scene of dramatic surprise, one leading up to a fight or similar incident, and such emotional scenes as passion, hate or revenge may be termed heavy. A dramatic tension occurs when a sense of expectancy and suspense is created, and is most effectively carried out by a silent pause or music which will create tension.

The student is warned against the over-use of any special dramatic effect; the more any such effect is used, the less is its actual effect, and it ultimately becomes an absurdity. Used just in the right place, a silent pause can produce an overwhelming effect, but when we have it several times during the course of a picture, it becomes irritating.

Agitation. Under the classification of "agitation" we include fights, riots, storms, hurry, chase, fire, excitement of a dramatic nature, and personal agitation; and music suitable for such scenes will vary considerably both in character and pace.

Mystery. Scenes of mystery may be tense or agitated, in the first case creat-

Put a theatre organ in your city's civic center.

ing a feeling of dread and suspense, and the second, suspense and agitation. Weird and gruesome scenes may also be included in the general classification of "mystery," either of a tense or agitated nature.

Quaint and Grotesque. Quaint and grotesque scenes can also be made highly effective with the right music; a scene,

individual, or incident may be quaint without being grotesque, and the two ideas should be kept distinct.

Domestic. Under the heading of "Domestic" we group scenes of childhood, in the home, the domestic affections and home life, pastoral scenes and country life, for all of which music mostly of a quiet and light nature, varying in character according to the specific scene, will be employed—such as varying types of romances. Scenes of sentiment and affection will be accompanied by music of the romance type, either song melodies or compositions in song form, which may vary accordingly if the scene is one of child-love, mother-love, husband and wife, sweethearts, flirtations, serious affection, or memories of the past. In scenes of love and affection, a distinction should be drawn between the use of romances and classic melodies borrowed from grand opera; the latter should never be employed except in dramatic love scenes where the selected melody is peculiarly adaptable.

Lively Scenes. These include any scenes of merry-making, jollification, carnival or fete, and the music applicable to such scenes should be obvious to the musician.

Dance. Ballroom, cabaret, and similar dancing scenes are also obvious, and the musician should carefully note what particular dance is in progress—fox trot, waltz, or tango. Solo, ballet or special stage dances, as also a dance of any particular nationality, will be especially noted. A dance may be in either duple or triple time, quick or slow. Such points should be obvious, and yet we so often hear a performance in which they are entirely overlooked with subsequent damage to the effect of the picture.

Scenic. By the term "Scenic" are denoted episodes in the picture where the scene itself can have an important bearing upon the incidents of the story. Mountains, the sea, a rocky seacoast, rapids, the arid desert—in all of these, an impression or atmosphere can be effectively created by the organist, by skillfully combining the right music with the scene portrayed. The skillful introduction of such music at the right opportunity can often add considerable interest to a scene which would otherwise pass as of no particular importance, in addition to the impression and atmosphere created.

Continuity. Continuity of the music is secured by three means—use of theme,

Classified Ads

FREE: Austin Keyboards and Combination Action. Shuster, 17 Ravine Court, Clifton, New Jersey 07013.

FOR SALE: Allen Custom 3 manual Theatre Organ with Traps and Tuned Percussions. All solid-state electronics. Like new condition. Price \$8,500.00. E. C. Feild, Route 3, Box 33B, Charlottesville, Virginia 22901. Phone 703-293-8081 after 6 p.m.

FOR SALE: New *Reginald Foort* Theatre Organ arrangements (intermediate to advanced). William Tell Overture. Second Hungarian Rhapsody. Poet and Peasant Overture, \$1.00 each. Fritz Kreisler Favorites (album) \$2.00. Other stunning arrangements by Cappelli, Pasquale and Scotti: Moonlight Sonata, Stars and Stripes Forever (complete with piccolo part) \$1.00 each. Because, My Gal Sal (intermediate to advanced with rich and intriguing chromatic harmony) 75c each. Glow Worm, Ida, Meet Me in St. Louis (easy two and three chorus arrangements with embellishments, modulations and old time jazz) 75c each. Melody of Love (easy two chorus arrangement with counter melody, modulation and rhythm change) 60c. All orders Post Paid. Cappelli Publications, P. O. Box 186, River Forest, Illinois 60305.

FOR SALE: Allen 3 manual Theatre organ, used. Victor Pianos and Organs, 300 NW 54th St., Miami, Florida 33127 (751-7502).

WANTED: 2 or 3 manual horseshoe console, Barton or Wurlitzer preferred. Please send price and specs, also picture (if possible). D. Osterberger, 7113 Palma Lane, Morton Grove, Illinois 60053.

FOR SALE: Six rank Robert-Morton Theatre Pipe Organ. Traps. 2 h.p. Motor. \$1,500. See and play. Watson, 65 Ridge Road, Rumson, New Jersey 07760.

careful connection of selected pieces, and maintaining a general atmosphere and style throughout in accordance with the style of the picture. The theme has already received attention; careful connection of pieces is secured by a suitable sequence of keys and modulation, and here for the first time, we find the practical necessity of a knowledge of harmony to the solo player.

Unnecessary Changes. We have seen that each change in scene and action shown in the picture is accompanied by a suitable change in the music, but not infrequently, discretion must be used before deciding whether a change is really necessary in the music when the scene changes upon the screen. Sometimes, a series of very short changes in scene can be more satisfactorily covered by one piece of music than by short snatches of different pieces, such as in "flash-back" scenes.

(To Be Continued)

FOR SALE: Rodgers 34E Theatre Organ, extras. Like new. Cost \$12,500; Sell \$8000 or offer. Stich, 1367 Keywood Court, Concord, California (phone 689-4278).

FOR SALE: Wurlitzer 235 console and relay (no switches); Orchestral Oboe \$50; Kinura \$125; Clarinet \$125; VDO and Celesta \$35 each; 16' Tuba and offset \$250; 8' Concert Flute and offsets \$75; 16' Diaphone-Diapason and offsets \$250; Morton Vox \$50; regulators; shutters. Terry Charles, 2265 N. Lagoon Circle, Clearwater, Florida 33515. Phone: 813-447-1859.

FOR SALE Books: Whitworth's *Cinema and Theatre Organs* \$15.00. *Wurlitzer Hope-Jones Unit Orchestra* \$3.95. *Wurlitzer Unit Organs* \$4.50. *Wurlitzer Theatre Organ Fact Book*, \$2.00. *Audley's Art of Organ Building*, two volumes, \$15.00. Postpaid. Organ Literature Foundation, Nashua, New Hampshire 03060.

WANTED: Stop tabs for Robert-Morton theatre pipe organ. Please send list of what you have and prices. D. E. Zeller, 5223 Glancy Drive, Carmichael, California 95608.

FOR SALE: 16' Trombone, 56 pipes, 15 inch pressure, E. M. Skinner, excellent condition. Bottom 12 pipes, wooden resonators, straight. Best offer over \$500. J. S. Walton, 680 West Cedar, Olathe, Kansas 66061.

FOR SALE: Wurlitzer 7 rank chest \$400; Toy Counter \$300; Marimba \$400; Xylophone \$150; Chrysoglott \$175; Orchestra Bells \$100; Chimes \$100. Terry Charles, 2265 N. Lagoon Circle, Clearwater, Florida 33515. Phone: 813-447-1859.

FOR SALE: MOLLER 4-24 STRAIGHT "THEATRE PIPE ORGAN". Removed from Loew's Poli Theatre, New Haven, Conn. Presently stored on street floor. Come Look—Make Offer—Self Service Removal. ED McLAUGHLIN, New Haven Roll-A-Round Rink, 384 Davenport Ave., New Haven, Conn. Tel. (203) 865-6906.

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