PUGET SOUND
PIPELINE

Volume 34, Nos. 1 - 2 • January – February 2023 www.pstos.org • www.facebook.com/pstos

Say
WELCOME TO SPRING

Join your friends at HLCC for music and fun!

PSTOS 3/10 Wurlitzer

Our PSTOS musicians will provide an afternoon of entertainment for your enjoyment

Sunday, March 5, 2:00PM

Haller Lake Community Club
12529 Densmore AV N, Seattle

NO ADMISSION CHARGE • DONATIONS APPRECIATED to help cover expenses

Watch your inbox for more details in mid-February

Coming in April - DON'T MISS IT!

THEATRE ORGAN POPS

Launches the 2023 season with

JUSTIN STAHL

playing CCA's 3/25 Kimball-Wurlitzer

Justin Stahl is a native of Beech Grove, Indiana. Beginning at age five with the encouragement of his great-grandfather, Justin was mostly self-taught in piano and organ. His passion for music has reached many venues that have included accompanying for several choral departments, contributing as his church's music director, playing for community theatre, and serving for over twelve years in the Indiana Army National Guard's 38th Infantry Division Band. Justin has most recently entertained thousands of patrons of the Indianapolis Symphony Orchestra in the last three productions of their annual Yuletide Celebration, playing the 3/24 Wurlitzer installed at the Hilbert Circle Theatre. Theatre organ has always been a passion of Justin's and has taken him to performance venues across the United States and Australia. Please join your PSTOS friends in welcoming Justin to the Pacific Northwest!

Saturday, April 1, 2:00PM

Calvary Christian Assembly
6801 Roosevelt Way NE • Seattle

ADMISSION

PSTOS Members $20 • Non-members $25
Age 16 and under free with adult

Mark your calendar and save the date!

PUGET SOUND PIPELINE

Vol. 34, Nos. 1 - 2, Jan. – Feb. 2023

Published by
Puget Sound Theatre Organ Society
10002 Aurora Ave N, Suite 36 #516
Seattle, WA 98133-9329

Puget Sound Theatre Organ Society is a 501(c)(3) non-profit organization furthering the appreciation, restoration, and use of the historic Theatre Pipe Organs of the 1920s, through education.

OFFICERS

President–Bob Zat, bob@pstos.org
Past Pres.–Jamie Snell, jamie@pstos.org
Vice President–Barb Graham, barb@pstos.org
Secretary–Jo Ann Evans, joann@pstos.org
Treasurer–Jon Beveridge, jon@pstos.org

DIRECTORS

Fred Rowe, fred@pstos.org • Ellen Sullivan, ellen@pstos.org
Phil Hargiss, phil@pstos.org • Bob Borton, borton@pstos.org

COMMITTEES

Organ Restoration & Maintenance–Bob Zat
Program Planning Team–Jo Ann Evans, Barb Graham, Jamie Snell, Ellen Sullivan, Bob Zat, Terry Perdue, Marie Perdue
Educational Outreach Committee–Fred Rowe
Paramount Crew Chief–Phil Hargiss
Membership Coordinator–Jeff Snyder, jeff@pstos.org
Hospitality HLCC–Ellen Sullivan
Facebook–Jeff Snyder

NEWSLETTER & WEBSITE

Pipeline Co-Editors–Jamie Snell , Jo Ann Evans
Pipeline distribution–Terry Perdue
Pipeline Online Website–Tom Blackwell, tom@pstos.org

LIAISONS

AMICA, POF, and AGO–Carl Dodrill
Haller Lake Community Club–Bob Zat
Paramount Theatre–Phil Hargiss

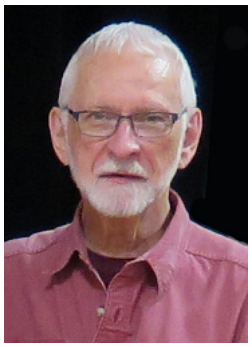
Joining Puget Sound Theatre Organ Society is FAST and easy!

Simply click on the link below and select your preferred level of membership.

- **Secure!**
- **No checks!**
- **No stamps!**
- **A few clicks and it's done!**

http://www.pstos.org/membership/new-member.htm

PRESIDENT'S *Message*



HAPPY NEW YEAR and greetings to all our PSTOS friends. As we enter the new year, please don't forget to renew your current membership. We appreciate your continued support and look forward to seeing old and new faces at our upcoming events.

I would like to briefly update you on the status of the instruments PSTOS cares for or offers guidance to.

Our HLCC 3/10 Wurlitzer

First is the 3/10 Wurlitzer that PSTOS owns and has installed at the Haller Lake Community Club. The organ is maintained by Bob Zat and Greg Smith with guidance supplied by Russ Evans. The instrument is played for Chapter events, such as the recent holiday party, and occasionally is requested to be used for Haller Lake Community Club events, such as their recent holiday party hosted by the HLCC board of trustees for their members. PSTOS supplies the artists or gives approval of an artist if the HLCC trustees have contacted and made arrangements on their own. Regardless of who is going to use the instrument, the organ is tuned and made ready for use a week or two in advance of any function. If there are any mechanical issues that need attention, those are noted and repaired if time permits. For all HLCC events a representative from PSTOS is always present and makes sure the console is unboxed and re-boxed then returned to its resting position at the conclusion of the event.

The CCA 3/25 Kimball-Wurlitzer

Second, is the 3/25 Kimball-Wurlitzer installed at Calvary Christian Assembly. Greg Smith is the crew chief with help from Jeff Snyder, who is also the PSTOS/CCA liaison, with additional help from Bob White and guidance supplied by Russ Evans. The organ is not used as much for church services as PSTOS had hoped but with the PSTOS concert series held at the church, Greg makes sure the instrument is concert-ready. And with the help of Jeff, who likes to listen to the organ when he is at the church, utilizing the Uniflex computer playback system, Jeff can identify most problems. With the expertise of Greg, most issues are corrected. PSTOS pays for all maintenance to the instrument and it is through the proceeds from the concert series, membership dues, and additional financial support that we are able to keep the organ up and running.

Paramount Theatre 4/20 Wurlitzer

Third is the Paramount theatre's original 4/20 Wurlitzer shipped from the Wurlitzer factory on December 23, 1927. PSTOS member Phil Hargiss is the crew chief and person responsible for maintaining the organ and continuously working to satisfy its restoration needs as outlined in a document detailing a systematic approach for restoration and eventual enhancements. Phil guides a revolving crew of people who help him out when they are available. However Phil can always be found at the theatre, sometimes working late into the evening or early morning, making sure the organ is always ready for use, including STG's (Seattle Theatre Group) silent movie series. PSTOS supplies support and guidance to Phil at his request. Phil sends regular updates.

Bob Zat, President

Annual Financial Report

2022 BALANCE SHEET

	Beginning of year	End of year
Assets		
Cash Accounts	4,306	6,491
Savings	48,480	48,484
HLCC organ (has been depreciated to current value)	1,494	1,494
Liberty console & depreciated interest in CCA organ	32,151	20,638
TOTAL ASSETS	86,431	77,107
Liabilities		
HLCC key deposit	25	25
ATOS dues payable	25	25
TOTAL LIABILITIES	50	50
Net Liabilities and Fund Balances	86,381	77,057

2022 INCOME & EXPENSE

Income	
Membership Dues	**2,486**
Donations	**1,663**
Concerts	**3,071**
Interest	**4**
Total	**7,224**
Expense	
Organ Maintenance	**775**
Concerts	**3,042**
Insurance	**737**
Operations	**481**
Write down*	**11,513**
Total Expense	**16,548**
Net Ordinary Income	**-9,324**

*The Liberty Theatre organ console transferred to "Musical Restorations" (2,500).
The expense for the CCA organ amortized over the life of our agreement with CCA (9,013 annually).

Dave Wickerham Wows at CCA

By Jamie Snell • Photos by Jeff Snyder

The long-anticipated return of acclaimed organist Dave Wickerham to Seattle on Nov. 12 brought delight and amazement to the audience of over 100 at Calvary Christian Assembly. Due to the pandemic, it had been four years since Wickerham had last played here (October 2018). He was utterly up to his exceptional standards of playing and stage presence, and the organ sounded best-ever. This concert felt almost like pre-covid days, bolstering confidence of a return to normal.

Wickerham hails from Crystal Falls in the

Upper Peninsula of Michigan. He has been staff organist at Pipes & Pizza in Lansing, IL and at the Piper Music Palace in Greenfield, IL. He was a featured organist at "Roxy's Pipe Organ Pizzeria," at the Las Vegas FIESTA Casino and Hotel, and was organist–curator with Florida's legendary Milhous Collection for seven years. He has toured extensively in the US, Australia, and New Zealand, playing to sold-out houses in all the major cities. He has been a featured performer at many ATOS conventions, including the one here in 2010, hosted by PSTOS.

After an introduction by emcee Bob Zat, Wickerham opened rousingly with "Another Op'nin', Another Show" from the 1948 Cole Porter musical *Kiss Me, Kate.* In his inimitable style, he expressed his gratitude to perform again in Seattle, and introduced the next group of songs: Scott Joplin's "Chrysanthemum Rag," "I Love Lucy" from the 1950s TV series starring Lucille Ball, and Michel Legrand's "The Windmills of Your Mind," featured in the movie *The Thomas Crown Affair.* Next up was a medley of tunes from Disney movies, including "Zip-a-Dee-Doo-Dah," "When You Wish Upon a Star," and "A Spoonful of Sugar."

Changing the pace, Wickerham next played a medley of hymns, concluding with "How Great Thou Art," followed by a Henry Mancini medley, including "Carousel," "The Baby Elephant Walk," "Moon River," "The Pink Panther," and "Le Jazz Hot." He ended the first half with "Colonel Bogey March" (AKA "Bridge Over the River Kwai"), but not before encouraging the audience to find his pad of paper in the lobby during intermission and list the tunes they'd like to hear in the second half. Many were hoping for this announcement, which has become a legendary feature of Wickerham's concerts; at intermission, there was a steady stream of people at the paper pad, scribbling song titles.

Following intermission, which included the usual tasty coffee, tea, and cookies, Wickerham continued the concert with the theme from "The Muppets," and then a 1960s light-rock medley, including "Georgy Girl" and "Downtown." Then came the eagerly awaited medley of audience-requested tunes on the paper pad. This was an eclectic mix, including "Sweet Georgia Brown," "The Pachelbel Canon," "Satin Doll," "Nola," "Mame," and "Fly Me to the Moon." Then, suddenly, the organ developed a glitch, and shadowy figures were seen scurrying to the chambers. Did the concert end? Nope, Wickerham quickly moved to the grand piano on stage and finished the medley with "The Girl from Ipanema," "Misty," and a portion of "Rhapsody in Blue." The organ crew then gave him a signal to try the organ, and he proceeded with his final group, a medley of armed services tunes, starting with "The Caissons Go Rolling Along." Alas, the organ was not quite ready, so he moved back to the piano and concluded the medley and the concert with "Off We Go into the Wild Blue Yonder," "Anchors Aweigh," "The Halls of Montezuma," and "God Bless America." The audience went wild.

Many thanks to all the PSTOS volunteers who helped with this memorable concert, including: Jo Ann Evans, Program Chair and Pipeline Editor, for overall organization and promotion; Jeff Snyder, CCA Liaison, for coordinating with the church and setting up online ticketing; Russ Evans for handing CD sales; Ellen Sullivan and Marie Perdue for preparing and serving refreshments; Greg Smith for preparing the organ and doing emergency repairs; Jon Beveridge, PSTOS Treasurer, for handling tickets and accounting; JoAn Andenes for handling AGO tickets; and Bob Zat, PSTOS President, for doing emcee duty and handling all manner of matters. And of course, huge thanks to Dave Wickerham, whose spectacular playing, all from memory, is an inspiration to us all.

Seattle Theatre Group presents

Silent Movie Mondays

The Paramount Theatre

Doors at 6:00 pm • Show at 7:00 pm
General Admission Seating $12.00 (not including fees)

It (1927)

Music by Donna Parker at the Mighty Wurlitzer
February 13, 2023

Clara Bow stars in the romantic comedy IT (1927) directed by Clarence G. Badger and Josef von Sternberg. The film, based on the story by Elinor Glyn, was a box office hit and served as Bow's star vehicle, turning her into one of the most popular actresses of the era. In 2001 it was selected for preservation in the National Film Registry by the Library of Congress.

https://www.stgpresents.org/calendar/event/4679

Annual Party Brings Holiday Cheer

By Jamie Snell • Photos by Jeff Snyder

Spirits were high as the annual PSTOS holiday party got underway at Haller Lake Community Club on Dec. 4, with about 60 in attendance. As usual, a few members had arrived early to help with setup, so all the tables were in place, each with a poinsettia; the coffee, tea, and edible treats were set up on the rear table; the organ was unboxed and ready; and what would ordinarily be ticket-sellers at the doors were instead only handing out raffle tickets – no admission charge this time! – though donations were gratefully accepted.

PSTOS President and emcee Bob Zat opened the proceedings with a blessedly brief chapter meeting to elect the 2023 officers. This year there is one new Board member, Bob Borton, who will be not only participating at meetings, but digitizing some of the accumulated PSTOS donation items…hooray for Bob! The audience quickly approved next year's officers by acclamation, and the meeting was adjourned; financial and other reports will appear elsewhere in the *Pipeline*.

Following comments by President Bob Zat, the musical program opened with three Christmas tunes played by Jamie Snell at the 3/10 Wurlitzer: "The Christmas Song" (AKA "Chestnuts Roasting on an Open Fire"), "It's Beginning to Look a Lot like Christmas," and "Santa Claus is Coming to Town." Mason Jones then stepped up to the console, with an animated rendition of "Frosty the Snowman," after which Estelle McMaster took the piano bench and joined him in a duet of "Sleigh Ride," complete with four claps for horse whips, and a big whinny at the end. Mason and Estelle are two younger players whom PSTOS has supported in their theatre organ studies.

Jo Ann Evans was next, with a snow-themed medley of "Winter Wonderland" and "White Christmas." Paul van Dyck then came to the piano, and together they played duets of "Here Comes Santa Claus," "Mele Kalikimaka," and "I'll Be Home for Christmas." Next up was Halie Dodrill at the piano with classical adaptations of three Christmas songs – "Deck the Hall," "Bring a Torch, Jeannette Isabella," and "The First Noel" – ingeniously infused with the flavors of Bach and Mozart.

Estelle McMaster then returned to the stage, this time to the organ, to perform tunes from two centuries: the 1957 popular hit "Jingle Bell Rock," and "Parade of the Wooden Soldiers," written in 1897 by German composer Leon Jessel and made famous by the Boston Pops.

As the final performer, long-time PSTOS friend Tyler Pattison took the organ bench to accompany the Laurel and Hardy short film *Big Business*, a comedy about the pair trying to sell Christmas trees door-to-door during the summer, with comically unfortunate consequences. Pattison's accompaniment was musically adept and exactly synchronized with the movie. He closed the musical program with an improvisational medley of Christmas bell tunes: "Carol of the Bells," "Ding Dong Merrily on High," and of course, "Jingle Bells."

The party concluded with a drawing for the poinsettias at each table and a heartfelt "Happy Holidays" from the emcee.

Thanks to everyone who pitched in to make this party a delight, including all seven performers for fine playing; President Bob Zat for organ prep, emcee duty, and A/V prowess; Jo Ann Evans for organizing and promotion; Russ Evans and Treasurer Jon Beveridge for handling donations and raffle tickets; Ellen Sullivan for beautiful decorations; Marie Perdue and Ellen for handing refreshments; and all who arrived early and/or stayed late to help with tables, chairs, cleanup, etc. And special thanks to everyone who donated, enabling PSTOS to cover all the expenses of the event.

Halie Dodrill

Jamie Snell

Jo Ann Evans and Paul Van Dyck

Estelle McMaster & Mason Jones
Their "Sleighride" was a big hit

Jo Ann Evans, Estelle McMaster, Mason Jones

Tyler Pattison

Tyler Pattison accompanied
Laurel & Hardy's *Big Business*

AGO Programs

Classical organ events for your enjoyment

More informaton at www.agoseattle.com

Fri. Jan. 6, 7:00 pm
Pipe Organ Dedication recital at Our Redeemer's Lutheran Church 2400 NW 85th St. Seattle 98117. The church's pipe organ has been rebuilt and expanded by Marceau and Associates as their Opus 42. No charge for this event.

Sun. Jan. 8, 2:00 pm
Christmas concert featuring the Northwest Firelight Chorale, the Guitar Orchestra, and the SJU Choir at St. John United Lutheran 5515 Phinney Ave N. Seattle 98103. Donations welcome.

Sun. January 8, 3:00 pm
Epiphany Celebration Concert at Bethany Presbyterian Church 1818 Queen Anne Ave. Featuring the Bethany choir, organ and piano selections by Sylvia Oines plus cello, flute and mandolin. Freewill offering at the door.

Sun. Jan. 8, 6:30 pm – 9:00 pm
"Hallelujah, the Holidays Are Over!" party at Epiphany Episcopal 1805 38th Ave Seattle 98122. Monday January 16, 7:00 pm.

Friday January 20, 7:30 pm
Zach Hemenway presents a progressive recital using both of the organs at Epiphany Episcopal 1805 38th Ave Seattle 98122.

Sun. Jan. 22, 3:00 pm
Boston area organist Cathy Meyer will present a concert entitled "The Sounds of Creation" at Faith Lutheran Church NE Seattle on the Pipe Organ Foundation organ. Free-will donation.

Fri. Jan. 27, 7:30 pm
Joseph Adam, organ. César Franck Bicentennial Celebration St. James Cathedral 804 9th Avenue Seattle, WA 98104. Suggested donation $20, $12 students/seniors. Sunday January 29, 3:00 pm

Saturday, February 4, 7:30 pm
Harmonia Orchestra & Chorus at First Free Methodist 3200 3rd Ave W. Seattle 98119 present J.S. Bach's Magnificat in D (BWV 243) as well as two new works by local composers.

Wed. Feb. 8, 7:00 pm
Organist Loreto Aramendi, from Spain in concert at St. James Cathedral 804 9th Avenue Seattle, WA.

Sunday February 12, 3:00 pm
Richard D. Moe Organ Recital, Lagerquist Hall, Pacific Lutheran University, 868 Wheeler St. South, Tacoma. Dexter Kennedy, organist .$17

Sunday February 12, 5:30 pm
Organ Vespers on Themes of Light at Epiphany Episcopal Church, 1805 38th Ave Seattle 98122. Music by Heinrich Scheidemann and Vincent Lübeck.

Mon. Feb. 13, 7:00 pm (doors open at 6)
Silent Movie Monday at the Paramount Theater 911 Pine St. Seattle 98101. "It" (1927) romantic comedy starring Clara Bow. Live musical accompaniment by Donna Parker on the Mighty Wurlitzer. $12/$10.

Sunday February 26, 5:00 pm
Naomi Shiga will play a Pre-Evensong organ recital. Evensong follows at 5:30 at Epiphany Episcopal Church, 1805 38th Ave Seattle 98122.

Sunday February 26, 7:00 pm
Craig Cramer, Professor of Organ Emeritus at the University of Notre Dame will return to Trinity Artists at the Organ performing the music of Johann Sebastian Bach and his Circle on the Pasi organ at Trinity Lutheran Church, 6215 196th St SW Lynnwood WA. $15/$10 suggested donation. Ample free parking.

Watch this fascinating YouTube video, filmed in Seattle by Russ Evans in the early 1970s, of the building of a replacement console for the New York Times Square Wurlitzer

In the early 1970s, after the original console for the New York Times Square Wurlitzer was destroyed by arson, a new console was built by Seattle organ builders, Balcolm and Vaughan, to be installed at Century II Performing Arts & Convention Center in Wichita. Filmed and narrated by PSTOS member Russ Evans, the narration was recorded while showing the film footage to a group of people in a retirement home. As the film rolled along, Russ did his best to narrate. There were three or four former B&V employees in the group, who added bits of info as they viewed the film. Both the film and the audio recording went to Bob Zat, video editor extraordinaire, who put it all together.

https://www.youtube.com/watch?v=8e4q-hiM7co

WELCOME TO NEW MEMBERS: ***Bradford Anderson*** *Coupeville, WA* ***Karen Lee*** *Arlington, WA* ***Andy Mayberry*** *Shoreline, WA*

PSTOS Provides Organ Music for HLCC Holiday Party

This year, at the request of the Haller Lake Community Club, PSTOS agreed to find volunteers to play background music for HLCC's annual holiday party on Dec. 11. Two members came forward, both players at previous PSTOS events: Jamie Snell, a long-time member and past president, and Estelle McMaster, a budding young player who is an organ student of Jo Ann Evans. The two picked their favorite Christmas tunes, and at the party they took turns playing the 3/10 Wurlitzer, as local families enjoyed snacks and companionship and their kids had fun expressing holiday cheer.

Estelle's tunes included "Jingle Bell Rock," "Silver Bells," and "Sleigh Ride"; Jamie's included "Santa Claus Is Coming to Town," "Have Yourself a Merry Little Christmas," and "Evening Prayer" from Hansel and Gretel. Everyone seemed to enjoy the music, notably the young kids with Estelle's final tune, "Rudolph, the Red-Nosed Reindeer," which she played as a freeze dance.

Special thanks to Bob Zat, who readied the organ, opened up the console, and closed it after the party. PSTOS and HLCC have a long-standing and happy relationship, and we were glad to add a musical touch to their holiday fun.

Jamie Snell

Estelle McMaster entertains the HLCC youngsters with a freeze dance, "Rudolph the Red-Nosed Reindeer"

Remembering MERVYN VAUGHT 1936-2022

Longtime PSTOS member Mervyn Vaught taught English/Spanish in the Everett High School system for 30 years. Merv's classes were among the most popular and engaging in the school.

During those working years, Merv and his mother, Velva Wheeler, also a teacher, looked forward to Friday afternoons, when they would take the Cadillac for a glide down to Uncle Milt's in Vancouver, WA to hear Paul Quarino, or to Portland to hear Jonas Nordwall at the Organ Grinder. Christmas was Merv's holiday; after weeks of baking and prep, he and Mom would host lavish musical parties nearly every night of Christmas vacation. These parties went on into the wee hours with non-stop piano/organ music. The mother/son team is remembered as fun loving and very generous.

Merv was also involved with the Seattle Hammond Organ Society/ Seattle Home Organ Society over which he later presided until its end. After retiring from teaching in 1988, he joined Prosser Piano and Organ, where he enjoyed teaching organ classes and private students. His devoted students were ever grateful, even hosting him on multiple ocean cruises. Merv loved to attend hymn sings, and was a devoted fan of music of the 1930s and '40s.

Tribute courtesy of Ray Harris

PAGES FROM THE PAST . . .

Theatre Music — the Early Years

From NICKELODEON THEATRES AND THEIR MUSIC, by Q. David Bowers

Don't Shoot the Piano Player

"Don't shoot the piano player, he's doing the best he can!" This piece of American wit is appropriate to early nickelodeon theatre music. During the early days of film exhibition in America, music wasn't important. The novelty of the action on the screen—workers leaving the Lumiere factory, ice floes in the Hudson River, horse-drawn carriages crossing the Brooklyn Bridge, or the spectacle of a pie in the face of a surprised lover—was satisfying in itself. Since many if not most pioneer exhibitions of films to paying audiences took place in vaudeville and stage theatres (most of which were equipped with pianos or had musicians on hand) it could have been that music was played to accompany films at an early date. When the first accompaniment occurred has not been recorded, but by the early part of the 20th century, the addition of a pianist sometimes with a drummer, a singer, or a violinist in accompaniment, was viewed as a good drawing card.

The musical performance was apt to be amateurish or worse. It's not that the industry wasn't aware of the right way to do things musically. *Moving Picture World* contained many articles on the subject. One, "Suggestions for Pianists," offered the following:

"Conscientious and thorough planning of one's music is necessary to the best picture playing. An unplanned program may prove satisfactory, for in this work the same as in anything else there are those for whom the rules do not apply; but the average pianist can do no better than plan his music. There are in every picture a few situations which stand out above all others in importance. These should be singled out for special treatment. The public, always ready to detect incongruities between music and picture, will forgive small errors of judgment if leading situations are placed to skillfully."

The *Cyclopedia of Motion Picture Work,* 1911, provided a suggestion for theatre owners who may have had difficulty obtaining a pianist, or who wanted to save on the salary of such an individual:

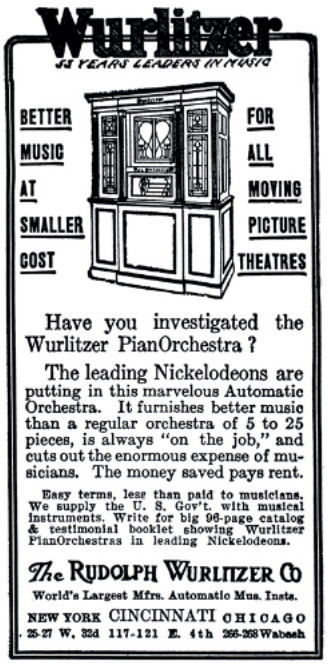
"An automatic piano may be rented or bought—$800 will usually buy one—and the perforated strip music [music rolls] may be obtained from a music exchange or 'library' with daily or weekly change at a price of $1 to $2.50 per month. The automatic piano may furnish the only music for an 'all picture' show or may be used early and late in the evenings to make the pianist's hours shorter and reduce the expense, besides being ready always to furnish music for a full evening when the pianist fails to appear."

Automatic Instruments

Automatic pianos, electrically operated and using perforated paper rolls, such rolls usually containing a program of ten tunes, were sold by the thousands to nickelodeon theatres. Typically, the theatre owner would place the piano down in the front, to the left or the right of the screen, flip a switch, and let it play nonstop from morning until night. The music program had nothing to do with the character of the film being shown. No attempt was made to cue the melodies to the screen. In other instances, phonographs were employed. Due to their low volume of sound output, they were mot as satisfactory as automatic pianos but their low cost gave them a sales advantage. The Victor Auxetophone, a phonograph which employed compressed air to amplify the music, was used by some to overcome the volume problem, but still the machine was not a substitute for the piano, as B.J. Horgan, a Bostonian, may have found out. His classified ad in *Moving Picture World* indicates there may have been a problem: "I have several Victor Auxetophones for sale. Only used six weeks. These machines will fill your house. Also 1,000 new records."

Much louder, and often employed in downtown areas, were immense orchestrions, or automatic orchestras played by paper rolls, furnished by Wurlitzer, Welte, and others. Typically, such units consisted of an automatic piano, several ranks of pipes, xylophone, bells, drums, and other effects, all enclosed in a tall and imposing cabinet with ornate decorations. Some, such as the popular Wurlitzer PianOrchestra, of which hundreds were sold to theatres, featured an automatic roll-changing mechanism, whereby a program of 30 or more tunes could be played without repetition. Undoubtedly the lunch counter, haberdashery, or grocery across the street was grateful for this, for the strains of music from such instruments drowned out just about every other noise on the street, save perhaps for the clanging of trolley cars. On the other hand, such music often became tiring after the novelty wore off. Some cities passed ordinances regulating music played on or into the streets.

Inside the theatre, many different types of instruments were used. In addition to simple electric pianos with paper rolls, more elaborate instruments featured pipes,



PAGES FROM THE PAST . . . Continued

drums, and other effects. In Chicago, the J.P. Seeburg Piano Company found that it large orchestrions, particularly styles G and H, were popular with theatre owners. Lyon & Healy, of the same city, marketed a line of theatre instruments, including a piano with bells, and another instrument containing drums below the keyboard.

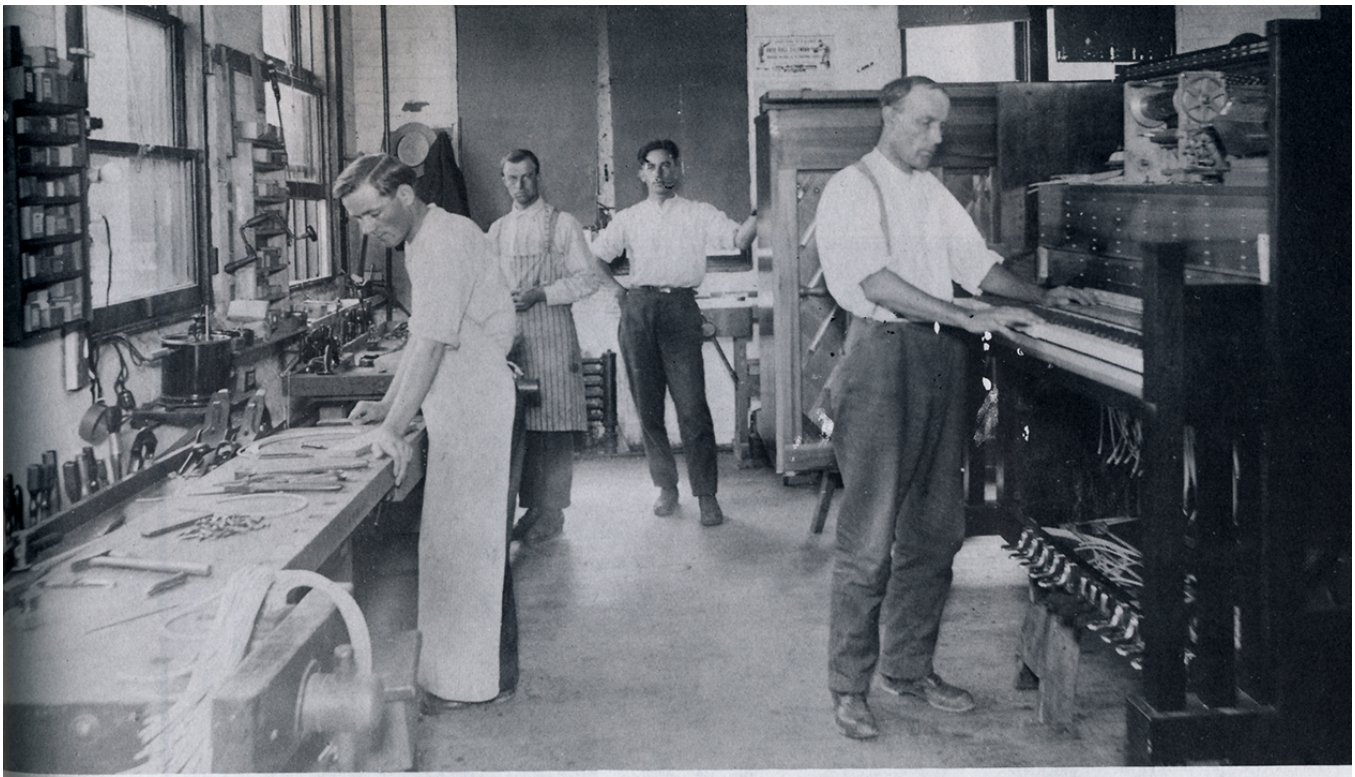
Photoplayers

Around 1912, a new breed of instrument, the photo player, became popular. No longer was the musical program left to chance. The photo player could be controlled by an operator, so that the marching troops could step to "hurry up" music, while lovers embraced with the strains of a romantic ballad drifting through the air.

Basically, a photo player was an orchestrion or automatic orchestra in disguise. Specifically designed for theatre us to accompany films and to provide sound effects, photo players were built in a wide and low format, for installation in the orchestra pit just below the movie screen. Some in the trade called them pit organs. Unlike the typical coin-operated orchestrion, the photo player was equipped with pedals, buttons, and other controls to enable the operator to supplement the music roll by adding extra effects as desired.

Typically, a piano roll was employed, or a specially-scored orchestrion will was used, which provided the music and turned ranks of pipes on and off and actuated the drums and percussion. Such novelty effects as the bird whistle, crockery smash, horses' hooves, tom-tom, fire alarm, auto horn, steamboat whistle, and the like were activated by the photo player operator, who pushed buttons, stepped on pedals, or tugged on rope pulls.

The two leaders in the photoplayer field were the Rudolph Wurlitzer Manufacturing Company, North Tonawanda N.Y., which entered the field in a big way in 1912, and the American Photo Player Company of Berkeley, California, which got its start about the same time and later became the Robert-Morton Organ Company.



ABOVE: Part of the Photoplayer Division at the North Tonawanda (New York) plant of the Wurlitzer Company. Note the foot pedals on the photoplayer console above right. Such pedals were used to operate various novelty sound effects.