

A REPORT!

Gaylord Carter

AT PATIO THEATRE, CHICAGO

Doors opened early at the Patio Theatre, located on Chicago's Northwest Side, to accommodate the hundreds of persons arriving early for Gaylord Carter's first public appearance in Chicago.

As the last of the over-1,500 persons were being escorted to the few remaining seats by Geannie Nachtwey's efficient usher corps, Fred Kruse, CATOE chairman, stepped to the spotlight on stage and welcomed the rain-soaked guests and promptly introduced Gaylord Carter, known to millions from his Amos 'n' Andy radio days.



GAYLORD CARTER gives his audience a verbal fill-in on his program at the Patio Theatre Barton console.

The 3m/17r Grande Barton pipe organ slowly lifted from the dark orchestra pit to the strains of "The Perfect Song" as happy applause greeted Mr. Carter. A personal greeting from Mr. Carter and the program was "off and running" with melodies from the great themes of the films. At conclusion of the selection Gaylord expressed sincere thanks to CATOE and its members for a wonderful job in restoring the great Patio organ.

Concluding the program with "Music To Go Home By," Mr. Carter guided the beautifully tuned Barton organ in melodious popular music of the past. At the last note, great rounds of applause greeted Mr. Carter and he stepped to the stage to express his deep appreciation for all concerned in making the program possible.

A TRIBUTE!

A MODEL!



Pipe organ music in the style of the golden 20's returned for a one-day engagement at the Indiana Theatre in East Chicago, Ind., on October 22, 1967. As scheduled, at 3 p.m. John Muri, CATOE member, expertly guided the Mighty Wurlitzer through an unusual and authentic theatre organ program.

Shortly after the theatre's restored fire curtain was raised, CATOE's chairman, Fred Kruse, greeted the audience and introduced organist John Muri. The mighty 3/10 Wurlitzer rose from the pit to the music of Goldman's march, "On The Mall."

John's command of the organ in the opening group of selections thrilled the large audience. The selections included were: "The Bad and the Beautiful" (Raksin), "Waltz in Swingtime" (Kern), "Our Waltz" (Rose), and "Pink Champagne" (Wright).

At this point a surprise attraction was announced for this special program. It was to be a silent film showing East Chicago's Labor Day parade of 1927! The audience "roared" with laughter as scenes of the city, its people, and unusual Labor Day "games" flashed on the screen. Following this, Laurel and Hardy's "Double Whoopee" was shown. Both silent films were accompanied by Mr. Muri.

Mr. Muri announced to the audience that it was customary in the '20's for the organist to be featured in a special solo, which was usually accompanied by appropriate slides. Since John has a collection of organ solo slides, for this occasion he selected "Home Sweet Home The World Over" (1924) and "The Story of Life" (1923) for presentation. "Home Sweet Home" consisted of play-

ing the composition in the styles of various countries — each with an appropriate slide.

Intermission time found many members and friends scanning the attractive CATOE "Snapshot Photo" displays in the lobby. Also included was a poster containing recent articles of CATOE publicity in the Chicago area newspapers.

The revolving mirrored balls, complete with spotlight illumination, were the signal for the start of the stage show portion of the program. With the vaudeville backdrop in place, CATOE presented Mary and Ralph Carnevale, the original "Astro-Nuts," and John Laddie and Company. The Laddies are "Novelty Acrobats" and featured balancing and juggling as part of their act. Once again the Indiana Theatre's stage was alive as the acts presented their routines. As was customary in the '20's, John Muri accompanied the acts at the organ.

The backdrop lifted and John introduced the "Sing-Along," again using slides from his collection. Everybody sang lustily as John led the audience from the console.

John explained to the audience that in the "old" days, the organist always closed the theatre with a special selection. He chose Adolph Adam's "If I Were King" to end his program. Again John's unusual and beautiful registrations, as well as his flawless playing, delighted the crowd. At the conclusion, the audience demanded an encore. John obliged, but all too soon the organ slowly lowered into the orchestra pit and the show was ended.

John Muri—thank you for a wonderful afternoon!

JOHN MURI addressing his Indiana Theatre audience.

