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## CHICAGO AREA

Sunday, November 26, a large crowd of T.O. enthusiasts gathered at the auditorium of St. Mary of the Lake Seminary at Mundelein, to hear Lyn Larsen play the 4/23 Wurlitzer owned by John Seng. John greeted the audience and the concert began. The console, located on the stage, was hidden from view for a few moments as the sounds of strings being tuned filled the auditorium. Then "Sweeney," a rousing opening number, reassured the people that their Sunday jaunt up thar' was going to be well rewarded.



Lyn acknowledged the enthusiastic applause after the first number and proceeded with "Poinciana." "Flyin' Fingers," a little-known number from the Twenties, was played just as the title says. A relatively little-known stop on the organ, the 8' Doghouse, was used to great advantage. Actually it is a non-pipe percussive tone (much like a string bass) in the pedal section and sounds quite good used effectively as the young West Coast artist played it. Throughout

the program, Mr. Larsen indeed displayed skill not usually afforded a young organist. His arrangements were original and accurately executed.

The clean sound of John Seng's Wurlitzer in the auditorium, plus the fast response of the organ, was evident. The full sound was hushed to a quiet starting "Stranger in Paradise," celeste flutes in the accompaniment. Lyn's favorite numbers, from the Twenties, brought forth a Jesse Crawford treatment of "I Love To Hear You Singing," "My Buddy," and others. During the intermission the audience, including thirty-some CATOE members, gathered in the lobby to chat and to buy Lyn's recording which was played on the Kearn (now Carson) Wurlitzer.

During the second half the organist introduced George Wright's composition, "Sonnet." The concert, up until this time, featured mostly "pops" selections. Breaking the spell, Lynn endeared himself to the audience with a complete Elgar's "Pomp and Circumstance." Footwork on the pedal clavier was spectacular and again everybody expressed their enjoyment with well deserved applause. Encores included "Bugler's Holiday" and the "Minute Waltz." Lyn Larsen — master organist + a brilliant organ = a fabulous Sunday afternoon concert.

## Hal Pearl at Patio

Once again, on November 9, Chicagoans overflowed the 1,600 seats of the Patio Theatre for "A Nostalgic Silent Film Era Program." Featured were Hal Pearl, former Aragon Ballroom organist, and Stan Dale, WLS Radio personality, as master of ceremonies.

As the Patio's 3/17 Grande Barton pipe organ rose from the pit, the capacity audience greeted Hal Pearl at the spotlighted golden console as he returned to the Patio for the third time this year. After concert melodies and an overture, William S. Hart in "Knight of the Trail" thundered across the screen. After the film Hal guided the audience in a spirited sing-along. Using song slides from the Aragon days, the audience "at once" responded to Mr. Pearl's expert leadership.

Following the intermission, the original 1911 version of "Dr. Jekyll and Mr. Hyde" was shown. Then Mr. Pearl guided the Barton over some favorite ballroom waltzes as the mirrored ball reflected the glow of three spotlights. Laurel and Hardy's "The Purple Moment" followed and was beautifully accompanied by Hal at the console. Famous tunes of Wayne King, Dick Jurgens, Eddy Howard, Xavier Cugat, and Lawrence Welk, all memories of the Aragon Ballroom, closed the program.

Master of ceremonies for the evening's program was Stan Dale, dynamic personality for WLS radio. It was Stan who informed the audience of Mr. Pearl's birthday, to which they responded with the song, "Happy Birthday." As Stan closed the evening with "Goodnight, Ladies," the audience converged on the Barton console for autographs by Hal Pearl.

Bill Rieger, CATOE member, was promoter of the show. All proceeds of the program went to the New Horizon Center for Retarded Children, Chicago.

## CONNECTICUT VALLEY

October 14 was a great day in Stamford, even if the weatherman failed to cooperate fully. Despite overcast skies and chill breezes, some 120 members and/or guests showed up for some part of the day at the lakeside studio of member George Shaskan to see, hear or play that magnificent 3-22 Wurly. The afternoon was an "open console" jam session, followed by a business meeting devoted almost entirely to the up-coming Eddie Weaver concert. After that, the group dispersed for dinner.

The evening began with a Sing-Along played by Bill Gage assisted by our National Director (and full-fledged Conn-ValChap) Al Rossiter. After Bill came Al Miller who demonstrated some musical pyrotechnics in "Roller Coaster," and Joy Zublena who gave us some fantastic treatment, in typical Joy-ous style, of "Tico-Tico."

Junior guest star of the evening was Eddie Zimmerman, outstanding pupil of Rosa Rio. Playing a theater pipe organ for only the second time, Eddie skillfully demonstrated his own arrangements of "Mame", "The Shadow of Your Smile", "San Francisco" and the Bach G Minor Fugue.

After great pupil came the great master, Rosa Rio herself, who always entertains delightfully not only as an organist but also as a vivid personality. A rousing rendition of "Great Day" proved that Rosa knows how to eke everything out that a pipe organ can give. She also talked about and demonstrated the polytonality of "What's New, Pussycat?" occasionally interspersing Leroy Andersons "Waltzing Cat" for extra kicks. The posthorn received a workout when she played Purcell's "Trumpet Tune," and "Spanish Eyes" gave her an opportunity to show off the beautiful tibia-vibraharp combination. Following was a roaring "Tiger Rag" which included a real—well, real stuffed—tiger. Other numbers were "Without a Song", "I've Got Rhythm", and "The Sound of Music". On an encore of "Ebb Tide", Ev Bassett rode the surf machine, and



her wind-up was an improvisation of real New Orleans jazz.

The chapter is very grateful to George Shaskan for the use of his studio and organ, and to Rosa for sharing so generously with us her superlative talents.

*(Eddie Weaver's dedication concert at the New Haven Paramount Wurlitzer was reviewed in detail in the December issue.)*

## MOTOR CITY

The annual meeting of the Motor City Chapter was held at 6:30 p.m. Sunday, November 5, 1967, at the Senate Theater. It was well attended, and those present had an opportunity to learn more about the chapter, as well as to hear an interesting concert and participate in a social period with refreshments.

Don Jenks opened the program (expertly pinch-hitting at the last moment for Don Miller, who was unable to attend), and his music from the 4-34 Wurlitzer set the evening off in fine style. After the business meeting, the program consisted of three short silent movies, accompanied by Steve Stephani and Richard Shindell. Would you believe that both gentlemen were totally unaware at 6 o'clock that they were to be called on to perform? We had difficulty in so believing!

Steve played for a newsreel-type film about the Twenties, and also for a short film-story based on the life of Franz Liszt. The tunes he brought out of his head—including "Liebestraum" as the love theme for the latter film—were appropriate. Dick's movie was a real melodrama, complete with sighing damsel, dastardly villain, and dashing hero. His sound effects embellished all the moments of suspense, horror, and victorious love. Dick said, "If I'd known beforehand that I was going to do this, I wouldn't have been able to eat my dinner." We wager he's eager to try it again!

## NIAGARA FRONTIER

A thoroughly impressed group of Buffalo Organ Enthusiasts sat in the Rochester Auditorium Theater on Sunday afternoon, November 19, and wished they could have sat longer.

Lyn Larsen, for all of his 22 years, combined large portions of charm, talent and good looks into a personality-packed program. He was quick to adapt his music to the surroundings, as changes in the printed program indicated. A few of the major changes were made obvious when he took beautiful advantage of a player-piano attached to the console.

Adroitly, he interwove entertaining

renditions of many different styles of music. The audience was particularly impressed by his unique arrangement of the well-worn "Shine On, Harvest Moon."

On Sunday, November 26, we had our first opportunity to see and hear the restored organ in the Buffalo Historical Society auditorium.

More than 200 organ buffs were present to hear our own Harvey Elsaesser in concert style. Bob Flierl treated us to a Charlie Chaplin silent movie and Harvey furnished the musical accompaniment (like an old theatre organ pro).

A unique turn was taken when he called for help during the concert portion. To everyone's amazement, he took his hands off the keyboard and walked away from the console. This was his way of showing the audience that the organ functioned with a player attachment.

We have not heard Harvey for some time. Nevertheless, we appreciate his musical talent more and more.

—Mildred Glass

## 東京チャプター

## TOKYO "CHAPTER"

On Sunday, August 20, ATOE members in Tokyo, Japan, gathered at the Mitsukoshi Nihombashi Department Store to hear the regular 3 p.m. concert by the Mitsukoshi staff organist, Hiroshi Matsuzawa, on the 3-12 (style R-20) Wurlitzer, which is the only theatre organ in Japan. (For a write-up on this instrument, see the Summer 1959 T.O.)

Following the concert, which included a stunning medley from "Mary Poppins," Japan's three ATOE's (count 'em, three: Mr. Matsuzawa, Vernon Brown, professor of English at Chuo University, and Miss Yasuko Fukada, teacher at the

American School in Tokyo) met for a luncheon and gabfest with visiting ATOE'r (Oregon Chapter) Del Matthews. A trip through the chambers confirmed what the sound of the instrument indicates—that it really is a Wurlt, despite the rolltop, non-horseshoe console.

To wind up an exciting day, a short trip to the Sony Building on the Ginza, to hear and see the famous Sony-Yamaha Bamboo Organ, was the finale to one of the rare meetings of the entire Tokyo group.

—Del Matthews  
Roving Reporter



JAPAN'S THREE ATOE MEMBERS—Vernon Brown, who restored the organ; Yasuko Fukada; and Hiroshi Matsuzawa, organist.



## CHAPTER NEWS, contd.

funny points. It seems they were just one step ahead of the wreckers all the way.

Mary and Don's new home was built around this organ and the whole installation is beautifully done. The cathedral-beamed ceiling in the living room helps give a nice reverb and the pipes speak behind a lovely grillwork in the dining ell. This sound is alive.

A jam session followed the concert, including a few requests by past chairman Denny Unks.

We understand that John and Flo Hobbs are hard at work on that three-manual, eleven-rank Robert Morton of theirs. They may set up a "work night" a couple of Friday evenings each month if any of you experienced organ builders are game.

Things are still happening every Tuesday night at Ken and Karol Shirey's. Everyone starts popping in from 7 p.m. on. The Wurlitzer is going, but there's still lots to be done. Incidentally, while on a trip to the West Coast recently, the Shireys had the pleasure of spending an evening with George and Vi Thompson in their Echo Valley Canyon home near Salinas, Calif. George is editor of *THEATRE ORGAN* and Vi is circulation manager. (The Thompson installation was covered in the Summer 1966 issue of *TOBB*.) It is obvious the amount of work and time that has been spent in making this installation, and the result is a fantastic sound. We enjoyed seeing George and Vi again so soon after Detroit and can only say they are wonderful hosts and have a terrific installation.

We have been able to secure limited access to the Akron Civic Theatre (formerly Loew's) and three members, namely, Denny Richards, Wilson Bruggert and Ken Shirey, have permission to work on the three-manual Wurlitzer there. We are hoping the boys can get it in shape to have a meeting there in the near future.

—Karol and Ken Shirey

### WELCOME, NEW CHAPTERS!

- **BEEHIVE**  
Salt Lake City, Utah
- **CENTRAL OHIO**  
Columbus, Ohio
- **SOUTHERN FLORIDA**  
Miami, Florida
- **KAW VALLEY**  
Lawrence, Kansas

**NOW 31 ATOE CHAPTERS**

## GUYS FIX ORGAN

*(Continued from Page 7)*

been an organ fan ever since he heard his first TO at the New Albany Theatre in Vincennes, Indiana, during the silent movie era when he was 16. Russ has been a railroad man most of his life and is now a machinist with the Southern Pacific, which partly explains his aptitude for organ repair and maintenance. He had assumed that the theatre organ had passed into history, unmourned, until the evening he visited the Wiltern Theatre and saw the well-kept console down front. He asked about it and was told about ATOE. He joined in 1963. The first time we interviewed him, he was patiently re-leathering pouches in one of the anterooms in the Temple. During the first days of the project, a colleague said, "He was pure hell-on-wheels with a vacuum cleaner." Russ has the shortest haul of any crew member; he lives only a quarter-mile from the Temple.

Another bachelor (although he has hopes) is Kenny Kukuk (whose last name can be spelled backwards with no change in sound, or even starting in the middle). Kenny got a lot of encouragement from his dad who bought a Hammond for Ken to learn on. Kenny, now 21, attended a jam session at the Wiltern in 1963 and decided pipes were for him, aided and abetted by the artistry of Bob St. John, who was playing when he came in. He has since acquired a 2-6 Wurlitzer from the LA English Lutheran Church and has it playing at home. His specialty is the mechanics of the organ, switches, couplers and motors.

Paul Birk has been married 30 years, but doesn't look it. He heard his first TO in the Eagles Theatre, Wabash, Indiana, at the age of five. He has never recovered and doesn't want to. He says that he has "no trouble at home" justifying the stream of Saturdays he has devoted to the Elks Morton, indicating that the Mrs. understands and doesn't assume the "Wurlitzer widow" stance. "Anyway, this is a Morton," says Paul. Paul, who plays a Hammond at home, specializes in wiring and chest repair. He lives in Palos Verdes Estates, about 35 miles from the Elks Temple, the farthest "commuter" on the crew. Paul is a licensed aircraft pilot which fits in with his vocation — mechanical engineer. He specializes in aeronautics and has done work on re-entry space vehicles. Paul is the kind of guy who will sit through two Radio City Music Hall shows to hear the organ twice. He's done just that — whenever he passes through New York.

The clown of the group is Irving Cosgrove, who describes himself as "the finky type." Irving is also a Hoosier and claims that he was maintaining a church

organ at the age of three in Reynolds, Indiana. He lives in Hollywood, about 20 minutes from the Elks Temple "with a gal I married quite awhile ago." One thing we noted about Irving was his talent for falling asleep. On several occasions we found him at his work station, dutifully holding down a key while others sought out the dead note, and he was snoring gently. He says he likes girls and his specialty is holding notes, vacuuming — and "taking naps." Irving is something of a mascot to the crew. He always has a ready quip, such as "Let's go to lunch." He is the life of the party at Al's lunch counter, a block from the Temple, and during lunch regales the others with quaint sayings and hilarious stories which always end up with the punch line, "That was no lady—that was my wife." He once got locked in a chamber and no one missed him for several days. He turned to organ work to escape from a somewhat lonely home life; his wife spends a lot of time at the zoo, probably trying to find some clues as to how Irving developed into the creature he is. But he's always good for laughs.

One of the youngest members of the Elks Temple "fixit 'n cleanup" crew is Phil Davis, 16. Phil's family moved to Southern California from Tulsa, Oklahoma, five years ago and Phil already had a musical headstart; his mother plays piano and organ. They have a Baldwin plug-in at home and also a piano. Phil plays them both, and also the violin. With all that background, Phil plans a career as a musician, possibly as a teacher (his mother is a teacher of Latin and English in the public schools). As one of the youngest and, therefore, most agile (and wasp-waisted) of the crew, Phil gets the jobs which require a good "crawler," and that includes a lot of area covered by the big Morton. At the present time Phil is a junior in high school, which leaves him his Saturdays free to chart new paths of exploration in the Morton's innards. He plays well, in fact good enough to entertain before the show in a local movie house. He's been with LA Chapter's work crews for about a year.

It would not be cricket to mention Damon without Pythias, so we'll write about another 16-year-old, Steve Ross, next. Steve, also 16, first fell in love with an electronic at the age of 11. A neighbor lady played her spinet with the window open, and Steve would sit under her window and soak up the music. But he shifted his affection to pipes after attending an ATOE concert at the Wiltern played by Korla Pandit. The Glendale native has been studying with Lloyd del Castillo for the past year and a half, and his folks came through with a Gulbran-



sen theatre plug-in. However, that's only until he can latch onto some pipes. He already has an area of the Ross home in Glendale mapped for chamber space. Steve hasn't decided on a career yet, but might turn to teaching. The Elks job brought him in contact with Phil Davis and the two have become buddies, mostly with regard to things musical, as might be expected.

Neal Kissel lives in Redondo Beach and drives about 25 miles to the Elks Club each Saturday. He's easy to find; look for the huge mushroom cloud of smoke and Neal will be under it, puffing on a ferocious-looking cigar. In 1961, Neal watched an organ being installed in a church in Bellevue, Ohio, and thus became aware of pipe organs. However, it wasn't until he moved to the West Coast that he became an addict of George Wright's records. Neal was married recently, to a charmer from Painesville, Ohio, whose parents have a two-manual Page organ installed in their home. As Neal puts it, "She was well broken in, so far as pipes are concerned." In addition to organ fixing, his hobbies are antique autos and playing pool. In the repair crew his specialty is console work — refitting, re-leathering combination action, cleaning and adjusting key

contacts. Neal adds that much credit must be given organist John Ledwon as an "absentee" member of the team. Many loads of pneumatics were taken out to the Ledwon home where John and Neal re-leathered them after resurfacing the wood on John's sander. Neal is an electric power technician for Edison Electric.

Andy Rimmer is the "mystery man" of the team, mainly because we could dig up very little info about him. We did find out, however, that he holds the undisputed distance record for California immigrants; he came all the way from England. He's described by his colleagues as "a dedicated organ nut" who can master about any job assigned to him. Once he's shown the ropes, he never has to take a brush-up course. Andy's bread-and-butter career is an exotic one; he merchandises gourmet foods (like pickled canary tongues?). At home, Andy has a model 4100 Wurlitzer plug-in and he plays well.

Roy Casavant, another bachelor, came to Los Angeles in 1962 from Winnetka, Illinois, just in time to miss the ATOE convention. But he brought an interest in theatre organ with him. As a lad he heard the Wurlitzer in Chicago's Oriental Theatre played back in the '30s, but

until getting involved with ATOE, his love was the classic organ. He has room enough in his heart for both, these days, he explains. Roy is a (mechanical) test engineer for a large aircraft company and lives in Studio City, about 20 miles' drive from the Temple. Soft-spoken Roy has the gift of "relative pitch" (the ability to place every sound he hears on the musical scale), and his other hobby is coin collecting. Experience repairing pianos proved most helpful during the Elks job.

Our last crewman is Bill Exner, a project engineer for an aircraft company. Bill has enjoyed a long love affair with pipes and, according to him, he "plays a little." Bill is single but "still looking." He joined the Chapter in 1963 and soon put his electro-mechanical background to use during the installation of Chuck Baker's Wurlitzer in his "Tubes Inc." warehouse. At the Elks he reclaimed a number of magnets by making one good one from two defective ones. There is one other accomplishment but it comes under the heading of "plumbing." One day the water closet adjacent to the stage at the Elks Club belched water continuously so that the tank never filled up. Irving Cosgrove mentioned it to Bill Exner and Bill said he'd take a look at it. Later the "john" was working fine. When Bill was asked what he'd done to the toilet, he replied, "I re-leathered it!"

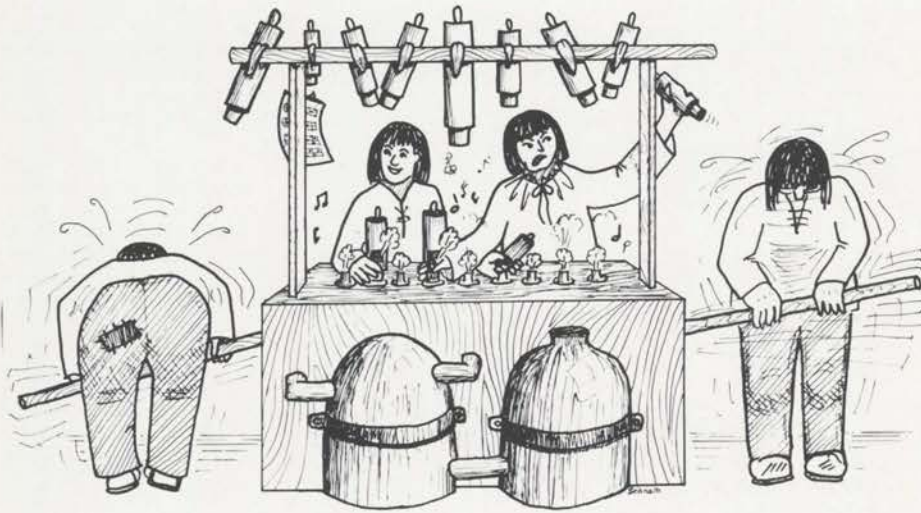
There's one other name to list, although it's not the name of a crewman. Gene Bauer owns the Elks Temple building and without his permission the LA Chapter couldn't have gotten near the instrument. But his interest goes far beyond permission. When he first purchased the building he had little idea about how much organ he had or of the instrument's importance or historical significance. When the magnitude of the possibilities were explained to him, he told the ATOE'rs to "go ahead—fix it up." His early cooperative attitude has mellowed into understanding and he is fast becoming an organ enthusiast (he attended the annual meeting at which George Wright played and loved it). In the LA Chapter book, Gene Bauer is registered among "the good guys."

That concludes our sketch on the anatomy of a typical work crew, a band held together by one command—"Get that instrument in top shape!" Regarding one another, they couldn't show less curiosity. Those who have read this far know far more about the members of the Elks Temple repair and maintenance crew than the crew members know about one another.

—Stu Green, Hollywood

The part of Irving Cosgrove was played by former LA Chapter Chairman, Bob Carson. All other characters portrayed are for real.

## THE HYDRAULUS WAS A REAL 'FUN ORGAN'



"Fun, is it? Wait 'til we get to the Rondo!"

**THE HYDRAULUS**—An early type of organ had no keys at all. It looked like a huge table with air spigots protruding from the top. A rack held ten or more metal or wood pipes. Two "organists" grabbed pipes off the rack and "played" the desired notes by holding the bottoms of the pipes to the continuously blowing spigots. Water pressure was used to keep the air supply "even," thus the name "Hydraulus," or "water organ." The laughter generated by audiences echoes through the centuries because on a fast tune the performers had the visual impact of a Punch and Judy show. And the sweating pumpers at either end of the instrument only heightened the effect. But it was a beginning and since then the technique of making pipes speak with minimum effort has developed into a highly-skilled craft.