



## CHICAGO AREA

Saturday afternoon, April 20, CATOE members and guests gathered at the auditorium of St. Mary of the Lake Seminary, Mundelein, Ill. More than 150 people braved a threatened storm and were greeted by Bob Mueller, who made a few announcements and then introduced Organist John Seng.

John greeted the guests and mentioned that those who hadn't heard the organ before and were adversely affected by loud sounds should move back a little. Right he was! John's opener was *From This Moment On*, and from that moment on he held everyone's undivided attention. John, who rarely plays theatre pipe organ concerts, is undoubtedly one of the most articulate of concert organists. As he chauffeured the wind through the pipes of his own "modern" theatre organ, it was obvious that the combination of organist and organ was unbeatable. The Wurlie was, as expected, in top shape and sounded terrific from Trumpets to Celeste Flutes. With brief comments between numbers, John played *When You Wish Upon a Star*, *Dance of the Comedians*, *Satin Doll*, and selections from *Porgy and Bess*. The audience, which filled about one-quarter of the auditorium's capacity, expressed its sincere enthusiasm.



JOHN SENG talks to his audience between numbers at the CATOE April Social which featured John and his Mundelein "modern" theatre organ.



KAY McABEE is introduced to turn-away crowd of 900 by CATOE Chairman Bob Mueller at the chapter's May concert in the Arcada Theatre, St. Charles, Illinois.

On May 4th the CATOE presented Kay McAbee at the Arcada Theatre in St. Charles, Ill. The theatre has recently received a \$100,000 remodeling, and the Geneva pipe organ was rehabilitated by members of the chapter. (This instrument was an attraction at the 1965 ATOE National Convention.)

Kay McAbee did an outstanding job of putting the organ through its paces. His arrangements of tunes, old and new, kept the attention of the capacity audience throughout the evening. The affair was highly successful. Nine hundred people filled the theatre and nearly 200 were turned away.

This success was due to five weeks of hard work by members of CATOE who converted an almost unplayable organ to a mint condition gem. Among those who helped in this accomplishment were Sam Holte, Terry Kleven, Bob Mueller, Bill Barry, Bill Rieger, Tom Watson, Gary Rickert, and Tony Tahlman. Also Tad Doose, Joe Duci Bella, Fred Kruse, Anne Barry, Bill Benedict, Paul Lewis, Fern Coleman, and Geannie Nachtwey may be thanked for their combined efforts in making this another successful program.

## KAW VALLEY

Kaw Valley Chapter, Lawrence, Kansas, met Sunday, May 19, at 1:15 p.m., with the Rev. R. Eugene Connely for a covered dish dinner. Twenty-one persons enjoyed a great variety of delectable foods.

Following the dinner, the chairman, Luther Cortelyou, conducted a short business meeting; then introduced his guests, Ron Willfong, who is chairman of the new Tulsa chapter, and Ray Elmore, a professional organist also from Tulsa, Oklahoma.

Ray entertained superbly at Rev. Gene's Conn electronic organ, filling the parsonage with wonderful sounds.

Six of the chapter members, including the chairman, who is also a professional organist, played both classical and pop tunes.

Everyone agreed that the afternoon had been a most pleasant one.

## LAND O'LAKES

With permission from theatre owner Jim Frazer, our April meeting was held in Red Wing, Minn., starting at the Auditorium Theatre. The organ is a 2-M, 8-R Kilgen with an impressive stop list including a 32' Resultant and Kinura, and a Toy Counter.

The theater, spotless and beautiful, was opened in 1904. It was later gutted by fire, after which the interior was redesigned and rebuilt in 1918. The new design improved the stage facilities. It is now used both for a movie house and for stage productions, a fact which gave George Hardenbergh and Harry Jorgenson some work to do before our meeting began. At the last stage performance the pedal board was removed to make room for an orchestra, probably hastily replaced, and some adjustments were necessary.

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Perhaps it is an atmosphere created by the environment, but there are times when the organists outdo themselves. This was one of those days. Clyde Olson was at his best. Claude Newman was brought back several times. Jim Lyons entertained us with his delightful style. Don Taft, arriving late, gave a humorous account of getting lost, gravel roads, etc., took his turn and included his original composition with lyrics of *All Eyes Are On The North Stars* (Minnesota hockey team) which Don composed for the team.

Much of the success of this meeting was due to the theatre manager, Mr. Million. His knowledge of the history of the theatre in addition to the above, included the story of the theatre at one time being taken over and run by the City. The case, claiming interference with free enterprise, was taken to the Supreme Court and won. It is believed to be the only theatre with this particular history.

Our special treat was a Red Wing resident — vivacious Rose Morley — professional organist, teacher of piano and organ and former chapter member. Rose played the Auditorium Theatre up to 1930. She played a much too short concert for us, including a request for the number, *Red Wing*. We were invited to the Enz Antique Home to see a Kimball tracker, and then to St. Joseph's Catholic Church where Rose is organist. The organ here is a Kilgen, recently completely rebuilt. It has a tremolo on the Swell.

One more note about Rose Morley. On April 25, for an important town event, her day included playing the Auditorium Theatre organ from 2 to 3:30 p.m., again from 7 to 7:30 and later at a hotel reception. And — this written with her permission — Rose is over 80!

### Racine Visitation

Master of many trades, Chairman Don Peterson, pro M.C., expert at conducting a business meeting (it's said and it's done) and a genius at program arranging, reached inspirational heights when he and his dad, Harold Peterson, planned our May 4-5 meeting.

Leaving Minnesota by chartered bus, armed with box lunches, we talked and ate our way to Racine, Wis. After checking into our motel we were met by Fred Hermes, his lovely daughter, Jan, and his remarkable son, Fred, Jr. We went to a steak house for a delicious steak and then, with the Hermes navigating, off to spend the evening with Fred's five-manual, now-thirty-rank Wurlitzer. (For information about the installation refer to

the Summer, 1965, issue of THEATRE ORGAN). Since then, two more ranks have been added — a Skinner French Trumpet and a French Horn. Other changes mainly involve relocating for better balance.

Through the efforts of Harold Peterson and much to Fred's delight, arriving with us was Frank Rogers, who is a projectionist and a past-master operator of the Brenograph Effects Machine. Frank won world acclaim for his skill in designing effects and his use of the machine. Since Fred has the Brenograph from the old Minnesota Theatre, he wanted some tips on using it. Frank Rogers said, "I'll tell you all I know but I haven't yet learned all it will do." Frank, now 77, is retiring from the theatre business this year. He says he isn't going to risk having another theatre closed under him.

After a brief description of the installation, Fred Hermes turned on the Wurlitzer and opened with a spine-tingling *Nothing Like A Dame*. After his concert he turned the organ over to his son, 18-year-old Fred, Jr., who said he had spent five hours tuning the organ and therefore would play something soft, opening with *Laura*. His concert highlight for most of us was *Granada*. His knowledge of the organ is indeed impressive, and it was a relief to our musicians when he announced he would stand by as pilot navigator.



DON PETERSON, Chapter Chairman, at the Hermes 5-30 Wurlitzer. Says Don: "I played for ten minutes and THEN went to the manuals!"

Don Peterson was the first of our group to follow. He is one of the fortunate ones and occasionally has an opportunity to play this organ. Our very accomplished Elaine Franklin included *Orpheus in Hades*, to our delight. Claude Newman, Ed Borowiec, Clyde Olson (who needed no navigator), John Zetterstrom and Don Christopher were among those who played. To our surprise and delight, the huge chandelier (also from the Minnesota Theatre) was lowered to eye level. With reluctance we left.

An unexpected highlight of our trip was our bus driver, a real pro in his field and just a thoroughly nice person. Mark Knutson experienced pipe organs for the first time. Beginning his education into higher learning with a five-manual Wurlitzer, he wasn't the same young man at the end of the trip as at the beginning. Summing up the feelings of all of us, member Jules Ween suggested putting the check for the trip in one hand and an application for membership in ATOE in the other.

**Sunday morning found us at the Capitol Theatre in Racine overworking the 2-M, 5-3 Special-B Wurlitzer. Here, too, we were treated to projected effects — particularly effective on the large movie screen. The fastest stop changes on the organ were made when one member left the bench and the next one took it.**

At the Capitol we met John Hill of the Century Pipe Organ Company in Elmhurst, Ill., and organ technician Pete Charnon, who gave us some of the background of the theatre and organ. Pete told us the theatre was opened at the end of 1926 and the organ used until the end of the 30's. Only mice had the use of the console until Pete took over in 1965 to rebuild the organ. The restoration was celebrated with a concert by John Muri on Dec. 4, 1966. The organ was used all that winter and played on Saturday nights. Fred Hermes sometimes stops in to play during intermissions. It took six months to rebuild the organ. Because of a leaky roof the trumpet chest was rebuilt twice. Much remodeling is currently going on in the Capitol: the roof has been repaired and the chest will be rebuilt for the third and, hopefully, last time. It is estimated that the use of the organ increased attendance by 25 per cent.

We adjourned to the delightful Spinning Wheel Restaurant but, wouldn't you know, the service was slow. We skipped dessert to rush back to Fred Hermes' home and an afternoon concert by Kay McAbee! He began his concert with *Land of the Pharaohs*; two selections from *Calamity Jane* — *Secret Love* and *Deadwood Stage*, *Spring Is Here* and *Hungarian Rhapsody* and it was intermission time. Throughout the concert the Brenograph was really "turned on." Imagine the beautiful white and gold console bathed in brilliant green and a huge white star encompassing Kay McAbee with the star points extending onto the console! At another time, so rightly placed, a star hovered above him. Unfortunately there was some laughter during the concert but what can you do when airplanes and dirigibles start flying over the console? With constantly chang-

ing colors and shadow effects and Kay McAbee's music from one of the mightiest of the Mighty Wurlitzers, you can understand our reference to our inspired chairman.

As if all this wasn't enough, at intermission time of Mr. McAbee's concert, we watched a Charlie Chaplin silent—*The Count*, accompanied by the person best qualified—Fred Hermes. The hissing steam sound he produced to accompany Chaplin as he pressed a pair of trousers and proceeded to burn a hole in them was so true we almost smelled burned wool.

Mr. McAbee returned to play selections from *Sound of Music*, *Stranger in Paradise*, *Tea For Two*, and for an encore, *Rhapsody in Blue*. For Mr. McAbee including us in his busy schedule and for so magnificent a concert; for Mr. Hermes sharing his Wurlitzer and all the added attractions—we can find no words of appreciation emphatic enough.

— Irene Blegen,  
Secretary

## LOS ANGELES

Chapter activities are continuing at both the Wiltern Theatre (4/37 Kimball) and at the Elks Building (4/61 Robert Morton). Although the Wiltern is now under the control of another motion picture theatre management corporation, a cooperative arrangement assures continued use of the organ by L.A. ATOE. Both organs are being maintained and improved. Recent concerts have included Jim Roseveare at the Wiltern on March 24, Pomping Vila at the Elks on April 28, and young Dwight Beacham at the Wiltern on May 12. Dwight plays a 12-rank Wurlitzer at home for an avocation, and demonstrates Wurlitzer Electronics as a vocation.

The quarterly General Membership Business Meeting was held on April 19, with a number of members offering suggestions for chapter operation and activities. The jam sessions at the Elks 4/61 Robert Morton are proving popular, with attendance climbing. A new brochure describing ATOE and the Los Angeles Chapter for prospective members will soon be off the presses. Plans for the National ATOE Convention in July are being finalized, with a large number of chapter members volunteering to serve on the many committees.

— Philip Ray Bonner

**MOVING? Yes, ATOE is on the move—both regionally and nationally! But when YOU move, please don't forget to notify the National office, or the Circulation Dept., Box 1314, Salinas, California 98901.**

## MOTOR CITY

"We did it before and we have done it again" seems to be an appropriate theme for the Motor City Chapter of ATOE. The October concert at the Redford Theatre featuring Gaylord Carter at the console and Douglas Fairbanks Sr. on the screen in "The Mark of Zorro" proved to be such a tremendous success that it was decided to continue to bring to Detroit these marvelous old silent films and have equally marvelous organists accompany them as was done in the 20's.

The program which was presented this March 10th featured Bill Buswell at the console of a two manual, five rank (plus toy counter and percussions) Wurlitzer. The locale was changed to the Punch and Judy Theatre. This theatre was a marvelous setting for the feature film, "The Covered Wagon," because it is done in an elegant early American decor. One could almost envision the sedate aristocracy of the original colonies viewing the hardships of their more venturesome constituents. To further enhance this illusion, some of the younger, ambitious young ladies of the chapter made some authentic "Granny" dresses which even included matching sunbonnets and wore them while passing out the programs.

Preceding the featured film a real fun comedy, "The Finishing Touch" with Laurel and Hardy, was presented. Even the youngest member of the audience needed no explanation of the slapstick antics of this "any duo. Mr. Buswell's accompaniment enhanced the misadven-

tures of the pair. His effect of a split pair of pants drew hysterical laughter from all viewers.

While reels were being changed a delightful sing-a-long with authentic slides showed that there is still hope for the younger generation. Many parents were surprised when their sub-teen and early teen-age offspring merrily joined into the spirit of the occasion and lustily sang out with *Daisy* and *I Want a Girl*.

"The Covered Wagon" was the first real "epic" western and started a chain of westerns for which John Wayne should be most grateful. The authenticity of our production even included an unexpected wait between screen credits and the first scenes of the movie. Mr. Buswell aptly filled in the silence as all true theatre organists must be able to do. The film was done in a semi-documentary style, but still was only slightly removed from the basic hero-heroine-villain plot. Only the reality of the hardships endured by the early settlers boosted it a notch above the basic melodrama. When the hero, portrayed by J. Warren Kerrigan, was introduced in the film he drew a roar of laughter from our modern, sophisticated audiences. The slick hair-do and overdone make-up seemed a bit too much by current standards which depict the hero as being rough and unkempt.

Bill Buswell's accompaniment blended in the moods and scene changes admirably. He played some pieces from the original score such as "Westward Ho the Wagons" and "Oh, Susanna." The rest of

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**MOTOR CITY MAGIC**—Patsy Vaublow (left), granny-dressed "program-giver-outer" beams as she welcomes arriving guests. Organist Bill Buswell beams at audience (upper right) from Punch and Judy theatre's 2-5 Wurlitzer. Also beaming (lower right) at "sold-out" concert are Mr. Kreuger, Punch and Judy manager; Al Mason, Motor City Chapter Chairman; and Fred Pollerito, manager of theatre chain which includes the Punch and Judy in Grosse Pointe, the Redford and the Royal Oak theatres in Detroit.

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the selections were of his own choosing. In a tremendous storm scene he aptly put the "surf" to use, sending chills up the spine. Bill most ably accomplished the goal which all good theatre organists aspire to—that of blending the music to the film so adroitly that they were thought of as one entity rather than having the music either overshadow the movie or make it drag.

The long hours of work by the many Motor City Chapter members to restore this instrument to its original potential culminated in this production. After all this was what inspired the creation of theatre organs—to have one instrument to accompany silent movies.

So "Westward Ho" Motor City Chapter. Let us restore yet another marvel in the history of what is uniquely America's own early mode of entertainment, mood music.

—Betty Bryden

## NEW YORK

The house lights dimmed and the words "Good evening, ladies and gentlemen, and welcome to the Rahway Theatre," filled the auditorium. It was a few minutes past 8:00 p.m. on Wednesday, March 20th, and M. C. Ben Hall had just launched New York Chapter's first concert of the 1968 season, "An Evening with Lowell Ayars at the Mighty Wurlitzer," at the Rahway Theatre in Rahway, New Jersey.

Lowell Ayars is certainly no stranger to ATOEers, having been a featured artist at several national conventions as well as having played numerous concerts for many chapters in the Northeast. Lowell certainly was no stranger to the 2m/7r Wurlitzer (Style E-X, opus 1923) he met for the first time that afternoon in the pit. He took one look at it and said "Gee, I feel right at home." (Lowell has a 2m/7r Wurlitzer in his living room in Bridgeton, New Jersey.)

After a welcome by author, lecturer and historian Ben Hall, also no stranger in ATOE circles, Lowell demonstrated some of the toy counter he would use later in the evening to cue silent films. Just as he hit the toe stud marked "bird call" another louder bird answered, an electrifying effect produced by Ben Hall with a hand held model on stage—a very appropriate opening for the first day of spring. After the nightingales had finished their mating calls, Lowell announced his opening selections from "Annie Get Your Gun."

For the next 40 minutes the nearly 500 in attendance were whisked away to that magic never-never land as Lowell poured forth nostalgic standards of the 20s, 30s and 40s by Romberg, Friml and

Rodgers, to name just a few. Then just as Lowell began introducing a number, the P. A. set started to talk back to him. It seems a bad accident had occurred outside the theatre, and the P. A. system was picking up police calls from patrol cars right outside. Lowell quipped, "I don't know where they are, but I sure wish they'd come and get me."

The audience was then treated to the next surprise of the evening—Lowell was going to sing! As the strains of "Always as I Close My Eyes to Sleep" by Eric Kose filled the auditorium, a rich baritone voice joined the mighty Wurlitzer, and the audience knew that this was truly an artist extraordinaire. The response was overwhelming, necessitating an encore, "Song of Songs" by Moya, all of which prompted Ben Hall to gasp as he stepped to the mike, "I don't know how he can do it—play, sing, turn pages; why I can't even..."

Next on the agenda was a short film comedy by Ben Turpin, "The Night of the Show," with which Lowell put the Rahway Wurlitzer through its paces, or in Ben Hall's words, "Doing the job for which it was originally intended."

After a short intermission, the second part of the evening began as Ben Hall and 7-year-old Chris Beckham, son of Mr. and Mrs. Claude Beckham, last year's New York Chapter chairman, sang a duet which brought many back a long way. Detroit Conventioneers will recall last year when Ben did this number solo, with Lowell at the organ, in the Arcadia Rink, singing "Little Orphan Annie."

After a few more numbers by Lowell, it was the audience's turn to get in the act with a sing-a-long, complete with song and cartoon slides. After exercising their tonsils, the folks then settled back for the silent feature of the evening, a Charlie Chase comedy, "Quick Like a Fox." Once again the Wurlitzer roared and chided, replete with all its effects in the able hands of Mr. Ayars, to round out a most successful and enjoyable evening.

This concert marked the pinnacle of five years of a devoted labor of love by chapter members Wendell Rotter, Mike Hughes and Bob Balfour to restore this instrument and present it in concert. Enthusiasm has run so high among those in attendance, as well as the owners and manager of the theatre, that another program is already in the planning stages for the fall.

## OREGON

The fabulous Oriental Theatre was the setting for our March meeting—a St. Patrick's Day concert by Tom Hazelton of San Francisco. Tom brought a fresh style to the 3-13 Wurlitzer.

The console rose to the gay tune "Up, Up and Away" followed by "Jumping Bean," "Night and Day" and a sparkling "Georgy Girl." There were medleys from "Guys and Dolls," "Porgy and Bess" and a lovely interpretation of "Love Is a Many Splendored Thing." Tom played two currently popular tunes by the Beatles: "When I'm 64" and a churchy version of "Yesterday." On the oldie side was a Jesse Crawford-styled "So Beats My Heart for You." The concert ended with "That's All," using a wide range of rich organ sounds.

This was a joint meeting of the Oregon and Puget Sound Chapters. The presence of a good crowd from up north certainly helped bring a concert of this caliber to our membership.

The Oriental Theatre was obtained through the efforts of Oregon Chapter Director Dennis Hedberg. Through Dennis we were able to slip this concert between an opera and a symphony on the busy Oriental schedule.

The format of the Oregon Chapter is to have about six meetings a year with something thrown in here and there, such as a get-together at one of the home installations, or a joint meeting with another chapter.

—Gordon Potter,  
Secretary-Treasurer

## POTOMAC VALLEY

On Sunday afternoon, February 11th the Chapter met at Doug Bailey's Montgomery County studios in Rockville, Maryland. Doug demonstrated the very neat installation of his 2m/9r Moller Theatre organ and was followed by many chapter members who wanted to try their hand at it. The meeting was an open house affair and well over 100 members attended. Many thanks to Mrs. Bailey for handling the refreshments.

On Friday evening, March 15th the chapter met at the Alexandria Arena in Alexandria. Over 125 members heard Jimmy Boyce perform at his giant 4m/34r Wurlitzer. Jim played selections from his latest recording "Showtime" and other popular tunes. This was one of Jimmy's finest concerts, and if you missed it, you missed a good one. Many thanks to Tom Brown, manager of the Alexandria Arena, for making our meetings there possible.

## PUGET SOUND

On February 25th the chapter met to discuss the negotiations under way for the purchase and installation of a chapter-owned organ—the purchase to be made by the issuance of bonds to members, the installation to be placed in a local church which has offered their fellowship hall for this purpose. Following

the business meeting, a tour of Seattle's pipe organ lore was initiated. Starting at 10:30 a.m., the members assembled at the B & V Pipe Organ Shop. Bill Bunch and his "Sunday morning crew" composed of Ken Mayberry, Don Myers and Frank Hutchins divided the members into four groups for a guided tour with a demonstration of various "church voices" and then proceeded cautiously into the area of pipe voicing—just far enough to let everyone know that this is one area of the hobby which should be entered very cautiously, if not left entirely alone!

Following lunch at the Seattle Center they proceeded to Rainier Valley to hear demonstrated and played one of the fine B & V pipe organs in the Seattle area. Gene Nye and Bill Bunch shared the console in this beautiful church. Appreciation should be conveyed to these artists for a most enjoyable concert and a wish that it be done again sometime.

On Sunday, March 3 a small work party placed a Gottfried English Post Horn, loaned by Balcom & Vaughan Pipe Organs, Inc., in the tuba mirabilis chest in the main chamber of the Seattle Paramount Wurlitzer. What snap and fire this set adds!!

#### Korla Pandit

"Magic Carpet" Day with Puget Sounders began at the Paramount Theatre Sunday morning, April 21, with KORLA PANDIT at the magnificent white and gold Publix #1 4-20 Wurlitzer. Some 200 members and friends in the Puget Sound area, from Portland, Oregon, and Vancouver, B.C., were whisked on a musical tour with Korla's fine program—modern, boogie-woogie, march, and of course his exotic numbers of the mystic east, taking every advantage of the full organ sound (including a new post horn recently loaned to the Puget Sound ATOE by Balcom & Vaughan Pipe Organs, Inc. of Seattle and installed by Don Myers, Dan Adamson, National Prez. Dick Schrum and Chairman Russ Evans).

After the theatre concert the "Magic Carpet" took us on tours of seven pipe organ home installations in the Seattle area—north and south. Virginia Lawrence's beautiful blonde 3/8 Robert Morton; Dan Adamson's 2/7 Wurlitzer—plus guppies, plus a huge system H-O scale railroad (what to look at first?!); Harold and Ann Shawver's 3/9 Kimball (with all percussion except marimba) housed in their charming rustic "by the sea" (Puget Sound) home in Edmonds, Washington. South Seattle was well represented with Val and Lee Bauscher's hilltop home housing their 3/11 Wurlitzer (Opus 1709) formerly at the World Theatre in Omaha; Bill and Mary Carson's beautifully voiced 3/11 Wur-

litzer; Harold and Ann Musolf's spacious location at Harold's Industrial Electric Motors Service Center for a good look and listen to their 3/11 Wurlitzer, originally at United Artist Theatre in Portland, Ore. Last but not least—Woody & Lou Presko's meticulously restored, snappy 2/6 Wurlitzer.



KORLA PANDIT acknowledges audience appreciation from the Seattle Paramount's 4-20 Wurlitzer during April Puget Sound Chapter concert.

Korla graciously tried to cover all home installations, but had to forego this for a dinner engagement.

Our magic carpet is safely back in storage to wait, not too long, we hope, for another concert on our big white and gold pride and joy and another such visitation day so well planned and executed by our "fearless leader", Chairman Russ Evans.

—Mildred Lawrence

#### ST. LOUIS

St. Louis Chapter began the new year with some new officers and board members and a new resolution to make the chapter more interesting and active. The first meeting was held January 21. Program Chairmen Bernard Nordmann and Dale Zieger prepared a program with a taped demonstration of basic Theatre Organ voices. Programs for meetings are now prepared several months in advance.

February 16th the St. Louis Chapter inaugurated a series of organ concerts with silent movies by presenting Dale Zieger in a program entitled "Thoroughly Modern Organ." Dale provided a completely professional accompaniment to the Charlie Chaplin movie, *The Gold Rush*. A full house thoroughly enjoyed the evening.

At the February meeting two nights later, three new members joined as a result of the above program. John Crowley, another recent new member, provided a sound movie from the early 30's, showing Jesse Crawford, Don Baker, and Ann Leaf.

The March meeting was a special event. The chapter met at the Fox Theatre at midnight Friday, March 22nd. Leading off the program was Stan Kann, staff organist at the Fox, and TV personality, playing some light classics and popular music in the Best T. O. tradition. Then Dale Zieger, Stan's associate organist, played. Following this "formal" program, other members and guests took turns at the Crawford Special while others went on a tour of the chambers. Several new members joined ATOE on the spot.

St. Louis Chapter, ATOE, has undertaken the purchase and installation of a theatre pipe organ in the Kirkwood Community Center. The console will be installed on a lift at stage center. The organ pipes, percussions, and the piano, all playable from the console, will be installed behind the grilles above the stage.

—Don Ullrich,  
Chairman.

#### SIERRA

The Sierra Chapter presented its fourth public movie show in Grant Union High School, Sacramento, Calif., on April 19th, with George Seaver at the 4-22 Kilgen-Wurlitzer accompanying the silent flick, "Thief of Bagdad," starring Douglas Fairbanks Sr. Much help was given by radio, TV and newspapers, and our public service announcements did much to attract the audience of 700 which attended. The organ was in fine shape, and Mr. Seaver played it for nearly three hours without a rest. The program included a "sing-along" with slides and a wild Laurel and Hardy comedy, as well as the 1924 Fairbanks epic fantasy. Writing in the Sacramento Union next day, reporter Charles Slater wrote with much enthusiasm, "They just don't make films like that anymore. It was one of the kickiest assignments I've ever been fortunate enough to receive. The delight of the audience was something to behold; they roared with laughter and applauded."

—Elmer Fubb

#### WESTERN RESERVE

The chapter wishes to say thank you to George Lukas for letting them have their February meeting at his Parma Heights Hammond Organ Studio and also to Gerry Gregorius for his fine renditions on the X-66. Comment heard most often that day: "It has a great piano stop." There were approximately 53 people in attendance. Special thanks also to Duey Arey for arranging the meeting.

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It is reported that Loew's Theatre (now the Civic Theatre) in Akron, Ohio, had its organ console buried for the performances of "Hello Dolly" March 15 and 16. A temporary runway was built out over the orchestra pit and the organ console for this show only.

The Western Reserve Chapter Sheet also reported that the Tower Theatre (Upper Darby, Penna.) Wurlitzer was still being heard. The Wurlitzer in this theatre was the one the late, great organist Leonard "Melody Mac" MacClain made famous through his series of recordings. Bob Lent is now being featured at this organ. He has been playing for up to a full hour before showtime—complete with colored changing lighting effects plus the atmospheric stars all a-twinkle in the blue sky above. The theatre itself is just beautiful, having been completely redecorated. The management, Messrs. Jones and Zimmerman, plan to have full-scale stage shows and vaudeville, with the organ, as part of the show policy this year. Bob Lent, who is 18 years old, plays the Wurlitzer, also serves as first organ technician, electrical engineer and color combiner for solo presentations. Jan Carroll is second organ technician and in charge of console elevator, and is lighting technician. Bob Beck serves as lighting effect technician. Manager Jones is an enthusiastic backer of the theatre organ concept as part of today's programs at the Tower. Not only did the three-man crew restore the organ to full playing condition, they also put the twinkle back in the ceiling stars and

relamped all the cove, channel and niche lighting. If you get a chance, this is one to see and hear.

It's too bad March decided to be such a lion on the evening of their March meeting at Flo and John Hobbs'. There were many too chicken to try, but the 18 brave ones who made the meeting, the good time had was worth it all. Denny Richards showed and narrated his slides. The evening ended with everyone gathered around the Hammond dreaming of the Morton. Many thanks to Flo and John for being such gracious hosts, and the rest that didn't make it are hoping there will be a next time soon so they can try again.

Marion and George Rogers were hosts to the Lake County Chapter of American Guild of Organists on March 25th. It is understood the Page put out a good performance—both with and without tremulants—and may have improved the opinions of a few A.G.O. members regarding theatre organs. Marion feels that the apparent success of the meeting would lead everyone to believe they might like to invite A.G.O. members to the meetings or those with installations might like to invite them to have a meeting on them . . . possibly some new members????!

The Western Reserve Relay, April issue, carried several interesting letters that were reprinted from the "Diapason Magazine" in regard to "pipe pirates" and "scrap dealers" who have been busy in various parts of the country desecrating good pipe organs for selfish reasons. PADLOCK THOSE CHAMBERS!!!

## DON MILLER

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singer sing 'O Promise Me.' The pit orchestra and organ came in for a smash finale. It was breathtaking. I don't believe, to my knowledge, there was any other theatre doing a production like this. I would love to see spectacles like this presented to an audience of today. The public is ready for things of this nature, but the present-day managements just can't seem to see it yet.

"Siegel, Gutow and myself were all working for the circuit before they sold out to B&K. They would "guest" us around. Gutow would go to the Fisher, I would go to the Michigan, and Siegel would go to the Capitol. And it was that way for a year or so. We were featured in all three of the houses. After B&K took over, the policies changed. Gutow left first, Siegel left second, and I was the last one to go. I went to the 'neighborhoods.' Darned if I was going to shovel! So I went to the Riviera and its Robert Morton. From there I went into the Great Lakes and played a two-week engagement at the Redford Theatre, whose Barton organ has now been restored through the efforts of the Motor City Chapter of ATOE. I also played a two-week engagement at the Royal Oaks which also had a Barton. I played two short engagements at the Punch and Judy Theatre, 600-seat house, at Grosse Point. Edsel Ford and his family were regular visitors at the Punch and Judy. I met the Ford family and found them to be very wonderful people. I did slide solos at this theatre. Sometimes on Saturday night I would run in community singing just for a change. That theatre is still in beautiful condition and its future is apparently quite secure. The 2m-5r Wurlitzer with percussion has now been restored by the ATOE organization and is active. (See Motor City Chapter news in this issue.)

"In the winter season of 1931, I went to the Olympia Theatre in Miami, Florida, which was like a vacation with pay. I played split weeks with slides, some community singing one half of the week and straight solos the balance of the week. They also had a stage show. It was a very pleasant engagement. They booked me twice. Then I returned to Detroit and the Michigan Theatre. I was there for six months. There was a change at the Michigan Theatre and I decided to try Chicago. Upon fulfilling the required six-month residency, I played several nightclubs and obtained a guest engagement at the Southtown and also at the State Lake. I had an offer to come back to Detroit at the Fisher and I grabbed it so quick it wasn't funny.

(To Be Continued Next Issue)

### A.T.O.E. FINANCIAL REPORT FOR 1967

	Receipts	Disbursements	Balance
CASH BALANCE JANUARY 1, 1967			\$ 602.92
<b>RECEIPTS:</b>			
Dues	\$20,722.28		
Back issues	413.50		
Advertising	2,398.20		
Organ Manufacturer's Subscription	176.00		
Advances refunded	1,017.73		
Convention 1967	705.58		
Miscellaneous sources	125.10		
<b>DISBURSEMENTS:</b>			
Office Supplies		\$ 1,400.98	
Postage		1,169.56	
Telephone		995.01	
Office operating expenses		2,300.00	
Theatre Organ Bombarde and circulation operating expenses		1,275.12	
Theatre Organ Bombarde—printing		13,323.14	
Travel (\$391.09 of this refunded)		2,337.32	
Advertising expenses		232.99	
National Convention — 1967		701.50	
National Insurance — 1st year		134.00	
Leonard MacClain Memorial Fund		50.00	
Entertainment		70.53	
Misc. (bank adj., post office box rentals, etc.)		141.02	
Dues refunds and chapter dues		454.30	
<b>TOTALS</b>	<b>\$25,558.39</b>	<b>\$24,585.47</b>	
Net increase in cash			972.92
Cash balance end of period December 31, 1967			\$ 1,575.84
<b>Outstanding 1967 bills as of 12-31-67</b>			
Dec. 1967 Theatre Organ Bombarde		2,916.60	
Mailing Service — Oct. issue		57.75	
Mailing Service — Dec. issue		46.45	