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A.T.O.E.-P.O. Box 7404, Bitter Lake Sta-
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CONNECTICUT VALLEY

The Connecticut Valley Chapter A.T.O.E., Connecticut Valley Theatre Organ Society, Inc., celebrated its 7th birthday on April 20, 1968.

The business meeting was held in Clinton's Music Store in Hartford. Chairman Stillman Rice conducted the meeting. After a discussion about the forthcoming Gaylord Carter Concert at the New Haven Paramount, and a pep talk by Concert Chairman Mike Foley, the meeting adjourned and our birthday was celebrated with "goodies" and a short jam session on the Wurlitzer plug-in donated by Clinton's.

At about 11:30, the group departed to the Allyn Theatre where Al Miller gave a short concert. Noting that very few organists were still in a position to make a living playing theatre organs he played "Nice Work If You Can Get It." Al's arrangement of "Whispering" featured the Oboe, Harp, and Jazz Cymbal, followed by Gaylord Carter's arrangement of "Charmaine." Again borrowing an arrangement, Al played the George Wright "Quiet Village" which demonstrated the various colors of the organ with and without tremolo.

Remarking that even in this era of "pop" music, song writers usually come up with beautiful music when they write about love, Al played his own arrangement of "Love Is Blue" which had bits of "Greensleeves" wound about the melody. Cole Porter's "At Long Last Love" was a beautiful arrangement lifted from the grooves of George Wright's latest platter, and was followed by the Bush-DeLugg "Roller Coaster."

Both the 3-12 Austin and Al were at their best, and fears that the theatre was about to come down were alleviated somewhat when it was announced that

the block was being torn down but that the theatre would remain for the time being.

The console was opened to the members and guests, and all who graced the bench seemed unusually inspired.

June Busts Out in Bethany

The June meeting of the Connecticut Valley Chapter, A.T.O.E. at the home of Harold and Eleanor Weaver has become a tradition. The Weavers must really live right, as they always manage perfect weather, and June 8 was no exception. June was busting out all over the hills of Bethany.

The afternoon was spent with a jam session, and a chance to renew old acquaintances and make new ones. After a short business meeting the members and guests departed to area restaurants for dinner.

Shortly after 8:00, guest Master of Ceremonies, Ben Hall welcomed the 60 enthusiasts present to the "Weaver's Wonder Marr & Colton Palace." The organ, he explained, was a three manual, nine ranker which was removed from the Princess Theatre in South Norwalk in 1963 and was playing in its new home in 1964.

Ev Bassett was introduced as one who had worked hard on the installation, and was invited to the console. Everett began with "You Do Something to Me," then played a tune several members have been trying to identify for two years; it was identified as "Try to Forget." Another stumper was "Who's Making You Forget Me?" Ben had a chance to sing his favorite song about the seventy-five-year-old girl with the tiddly-wink eyes, and it isn't Martha Lake either. We just know his favorite line is "ARF! says Sandy."

Everett concluded with a tribute to the memory of the Marr & Colton Factory in Warsaw, N. Y., "After You've Gone."



STARS OF THE SHOW—(Left) Harold and Eleanor Weaver's "Wonder Marr & Colton Palace" 3-9 M & C. (Right) ROSA RIO accepts roses as MC BEN HALL looks on during swinging ConnValChap meeting. —PHOTOS: Al Miller

Ben then introduced Air Force Captain Jack Moellmann who was leaving for a tour of duty in Germany the next day. Jack is an unusual individual who had a 4-36 Wurlitzer in his home for years before he discovered A.T.O.E. After playing "Everything's Coming Up Roses," Jack explained that he had gotten permission to take his 1800-lb. plug-in with him, but he was trying to get enough extra weight to take the Wurlitzer instead.

After playing a group of numbers to show off the hardware department to Secretary Carmen Charette, he played a tribute to the late Senator Robert F. Kennedy with the Lord's Prayer.

Ben Hall then recalled reading "Tom Swift and His Electric Grandmother," and introduced Al Miller. Al introduced "Roller Coaster" and began to play. Just as he finished the "Over the Waves" introduction, Ben and Harold Weaver began to remove the bench. Al moved away from the console and wait . . . "Roller Coaster" continued on without him.

Al then unveiled the Austin Quadruplex Player situated in a cabinet just to the left of the console. The player had been installed for the meeting, and the roll of the "Roller Coaster" he explained, was one he had made at the home of Bill Petty in Fort Defiance, Virginia, where the Quadruplex Perforater is located.

Al played a roll recorded by Ray Brubacher in January, which consisted of "A Second Time Around" and a "Medley from Gone With the Wind."

As an encore, Al played a roll recorded by Bill Fearnley in 1931 which featured five popular songs of the time. It was noted that the rolls were actual performances of the artists, accurate in every detail.

A short intermission followed, after which Ben Hall introduced the featured artist, our own Rosa Rio, who began the program with a light, romantic version



of "With a Song in My Heart." Rosa introduced "Love Is Blue," a baroque-like contemporary tune based on the Dorian Scale. This was followed by a group of popular tunes in which her musicianship was flawless.

The arrangement of "Moonlight Serenade" was Rosa's own, based on Beethoven's four-part Sonata construction. This arrangement published by Robbins, is well worth a trip to the music store.

Commenting on the importance of lyrics to good music, Rosa Rio then read the verse of "It's a Lazy Afternoon" from the Golden Apple and then played the beautiful tune.

Rosa, who makes her programs most enjoyable and educational by explaining the music she plays, talked about Edvard Grieg, why his songs were about love, and polytonality . . . "that's playing in two keys at the same time." Grieg's "A Dream" was an appropriate example.

Following a group of songs which Rosa said she played on a four manual Morton in New Orleans "when I was six years old" she played "The Battle Hymn of the Republic" as a tribute to Robert F. Kennedy.

During the applause acknowledging the approval of those present, Eleanor Weaver presented Rosa with a lovely bouquet of roses.

KAW VALLEY

Members of the Kaw Valley Chapter, Lawrence, Kansas, decided in January to continue meeting through the summer months, except in August.

The June 23rd meeting was in the home of Dr. and Mrs. Lawrence Bee.

Chairman Luther Cortelyou announced that three members of the chapter, Frank R. Green and Mr. and Mrs. Howard L. Reedy, plan to attend the ATOE National Convention in Los Angeles in July. Mr. Green, sales representative of Reuter Organ Co. of Lawrence, and vice-chairman of the chapter, will be the delegate.

Featured on this Sunday's program were Mrs. Bee at the piano and Jerry Jennings, a high school student and the youngest member of the chapter, at the organ playing piano-organ duets. The combination was delightful to hear.

Marvin Smith, a very talented guest organist from Kansas City, demonstrated his unique style as he played old-time and recent hits on the Bee's Baldwin electronic organ.

Other chapter members also played, rounding out a most enjoyable afternoon of music.

LAND O'LAKES

Another in a series of "can you top this" meetings was held on June 9 in Spring Valley, Minn. Hosting the meeting were Dr. and Mrs. Roland Watson and offering two main attractions: their 2-8 Special E Wurlitzer and the home they have designed for it. The organ was originally purchased for \$15,000 and installed in 1926 in the Garrick Theatre, Minneapolis, since renamed the Century. In 1952 it was installed by Ray Steffens in St. Paul's Lutheran Church of Preston, Minn. When this congregation merged with another, the organ was for sale. To the astonishment of his wife, Marilyn (who soon became a die-hard enthusiast), Dr. Matson purchased it. For some time it remained in the church and was used for concerts for select audiences (including chapter meetings). Eventually word came that the organ must be removed. During the time it was stored, mice and crickets went to work—destroying the leather bellows.



ANSWERED S. O. S.—Bob Arndt of Des Moines, Iowa, guest soloist for Land o' Lakes June meeting, is shown here at the Smith organ, Palace Theatre, Laverne, Minnesota.

After arranging for a location for the organ, an SOS was answered by Elmer and Bob Arndt of Keyboard Entertainment Products Company, Des Moines, Iowa. They rented a mobile home, moved into Spring Valley and proceeded to produce an installation worthy of envy.

The organ is housed in two chambers—Solo with 195 pipes and Main with 389. There is a 37-note Glock, 18-note Chimes, 49-note Metal Harp, 84-note Piano with expression and Mandolin, sustain. It has a 3-hp. blower, 30-amp. rectifier to supply 10V DC. The piano is a Steinway Pianola, diode-keyed for piano action which leaves room for future expansion on regular relay. The piano has two stages of expression and sustain.

For the unique housing, the Matsons purchased an 80-acre farm, put their thinking processes to work and came up with a gem. Using the hayloft of the barn for the console and seating area, the construction necessary was for the organ. They opened the north wall of the barn and added on the chambers, using concrete construction. The south wall (what were the hayloft doors) boasts stained glass windows, artistically arranged by Marilyn Matson. Seating is church pews. A candelabra is from a now-raised church and a massive gas street light alongside the organ is from Scotland.

Introduced by Dr. Matson, an accomplished organist himself, his six-year-old son, Alan, demonstrated the organ sound effects—wailing siren, surf, auto horn, steamboat whistle, cymbals, snare drum, bird call. Eight-year-old Andrea Matson gave a concert best described when her mother said she is up at 5:30 a.m. to start practicing.

Featured organist was Bob Arndt, who opened his concert with *Hello, Dolly*—later, *Beyond the Sea* with the surf really rolling; selections in the Jesse Crowford style—some reminiscent of Don Simmons—all great but equally so, the Bob Arndt style. Exceptionally adept in the use of the organ sound effects, there is never a dull moment in Bob's concerts. Summing up—everything's up-to-date in rural Minnesota!

—Irene M. Blegen,
Secretary

LOS ANGELES

Now that the National Convention is over, members are getting their affairs back to normal and catching up on sleep. A large number of chapter members served on committees to assist in assuring the success of the convention. The results of their efforts are described elsewhere in this issue. The convention committee, separate from the chapter board, is wrapping up affairs and closing the books. A summary final report will be made to the chapter board.

It is planned to provide convention planning data to the National President for the use of other chapters considering sponsorship of an ATOE National Convention.

Just prior to the convention, on June 30, over 500 chapter members and guests enjoyed a fine concert on the 4-37 Wiltern Kimball by British organist Vic Hammett. No August concerts are

A. W. O. L. CHAPTERS!—Maybe it was the summer vacation doldrums, but if YOUR Chapter didn't swing in the August issue, make us know it loud and clear for October by sending full reports to the Editor, co/ P.O. Box 7404, Bitter Lake Station, Seattle, Washington 98133.

planned. The fall season will commence in September. Both the Elks Building 4-61 Morton and the Wiltern Kimball continue to be maintained, with apparent success, as evidenced by the absence of failures despite the heavy usage during the convention.

A new ATOE/LA chapter information brochure has been printed for presentation to prospective members. It describes ATOE, the LA Chapter activities, benefits of membership, and explains how to become a member. Other chapters who may be interested can obtain a copy by writing to the LA chapter secretary.

—Philip Ray Bonner,
Vice Chairman

MOTOR CITY

Formula for a Perfect Spring Tonic

- 1 Sunday afternoon (May 5)
- 1 3-10 Barton in Redford Theatre
- 1 Crowd of people (756)
- 2 Short Comedies, W. C. Fields and Laurel and Hardy
- 1 Sing-a-long
- 1 Medley of Spring tunes and Gershwin songs
- 1 Charlie Chaplain "The Gold Rush" silent movie
- 1 Gaylord Carter
- 1 Motor City Chapter of A.T.O.E.

To the Sunday afternoon, gradually add a crowd of people and the 3-10 Barton in the Redford Theatre. Sit in a dimmed auditorium and listen to the strains of the "Perfect Song," watch a W. C. Fields chase movie, hear a medley of spring tunes, join in the fun and sing the old songs and laugh with Laurel and Hardy. Relax and listen to several Gershwin favorites. Take time out for refreshments and visting with friends. Settle back in your seats and enjoy a silent movie "The Gold Rush" starring Charlie Chaplin with its famous "Dance of the Rolls," "Dinner of the Boiled Shoes" and "The Teetering Mountain Cabin." Add to this the one and only Gaylord Carter at the Barton Console, brought to Detroit by the Motor City Chapter of A.T.O.E.

YIELD: One deliciously tremendous 2½ hours of organ entertainment!

DOSAGE: Given at least twice a year.

In other words, Gaylord took command of Detroit, as he always does wherever he appears.

NEW YORK

New York Chapter members met on June 1 at two New Jersey shore communities for a day of theatre organ music on two unique installations.

In the morning the members attended a jam session at the Asbury Park Convention Hall's 3-7 Kilgen. For a small organ, the sound from this instrument is

quite amazing. The console is located to the right of the stage directly under the main chamber, which contains the Concert Flute, Viol d'Orchestre, Tuba, and Diapason. The solo chamber on the left contains the Kinura (a wild one!), Vox Humana, and a gorgeous Tibia. The percussions are located in both chambers. Add to this a tremendous amount of reverberation in the 5,000-seat Hall and quite a sound is the result. The Kilgen, which was installed in 1929, is played three times weekly for events by Jim Ryan. At the meeting over one dozen members played the organ, while others strolled the boardwalk, enjoying the beautiful day, after a week of frightful weather.

After lunch the group transferred to the Ocean Grove Auditorium to hear the very famous 4-22 Hope-Jones. Our thanks go to Mr. Ferd Rassmann, for his diligent work during the week tuning the high pressure instrument under very cold, uncomfortable conditions. Dennis James, noted young organist, opened the afternoon program with several lively popular selections and a sampling of Bach. Many others took their turn at the console, which is a bit tricky to operate because the organist must control the volume of the four chambers separately, as the master expression pedal is inoperative. During the meeting, Mr. Rassmann took several members down into the concrete chambers for a closeup view of the pipework, which turned out to be a most interesting visit. The session closed with a very talented artist, Jeff Barker, who was the high point of the afternoon. He presented a spectacular medley of patriotic songs, because of Memorial Day, ending with "The Star Spangled Banner," with the electric flag waving overhead. His parents were present in the Auditorium. Also attending the meeting was a former New York Chapter Chairman and his wife, Mr. and Mrs. Howard Day, now of Lisle, Illinois.

—Eric Zeliff

NORTHERN CALIFORNIA

British organist Vic Hammett showed NorCal members a few new tricks at the famed Avenue Theatre Wurlitzer in San Francisco on July 6. Some 600 persons appeared and were intrigued with his different treatments of a great variety of music.

The artist showed himself to be not merely a musician, but a showman as well. His many humorous stories and asides during the program kept the audience in a lighthearted mood and made him a man one would like to know as well as listen to.

Mr. Hammett's style was very reminiscent of his long-time friend, Sidney Torch, well known to theatre organ buffs by his many recordings in the '30s. Immediately recognizable were the long and complex modulations, considerable use of short, attention-getting passages of full organ without tremulants, and a tendency to group numbers in medleys. He exhibited great agility in several numbers, playing left-hand melodies combined with complex figures and "hot licks" on the brass by the right hand alternating between the two upper manuals.

The artist's technique was demonstrated to the full in *Song of the Flutes*, featuring almost continuous arpeggios with both hands using (what else?) Flutes against Tibias; this was very enjoyable. Musical humor reached a peak in a "busted Bach" number composed by his pseudonymous alter-ego of BBC days, "freddie f-fruger." Dramatic pauses and inept registration changes kept the audience in stitches right down to the last bird whistle.

Several encores were demanded by the appreciative audience, including innumerable choruses of a swing thing reminiscent of Glenn Miller, each chorus in a different key and continuous chromatic progressions in the left hand all the while.

The Avenue Wurlitzer never sounded better, being in excellent tune as required by the untrem'd passages used frequently by the artist. The formerly rough pedal stops appeared to have been smoothed out considerably, and the jazzy Posthorn recently installed really imparts needed power to the reed section, as required for this type of program. Bay Area fans are very fortunate to have this organ available and in such excellent shape.

—Fred Clapp

PUGET SOUND

Sunday, June 9, about fifty members of the Puget Sound Chapter crossed the Cascades to Apple-capital Wenatchee for a visit to the Liberty Theatre and its 2-11 Wurlitzer. It is a 2-chamber installation including four straight sets in the left chamber. This theatre is unique in that the owners provide in the lease that the organ be maintained, and it has therefore never been allowed to deteriorate. Chapter member Dave Gellatly has had much to do with its maintenance.

Playing chores were divided among chapter members, with resident and host Dave Gellatly leading off at 10:30 a.m., followed by Don French, Dan Adamson accompanying a Keystone Kops comedy; then Tom Kaasa (who practiced on this organ as a boy), Don Meyers, and