



Be sure you mail all Chapter News to: A.T.O.E.-P.O. Box 2329, Livonia, Mich. 48150.

BEEHIVE

Leland Lay, active member and Board Director of the Beehive Chapter, presented a wonderful treat for the organ patrons of Salt Lake City, Utah. He played a concert on the L. C. Bray Organ Loft Wurlitzer pipe organ on Sunday evening, September 22.

Leland began his concert by playing songs from the "Sound of Music," then he went back to the early 1930's for familiar beautiful tunes. From there he covered the musical scene with numbers of the 1940's and 1950's.

After the intermission the audience was delighted with the presentation of silent movies. Leland thrilled and tickled the audience with sound effects and emotional music, making the old movies seemingly come back to life. Especially did the older fans enjoy the movies; they no doubt relived earlier days. Many segments of old films from the silent era were shown. Member Wayne Russell was



LELAND LAY, pictured at the console of the Larry Bray Organ Loft Wurl.

projectionist for the film presentation. Leland concluded his concert with patriotic music and the beautiful "God Bless America."

The ATOE Chapter held its meeting the next evening at the Organ Loft. They were surprised by the presentation of the silent movies — Mr. Lay again at the console, Mr. Russell at the projector. After the business meeting and movies, members were invited and encouraged to play for a few minutes on the giant Wurlitzer through the generosity of the owner, Mr. L. C. Bray.

—Maxine V. Russell

CENTRAL OHIO

For those of you who were fortunate enough to be in Loew's Ohio Theatre Saturday night, September 28, the intermission music was supplied by our own chapter "guest artist" Jack Dommer. The response from the audience was quite favorable and perhaps we will be able to notify the chapter ahead of time so they can catch his exciting act on the Morton organ.

For the first time since the Easter Sunrise Services earlier this year, the organ in the RKO Palace Theatre was heard by the public this past Saturday. The Mighty Style 260 Wurlitzer was played by chapter member Mike Williams for the State Republican Convention held there September 28. Although the organ isn't totally restored, it proved to be a drawing factor in the convention and was even shown on national television on NBC on its coverage on Saturday night. Bill Hunt and his able helpers could be somewhat proud of their efforts in restoring this organ so that it could be heard again.

—Robert E. Ridgeway

CHICAGO AREA

A capacity audience greeted Hal Pearl at the Mont Clare Theatre on Thursday evening, September 26, for a CATOE-sponsored pipe organ-silent film show. CATOE Chairman Bill Benedict greeted the audience and explained details of the 3-10 Barton's restoration.

Hal's recent stint at the 1968 Democratic Convention provided the basis for the opening selections. These included the most popular tunes played by Hal during the convention — "Happy Days Are Here Again," "Minnesota" and "Step to the Rear" — all featuring a liberal use of the percussions. The organ quieted down to the soft strings and tibia as Hal proceeded directly into a Jesse Crawford medley. Other selections included a Vienna waltz group and Shades of the Great Marches. Three silent films — William S. Hart's "The Ruse," Laurel and

Hardy's "Bacon Grabbers," and "Stage Struck Suzy" — were expertly guided by Hal Pearl at the console of the golden voiced Barton.

Probably the most "fun" part of the evening's entertainment was Mr. Pearl's inimitable sing-a-long, during which the audience sang lustily. Hal's knack of conducting a sing-a-long is unique.

The exciting sound of the Mont Clare Barton gave evidence of the thorough work done by CATOE Board members in preparing the organ for the event. The Board was assisted by members Tad Doose, Frank Pokorny, Jack Hatfield and Jim Rieger.

Guests at the Mont Clare show included Al Melgard (Chicago Stadium), Robert Seipp of WTTW, Will Leonard of *The Chicago Tribune*, and Norman Mack of *The Chicago Daily News*.

Mr. Irving Davis, Mont Clare owner, was very pleased with the CATOE Show and showed interest in having the CATOE produce another show in the near future.

—Bill Benedict



MONT CLARE THEATRE 3-10 Barton console close-up.

CONNECTICUT VALLEY

On Saturday, August 10, 1968, the Connecticut Valley Chapter was the guest of Mr. and Mrs. Garo Ray at their home in Orange. The console opened to the membership at 2 p.m. and everyone tried his hand at the unusual instrument built by Garo Ray.

Garo's interest in the organ (classic) began at age 16 at the American University of Istanbul. It was there that he heard his first pipe organ (the only one in Turkey) and decided that he would some day have one in his own home.

Eventually Garo came to this country and met with Harry Hall of the Hall Organ Company in 1939. Through this acquaintance, Garo and Mr. Hall began designing an organ for Garo's home, and Garo began building bits and pieces in the Hall factory. His first real break was when he was able to swap a record player for some pipes. Garo designed and

built the organ as he progressed, consulting with Harry Hall and the organist at the American University of Istanbul, until the organ filled his home.

It was evident that if the organ was to grow any more, a new house was necessary, so he designed the present home around 8' C of the Great Spitzflute which stands prominently in the organ facade. The organ, now three manuals with 42 ranks, is built on the classic organ which makes it possible to play popular music. Such ranks as the Tibia, two Vox Humanas, many ranks of strings and colorful reeds, a Xylophone and Cloches (Glockenspiel) built entirely by Mr. Ray, were most interesting, and we had



OVERALL VIEW of Swell chest, showing Tuba, Rohr Flute, Gedeckt and strings.

fun with a nasty Kinura which was unenclosed and playable on the pedal. Other unusual innovations by Garo are a Hammond which plays remotely from the console, and a unique tuning device which holds keys by remote control.

After a short business meeting, the group adjourned to local restaurants, then returned for the evening concert. Following a short description of the organ and Moller player attachment, Garo demonstrated his remote tuning device. Then Al Miller was called to the console and played a short medley of "Ain't She Sweet" and "When I Take My Sugar to Tea" which utilized the Kinura and Cloches.

Joy Zublena followed with her arrangement of "Fantasie Impromptu," which included both the finger-busting section and the well-known "I'm Always Chasing Rainbows" theme.

Al Miller then presented an automated slide show which featured pictures and recordings of organs and events of the 1968 National Convention, with running commentary. It was well done, and it made us all wish we had gone.

Program Chairman Harold Weaver then introduced the guest artist, Dr. Ells-

worth Peterson, of Texas. Dr. Peterson (Pete) holds a Master of Music degree from Union Theological Seminary, where he majored in organ, studying with Dr. Robert Baker.

Pete began with the Karg-Elert "Now Thank We All Our God," which has some difficult Pedal passages and could double for storm and chase music. Next was "Prelude," by Vierne. A Bach transcription of the Vivaldi "Concerto in A Minor" made the organ sound like a chamber orchestra at times and made use of the top octave of pedals. Another Bach piece was the "Symphonia Toccata No. 156," followed by the "E-flat Major Fugue," sometimes called the "St. Anne's Fugue" because the theme sounds a bit like "O God Our Help in Ages Past," the tune of which is called "St. Anne."

Any question as to whether an ATOE group would enjoy Bach were dispelled when the 70 members present gave Pete an immediate standing ovation with calls of "Bravo" and "More." The Virgil Thomspon "Variations on a Sunday School Theme" which followed, pokes fun at children trying to sing the well-known song, and the Sunday-School pianist playing the wrong harmony—on the Kinura, no less. One off-key section was on the two Voxes, and another section was played entirely on the pedals. Dr. Peterson concluded his recital with the "Finale" of the Reubke "Sonata on the 94th Psalm."

There was no doubt that everyone enjoyed the event and that we had heard a great organist playing great music on an excellent classic instrument, and that the group listened to Bach as intently as they would have listened to Gershwin.



RAY LIVING ROOM shows musical interests of its owners. Organ is 3-m, 42-r, built by Mr. Ray.

We would certainly recommend a program of this type to other ATOE chapters.

—Modine Gunch

October Meeting

On Saturday, Oct. 12, 1968, the Connecticut Valley Chapter gathered at the Hotel Weldon in Greenfield, Mass., for a social hour and dinner. Most of the 40 members present had spent the afternoon enjoying the New England foliage which was at its height that weekend.

After dinner, Chairman Stillman Rice conducted the business meeting, announcing the signing of the contract with the Thomaston Opera House Commission for installing the chapter's 3-10 Marr & Colton.

Following the business meeting, Gene Bowers presented an original film of three great organists . . . Jesse Crawford, Ann Leaf, and Don Baker. Jesse Crawford's arrangements of "Nocturne," "Rustle of Spring" and "Moonlight Reminds Me of You" were enhanced by appropriate views of nature, as were Ann Leaf's "Liebestraum" and Don Baker's "Largo" and "Londonderry Air." Good closeups of Don Baker's hands and feet were shown during Mendelssohn's "Spinning Song" and "Tiger Rag."

Gene also showed a movie he had made for a television program on the Garden Theatre 3-8 Marr & Colton showing all the parts in action from blower to percussions and shades. The movie was very well done, with excellent chamber photography and a few touches of humor.

The members then went to the Garden Theatre where they found Joe Nickerson, staff organist of WWLP-TV warming up the 3-8 Marr & Colton. Joe had been to the

movie as a regular customer, and had stayed on when he saw the console being uncovered at the end of the movie.

Eleanor Weaver and Stillman Rice started the program with a reading of the verse of "Song of Peace" and the playing of this piece as a tribute to the late Allen Strauss' efforts in restoring this excellent instrument which is somewhat unusual for its size in that it contains a Post Horn.

Chapter members Frank Manion, Roger Whitehead, Stanley Wonsek, Bert Clough (who once installed for Wurlitzer in the New England area) and Al Miller. Joe Nickerson was called back to the console to play a few more of his arrangements.

As a grand finale, Everett Bassett accompanied that Laurel and Hardy classic, "Two Tars," in which several automobiles are reduced to piles of rubble, piece by piece.
—Al Miller



BERT CLOUGH, ConnVal Chapter member who once installed theatre organs for Wurlitzer, here holds down the console at the Garden Theatre, Greenfield, Mass.

DELAWARE VALLEY

On September 15, 1968, a joint meeting sponsored by the Delaware Valley Chapter (TOSDV, Inc.) and the New York Chapter of ATOE was held at the hospitable Surf City Hotel in Surf City, New Jersey. This famed hotel holds a unique position in this seashore resort area in one respect that makes it particularly attractive to Theatre Organ Enthusiasts. In the center of the hotel's attractive oblong bar all eyes focus on a beautiful three-manual Wurlitzer console with Howard seat, while along the entire wall on one side of this large room are chambers containing 15 ranks of gleaming polished pipes and complete percussions. The entire contents of these chambers featuring day-glo lighting can be observed in operation by bar patrons, since the entire "works" are enclosed in glass with swell shutters across the tops of the chambers.

House organist Eddie Buck is the fortunate fellow who gets to exercise this

gorgeous instrument evenings during the summer season, but once a year he is joined by a group that has come to participate as well as listen. For several years past, this two-chapter cooperative bash has been growing in terms of available talent, and this year—the tenth anniversary of the installation of this organ—brought forth nearly forty organists to supplant Mr. Buck's efforts. Although one resident of the hotel informed this reporter that the organ was playing as early as 8:00 a.m., the console was officially opened at noon and remained so for the next ten hours! Although this may have taxed the blower and overworked the bartenders, it was to ATOE's and their guests a tour-de-force of talent ranging from the finest professionals to talented kids whose parents were children when this organ was first built.

Time and space will certainly not permit mentioning all those who played, but names known to enthusiasts everywhere should be included. Principal among these was internationally famous Leroy Lewis and his long-time associate Ted Campbell, who had originally installed this very instrument which continues as a monument to their labors some ten years prior to this day. Leroy, who plays regularly in a nearby resort area, took time out from his fabulous Hammondry to treat us to a few samples of his showmanship.

Jeff Barker, a young organist who arrived from England just a few years ago, has become a summertime performer in this resort area and gave us some outstanding examples of his highly rhythmic and fantastically accurate style typical of his talented countrymen. Larry Ferrari, television and concert artist from the Philadelphia area, exhibited his keyboard artistry which has charmed organ fans from his homebase all the way to the Detroit Theatre Organ Club.

Among others who have been heard at conventions and special concerts were many names familiar to all of us. Lowell Ayers once again demonstrated the impeccable phrasing and registration which have made him a welcome addition to so many conventions. To show that they have practiced what they teach, Al Hermanns and Esther Higgins gave ample evidence of the talents which back up their organ publications. Ed Weimers and Garrett Paul displayed the benefits to be derived from having organs at home, while Vi Egger, Barbara Fesmire and Dottie MacClain gave solid evidence that there was an abundance of talent as well as charm among the ladies present.

Scheduling all these talents and managing occupancy of the Howard seat

diplomatically was no easy task. While Eddie Buck assisted with registration where needed, our leather-lunged Program Chairman Marshall Ladd scheduled and announced the artists without benefit of a PA system. A vote of thanks is due both of these gentlemen for their unstinting efforts in controlling both the situation and the instrument.

Tower Theatre Meeting

Bob Lent and his loyal crew worked all night to get the Tower Theatre's Wurlitzer in top condition for the concert, but perhaps they should have been laying the keel for the Ark instead! Saturday, October 19th, will be remembered by residents of greater Philadelphia as the day we had over an inch of rain in the morning. In spite of this heavy dew, we had a good representative turnout which included no less than nine organists in addition to house organist Bob Lent who brought up the console.

The organ was in beautiful condition with the combination action once again in operation. In addition to the many people who had played this organ since its recent restoration, some new names were added to our talent list. Jan Carroll, Woody Flowers and Bill Schaber took their turns at the console followed by Jim Brenemen who was taking time out from his new military duties to try out the Tower Wurlitzer. Shirley Hannum and Larry Roman enjoyed their first opportunity to play a console which he had not played for several years. The audience was most appreciative as evidenced by their applause.

The Tower Theatre manager, Mr. Fred Jones, arrived only in time for the final chords, but has already proved himself a loyal enthusiast by his gracious hospitality to our club. Many thanks to him and to all those who prepared the organ and attended this session to create a most enjoyable Saturday morning. We may consult the Farmer's Almanac before scheduling our next theatre meeting to try and avoid such uncooperative weather. Three cheers for those who braved the storm!

KAW VALLEY

The September meeting of Kaw Valley Chapter, Lawrence, Kansas, was a pleasant reunion of the members, as the group had not met since June.

Chairman Luther Cortelyou's home was the meeting place with 17 members and eight guests present.

After the minutes were read, the host introduced the guests.

Mary Jane Miller, a professional organist from Kansas City, was guest artist. She presented a delightful and varied concert of organ music which began

with a medley of Gershwin tunes, continued with Spanish numbers, marches, religious compositions, classical and popular tunes. Some renditions were her own lovely, published arrangements. She displayed superb skill as she took advantage of all the various voices and sounds which can come from Luther's three-manual Rodgers electronic organ. The concert was most entertaining and inspirational.

A lively open forum discussion period followed this hour of music. The whole afternoon was thoroughly enjoyed by all who attended.

—Ida R. Jones
Secretary-Treasurer

LAND O'LAKES

Imagine being poised over the organ keyboard, ready to play, when the pipes sing out—only you aren't causing it! This was Don Taft's experience on Sunday, September 29th when our meeting was held in the newly remodeled Minneapolis Auditorium. With Don at the Console of the 4-m, 21-or-23-r Theatre Kimball, Clyde Olson beat him to the first notes at the Console of the 5-m 136-r Classic, on the other side of the large stage. Part of the afternoon the organ was turned off for some repair work, but several members had a chance to play.

Chairman Don Peterson held a short business meeting. Auditorium Manager Atwood Olson would like our Chapter to assume the repair and maintenance of the organ in exchange for the use of it. Subjects such as cost of repairs and the need for insurance were discussed. The Chapter agreed we would like to assume the project if details can be worked out to mutual agreement. The subject will again be brought before the City Council for approval. Eng Hoyme agreed to be our official photographer.

An Interim Meeting—Ladies' Night at the Pipe Organ

From Chairman Peterson (a man): *During the evening of October 15th the ladies of the Chapter held their first Ladies Nite meeting at the home of Lucy Peterson. The purpose of the meeting was to allow the ladies to play a pipe organ (2-5 Wurlitzer) without the help or comments usually experienced with the men present. About a dozen ladies took part—for some reason they did quite well without us. Do you suppose there is a message here somewhere? From Secretary Blegan (a lady): Thunderous applause, bravos and standing ovations were the rule of order at our Ladies Nite at the Pipe Organ! It was*

ladies only—men were not invited. The mysteries of the pipes unfolded as unbelievable talent commanded the Console! For democratic organization we took 10-minute stints at the Console—an action which required a studied attempt to conquer the frivolous nature of the Howard Seat! MARTHA LAKE, we need tips on how to gracefully mount that seat in a skirt!

At 11 a.m. Saturday, October 26 the 2-m, 5-r Special B Wurlitzer at the Peterson residence was turned off, and we boarded our chartered bus for Bismarck, N.D. With Don Taft and his accordion aboard there was never a dull moment. After a banquet in Bismarck we went to Ruby and Reiny Delzer's to turn on the 4-21 Publix #1 Wurlitzer. Since an advance task force consisting of George Hardenbergh, Harry Jorgenson and Clyde Olson had preceded us, the organ purred throughout our stay. The same was true of Fran and Chuck Welch's 2-9 Marr and Colton across the street.

Reiny Delzer told us he had received a telegram from EDDIE DUNSTEDTER wishing us a good time! With that, what could it be but perfection? Our list of performing organists is lengthy—eliminating the opportunity of describing each talent appropriately with a few exceptions. To enhance the fame of our Chapter we would like it to be known that Bob Arndt of Keyboard Entertainment Products Co., is a member of our Chapter. His concerts on both organs were outstanding. Clyde Olson more than did justice to these two wonderful instruments. Don Taft gave us

both beautiful and hilarious organ—at one point describing a new stop—an 8' paper bag. Lovable, laughable Don, after giving a comedy routine: "It's lonesome in the saddle since my horse died" or "I sat tall in the saddle till I broke my blister" etc., turned back to the Console for some serious playing. Unknown to him, as he began to play, Reiny activated the mechanized curtain, closing Don and the Console from view. Ever ready for an emergency, when he realized what the laughter was all about, Don stretched as no one has ever stretched before, we were treated to one head (the top at that) in the middle of a curtain and Don becomes the first headless organist.

Elaine Franklin earned our admiration and special praise from Reiny Delzer. Byron Carlson was excellent. Others playing and deserving of complimentary adjectives were Don Peterson, Ed Borowiec, Claude Newman, John Zetterstrom, Dr. Roland Matson, Al Schmitz and Burton Frank.

Sunday morning we were at Fran and Chuck Welch's Marr and Colton. Don Peterson and Dr. Matson competed for title of the Chapter's Worst Organist but having the last word, by virtue of this office, the distinction is claimed by Yours Truly. Taking turns at the organ in order of seating, and by eliminating men, we heard Audrey Hoyme, Harriet Bateman and Alice Tubbesing who, although she played the organ later, at this point vocalized, singing "Climb Every Mountain" accompanied by Audrey Hoyme. What a beautiful voice! Then the men took over.



LAND O' LAKES Chapter members smile happily on their return from trip to Bismarck, N.D., October 26-27, 1968. Reiny Delzer's 4-21 Publix and Chuck Welch's 2-9 Marr and Colton were features of the two-day bash.

During the afternoon we kept both the Wurlitzer and Marr & Colton busy with members wandering back and forth between the Delzer & Welch residences (across the street from each other). Lance Johnson and Ernie Larson of the Red River Valley Chapter were with us. We had hoped more of their members could join us. Lance played a most enjoyable concert for us on the Wurlitzer. Meanwhile, across the street, Alice Tubbesing sang several selections accompanied by Byron Carlson. Both Alice and Byron were absolutely magnificent.

It was with much reluctance that we left these organs and the wonderful warm hospitality of Fran & Chuck Welch and Ruby & Reiny Delzer, but we had one more pipe organ to hear. On the way home we stopped for dinner at the Sweden House in Moorhead, Minnesota where we heard the Johnson Pipe Organ. This organ, built by Lance Johnson of the Johnson Pipe Organ Company, is portable (with much effort) and is a 2-m, 5-r organ with a beautiful console, also built by Lance. It has 5-inch wind pressure. The traps are solenoid operated. Playing for us was Ralph Kratzer, who is also Lance's Chief Engineer.

Some very tired, but very happy people arrived back in Minneapolis at 12:30 a.m.

—Irene Blegen
Secretary

LOS ANGELES

The L.A. Chapter of ATOE was well represented at the 9th annual Home Organ Festival this past September at Hoberg's Resort in Northern California. Many friendships were established with members of the Northern California electronic organ clubs participating, and with members of other ATOE chapters.

On Sunday morning, October 20, in Los Angeles members and guests enjoyed a concert by young Jonas Nordwall of Portland on the 4-manual, 37-rank Kimball in the Wiltern Theatre. This concert was part of a Sunday double-header of organ club activity. In the afternoon members moved down Wilshire Boulevard to the Elks Building for a jam session on the 4-manual, 61-rank Robert Morton. In addition to a number of participating chapter members, the jam session attendees enjoyed hearing Mr. Nordwall again, plus the very young (12 years old) Ben Morris, and the well-known English organist, Jeff Barker, visiting locally.

The practice time arrangements for members on the 4-61 Morton have been completed, and the program is in progress. Member participation in jam ses-

sions is expected to increase as familiarity with the monster increases.

Promotional activity for the Nov. 19 Richard Leibert evening concert at the Wiltern is now under way.

An agreement has been reached between L.A. ATOE and the City of San Gabriel, California, whereby the city will accept the donation of the Style 260 Wurlitzer from the RKO Albee Theatre in Brooklyn, N. Y. The L.A. Chapter will accomplish the removal, transport, rehabilitation, installation, and maintenance of the instrument in the Civic Auditorium, adjacent to historic San Gabriel Mission. This will be the third theatre pipe organ to be maintained under the cognizance of the chapter. See details elsewhere in this issue.

—Philip Ray Bonner

MOTOR CITY

The September 29th program proved to be an enjoyable eye-opener for the members of ATOE and their guests who weathered the temptation of turning off their alarm clocks and rolling over for 40 more winks.

"Doc" John Grune, 22 years old— young in age, but certainly not in musical ability— was the guest artist of the morning. "Doc," as he is called by his friends back home in Maywood, Illinois, has studied music since the age of eight and all those years of practice really showed on Sunday morning. He played a very unique and interesting performance of both "pop" and semi-classics. His program ranged from the "Stars and Stripes Forever" (his opening selection), "The Second Time Around" (dedicated to our National Chairman Al Mason), the "Sixth Ballet" from the opera "Faust," "Alfie" and many others.

Those of you who were able to reach that alarm clock and not ward off the temptation, you missed an excellent concert. "Doc" kept us so absorbed that we didn't even think to give a yawn.

Two of our members of the Motor City Chapter have recently purchased pipe organs, Ed Lyon and Don Jenks. Welcome to the cluttered basement group, gentlemen.

Restoration on the Royal Oak Theatre Barton pipe organ has started with the help of David Voydanoff, Blen Rank, Raul and Robin Kline, Merton Harris, Steve Stephani, Al and Betty Mason, along with Chairman Jim Brown and wife. The chambers are a mess and there is much cleaning up that has to be done before any real work can be started. One chamber has considerable water damage and most of the pipes are beyond repair. Replacement pipes and chests are being rounded up. If anyone has a lead on any

Barton clarinet pipes and chests, please contact Jim Brown or David Voydanoff.

Our Friday night Organ Interludes are going on at the Redford Theatre, and they have been started at the Punch and Judy Theatre also, with a very warm response.

Restoration at the Martha Mary Chapel at Greenfield Village will be started sometime this winter under the direction of Dave Brewer.

NIAGARA FRONTIER

On August 3, 1968, our ATOE club held its annual picnic at the home of Harold Hontz, Williamsville, N. Y. We had a very good turnout of about sixty people. We enjoyed slides of the convention later, also organ music by some of our members, so a very nice time was had by all.

Our chapter has been fortunate in being able to feature two of the British Isles' "Favorite Sons" organists—Frank Olsen and Don Knights—at the past two concerts, both held at the Riviera Theatre in North Tonawanda, N.Y. The exceptionally fine 3-11 Wurlitzer is housed and maintained by Bill Hatzenbuhler and crew. This instrument in the near future will be augmented to 13 ranks, plus piano and other percussive instruments. One of the ranks will be a Post Horn!!!

Many artists are featured on pipe organs restored in theatres across the United States and other countries, but few are privileged to see their names in lights again on the marquee *but* when they are featured at the Riviera this happens, because of the complete cooperation between Mr. Frank Guzzetta, manager of the well-kept house, and the N.F. Chapter.

These concerts are open to the public, which increases attendance, giving the artists an extra "lift" by playing to a packed house. This wonderful attendance does not just happen; it is due to the generosity of many—the theatre management in allowing special posters in the lobby and outside facilities, advance ticket sales; advertising concerts in the theatre's regular daily advertising in the *Buffalo Evening News*, *Buffalo Courier Express* and *Tonawanda News*; PLUS the generosity of the above mentioned and many other suburban newspapers in the special events and music columns, PLUS the many radio stations too numerous to list in the Buffalo area, as well as in Ontario, Canada; PLUS the many concert posters distributed throughout the area in supermarkets, music stores, etc., by Publicity Chairman Randy Piazza and his helpers; PLUS, last but not

least, the handful of dedicated workers along with Editor Mildred Glass, who each month get together to put the *Silent Newsreel* together.

Wednesday, September 11, the day of Frank Olsen's concert, was anything but promising—heavy rains poured from early morning till early evening, with flooding in many areas and many underpasses impassable. But by 7 p.m. a line had already formed at the Riviera Theatre and became longer and longer as concert time approached. It was unbelievable that so many would brave the elements to hear an artist they did not know. Weather like this normally kills attendance at anything. The only answer must be that theatre organ music, silent movies, and the old sing-a-longs must offer what the public wants today, if they will put up with the discomfort and inconvenience of such weather to attend.

After a short introduction by Chapter Chairman Bob Flierl, the spotlighted console rose from the pit with Frank Olsen at the controls, swinging a light-hearted arrangement of "Just a Wee Doch-an-dorris," and then on into his first number—"Neopolitan Serenade." (Also the opening number on his recent recording album, "Paisley," on the Concert Recording label.) The program continued with selections to please everyone—from Bach to ragtime—many of our own favorites, but the selection which stands out in our memory was the "shut your eyes and almost see him at the console" original arrangement in the Crawford style of "Memories of You"—beautiful!

Space does not permit listing all selections played—there were many; the audience loved him and gave a standing ovation. For the benefit of all the Olsen fans in the "Old Country"—he apparently is kept quite as busy in the "New World"—continuing with teaching, concerts and as Minister of Music at the Central United Church in Port Colborne, Ontario, Canada.

Saturday, September 21, Olsen was heard again—this time at the Thomas Studio, where a large group had gathered to celebrate four birthdays—Bill Hatzenbuhler, Wally Cole, Terry Peronne, and Fritzie—the latter the Thomas' Dachshund, now nine years old. Again the 3-7 Wurlitzer-Marr & Colton received a real workout.

Don and Belle Knights arrived at the Buffalo International Airport early the evening of October 8, from San Francisco, and because their schedule was so very tight, very



NIAGARA FRONTIER VISIT to the Wurlitzer Factory in North Tonawanda, N.Y., produced this happy surprise for visiting English organist Don Knights. Left-to-right: Don Knights, Laura Thomas, Irene Cole, Farny Wurlitzer, Belle Knights, and N. F. Chapter Chairman Wallace Cole.

little time was allowed for "unnecessaries" such as either sleep or rest. That evening and the wee hours, were taken up with "Meet the Knights" at the Thomas Studio, where Don graciously performed on the gold and white console for the many chapter members and friends. This is where it was found that Don was also a "swinger on the keys," although he prefers the more conservative type of music.

Early Wednesday morning (the 9th) the Knights, Chapter Director Wally Cole, wife Irene and your reporter took off for Niagara Falls, taking in both American and Canadian sides. Previous arrangements had been made for a visit to the Wurlitzer plant to meet with Mr. Farny Wurlitzer, a longtime dream of Don's. As always, Mr. Wurlitzer was a most gracious host, and he and Don reminisced of the glory days of theatre organ and organists in England. A complete surprise to all was Mr. Wurlitzer's arrangement for the company's photographer to take photos of the group with himself—this indeed was a great honor for the visitors, and a day they will long remember.

That evening Don's program at the Riviera Theatre was a pleasure to all musical tastes. They were more than pleased, they gave him a standing ovation and applauded for more. Again space does not permit listing all selections played. He finished his program with a most thrilling rendition of "Bless This House." During the intermission and after the concert Don was kept busy autographing his "Viennese Knights" album (Concert Recording label), made available in the lobby.

POTOMAC VALLEY

The September meeting was held at the residence of Ruth and Wendell Hill in Silver Spring, Maryland. At the console of the 2-5 Marr & Colton was our own Doug Bailey who thrilled the members with tunes from the past when he used to play this organ when it was installed in the Hiser Theatre.

PUGET SOUND

All signals were "Go" when Chairman Russ Evans introduced Dick Schrum on Sunday, Oct. 13, at 10 a.m., beginning Dick's wonderfully planned day of fun and musical surprises.

After an hour of concertizing on the big ivory and gold Wurlitzer PUBLIX (with added Post Horn—courtesy of Bill Bunch), Dick introduced the chorus from the Seattle Chapter of "Sweet Adelines, Inc.," a local award-winning singing group under the direction of Opal Hicks. Their five numbers proved why they win awards!



Dick Schrum and Paul Killion

Dick was back at the console after the gals finished, and we heard more of his

well-arranged, magnificently presented organ sound—with an added bear: Paul Killion, drummer with the Blue Banjo Dixieland Band. One needs only to consider the distance between musicians, about 30 feet, and the distance from chambers to musicians, to realize what a difficult accomplishment this was. But the result was spectacular, a joy to listen to, and masterfully done. All too soon it was movietime!

A luncheon meeting was held in the Camlin Hotel's Cloud Room where the nominating committee announced candidates for 1969. Chairman Evans led a hashing and rehashing of our current problems—finding a home for our own 3-7 Wurlitzer. Things are shaping up nicely.

After the business meeting everyone adjourned to the Food Circus in the Seattle Center. The huge building, closed for the season, was opened by Dick for our group to hear and play the 3-8 Wurlitzer installed there. The pipes, played from a red-and-gold console, are installed high on the top balcony, using the shutters for a platform! The combination of no expression, the huge auditorium, and a jam session by such buffs as Bob Jones, Eddie Zollman, Sr., Ted Holmes, Bill Hale, Bob Burke, Don Meyers, Don French, Dan Adamson, and Dick, the group was presented with a tremendous, big theatre organ sound which brought to a close our memorable day of music.

ROCKY MOUNTAIN

There was a flurry of preparation when our local chapter was requested by the Denver Public Library to put on a program about Theatre Pipe Organs. R. C. Maddy, chairman, met with the very helpful librarian to discuss electrical connections for tape recorders, microphones, etc. Then a program was set up and a meeting called at which there was a discussion about the program and a call for volunteers who would take the various assignments. The response was excellent and soon typewriters were humming. Persons familiar with the different subjects were called upon for information and were very helpful. Some of our professional organists, such as Dick Hull and Bob Castle, were either on vacation or unable to be at the program. But they were most cooperative in taking time to give material or pictures for those preparing papers.

Then, several nights before the program, a "dress rehearsal" was called to coordinate the showing of slides and of playing explanatory tapes with the papers to be given. All this was timed to exact minutes—if your paper ran two or

three minutes over the allotted time—you were gently asked to "cut it down!"

The big night came on a pleasantly warm October evening. A tone cabinet had been set up, there were long lengths of electrical cords attached to tape recorders (one recorded the entire program). Then the auditorium began to fill up to the strains of good organ music. Maddy introduced the seven, who presented the program, with more or less truthful statements about each!

Even though the program did run over the allotted time—noon—no one left the auditorium until the last hard fact about theatre organs had been thoroughly presented.

The following was the well-received program:

HISTORICAL HIGHLIGHTS OF THE PIPE ORGAN—by Mrs. Milt Armstrong, teacher and owner of one reed and two electronic organs.

DISTINCTION OF CHURCH OR STRAIGHT ORGAN VERSUS THEATRE ORGAN—prepared by Bob Castle and Howard Hoffman and read by Howard Hoffman, instructor at the new United Airlines school for pilots, and very well illustrated by pictures and sketches.

WHAT'S A THEATRE PIPE ORGAN? by Dick Lewis, owner of a local business as well as a Thomas organ. He is at present installing a Marr-Colton in his new home.

CHARACTERISTIC UNIQUENESS OF THEATRE ORGAN-STYLE PLAYING—by Joel Kremer, who owns his own business and has played the twin-console Wurlitzer for many years. He is now installing a pipe organ in his home in the Black Forest near Denver.

OLD ORGANS OF THE DENVER AREA—by Edith Maddy, wife of R. C. Maddy. Hopefully a writer; loves travel; stood around while husband installed Wurlitzer 2-8 in their home.

GREAT ORGANS OF OUR NATION—by Kenneth Tillotson, meteorologist at Stapleton International Airport, who loves organs and has enough technical knowledge to appreciate them.

LOCAL HOME INSTALLATIONS—by Mrs. Dick Lewis, who is also standing by for an organ installation in her beautiful new home. Her paper was read by Mrs. Clayton Brinkmeyer.

There were many enthusiastic comments after the program with suggestions that the program be repeated elsewhere. Our group felt they had given the public a good picture of the important features and innovations of the pipe organ from the very beginning to the present, and an understanding of what

ATOE stands for—the preservation of the wonderful organs of the past.

—Edith W. Maddy

SIERRA

For its first meeting of the Fall season, Sierra Chapter "discovered" another theatre organ in its area. Forty-four members and guests—the Raymond Taylor family drove all the way from San Mateo—met in the main lodge room of the Elks Club in Sacramento's downtown. Though it had been known an organ was located there, only a couple of members had seen it.

Upon entering the large, ornate club-room we found a beautiful 218 Wurlitzer-Hope Jones Unit Orchestra. The console, finished in mahogany, was located on a slightly raised dais just to the left as one entered the main door. A look at the steps revealed the following ranks:

Bourdon 16, Diapason 8, Flute, Dulcet., Salicet, Octave 4, Vox, Oboe and Chimes.

A large gold filigree-plaster screen covered the chamber opening located high in one wall. The organ, installed in June of 1926, is kept in excellent condition and the shallow chambers and large hall into which it speaks are tonally ideal.

October Meeting

It was a beautiful Fall day as Sierra Chapter members trekked the hundred miles from Sacramento to Hayward for their October meeting, which was called to order shortly after noon by chairman Larry Weid. There were approximately 50 people present including some Nor-Cal members and a few "outsiders." Our regular organist, George Seaver, had been unable to make the trip at the last minute so Larry called for volunteers. Warren White "volunteered" and did such a beautiful job at this most unusual organ that he was asked to return to the console later in the program. Clyde Derby, master of the big Morton at the Carl Greer Inn, then showed us that a "little" organ in the hands of real talent can sound just as impressive as a big one. Randy Warwick, a new member and a student of organ at Sacramento State College, took third spot, followed by Bill Taylor, Stu Boyer, and Barby Pharmed, the group's youngest member. Barby played a composition by Earl Pharmed, her great uncle.

To those who had been Pizza Joynt guests on other occasions, the shadowy figure back in a corner looked very familiar, and Larry's announcement that Bill Langford would play for us brought a loud round of applause as Bill climbed aboard "his" gold and white "locomotive," sounded the whistle, and was off

down the track. I don't believe there's anything Bill Langford can't do on a pipe organ — ballads, schmaltz, jazz — you name it and Bill will play it. I never again want to hear anyone say a pipe organ can't play as fast as an electronic. Bill's fingers were literally just a blur, they moved so fast. For an encore, Bill played his famous circus number. This is something you have to see to appreciate — percussions pounding, toy counter banging, calliope wailing, piano tinkling and colored lights flashing. This is really a masterpiece of showmanship, and left us all breathless.

Our sincerest thanks to Bill and to Carsten Henningsen, proud owner of this unusual Wurlitzer, for a grand afternoon. By the way, I wonder if any theatre organ anywhere has as many "attachments" as this one? The latest addition is a beautiful red and gold calliope.

—Bob Longfield

WESTERN RESERVE

Member George Downes, Jr., reports that there is a living, breathing, playing theatre organ in the Palace Theatre, 605 Market, North Canton, Ohio. It is a Kilgen and was installed in 1926 when the theatre was built. Other details are lacking, but George advises that he will get them shortly and let us know. The organ was used recently for 10-minute concerts before the movie *Camelot*, and George reports that it sounded good from his balcony seat.

George further reports that the Stan Hywet Mansion in Akron has an organ installed in it that is used whenever there are tours through the house. George has pictures of the console and also of one of the four pipe chambers.

The Lorain Pallace Theatre manager, Bob Tilton, needs organists in order to keep the organ playing on weekends. Art Miller has moved out of this area and can no longer play the organ for the theatre. **ANY VOLUNTEERS?** Any would-be theatre organists in the groups that would like to give this a whirl please contact Bob or me, Dick Johnson. Possibly we could work out a plan where three or four people could alternate. In any event, Bob wants to keep the organ playing and he needs help.

We would also like to get this installation in playing shape for a concert-silent movie or what-have-you. This is our only theatre installation left in this area and it would be great to get it in first class condition for the Chapter's and the theatre's use. We will welcome volunteers or suggestions for getting a group started on a regular maintenance and restoration program.

—Dick Johnson

WOLVERINE

Our best wishes for a complete speedy recovery go to our chairman, Ed Beckman. Ed suffered a mild heart attack recently. We surely hope he's up and around by this writing.

Deepest sympathy and condolence goes to Helen Beckman, whose father passed away at the same time Ed was in the hospital, and at the same hospital. The Beckmans have certainly had their share of sorrow this past year. We're all behind you, Ed and Helen.

Know of any two-manual consoles looking for a home? Barry Rindhage is looking for one for his 5-rank-plus-harp unit organ. Incidentally, the organ is being built by Barry himself. He's interested in either horseshoe or non-horseshoe style. If you know of any, Barry can be contacted at 4194 Janes Road, Saginaw, Michigan 48601.

We have a new member, Mary Ellen Pensien of Bay City. Not only is she a very pert, attractive lass, but you should hear her do "Spanish Harlem" on the Big Barton at the Temple Theatre. Glad you're with us, Mary Ellen.

Member Barry Rindhage relates to us that before returning home for the summer from Kendall School of Design in Grand Rapids, he managed to put a couple days work into a large residence pipe organ there. The organ is a 2-27 Aeolian, built in 1913, specifically for the home and installed in two basement chambers that play into the entrance hall. Then in 1924, four more ranks were added for an echo division in the library in the back of the house. The organ has remained at 31 ranks since then. Besides being large for a home installation, it has a few unusual items in it. Among these are two roll players—one in the console and a Duo-Art player in a separate cabinet—a free-reed clarinet, a five-rank string mixture and three Vox Humanas... one Vox in the echo, and the other two in another chamber. One of these two is in a closed box, within the chamber.

The string mixture is a cornet, 1-8-12-15-17. The organ also has two celeste ranks of different strength, a full 61-note harp, and 25 notes of chimes. The harp, chimes and echo division are all playable from either keyboard, but the rest of the organ is straight with a full array of couplers.

The pipework isn't of the wide-scale as was typical around the time of its building. A variety of types of pipe construction exists in this instrument including stopped and open wood, stopped and open metal, free reed, capped and half-capped reeds, open reeds, a tapered string, and a conical diapason.



Letters to the Editor concerning all aspects of the theatre organ hobby are encouraged. Send them to the editor concerned. Unless it's stated clearly on the letter "not for publication," the editors feel free to reproduce it, in whole or part.

Address: P.O. Box 2329

Livonia, Michigan 48150

American Theatre Organ Enthusiasts
National Headquarters

Mr. Al Mason, President

Dear Al:

CORRECTION PLEASE! The caption under Bill Daulton's picture in the current THEATRE ORGAN BOMBARDE (August 1968) credited Western Reserve Chapter with the Bill Daulton Concert.

I sincerely wish that this was the case because this organ, artist, and concert was something that any Theatre Organ chapter would be honored to claim.

Please inform your readers that this concert was organized and promoted by the Central Ohio Chapter of ATOE Robert Ridgeway, chairman.

Carlos Parker and Tom Hamilton of the Central Ohio Chapter were responsible for organizing and heading up the team that restored the Robert Morton in Loew's Ohio (Columbus), and also in arranging the Roger Garrett and Bill Daulton concerts in this theatre.

I would appreciate it if you would publish this letter in the next THEATRE ORGAN publication so that proper credit be given where it is due—to the CENTRAL OHIO CHAPTER, American Theatre Organ Enthusiasts.

Thank you,

Richard E. Johnson, Chairman
Western Reserve Chapter ATOE
241 Brandt Avenue
Amhurst, Ohio 44001

Editor's Note: We apologize to the Central Ohio Chapter.