

*Under the Christmas Mistletoe* was an adventure in high-powered wassailing which seemed more like a vigorous dance accompaniment.

The Jerome Kern medley opened with *Why Do I Love You?* and closed with *Old Man River* at full flood tide, a roaring, raucous stream on a rampage, which quieted down to soft Tibias a few moments before a smear glissando brought us back into the main stream of rapids for a big ending. The audience, a little over 750 strong, loved every note of it.

What happened next is what they once called "one for the book." Dick fumbled with his program notes, dropped them, picked them up and dropped them again. In despair he decided to abandon his prepared program and take requests from the audience, an adventure only for the bravest of organists because it's a form of throwing oneself to the wolves. In a moment the quiet audience became a many-headed monster, roaring out titles of long forgotten flops among the standards most audiences are heartily fed up with. There was Dick, seated before the maw of the huge Kimball, calmly writing down titles when he could make one out above the horrisonant eructations issuing from hundreds of throats, . . . *Holiday for Strings!* . . . *St. Louis Blues!* . . . *Chloe!* (him, again!) . . . *Finlandia!* . . . *Tenderly!* . . . 76 Trombones!

Dick played them all as though he had just finished rehearsing them; even *Chloe*. His *Blues* was dirtier than usual for a Liebert arrangement (he knew he was among friends), and his off-the-cuff *Holiday* sparkled. *Tenderly* was a bit oddball and he marched the full brass band up and down the aisles for a stirring *Seventy-Six Trombones*, the finale.

But his audience wasn't ready to let him go. He thought a moment and asked if they'd like to hear a medley of favorite hymns. Their beating palms said "yes." So, Richard Leibert closed his program with a set of hymn tunes played in solid

## OHIO VALLEY CHAPTER

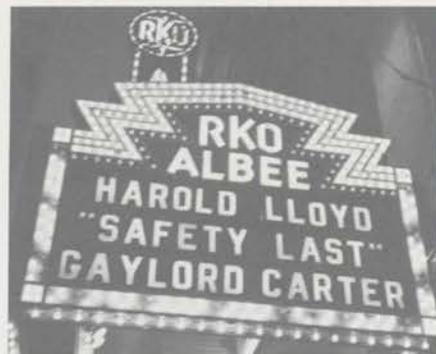
### Presents . . . GAYLORD CARTER

The team of Carter and Day (Gaylord and Jim that is) arrived in Cincinnati, Ohio the afternoon of October 18th, girded for the Ohio Valley Chapter's presentation of *SAFETY LAST*, starring Harold Lloyd, on Sunday evening October 20th, at Cincinnati's famed RKO ALBEE Theatre.

They were met at Greater Cincinnati Airport by Jack and Joan Strader. As soon as the film cartons were pried loose from Jim Day, and safely salted away, we were off to Hamilton, Ohio and dinner at Shady-Nook Steak House, owned by Stan and Virginia Todd. Both Gaylord and Jim were amazed to see the theatre-type addition to the steak house, which will soon ring with the unmistakable sounds of the mighty Wurlitzer. A former pupil of the late great Jesse Crawford, and professional organist of many years, Stan will delight the hearts of theatre organ buffs when the installation is completed — the sooner the better!

It is indeed an impressive sight to see the former Chicago Theare Wurlitzer console, mounted on a lift (just behind the large curved bar) which will rise up to stage level, and/or points in between. The Solo and Main chambers form the rear wall of the stage, with a hallway in the center, leading down to the blower, relays and chamber doors, etc. The addition to the restaurant which houses the above, is graced by a high, cathedral roof, guaranteed to

Lorin Whitney style, for the most part, with *The Church's One Foundation* standing out, also *Doxology* and the rousing *Onward Christian Soldiers* closer. Then Dick bowed to acknowledge his well-earned applause and walked away from the still raised console. He appeared moments later to meet his fans and well wishers in the lobby. Mayor Lindsay couldn't have sent a more appropriate musical ambassador to the west coast. — G. Bandini, *Hollywood*



raise "goose bumps" on all within hearing distance.

For the interim, a Baldwin theatre electronic provides the musical entertainment, and with tone cabinets located in front of the open chamber areas, the acoustical results are most impressive. Following a steak dinner, and a little encouragement, Gaylord tried his hand at the console; as could have been anticipated, the restaurant fell silent, as Gaylord offered a brief preview of the kind of music that could be expected at the ALBEE on Sunday night. His efforts were acknowledged by rounds of applause, following which Jim Day took to the console, turning out several popular selections. Thus the team of Carter and Day made their premature appearance at Shady-Nook Steak House in Hamilton, Ohio, prior to the big event in Cincinnati.

On Saturday evening, October 19th, the Straders were hosts to a party in honor of Gaylord and Jim; this was Jim Day's first visit to the Queen City it might be noted, and we doubt that he will ever forget it, what with the short nights and long hours devoted to meeting people, preparation for the show, etc. Among the guests were Chapter chairman George V. Eaglin, board member Jack E. Tarr (both of whom came well equipped to photograph the events of the evening for posterity), Spencer Avery, Albert Meyer (chairman of the silent film event), Glenn Merriam, Bill Busse and Edmund S. Wuest.

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## Wright - Baker

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The Aahmes Temple auditorium is a large hall with a high ceiling, a good place for music. At the appointed hour, Don and Bud marched to the twin consoles and played their overture, a duet of *Galloping Comedians*. Then Don stepped to the microphone.

"I'm certain that you in the audience have noticed quite a difference in our ages. In deference to the older man, I'm allowing Bud Iverson to play first." Don sauntered into the wings, leaving Bud looking somewhat nonplussed. But he recovered quickly and went into his first medley, which was rich in tunes by Fritz Kreisler, an Iverson specialty. The organ sounded big and full and there was a lot of registration variety.

Then Don Baker appeared for his first medley. Those familiar with the Baker style appreciate the emphasis Don puts on phrasing and shading in his arrangements. He often brings the volume level down to a whisper, then builds slowly to a thunderous level, and back down to a whisper again. Halfway through his first medley, sounds from a Shriners' event in a nearby banquet hall started interfering with the auditorium show. A combo with an amplified vocalist and a glockenspiel penetrated the soft passages of organ music. It was most distracting to the approximate 700 present but there was nothing to be done; there just wasn't enough separation between the two halls to maintain acoustic isolation. It was a bad scene during light passages.

Of course both organists brought up volume levels to cover the interference but the penetrating power of that glockenspiel was maddening.

The program consisted of pops and standards, expertly registered on the Conn's transistors, performed in two medleys by each organist before intermission, and two afterward. Besides the overture, two other selections were played as duets, *Deep Purple* (with Bud at the concert

## San Diego Fox Morton

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a brief trip through the organ's solo stops (a bright Clarion stood out) while the volume built slowly for a mighty finish. Bob's appearance was limited by the proximity of his afternoon appearance with the post band, so he had to quit after three tunes.

The instrument is now in good shape with a sound not unlike that of the smaller San Francisco Orpheum Morton, and the theatre is planning a series of public concerts with the help of the group which repaired the instrument. The group, as yet unnamed, has a firm agreement with the theatre management and owner covering the future use of the instrument, public and private. No organ club or ATOE chapter is being planned. Concerts will start as soon as the restoration is complete and some name organists have been booked.

— Peg Nielsen, San Diego

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grand), and the finale, *There's No Business Like Show Business*.

Don scored with his arrangements of *Blurette*, *Shadow of Your Smile*, *Born Free*, *Mame* and that powerhouse Baker arrangement of *Cherokee*. Iverson played memorable versions of two originals, *Berenice* and *Conn-jetti* (pure apple polishing!), *By the Time I Get to Phoenix*, *Stars in My Eyes* and the descriptive Ferde Grofe piece with which he made solid points at the 1968 Home Organ Festival, *On the Trail*. Fortunately, no one "called for Phillip Morris" this time.

Don and Bud closed their well-received program with an expansive but brief chorus of *Show Biz*, took their well-earned bows and posed for press photos. "Gosh, I feel important" said Don, as the flashbulbs blinded him for a moment. Bud didn't say anything. He was too busy signing autographs for a bevy of pretty girls.

— Stu Green & Peg Nielsen

## Gaylord Carter at RKO ALBEE

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Also among the guests were Dr. and Mrs. Jack M. Watson (Dean of the College-Conservatory of Music of the University of Cincinnati). Dr. Roberta Gary, well-known concert organist, attached to the organ department of the College-Conservatory, was introduced to *The Big Chase* and other assorted silent film organ scores by Gaylord. Bach was never like this! Dr. and Mrs. Watson were taken back to earlier days, when they resided in Hollywood, and had listened to Gaylord when he was staff organist at Grauman's Million-Dollar, Egyptian, Hollywood, and others. WKRC-T.V. News Director Bob Jones and his charming wife Janet were present and accounted for. Bob has become identified as the MC for the Ohio Valley Chapter's annual silent film presentations over the past four years at the RKO ALBEE. Bob prepared a "special" related to the *Flicker Fingers* offering, which was aired on his 11:00 P.M. news program, one week prior to the show WKRC T.V. camera crews went down to the ALBEE, and filmed Bob coming up on the big band car elevator; from this impressive position, Bob gave his viewers some background on our beautiful Cinema Palace, as well as on Gaylord and the film *SAFETY LAST*. Our Chapter, as well as persons everywhere who share an interest in theatre organ, are indebted to people such as Bob Jones for their warm-hearted cooperation and assistance in line with the cause.

Other guests included Mr. and Mrs. Walter Barnett and Mr. and Mrs. David Sonenshein of Barnett Organ & Piano Company . . . to whom the Chapter is grateful for providing the *Gulbransen* Rialto theatre model for the show.

Sunday, October 20th, was a beautiful day in Cincinnati . . . made-to-order for a *Flicker Fingers* presentation. By 6:30 P.M., the crowds had started to gather out front and in the gorgeous ALBEE lobby. Stanley-



Front row left, Charles W. Huelsman, veteran Albee projectionist purchased 22 tickets for young friends and family members, some shown here with featured artist, Gaylord Carter.

Warner, RKO regional manager, Joseph F. Alexander was all done up in his best bib and tucker; and it should be noted that he was seen to be wearing a pair of gold Wurlitzer console cuff links! ALBEE manager Lou Ruth and night manager Jim Chase had their hands full handling the ever-growing throngs.

Charles W. Huelsman, projectionist for many years at the ALBEE, had purchased a total of 22 tickets, and presented them to various young people in order for them to see the show; a wonderful gesture for which the Chapter is most appreciative.

By 7:00 P.M., the ALBEE lobby had become a very crowded place; some of those present had come from as far away as Washington, D.C., Lansing, Michigan, Detroit, Dayton, Ohio, etc. The visitor from Washington was a young man, all of ten years old, who was accompanied by his older brother. He insists that his parents permit him to go wherever a Harold Lloyd film is being shown. It seems that he had written to Mr. Lloyd, asking where he might see another of his films, and the reply came back -- "Cincinnati, Ohio on October 20th, at the RKO ALBEE." Among the familiar faces in the lobby were those of Dr. and Mrs. Walter C. Langsam. Dr. Langsam is President of the University of Cincinnati, and a great Gaylord Carter fan we are proud to say. Dr. Roberta Gary and her escort were seen heading for the balcony, to absorb the full effect of what they knew Gaylord was going to dish out during the course of the evening.

Mr. and Mrs. Robert Schopp of Alliance, Ohio, returning home from a trip to Canada, came by way of Cincinnati to take in the show. The entire organ fraternity were shocked and distressed to learn of Bob's unexpected death the following week. Bob was a devotee of both classic and theatre organ. He headed the firm of A. R. Schopp's Sons, Inc. of Alliance, Ohio. Bob will be sadly missed and our deepest sympathies are extended to Betty and to the family.

By 8:00 P.M., just under 2,200 people had taken seats and fastened their belts in anticipation of the coming of "Flicker Fingers" Carter. The ALBEE booth was manned by Carl Engel and Morris Leeds. Backstage, Raymond Fabing, Sr. and John H. Hueberger were on lights and curtain, under the direction of Jim Day. At the stroke of eight, Chairman George Eaglin welcomed the audience on behalf of the Ohio Valley Chapter, then introduced WKRC's Bob Jones. After a few well-chosen words, Bob gave the cue that brought Gaylord up on the band car, playing the *Perfect Song* in a blaze of glory and applause. It was clear to be seen that Gaylord had the audience in the palm of his hand, after the first five minutes of *Carter repartee*. The bouncing ball sing-along was met with great enthusiasm, if not a bit off key here and there, and this was matched by gales of laughter during the course of the Keystone comedy shorts.

Following the intermission, the event we had all been waiting for

took place in the showing of Harold Lloyd's famous silent comedy, *SAFETY LAST*. The house roared with laughter, as Gaylord kept pace on the organ with the action on the screen. If the old timers attending, who remembered this grand era were laughing hard, it seemed that the many young people were all but rolling in the aisles! Ages ranged from six to eighty, however the college age turnout was amazing and delightful to see.

By 10:30 P.M., Gaylord had played the final selection for the evening and an obviously well-entertained audience reluctantly departed another Ohio Valley Chapter *Flicker Fingers* presentation. Harold Lloyd's antics had put a lasting smile on those many faces, and Gaylord's organ accompaniment a spring in their step. This was Gaylord's third appearance in Cincinnati for the Ohio Valley Chapter, and public demand already building, would indicate that our officers had best start thinking about his fourth return.

John J. Strader  
Ohio Valley Chapter - ATOE

## Home Organ Festival

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and threatened to return next year with a silent movie to cue. The other newcomer wasn't as well known but she, too, scored a personal triumph -- Helen Dell, whose arrangements and flawless performances on the Baldwin, Hammond and Conn (the latter during jam sessions) insure her return for many more Festivals. Besides, she's a living doll.

Bill McCoy appeared for Thomas and enjoyed an instrument which has undergone many unheralded changes -- all for the better. But Bill hasn't changed in the least; *old Gabby* has always turned out top-rate performances. Both Helen Dell and Gaylord Carter drew concert assignments on the Allen theatre organ, playing the same style instrument which has appeared at the Festival for several years without significant changes, long a good in-