



CHAPTER NOTES

CENTRAL OHIO

The Central Ohio Theatre Organ Society (COTOS) is still actively working on the restoration of the Wurlitzer 3/15 that was removed from the RKO Palace in Columbus a couple of years ago and is temporarily stored in a warehouse. Much of the re-leathering has been done, the console refinished and the manuals restored to their original beauty. Several prospective sites are being investigated for installation of the beast.

Our annual Christmas party was held in the Ohio Theatre with open console at the Mighty Morton 4/20. This fabulous instrument has been in mint condition now for several years, thanks to the ATOS.

COTOS has issued some 7" stereo records at 33 rpm that were taken from sing-along sessions at the Ohio with former staff organist Roger Garrett at the console. These are the ones advertised in the classified section of recent issues of "THEATRE ORGAN".

Three of our COTOS members who produce organ shows at the Ohio are considering bringing Roger Garrett back for the fourth time on February 13. He is still well remembered in Columbus.

Meanwhile, with several good home installations of Mortons, Wurlitzers, Mollers, and others either playing or soon to be plus the Ohio and Palace organs, we are considering making a bid for the National Convention in the mid 70's but more on that later.

FRANK BABBITT

CHICAGO AREA

Ashley Miller, one of the nation's most respected artists, got CATOE's fall schedule off to a tremendous start, with his fabulous concert at the Mont Clare Theatre on September 16. The program was refreshingly different

and considerably more concert oriented than is usual for CATOE whose shows generally include a film and/or stage acts. The 3/10 Barton is in very good condition, and has been so much improved voicing-wise during the past year by the tireless efforts of crew leader Barney King and his associates, that it was felt by all that the organ was ready for mastery by an expert; and who could have done it better than Ashley Miller?

As the program progressed, Ashley's enthusiasm and enjoyment became more and more apparent - a feeling shared by an exuberant and appreciative audience. Later he confided to us that he was literally "carried away" by the organ's excellent tonality. But it was Ashley's lush registrations and harmonies that made the instrument come alive and become the hallmark of his career. We hope that Mr. Miller will honor us with another visit to CATOELand very soon.

A Business meeting - Social was held at the Pickwick Theatre in Park Ridge, Illinois, on September 25. After the unusually long business meeting Dennis Minear played a very enjoyable short program which included a bouncy Charleston number by little Kathy Shirey and her friends dressed in authentic fashions of the roaring Twenties. The 3/10 Wurlitzer with the

new Post Horn was brilliant.

The month of October proved to be even more eventful for the chapter than September. On October 16, CATOE presented John Grune at the console of the beautiful 4/15 Golden Voiced Barton for the first public concert at the Coronado Theatre in Rockford, Illinois. It proved to be a 44th Anniversary celebration of great magnitude for the Coronado, and another great milestone for CATOE who is celebrating 10 years of incredible growth this year. The afternoon performance drew an attendance of more than 900 enthusiasts who cheered John's well presented program - accompanying the sing-along with great gusto, and laughing heartily with John's brilliant pacing of the Laurel & Hardy comedy.



A CATOE "FIRST" . . . Chicago organist John Grune welcomes his audience to the Coronado Theatre in Rockford where CATOE presented its first public concert on the 4/15 Barton, October 16.
(Bill Lamb Photo)

Although Rockford is 90 miles from Chicago, many inhabitants of the Windy City braved the hazards of the tollway to hear this historic event, and you can be sure they will be on hand when soon CATOE will present an evening performance at that beautiful

REMEMBER



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theatre where clouds wisp by overhead while stars twinkle through just as they did during the theatre's Golden Age.

Our hats off to crew leader George Smafield and Orrill Dunn and all the enthusiasts who have worked so hard to make that Golden Barton sing again. They are trying to get the organ into perfect condition, and have almost reached that point now! CATOE has been blessed not only with an abundance of exceptional instruments, but with workers who can bring out the very best in them.



TAKING HER BOWS . . . Rosa Rio acknowledges enthusiastic applause between selections at the Pickwick Theatre's 3/10 Wurlitzer. CATOE presented her in a concert and Vaudeville show on October 28. (Bill Lamb Photo)

And on October 28, only 12 days after the Coronado Show, CATOE presented the famous radio and concert organist, Rosa Rio, in an "old-time" vaudeville Revue at the Pickwick Theatre in Park Ridge. Right from the beginning, it was apparent that Rosa had complete mastery of the 3/10 Wurlitzer. Her warmth and feeling permeated every corner of the theatre. The delicacy of her "blues" and ballads held her audience spellbound. And she accompanied the vaudeville acts, Miss Loni and the Goetschi Brothers, with a skill that would ordinarily take years to develop. Her sing-along was a triumph she seemed to enjoy as much as the now famous CATOE community singers who did their utmost to live up to their reputation.

Many thanks again to all the unsung members who make all these activities possible.



Hal Pearl, taking his bows from the Patio Theatre's 3/17 Barton during his CATOE sponsored concert. — (Bill Lamb Photo)

To wrap up the 1971 concert season, CATOE presented old-time theatre organist Hal Pearl (known as Harold Perl in the twenties when he played at the Midwest Theatre on Chicago's south side) at the Patio Theatre's 3/17 Barton December 2.

Pearl opened his three and a half hour music marathon with his own rendition of a theme from the Warsaw Concerto, not to anyone's surprise. This seems to have become his theme song over the years, as well it should since nobody else plays it the same way he does, with full right hand chords and athletic left-handed arpeggios.

The house was almost full but most of those present remember Hal only from when he played fill-in music at the Aragon Ballroom several years ago. Many organ fans know very little about him since he has always avoided any close association with CATOE except when the club promotes him in concert.

Hal's style is truly unique — one of the few which this reviewer has never heard another organist copy. It is especially delightful to those who enjoy humming along to all the familiar choruses which are entwined in his silent movie scores. Maybe that is why he decided to use three silent



Hal Pearl, during the sing-along portion of his three and a half hour CATOE concert at the Patio Theatre's 3/17 Barton. (Bill Lamb Photo)

films during the concert — yes, three. And for those who enjoyed singing along, Hal presented a thirty minute song slide program during which time he must have played at least one chorus of every song written between 1915 and 1930.

His registrations maintained a curious element of surprise throughout the entire program. A phrase beginning with Tibias and Voxes might end with Reeds and Xylophone. This never ceased to amaze the discriminate listener.

Hearing Hal Pearl in concert is a valuable asset to those who take the theatre organ seriously. It helps them develop a true appreciation for the finer qualities of the art.

CATOE's Christmas socials have been held in churches for the past several years but this year two organists were featured in a program at the Montclare Theatre. Jules Lurey, who played the theatre's 3/10 Barton when the house first opened, played a short program and accompanied the Laurel and Hardy film, "Big Business" which featured the team as Christmas tree salesman. His style, an authentic representation of early theatre organ technique, was quite enjoyable.

During the second half of the program, Ed Smith played several Christmas selections and a Christmas oriented sing-along which, judging from the audience response, everyone enjoyed.

DENNIS MINEAR
CHARLOTTE RIEGER

DAIRYLAND

The Dairyland Theatre Organ Society completed 1971 with a very successful December show at the Avalon Theatre in Milwaukee — first in this city. Patrons departing, inquired as to the next concert and Tom Gnaster of Chicago performed with great artistry at the console establishing a very close rapport with the audience almost immediately. In addition to organ solos, the silent film, a comedy of the 20's, was scored with great precision and sing-along Christmas song slides were sung with great gusto by the audience.

The advent of the Avalon show was heralded with excellent radio and TV advertising. There was a film made by Channel 6 of construction work on the Avalon Wurlitzer, arranged by member Fred Dove which appeared at prime time twice, just before and after the national football game the day prior to the show. Also on Channel 12 the

club chairman was interviewed on "Dialing-For-Dollars" at noon just before the concert. This was arranged by D. Wayne Barrington, Dairyland member and Channel 12 executive. The Milwaukee Journal featured a ¼ page feature article with chamber shots, and a smaller write up appeared in the Milwaukee Sentinel. Our society nationally as well as locally, well appreciates the incredibly broad news media coverage given to the resurrection of the theatre organ. All this at no cost to our Theatre Organ Society.

The Avalon Theatre is a beautiful atmospheric house, still boasting all the twinkling stars and indirect lighting. It has been immaculately maintained since opening in 1927. The severely water-damaged three manual Wurlitzer was completely restored by the Dairyland Chapter's maintenance committee, headed by Century Organ Company of Geneva, Ill.

Also Dairyland was treated to a special Christmas social at the First Congregational Church of Wauwatosa, Wis. Gary McWithey, organist, played a classical and religious concert on the large 3 manual 41 rank Moller Organ. Several Bach pieces, Purvis arrangements, and other compositions put the Moller through its paces, and this instrument proved to have many beautiful romantic tonalities in addition to its classic ensemble.

Following the concert Gary was our host for a tea in the church hall.

FRED HERMES

LOS ANGELES

The Los Angeles chapter's last formal concert of 1971 took place on Sunday morning, Nov. 21, and featured our Program Director, Dwight Beacham, at the Wiltern Theatre's 4/36 Kimball. This was Dwight's first Wiltern Concert since his debut there in 1968, and once again he thoroughly delighted his audience; not only with his musicianship but with his inimitable dry humor. The Kimball itself was in excellent voice, thanks largely to a last minute going-over by Ken Kukuk, who is rapidly becoming a top contender for the title of "World's Fastest Organ Tuner".

On Sunday afternoon, Dec. 5, the Chapter's annual Christmas party and election of officers was held at the fabulous living room-studio of organist John Ledwon, who generously offered the use of his 3/24 Wurlitzer for the

occasion. During a brief business meeting, presided over by Chairman Neal Kissel, the following officers for 1972 were elected: Vice-chairman, Sam Dickerson; Secretary, Bob Stratton; Treasurer, Dick Schroder; and Program Director, Bob Carson. 1971 Vice-chairman Chick Lander automatically advances to 1972 Chairman, and 1971 Chairman Neal Kissel remains on the Executive Board as Liaison Chairman.

With the business meeting out of the way, the 150-plus members present settled down to enjoy themselves — and enjoy themselves they did! Our host, Johnny Ledwon, led off the entertainment with two solos on the Wurlitzer which, being freshly tuned by Harvey Heck, and with 16-foot Posthorn and String newly voiced by Lee Haggart, sounded nothing short of magnificent. Johnny then presented a choral group of his students from the Newbury Park Junior High School where he teaches.



Donna Parker. Listener Eddie Dunstedter said, "She's cute — and she plays well". (Stufoto)

Following this, two highly talented young organists, Donna Parker and John Bennett, took their turns at the console. Both of them, though still in their teens, are outstanding musicians. Donna, a long-time student of Bob St. John's, already has an excellent organ record to her credit (*Presenting — Miss Donna Parker*), and John teaches professionally for Wallich's Music City in Lakewood. It's always a thrill to hear these youngsters who can play so spontaneously in the style of the best pros of the "golden era".



John Bennett. He combines 'mod' with 'traditional.' — (Stufoto)

Speaking of "pros of the golden era" brings us to the high point of the program, provided by none other than the inimitable Stu Green. Through the years Stu has made such a name for himself as editor, columnist, and confederate of Effie Klotz and Elmer Fubb, that it's easy to forget that he was a pro among theatre organists, and a doggone good one. For some unfathomable reason, Stu likes to pretend that this was too far in the past to ever be recaptured; and all too few of us had the pleasure of being present when, strictly among friends, he has limbered up his arthritic (*he says*) fingers and magically conjured up the spirit of the Crawford era.

Only by ganging up on Stu and wearing down his resistance over a two-week period were we able to prevail on him to appear on the program — but it was sure worth it! In spite of his mumbled comments that "somebody must have rearranged the stops since the last time I played this organ" Stu managed a number of thoroughly convincing Crawford recreations, including the gorgeously cornball musical cliches which were almost as much a part of Crawford's stock-in-trade as the "tibia roll". The audience loved it. They also loved Stu's commentary between selections, which somehow had the effect of making 1930 seem not so very long ago after all.

After a break for everyone to enjoy the refreshments provided by Katy Lynch and her hospitality committee. Bob St. John took over the console, pinch-hitting for Loren Whitney who had been forced to cancel his appearance at the last minute due to an emergency eye operation. (Friends of Loren will be happy to know that the operation was a success and that he has



'Dirty, lowdown organ music!' Bob St. John makes it. — (Stufoto)

completely recovered.) Bob St. John can, when he feels like it, play the *dirtiest* pipe organ ever heard, and he opened his portion of the program with a rendition of "True Blue Lou" which caused one listener to comment that he expected to see unmentionable items of feminine apparel come flying out from behind the console at any moment.

As the party drew to a close, everyone agreed that it was an occasion to remember, thanks to our host, the artists, and the many who worked behind the scenes to make it a success.

BILL EXNER

MOTOR CITY

Don Baker, who thrilled thousands of patrons of the New York Paramount on Times Square during his fourteen year tenure at the "mother" Wurlitzer, couldn't have had a more appreciative audience than the aggregation of Motor City Chapter members who turned out for our Christmas program at the Redford Theatre on Sunday morning, December 12. With a brief introduction by newly elected Motor City Chairman Claude Sheridan, the 1971 member of the ATOS Theatre Organists Hall of fame, Don Baker, ascended from the pit aboard the newly refurbished 3/10 Barton.

The combination of Baker and Barton is not often heard and it was pleasant to listen to some of our Don Baker favorites played on an instrument on which we have labored so many hours. Don seems to feel at home at any console and we would like to think the Barton was as much

of an experience for him as his program was for us.

Our Friday night pipe organ intermissions have gone over so well at the Royal Oak Theatre that the management has asked us to play on Saturday night as well. And, as if that isn't enough, the soundtrack to the National Anthem trailer is now turned off and the strains of "The Star Spangled Banner" now come from the chambers of the ten rank Barton. Needless to say, chapter intermission artists are busy securing scores for our National Anthem to add to their repertoire. Keeping up with such enthusiastic theatre managers can be trying at times, but very rewarding.

Friday night organ intermissions are also under way at the Redford Theatre and will begin once again at the Punch & Judy Theatre.

DON LOCKWOOD

NEW YORK

Thompson Invades Broadway!

From Bach to ragtime — with a side trip to the near East!



DON THOMPSON

Although Don Thompson has made quite a name for himself on the West Coast since he hit these shores from England back in 1968, relatively few theatre pipe organ aficionados in the East were familiar with his name or his music — until the evening of November 16th.

That's when he played his first concert on Broadway appearing at the United Palace (the former Loew's 175th Street Theatre) for members of the New York Theatre Organ Society.

Playing the 4/23 "Wonder" Morton featured prominently in the "Fabulous

Fifteenth" ATOS convention in 1970, Don gave his audience a memorable program rich in variety and with a satisfying mixture of the familiar and the unfamiliar.

Leading off with "Colonel Bogey March", Don showed his willingness to tap the resources of the Morton's toy counter where it was appropriate. He took his audience on a musical tour leading off from his homeland, England, as characterized by selections from Lionel Bart's "Oliver". Southern Europe was represented by that faithful warhorse of old-time theatre organists accompanying westerns — Von Suppe's "Poet and Peasant Overture". No films were projected during his concert but hundreds of long-departed horses flashed across the stage area in memory when he came to the "chase".

Across the Mediterranean for some Arabic selections — new to virtually the entire audience but captivating none-the-less! Then, to demonstrate no prejudice, "Hava Nagila!" On to Spain with "Malaguena" then to Austria, not for waltzes but music by Fritz Kreisler, and finally, a stirring "Finlandia".

With a complete change of pace for the second half of his concert, Don rose from the pit attired with a shirt that could only be described as "stop-light red". Ragtime numbers punctuated this portion of his program contrasting with several ballads which he arranged as if they had been written by Bach, Bethoven and Debussy ("Body and Soul" ala "Clair de Lune", for example). He also included a tribute to Ethel Merman with a medley of six of her most noted numbers, an arrangement which can be heard on his Concert Recording "Date with Don". And, for a thundering finale, Wagner's "Ride of the Valkyries".

His enthusiastic audience demanded an encore and Don obliged with "Twelfth Street Rag".

Out in the ornate hispanic lobby of the 4,000-seat house, club Secretary-Treasurer Allen Rossiter presided over a table of Don Thompson recordings which also featured Don's note-by-note analysis (made originally for his students) of the famed Crawford glissando. When his program concluded, the table was virtually bare.

No longer is Don Thompson a name unfamiliar to club members of the New York, New Jersey (and even Connecticut) area. His invasion of Broadway — upper Broadway to be sure but

nevertheless — was a memorable success!

ARTHUR M. COX, JR.

New York ATOS Festive Holiday Fun Fanfared in by Mighty Wurlitzer

The setting was a beautiful red and gold dining room with soft glowing gold chandeliers. The priceless jewel, was a three manual, 17 rank Wurlitzer. Dominating one complete wall, were two lighted chambers of stately pipes and gleaming brass trumpets guarding the middle, midnight-black chamber filled with the multi-colored toy counter. Each table was filled with members and friends and music was the constant wonderful sound.

The occasion was a buffet dinner party held at the Suburban Resturant in Wanaque, New Jersey. About 200 people from New York, New Jersey and Connecticut attended. Allen Rossiter, secretary and treasurer of the chapter was the able master of ceremonies. Frank Cimmino, resident organist, opened the program and was succeeded by a long list of all the prominent organists in the chapter.

All evening the tiny dance floor, directly in front of the chambers, was filled with folks hob-nobbing and literally bathing in the gorgeous sounds cascading over them. Others formed such a large circle about the console, it was sometimes difficult to see who was performing though most of the organists were easily recognized by their own inimitable style of playing.

Mountains of food were consumed. The strains of Lohengrin introduced the chapter's newest unification, — newlyweds Bon and Sue Smith. A rousing birthday song to Dr. Claude Miller, Vice Chairman of the chapter, added to the fun.



FRANK CIMMINO

As midnight approached, members reluctantly left as the next day was a work day. The motor was finally stilled about 1:30 A.M.

Truly a great way to begin the

Holiday Season. This was the first buffet-dinner with Wurlitzer for the N. Y. Chapter. **HERE'S TO MANY MORE!**

JINNY VANORE

NORTHERN CALIFORNIA

With so many theatre organs to choose from, we were not able to visit all of them this year — but we had a good sampling. Newly opened in 1971 were the 2/7 Robert Morton at the House of Pizza in Fremont, the 3/15 Wurlitzer in Bella Roma Pizza in Martinez, the 3/13 Robert Morton in the Pizza Pub in San Rafael, the 2/4 Robert Morton in Waltz Pizza in Tracy (now closed and the organ sold) and the 3/26 Wurlitzer/Robert Morton "Buddy Cole" organ in the Cap'n's Galley in Campbell.



Everett Nourse at Grant Union High School Wurlitzer

Since our last report we visited "Myrtle" in Suisun City to hear EVERETT NOURSE preside at the 2/12 Wurlitzer (this was the *only* organ heard at the First National Convention of ATOE). Everett turned in a great performance. Included were some of the numbers heard on his "Farewell To The Fox" recordings, which incidently are still selling well, with Vol. 1 and Vol. 2 back for re-pressings. Our 82 year old host JOE CHADBOURNE was in good spirits as he greeted old friends from both the Nor Cal and Sierra Chapters. To round out the afternoon, the Sierra group then presented RAY FRAZIER in a group of his smooth stylings. Then, Ray, in a nice gesture, turned the console over to LARRY VANNUCCI to complete a "great day". Kudos to JUDD WALTON and BOB JACOBUS who have kept the organ in fine shape.



RAY FRAZIER and the Grant Union High School Wurlitzer/Kilgen.

On to Santa Rosa for another joint meeting with the SONOMA COUNTY ORGAN CLUB to hear LARRY VANNUCCI play the 2/7 Wurlitzer in the California Theatre. This was our first session at the California since manager DONALD BURRILL arrived on the scene after HAROLD WRIGHT's retirement, and we appreciate cooperation we have received from both of them. Vannucci really shines on smaller organs, getting more out of them than seems possible due to his skill at registration and his exquisite phrasing. JACK BETHARDS had the instrument in "tip top shape", as always. In the following open console period we heard our Vice Chairman WARREN LUBICH, BILL TAYLOR and JIM ROSEVEARE.



Larry Vannucci and the Wurlitzer.

We all went to the wonderful Seattle convention in July (well almost all of us were there) and the Puget Sound Chapter deserves a real hand for a job well done.

After a short rest from the busy Convention schedule we visited the



Warren Lublich and the Robert Morton.

new Pizza Pub in San Rafael to hear our Chapter Vice Chairman WARREN LUBICH playing the 3/13 Robert Morton. Warren gave us a real tour through this fine sounding instrument, played for a hilarious color cartoon, and used to advantage the mirror-ball and color spots. Lubich was looking forward to his second appearance at the Seattle Granada's 4 manual Wurlitzer. Our thanks to DINO SANTIZOS and JOHN WALLACE FOR being our cordial hosts and to BUDDY KURZ for his continuing efforts to make this another great theatre organ installation.

It was bound to happen and we made it so in October when TINY JAMES, former National President of ATOS, was reunited with the 4/20 Wurlitzer "Crawford Special" in the Melody Inn in Los Altos. Tiny had played this Publix No. 1 in its original home in the Oakland Paramount for many years, and as Chapter Chairman DEWEY CAGLE said: "It Was Just Like Old Times". Tiny played in that real "theatre organ style" which have made his "Farewell To The Fox" records such a hit. And the crowd of 200 really sang to the song slides! Thanks to host STEVE RESTIVO and



TINY JAMES
"By A Waterfall"
(Dave Sauer Photo)

his crew for having the organ "just so" for our meeting. Resident organist BILL WATTS was on hand to cheer Tiny on, as were ATOS Honorary members, Theatre Organ staffers GEORGE and VI THOMPSON. Kudos also to ROY DAWSON for his technical work on the Wurlitzer.



TOM PRIEST — (Milton Mann Photo)

To finish out an interesting year, we visited another new installation, the 2/7 Robert Morton at the House Of Pizza in Fremont to hear TOM PRIEST, who alternated between the pipes and brand new Lowrey electronic sent over by the San Francisco Carnes Music Store where Tom sells during the day. Priest is a newcomer to pipes and is doing a great job of entertaining the diners four nights a week. During the "open console" period following Tom's stint we heard members BOB DRAGONI, WARREN and NANCY LUBICH, FLORENCE LYDON, ALEX SANTOS, DAVE SCHUTT, BILL TAYLOR, WARREN WHITE and ART WOODWORTH who proved beyond a doubt that we have an awful lot of talent in our membership. A good sign, owner TOM ATKINS wants us back! Thanks to both Toms for helping us wind up a good year. Greatly appreciated were the efforts of Bill Oliver who guided the installation.

RED RIVER

The Rex Cafe in Moorhead, Minnesota was the scene for the first meeting of the Fall season held the evening of October 11th. The Rex is renting a Johnson Theatre Pipe Organ of five ranks for use as dinner Music six evenings of the week. Organists

playing are chapter members Lance Johnson, Alice Harden and Pat Kelly. After a pleasant meal with pipe organ music, the chapter opened its business meeting which centered on the Winter organ fund raising concert. It was decided to raise the price of tickets and to postpone it until late winter so as not to conflict with the Arts Festival silent film showings which were recently presented without charge. Ottelia Kepner reported on the National Convention in Seattle and talked of the many interesting concerts and other activities. Officers that served the previous year were all re-elected for the 1972 season.

Gerald Schjelderup was host for the November 7 meeting in Moorhead. The business meeting again dealt with the big concert for the Organ fund. It was reported that Harvey Gustafson who usually plays for these events was not available this year due to his tight playing schedule in Minneapolis - St. Paul. Chairman Lance Johnson volunteered to play for the silent movie which will be a full feature instead of a short comedy. The organ concert will only consist of a half hour of music as people are coming in. Advertising will be changed as it was found that direct mailing was not paying off. The Concert has been set for Monday evening, March 6th at Bud's Roller in Moorhead on the Johnson theatre pipe organ 3-manual, 7 rank. The program following the business meeting was Lance Johnson giving a short demonstration using the Thomas organ on how amateur organists can improve their music with the use of some interesting devices. Using examples of simple popular tunes Lance demonstrated the phrase, accent, ornamentation, rhythmic playing, registration, glissandos, counter point, heel and toe pedaling and legato manual technique.

ST. LOUIS

The St. Louis area has been a beehive of activity lately with the prospect of organs going into new homes and concerts featuring some of our previously "unheard" talent within the chapter. Recently the chapter acquired a 2/8 Wurlitzer from the Majestic Theatre in East St. Louis, Ill. When we received the disappointing news that our large Wurlitzer would not be going into the Affton High School as planned, our members determinedly

set about the rebuilding of the small organ. It must be said at this point that to this writer, no group ever showed such great spirit in the face of disappointment or such "esprit de corp" in banding together to start another project. We all looked forward eagerly to the Affton project and when it didn't pan out everyone just picked himself up (as the song says) and went back to work with new sights.

We don't feel at liberty yet to disclose the location of the little Wurlitzer at this printing, but work on the organ is in full swing and should be finished well in advance of the new building which will be its home.

Our last concert featured Vice-Chairman Bob Case at the Gulbransen Rialto at Affton High School. Bob displayed a different style from what we have heard locally, but interesting, tasteful and well-based in solid musicianship. The audience loved it! After intermission Bob accompanied silent movie film "Should Married Men Go Home?" starring Laurel & Hardy. Accolades to Bob and here's hoping we have a chance to hear more of this fine musician. Incidentally our congratulations to Bob for his appointment as Minister of Music of the Third Baptist Church in St. Louis.

Stan Kann just had another smash hit at the Fox Theatre with his recent presentation of *The Hunchback of Notre Dame* with Lon Chaney. Attendance was over 3000, Stan always presents a 45 minute concert before the movie which is well received. Its always interesting to note how much of the audience is made up of young people, high school and college age. Lets hope this interest grows as these young people are our future audiences. After the concert Malar Records prexy Bob Carson was in town to record Stan at the Fox organ. Yours truly was there til the "last dog died" (8:30 A.M.) and heard and observed the recording session. The record without a doubt will be one of the best theatre organ offering in many a moon. Nuf sed!!!

The annual Christmas party was held in the home of Paul and Billie Coates. Paul and Billie have amassed an unusual and enviable collection of antiques and old music machines and reproducer pianos. There isn't a "dull" corner of this home. All of the unique trappings only served to heighten the party atmosphere even more. Tom

Coates presented the program on the organ and piano.

The end of the year in St. Louis signals a "New Beginning" for us with the hope of '72 seeing the small organ playing and a new home for its larger sister. At any rate, watch our smoke this year and a happy and prosperous and productive new year to us all . . . "Ten-Four".

JOHN FERGUSON

SOUTH FLORIDA

Bouquets to Mr. and Mrs. J. Calvin Jureit, who displayed their most gracious generosity by hosting the December 12 meeting of the SFTOS at their Gables Estates home for the third year in a row. The Jureit home was smartly decorated with large red foil candles, set in panels along the wall

behind the console. They seemed to set the mood for the meeting, and I'm told, were the handiwork of Mrs. Jureit.

The featured artist this Sunday afternoon was Pete Dumser, and artist he is, for he wove a melodic medley of traditional and pop Christmas music, punctuated by familiar standards. His program was well received. The "early bird" feature was the early birds themselves. Perhaps Lee Taylor coaxed music from the big instrument which encouraged the more timid souls to try their hands, and the "open console" never really was!

A short business meeting was sandwiched between the festivities, and elections for 1972 officers were held.

A joyous time was had as witnessed by the many who lingered long after the scheduled 6:00 P.M. conclusion.

STEVE FITZGERALD

CLASSIFIED ADS

Classified ads are carried at 20 cents per word, per insertion. No charge for first ten words for members.

FOR SALE — Demonstrator theatre pipe organ, 2 manual five ranks. Built 1968. **Johnson Organ Co., Inc.**, Box 634, Moorhead, Minnesota 56560. Serious inquiries only.

FOR SALE — Demonstrator Artisan "Cinema 2" Organ. 3 manuals, 32 notes AGO Pedalboard, 60 stops, 4 sustains, 4 separate tremolos. Perfect condition. Manufacturer's prototype built by Artisan in 1971. Actual price of Production Model — \$12,600. A True Once in a Lifetime Value at \$8,500. Genuine Artisan Electro-Mechanical traps and Glockenspiel also available. Write or call **Organ Research Associates, Inc.**, 10 West 19th Street, New York, N.Y. Phone (212) 924-3624. Serious inquiries only.

FOR SALE — 1— 4 rank Kimball Main chest reservoir, etc. \$200.; 1— 8' large scale Tibia \$175.; 1— 3/11 Gotfreder Relay all electric relay, except switches; 1— 2/10 Wurlitzer Console late Model, all black caps, \$600. **Harold Morch**, 127 Belmill Road, Bellmore, New York 11710.

FOR SALE — Baldwin PR-200 Professional entertainment organ, many extras, like new, sells for \$8,253. Make an offer. **W. Graffis**, 2717 Calmer Dr., Joliet, Illinois 60432. Phone 815-727-9808.

FOR SALE — Allen Positiv, used only in concert, \$5990. **Victor Pianos and Organs**, 300 N.W. 54 Street, Miami, Florida 33127. Phone: 305-751-7502.

FOR SALE — Miller Pipe Organ, all parts and wiring, in storage over 20 years. Interested offers please write: **Alvin W. Hatfield**, 711 N. Scott St., South Bend, Indiana 46616.

FOR SALE — 7 rank Wurlitzer from Iris Theatre, Detroit. A Trumpet has been added. Full Toy Counter, Chrysoglott, Glockenspiel, Xylophone and Marimba, only, from Los Angeles Paramount. Releathered, refinished, and playing in residence. \$5000.00 or best offer. **G. G. Chrestense**, 7309 South Klein, Oklahoma City, Oklahoma 73139.

FOR SALE — Rodgers 36-E, Antique White and Gold finish, including matching bench, and full compliment of speaker cabinets. Has been used exclusively in private home. Have moved from large home to smaller quarters. Contact **Joe Brown, Kimball Music Center**, Kirkwood Highway, Wilmington, Delaware. Phone: 302-988-0491.

WANTED — Help! Need desperately the following Wurlitzer stop keys: 1— 16' Lieblich Bourdon; 1— 8' Lieblich Flute; 3— 8' Concert Flute; 1— 5 1/3' Tibia Quint; 2— 4' Tibia Piccolo; 2— 4' Lieblich Flute; 2— 2' Tibia Piccolo; 2— 8' Violin Diapason; 2 each — 16', 8' and 4' Piano; red tabs; 2— 8' Kinura; 2— 8' Clarinet; black tabs; great to pedal; solo to pedal; accompaniment to pedal. Contact **John Ferguson**, 7216 Pershing, St. Louis, Mo., 63130 or call collect 314-725-6970.

WANTED — Theatre Organ color photographs, including make, size and location. **Gene Dolloff**, 207 Jenness St., Lynn, Mass. 01904.

WANTED — 8' 61 note 15" wind Trumpet, 8' 85 note 15" wind Tibia, Toy counter parts and percussions, approx. 100 Wurlitzer Black cap magnets, and a B Diaphone on 15" wind for the 16' octave. **Bob Godfrey**, 4 Avon Place, Woodcliff Lake, New Jersey 07675.