

more bought the 2/6 Barton from the Palace Theatre in Fayetteville, Arkansas. The organ is in mint condition, having been under lock and key in tightly sealed chambers. This organ has the distinction of being under the continuous ownership of the same people who purchased it up until it's sale to Ray and Ron. The organ was played by Gladys Sonneman daily for silent films and when talkies came in it was featured on noonday Radio broadcasts by a local Fayetteville station. Mrs. Sonneman is still actively engaged in playing, as organist for the First Baptist Church in Fayetteville, as well as playing on Sunday's in the dining room of the local Holiday Inn.

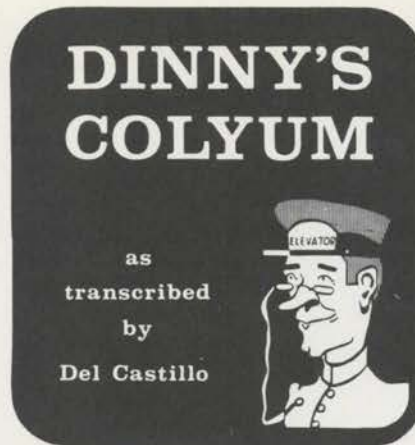
The organ is on 10' of wind and has Xylophone, Chimes, Chrysoglott and Toy-Counter in addition to Tibia, Trumpet, Flute, String, Vox and Diapason.

Fun for all in 1971 was the beginning of a series of seminars on just what a theatre organ really is and how it works. What started out to be an informal get-together on the subject, has blossomed into an event which nearly all of the members participate in.

Under the patient guidance of Phil Judkins and with the assistance of Bill Roberts, the seminars have turned into one of the most interesting and looked forward to activities of our chapter.

Exciting too, was our spring concert, featuring Wichita organist, Bob Foley in concert and accompanying a silent film for us at the Christian Crusade 3/10 Robert Morton.

Biggest thrill for we Sooners in '71 was the appearance of EDDIE HORTON at the WONDER MORTON. Eddie is the gentleman who made such a fantastic hit at the Crusade Jam Session during the Southwest Regional. He played a beautiful concert and accompanied Charlie Chaplin in *The Gold Rush*. With the audience asking for more! More! More!, Eddie closed the show with reminiscences of his early days in show business, which had the people on the edges of their seats wanting to know more about this man who has personally known Sigmund Romberg, Fritz Kreisler and many, many more. Friday evening, November 19, 1971 was certainly our RED LETTER DAY, as we listened to one of the last living theatre organ greats in live performance! □



You notice the way the Travel ads always blossom out with a lot of stuff about Festivals and things like that there? Well, that's the way with Organ Conventions this time of year. First we had the big bash out in Los Angeles where the ATOS got a lot of people out to open the San Gabriel Auditorium with a lot of star organ players like Gaylord Carter and Lyn Larsen and Bill Thomson. And then they was one in Noo York State around the place where the big Wurlitzers was made, with some concerts at the Riviera Theayter in Tonawanda, and some others at the Hollywood Theayter in Gowanda, hey, there's a combination. And then the Perfessional Organ Clubs they had a Convention down at Long Beach, where all the perfessional organ players from Los Angeles and San Francisco and Long Beach and San Diego and Orange County all got together and had concerts and chewed over their problems.

And then we got comin up the big Nashional Convention of the American Theayter Organ Society in July in Washington, D.C., run by the Potomack Valley Chapter of the ATOS. That's a-go-in to be some whing-ding and I wisht I could be there, but it's too fur away to fit in with some other plans I had to make. They got some of them big four-keyboard Wurlitzers around with guys like Eddie Weaver and Lee Erwin and Don Thompson and Tiny James and Dick Smith and a lot of other fine organ players to show them off. Not forgettin the gals like Rosa Rio and that little teen-age doll around Los Angeles name of Donna Parker who is loaded with talent and was just made the offshial organ player for the L.A. Dodgers.

And then they got a Wurlitzer run by a computer invented by a guy name of Marvin Lautzenheiser that

he calls the Gen-e-eye, like the magic guy that comes out of the bottle. Heck, I knowed a lot of organ players that played the organ when it come out of a bottle. Anyways, instead of Gen-e-eye, only he spells it Genii, I wisht he had named it the Lautzenheiser-wurlitzer. But I guess maybe thats too long a name like that Welch town where the name takes up the whole side of the station.

And besides I worry about these organs that can be played without any organ player. Maybe I worry too much. But you notice how the elektronick organs they keep addin gimmicks so you dont scarcely have to play anything your own self? Things like the Automack Cords, and the Glissandos and the Arpedgios and the Tape Cassetts and the Rithm Masters and all like that there? Go-in to put the organ teachers out of business, that's what theyre a-go-in to do.

Of course Im only kiddin about this Genii, which is a Rube Goldberg to end all Rube Goldbergs, if you know what I mean. Still and all I dunno. The blurb about it says that it will never replace the live organist, but it would take eighty fingers to match it. So maybe I should ought to worry at that. Or I would if I was a organ teacher. As near as I can figger it's like one of these here computers where you feed all the music into it and it comes out here as the old song goes. The blurb says it can do eighty things at once, so that is why it says it can do the work of eight organ players, each of them with ten fingers. Pervided they aint all thumbs, like some organ players I heard.

Well, all I can say is you better go see it. I wisht I could. Sounds like quite a party. □

AT THE ATOS  
NATIONAL CONVENTION  
JULY 10 thru 14, 1972

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WASHINGTON, D. C.