

chambers for the 3/15 was started. This included a plan also for a 3rd chamber way up near the arched ceiling to accommodate the 3/15's percussions. In rebuilding the chambers John used the experience gained during the 2/7's sojourn. He had learned that wallboard makes poor reflective surfaces in a chamber so he settled for hard plaster this time, after lining the walls with sturdy metal screening on which to hang the plaster. Work is progressing under the watchful eye of veteran organ builder Weldon Flanagan, whose experience includes re-installing the Dallas Paramount 4/20 Wurlitzer in his own suburban home.

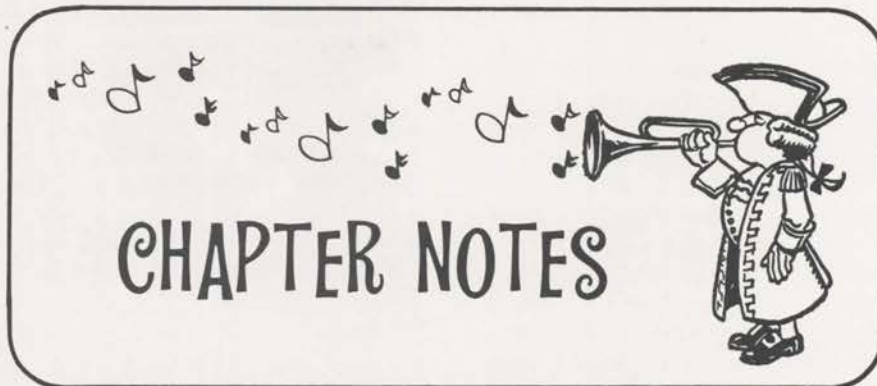


Hall of Famer Fred Feibel is now a member of the Senior Musician's Association. He has been a member of New York local 802 since 1928. Writing from his home in Vero Beach, Florida, Mr. Feibel says: "I now think of my active career as a marvelous fulfillment of my innate desire to create music. It has been my great pleasure to be the choir director and organist for the First Presbyterian Church of Vero Beach for the past 10 years. And it is a privilege to pass one's later years in such a happy and rewarding way." This organization is the one to which Don Baker, another Hall of Famer, joined two years ago, and now proudly carries a Golden Card, symbolic of his 50 years as a professional musician. Doc Bebko will get his card in 1975.



Anson Jacobs informs us that George Shaw of Franklin, Pa. has purchased for \$200 the 3/9 Wurlitzer which was installed in 1928 in the Latonia Theatre in Oil City, Pa. There were some pipes missing and the organ needed re-leathering. The instrument is now being installed and renovated in the Big Red Barn on Route No. 322, where it is planned to show silent movies with Anson Jacobs at the console. The organ won't be entirely unfamiliar to Anson; he played it for a special program in 1935.

Anson also tells us that there is a 3-manual Robert Morton quietly sitting in a 730-seat theatre in Meadville, Pa. More on this instrument later, in the form of an old picture of the organ being played. Anson has checked out Titusville, Pa.; no organs there. So, the above two instruments are the only ones remaining in his area. □



BEEHIVE

On November 26, 1972, Beehive Chapter members were treated to a very special meeting at the newly decorated and beautifully refurbished Organ Loft. Surrounding the 5 manual console are many yards of red velvet; the walls have been covered with red velvet wallpaper, from the ceiling hang huge crystal chandeliers. Red and black carpet adorns the floor and a wooden dance floor replaces the old tile floor.

The organ never sounded better. It had been tuned and re-voiced. Lyn Larsen, recorded on this beautiful organ last fall, and his new album, "Lyn Larsen At The Organ Loft", was released in December.

After the meeting, members were invited to play on this magnificent Wurlitzer.

Christmas decorating had begun on the building and I think everyone went away with a little bit of the Christmas spirit starting to show.

New officers for the chapter were elected: Walter Schofield, President; Clarence Briggs, Vice President and Maxine V. Russell, Secretary-Treasurer.

MAXINE V. RUSSELL

CEDAR RAPIDS

On November 9, 1972 at 8 p.m., Ray Snitil, our vice chairman stepped

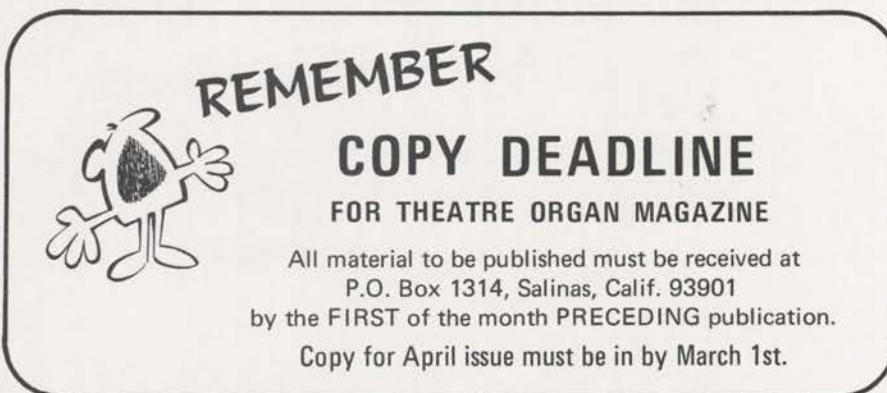
into the spotlight at the Cedar Rapids (Iowa) Paramount and greeted another capacity audience of over 2,000. Ray knew that the crowd had come to see and hear Lee Erwin, so he quickly explained what ATOS is all about and then introduced Lee.

For the next 2½ hours Lee Erwin again displayed his great talents to Cedar Rapids and the Paramount's mighty Wurlitzer.

There was eighty minutes of Buster Keaton's *The General* with Mr. Erwin's accompaniment vibrant with sounds characteristic of theatre organ. Like the best of the film scores of the vanishing symphonic era, Lee kept sound effects minimal. Because he is good and silent films are the remarkable medium that they are, nobody missed the lack of dialogue.

This was Lee's second appearance, and again he kept the capacity crowd thrilled with his great organ melodies and outstanding movie accompaniment. Thanks Lee, and a special thank you to the Kyle Mills who were hosts to Lee while he was here.

Pat Marshall, our secretary, wrote "These shows don't just happen by themselves. They are the result of a lot of hard work by many people, including membership and mail order ticket sales, record sales, taking tickets, ushering, watching doors, handing out



programs and the many other duties that must be performed to make a smooth running show. We greatly appreciate every effort made by the members to make our sixth show another milestone in CRATOS history."

Down the pike about 85 miles from Cedar Rapids, Bob Beck, Howard Adams, and Brad Starcevic have been busy restoring the 3/10 Wicks pipe organ at the Capitol Theatre in Davenport (Iowa) with the help of a donation of bass pipes by Howard Burton. After his Cedar Rapids show, Lee Erwin stopped by and tried it out. Lee said he was very pleased with the work and felt that there should be no problem in putting on a show at the Capitol in the Spring of 1973.

In June of 1972, Ron Rhode, a music major at St. Ambrose College in Davenport, played for our chapter at the Iowa Theatre in Cedar Rapids. Ron played a beautifully restored 3/14 Barton and gave an excellent concert. The restoration work on this organ has been handled by Howard Lane, Ron Rhode and their crew.

On Sunday, September 10, our guest organist at the Cedar Rapids Paramount Wurlitzer was Walter Strojny, Jr. For those who may not remember Walter, it was he who shared the program at the giant Barton in the Chicago Stadium during the 1969 ATOS National Convention.

October brought us another enjoyable Sunday morning program at the Iowa Theatre's Barton with Jim Crawford from Des Moines at the console. Jim was locked in the theatre in the early morning hours while practicing. Perhaps this gave him more time for preparation as his performance the next day was great.

CRATOS member Carma Lou Cox played for us on Sunday, November 5,

at the Legion Town Club. This was combined with the annual meeting at which Ray Snitil was elected chairman, Craig Stratemeyer vice chairman, Bob Beck treasurer, and Pat Marshall secretary. Also elected were board members George Baldwin, Kyle Mills, and John Dyson.

We think we have a great group of members at CRATOS as you can see by our busy schedule of activities.

BYRON F. OLSEN

DELAWARE VALLEY

Now that it's February, the Northeast prepares itself for more snow and braces itself against sub-freezing temperatures. But perhaps it's a warm thought to reminisce on the events of our chapter in late October and into December.

The "meeting of the minds" in late October (a concert with silent comedy at the Lansdowne Theatre by this reporter) made a hit with ATOS'ers and AGO'ers alike. The 3/8 Kimball, well maintained by now-New Yorker Bill Greenwood and DVTOS member Bill Splane, gave forth with the tremulated as well as straight sounds that everyone associates with the "little monster."

Thanksgiving weekend, Larry Ferrari played a program for us, with revenues going toward the installation of the club's Moller, in the auditorium of the Philadelphia State Hospital at Byberry, the anticipated future home for the instrument that once graced the Sedgwick Theatre in the Germantown section of Philadelphia. As always, Larry played his heart out on the Conn; and his enthusiasm, especially in his tribute to Christmas, pervaded the audience.

Our December open console meeting

showed how much talent really exists in our membership. Through the skilled finger dexterity of staff organists Charlie Balogh and Glenn Hough, the Kimball proved that the king of instruments does indeed reign in the Brookline Theatre in suburban Philadelphia. The many others who took the superbly maintained instrument through its paces also showed off its Wurlitzer-like Tibias and five luscious ranks of Kimball strings.

One of the outside events enjoyed by several chapter members was a benefit performance by Leroy Lewis on an Allen digital computer organ with several theatre "ranks" rigged up to it. Included in the program were several selections by the Cedar Crest College (Allentown, Pa.) girls choir. (Revenues from this performance helped offset expenses for the girls to travel to the British Isles to sing in various churches and schools.) Leroy explored many of the potentials of this huge instrument, and his sense of humor kept his audience in laughter throughout the evening.

Also, two informal opening concerts were in store for residents and TO fans in Pennsylvania Dutch country in picturesque Marietta (Pa.) when David Kalmbach opened his now-being-restored movie house (oldest on the East Coast, built in 1908) and its so-far-3/15 Page to the public with an informal concert by John Muri, while this reporter played a Christmas program on it about two weeks later. The official opening, when Dave expects to have both the former Tivoli (Chicago) Wurlitzer and his Page (from the Our Theatre in Grand Rapids, Mich.) playing in its complete 28 ranks, is set for February 9 and 10 with John Muri at the console. He will accompany *The Hunchback of Notre Dame*.

The winter may be cold and gray (or white, even!), but we hope the cold wet white stuff doesn't make driving hazardous to keep you from attending many of the organ events that will be scheduled before the grand thaw.

SHIRLEY HANNUM

EASTERN MASSACHUSETTS

On Saturday November 18, 1972 we featured Lowell Ayars at the Stoneham Town Hall 2/14 Wurlitzer. He played a varied program of favorites including a medley from the 1926 musical *Queen High*. The audience

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was quickly overwhelmed by his great baritone singing during certain numbers. He had taken great time to find out what was in the chambers because console markers are meaningless on this rare organ. The Stoneham organ has no pedal traps, but you'd never know it while Lowell played. He also did a rousing accompaniment to the silent film *Paste & Paper*. The Stoneham organ will continue to play a great role in chapter activities, even with the Babson College coming into play. The 17 years of association with the Town Hall will always remain a tribute to the foresight of the Patch family and a living memento of the late Francis J. Cronin, who played it on WNAC, Boston.

On Saturday, December 2, 1972, Larry Ferrari played a Christmas "Gift" concert at the First Baptist Church in Somerville, Mass., on a beautiful 3/10 style H Wurlitzer. This organ came from the Olympia Theatre in Watertown, N.Y. and was installed in a church in Quincy, Mass. EMCATOS member John Phipps and brother Donald obtained the instrument and installed it in its present location. Larry's great style and charm soon had everyone purring. Larry's new recording on the Detroit Theater Organ Club's 4/34 Wurlitzer was eagerly purchased by many. It was great to have him back home again.

Our November, 1972 meeting was held at Babson College, Wellesley, Mass. After the business meeting came the moment of truth. Member Arthur Goggin (Captain Midnight, as we call him) chief crew head of our chapter organ, turned on the wind and out of tune, throat-clearing, yet beautiful music came from OUR organ at last. While perhaps not in concert shape, nevertheless MUSIC. Although only

4 ranks played, it was enough to spark that enthusiasm which was almost lost in our chapter. With these results, EMCATOS is really "moving" again, and we're out of our rut now. The Oriental Mattapan Wurlitzer 3/14, sister to Boston Paramount 3/14, is now owned by Art Goggin. This console has the rare chinese treatment and really looks oriental. Thus another organ finds a home.

Our December meeting found us at Mr. Pat Fucci's home in Waltham, Mass. A Christmas party was held amidst the dominating presence of the 4/20 Robert Morton formerly in Loews State, Providence, R.I. This organ has the distinction of being the second largest theatre organ in New England by original specifications and is currently the largest home installation in Massachusetts. Mr. Fucci doesn't play a single note. He just wanted the club to have an organ to play and hear and enjoy. ATOS can be proud of people with this kind of devotion to our cause. Several members gave the group holiday tunes, each in his own style. Bob Legon spent a week tuning, and to his surprise ended up being M.C. He presented a tape recording of the last sounds of the 3/9 Kilgen at the late Embassy Theatre in Waltham, along with a 2 part film found in the rubble of the theatre by film enthusiast Charley Clark. Although not a chapter member, Charlie frequently supplies the films which Bob accompanies at club meetings. It was a fitting tribute to the Embassy which the club didn't get a chance to hear in its original home.

LOS ANGELES

The final ATOS concert of 1972 at the Wiltern Theatre was presented by Ann Leaf on Sunday morning November 19th. More than 400 members and guests attended and were rewarded with a wide variety of music plus a very funny silent film. Mozart, Strauss, Borodin, Paganini, and Bizet were all heard from as well as Cole Porter, Michel Le Grand and numerous other modern composers. A highlight of the program was the C Sharp Minor Waltz by Chopin played in the original version plus a modern version and a rock version. The film was a hilarious comedy entitled *Love 'em and Weep* featuring Stan Laurel (before he teamed up with Oliver Hardy), Jimmie Finlayson and Mae Busch. Ann con-



Ann at the Wiltern - (Stufoto)

cluded her concert with two of her own compositions, the swingin' Samba "Rio Coco" and then, as she disappeared into the pit, the strains of "In Time", the theme music from her days on CBS radio when she put the network to bed. It is always a privilege and a great pleasure to enjoy the superb artistry and musicianship of Ann Leaf as she performs at the magnificent 4/37 Kimball organ in the Wiltern Theatre.

In the afternoon following the Ann Leaf concert there was a jam session at the Elks Building in Los Angeles where members of the chapter main-



Donna Parker - (Bob Hill Photo)



Ken Kukuk - (Stufoto)

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Ross Farmer — (Stufoto)

tain the 4/58 Robert Morton. Fernand Martel and Bob Hill presided over the session while a number of the members took advantage of the opportunity to play a really BIG pipe organ.

On December 3rd the chapter held its annual meeting and election of officers at the West Culver City Baptist Church. Jack Shemick conducted the installation of the new officers for 1973. The 1972 Chairman Chick Lander moved to Liaison Chairman and the new officers for 1973 are: Chairman, Sam Dickerson; Vice Chairman, Ray Bonner; Secretary, Bob Meeker; Treasurer, John Schellkopf; and Program Director, Deke Warner. The artists for the afternoon included John Ferguson, Ken Kukuk, Donna Parker, Bob St. John, and Bob Mitchell. Refreshments were served in the church social hall

where Walter Freed and Walt Liebscher played a few selections on a Hammond organ. The 3/12 Wurlitzer installed in the church is a theatre instrument and was installed by Ross Farmer with very little altering from its theatre days. More than 180 members and guests attended the meeting to round out another good year of ATOS activities.

The Board of Directors of the Los Angeles Chapter voted an Honorary Membership for 1973 to Stu Green, ATOS National's "Man of the Year."

SAM DICKERSON

MOTOR CITY

Gaylord Carter came to town again on November 13 and 14 to present his fifth "Flicker-Fingers" show for the Motor City Chapter. Pipe organ and silent film fans crowded Detroit's Redford Theatre to hear Gaylord, now celebrating 50 years in show business, at the 3/10 Barton, accompanying Mary Pickford's *Rebecca of Sunnybrook Farm*.

A busload of 50 members of the St. Clair Yacht Club were delighted to find that Gaylord's Tuesday evening program at the Redford was the final destination of their "Mystery Trip". So enthusiastic was the response to Gaylord's program, that even the theatre ushers asked for their names to be placed on our mailing list for future concerts.

Motor City Chapter members were the guests of the Michigan Railroad Club, who presented John Muri in concert at the Detroit Theater Organ Club on December 5. John's program consisted of a salute to the "Big Four" of music, namely, Friml, Her-

bert, Romberg and Gershwin. A highlight was John's accompaniment to *The Iron Horse*, a two-reel comedy about an ancient train and it's troubles getting to where-ever-it-was it was going.

Chapter member Lee Hohner was featured artist at the 2/5 Wurlitzer at the Punch & Judy Theatre for our chapter Christmas Party on Sunday morning, December 17. Lee's program was set around a Winter-Christmas theme and included a number of slides of snowy landscapes and Yuletide decorations. The program was an excellent one and well attended. Many had forgotten just how beautiful this 1930 movie house and organ really are.

Motor City membership now stands at 350, and interest in chapter activities continues to grow.

DON LOCKWOOD

NEW YORK

October 22 was a long but delightful day for members and friends of the New York Theatre Organ Society. The scene was Bound Brook in New Jersey's rural-suburban Somerset county.

It began at 9:45 a.m. at the Brook Theatre, home of New Jersey's smallest active theatre organ, a Style B 2/4 Wurlitzer, Opus 1519. Open console led off the program and prospective theatre organists, from elementary school age to retirees (and many ages in between) tried their hand.

The Brook was opened in 1928 by



Two of the Trio — Along with Chris Lytle, a student at Middlesex (N.J.) County College, Dave Michaels (left) and Don Conover (right) are house organists for the Brook Theatre. All three presented "Mini-Concerts" to climax the NYTOS session with the 4-rank Wurlitzer.

(Dave Lukowicz Photo)



Los Angeles Chapter officers for 1973 are sworn in by former Chapter Chairman Jack Shemick (not shown). Left to right: Chick Lander (Liaison Chairman), Deke Warner (Program Director), Ray Bonner (Vice Chairman), Sam Dickerson (Chairman), John Schellkopf (Treasurer) and Bob Meeker (Secretary). — (Chuck Zimmerman Photo)

the late Alexander Morecraft whose family still operates it. The little instrument was restored in 1963 and ever since then has been played each Saturday from 6:30 p.m. to 7:00 p.m.

During the mid-morning break, Dr. Herbert Cooley, a former NYTOS director who produced the entire day's program, told of the theatre's history and of the little Wurlitzer's restoration (in which he had quite a hand).

Next came a series of three "mini-concerts" on the Wurlitzer featuring the three current Brook Theatre house organists — Donald Conover, Dave Michaels and Christopher Lytle. Each of their programs was well received and, at the close of the morning's program, the audience gave rounds of applause for each of the artists, for the Morecraft family and for Dr. Cooley.

The next program was in Bound Brook's Presbyterian Church. On "center stage" of the sanctuary was the church's magnificent 3/38 Austin, Opus 2462 installed in 1967.

The audience, comprised of theatre organ society members and church parishioners in nearly equal measure, was notable for the number of young people with expectant grins on their faces — "popular music right here in church"!

At 4 p.m. the church's organist, Lee W. Malone, introduced the guest artist, Carl Weiss of Seaford, Long Island.

Carl proved to be thoroughly at home with the Austin for his "Afternoon at the Pops." A church organist himself, he is also a theatre organ concert artist with past presentations at Loew's Jersey, in Jersey City, Loew's Kings and Loew's Pitkin, in Brooklyn, as well as the RKO Madison in Queens, N.Y.

Carl's ease at the console stemmed also from the fact that he is an organ builder with a current contract for a three manual, 80-rank instrument in New York's Marble Collegiate church and a large instrument for a church in Lynbrook, Long Island. But his close familiarity with the Bound Brook Church's 3/38 Austin came mostly from the fact that he was part of the crew that installed it in 1967.

The Austin lacks a toy counter, so he utilized instead a Baldwin electronic rhythm unit with controls placed beside him on the organ bench. This setup enabled him to break into several numbers with a latin beat.



Console Front and Center — Moved to the center of the sanctuary so the audience could watch his playing, the 3/38 Austin gave forth a wide variety of "pop" tunes under the skill of Carl Weiss. His smile here reflects those of his audience of parishioners and NYTOS members.

(Dave Lukowicz Photo)

At intermission, a freewill offering plate was passed and the audience was asked to place the title of their favorite tune on a white card and add this to the collection.

The next portion of Carl's program, obviously, was unrehearsed. He simply picked selections from the request cards and, after an instant to conceive an arrangement and registration, he took on request after request.

To top off his program, Carl staged a sing-along — minus the customary song-slides with Dr. Cooley at the pulpit to help lead the "congregation" in the singing.

This concert was part of a series of Sunday afternoon organ programs which the church is sponsoring. Organist Lee Malone indicated that Carl's pioneering pops concert had drawn by far the largest "house" to date.

This lends proof to what ATOS members have been saying for years — "the organ is a great entertainment instrument!"

When a violent, early-evening December storm damaged nearby high voltage lines of the Jersey Central Power and Light Company, New York chapter members faced the dismal prospect of a "silent" organ meeting at the Suburban Restaurant in Wanaque, New Jersey.

A line repair crew was dispatched to the scene to temporarily patch in 115-volt service to relieve darkened homes in the area. Battling high winds and rain as well as a tree fire set off by a damaged transformer, the crew finally managed to restore power for lighting. But nearly 150 chapter members, assembled in the restaurant for a membership dinner meeting and open console program featuring the Sub-

urban's 3/17 Wurlitzer, were hoping for 230 volts so that the blower could be turned on.

Concerned that the power company crew might not understand the magnitude of this crisis confronting his organ-loving patrons, Suburban host Jim Provissiero braved the storm himself to implore the crew to also restore the higher voltage service that evening — at least to his restaurant.

He must have been convincing because, within the hour, the higher voltage service did flow into his lines. The blower was then quickly turned on to everyone's relief — and delight.

The crew, released at that point from further storm repair duty, ventured into the Suburban to see what could possibly have occasioned Provissiero's unusual plea.



High-Powered Meeting Rescuers — Jersey Central Power and Light Company line repair crewmen (left to right), Robert Green, Ray Bailey and James Bryan, learn from organist Frank Cimmino what a theatre organ is all about. They successfully battled a severe storm and restored power so New York chapter members could enjoy music of the Wanaque (New Jersey) Suburban Restaurant's 3/17 Wurlitzer.

(Frank A. Kopp, Sr., Photo)

Chapter Chairman Art Cox, fully aware of how they had "saved" the evening, brought the trio right up to the console where they first received a standing ovation from the chapter members. Then, House Organist Frank Cimmino gave them a quick demonstration of the sparkling Wurlitzer's musical capabilities.

Two of the trio had never heard a theatre pipe organ before. They were literally astounded over what their power had wrought. Said one of them to Frank, "You mean all of those pipes and things operate by relays and magnets from that keyboard? Incredible!"

Before they departed, Frank played just for them a high varied "mini-concert". He left no doubt in their minds that their special effort was for the worthiest of causes.

And the chapter members, of course, agreed — 110 per cent!

Pedals (AGO) among the pedals



Pedaler — New York chapter Director Roy Sharp tests out Mahns bike shop Robert Morton 8-rank Foto-player. Behind the unusual console, portions of the shop's unusual collection of early hand tools decorate the outside wall of the chamber. And behind the music rack is a unique, hand-carved three-manual, one-rank organ trophy. — (Herb Frank Photo)

(ABI) was the unusual setting for New York chapter's first official session with a two-manual Robert Morton Model 49-D Foto-player located in Mahns Brothers Bicycle Shop in Eatontown, New Jersey, late last fall.

The unusual instrument, augmented now to eight ranks and heading for twelve, is housed in the unusual setting of the Northeast's largest retail-only bicycle shop. Hundreds of pedals (American Bicycle Institute variety) were wheeled into temporary storage so that chapter members and guests could congregate about the unusual console and the combination of pit organ swell boxes and a specially-built chamber. (For detailed description of this unique instrument, see THEATRE ORGAN issue of October 1969. Even the august *New York Times* had a feature story on it in October 1972!).

Robert Mahns, grandson of the bike shop's founder, demonstrated the instrument's capabilities and then dashed off to play for a program in a nearby chapel, one of several in the Monmouth county area he serves as organist. At that point, his father, Walter Mahns, Jr., took over as the family's official host.

A dozen chapter members tried their hand at the Morton which the Mahns family rescued from Loew's Victoria in New York City where it was first installed in 1927. The session may have set a chapter record for the age span of the musicians. While youth predominated, there were several performers of grandparenthood status. But the players list was capped off by the appearance of eight-year-old Margaret Monguzzi of North Caldwell, N.J., whose level of musical achievement surprised everyone and



"Another encore? Let me think!" Lyn Larsen responds to a highly receptive audience during New York Chapter's program at Long Island University in Brooklyn. (Walter Hilsenbeck Photo)

brought her a round of applause. When she was done, she asked the program moderator if her six-year-old sister Melissa could also try the Morton. The answer, of course, was "Yes!" And Melissa's performance brought forth another round of applause from the 70 or more members and guests.

Everyone left feeling indebted to the Mahns, and to all the performers, young and old, for a delightful afternoon!

ARTHUR M. COX, JR.

"The following was also submitted for NYTOS by Herb Frank."

October 15 marked Lyn Larsen's first appearance in New York City. Long Island University's mighty fine sounding 4/26 Wurlitzer, still on its original lift in what used to be the ultra-fancy Brooklyn Paramount, had been worked over to perfection by New York chapter's restoration and maintenance crew under the anxious but capable hands of Chief Bob Walker and his "right arm", Jim Leaffe. Final tuning was under the direction of professional organ builder Mel Robinson.

Lyn's audience, consisting of chapter members plus students and faculty of the university, entered the famed marble-lined lobby from the old and still gleaming box office entrance on Flatbush Avenue. Although the audience was not large, they listened with rapt attention to Lyn's distinctive stylings and to his thoughtful prefaces to each number.

Lyn paid tribute to the artistry of fellow organist Ashley Miller (who was unable to attend because of an engagement at Madison Square Garden). Lyn declared that Ashley's recorded interpretation of Chopin's "Fantasie Impromptu" had motivated him towards a career in organ music; and that Ashley's rendition of Edward German's "Satyr Dance" was one of "sheer genius". He added, "If Ashley had a nickel for each time I have played that record of his, he would be a wealthy man".

Lyn's program ranged from "straight" church music — a de-tremmed and stately "Thou Art The Rock", to an Art Tatum arrangement of "Tiger Rag." He also made proper note of his Norwegian ancestry by playing two numbers by Edward Grieg.

Lyn treated the audience to one

of his own compositions, a haunting ballad entitled "I Just Don't Understand" which, he explained, was written originally to accompany part of an Easter service. Then came another treat, a Jesse Crawford arrangement of "Broken Rosary" which was released only in England in Jesse's day.

When Lyn's program came to an end, the enthusiastic audience demanded encores and then crowded around the console and flash bulbs popped. Lyn mentioned that this carefully restored Wurlitzer was one of the best sounding instruments he had ever played and hoped to be able to play it again. New York chapter members and guests hope so, too!

NIAGARA FRONTIER

On Nov. 15 in North Tonawanda, Chicago's Tony Tahlman performed his second Riviera concert in as many years. Tony is an avid railroad buff, so the entire show centered around a train motif.

After his opening, which was a medley of rail and travel tunes, a mini-locomotive (No. 97) engineered by Carol Piazza and Shirley Cole appeared onstage. A slight mishap occurred as they were going into the wings — the train's cow catcher caught the drapes causing minor damage. (You've heard of "The Wreck of the 97"? This was it!!)

Mr. Tahlman played many popular hits as well as a few older tunes. For good measure he threw in a few train movies: One was set to Rod McKuen's music and poetry. It was evident that Tony Tahlman 'trained' his audience to enjoy his style of playing.

Frank Olsen helped us celebrate Christmas at the Riviera on Dec. 13 when he presented a concert on the 3/12 Wurlitzer. Santa (Al Sliwinski) Claus, in his bright shiny sleigh, and 2 of his elves (Karen McDonald and Shirley Cole) were also there to wish the full-house audience "happy holidays."

Mr. Olsen, of Ontario, Canada, had a repertoire composed of many seasonal melodies and favorite children's tunes. Novelty pieces and Christmas carols were played as they might sound around the world.

This joyful concert which Frank played for us undoubtedly put one and all into the holiday mood. The audience loved him.

SHIRLEY COLE

NORTHERN CALIFORNIA

Chapter reporter has been so involved with the Orpheum and Paramount projects (which we will touch on later) that several issues of THEATRE ORGAN have had no mention of our chapter — but we have been busy, as you will see.

Our first meeting in Campbell gave us an opportunity to see the "Buddy Cole" organ in its new setting, and to hear Jack Gustafson put this beauty through its paces. With the instrument spread along the long wall of the Cap'n's Galley, the best listening was in the center of the room, otherwise one section of the organ would dominate. Gustafson is a natural for a Pizzeria type operation, his rapport with the audience is tops, and he seems to have a feel for what the younger generation likes to hear (the high



JACK GUSTAFSON at the Redwood City Cap'n's Galley 4/18 Wurlitzer.

school crowd is always there when we have visited at regular hours). For our members, Jack went all out to play the types of music us older ones prefer to hear, and he did a great job on the 3/26 Wurlitzer-Morton.

Then it was time for our annual trek to Vallejo to hear Dave Quinlan at Rudy's Supper Club playing the Style 165 Wurlitzer (2/6). Since we first heard Dave at Seattle's Lyon's Music Hall in the 1930s we have heard none to top him for playing dance music. He's the USA's answer to Reginald Dixon! While the members and guests enjoyed a sumptuous lunch, Dave kept every toe tapping. A special treat was hearing him in a subtler mood doing some of the great Crawford tunes. The little Wurlitzer isn't



DAVE QUINLAN at Rudy's Wurlitzer.

"pure" anymore, but the addition of a Morton Trumpet gives the little gem an authority that it didn't have before. The added unification of the Style 165 over the earlier Style D makes for much more versatility. Who needs 40 ranks!

Next we met at the Orpheum in San Francisco to hear former ATOS President Tiny James in a beautiful program. The 4/22 Robert-Morton really sounds great with sounds coming from all directions (high left, high right, understage and over the top balcony). Tiny's registrations were imaginative and tasty, and his style of playing is true-blue "Theatre style." His counter-melody work is a real pleasure to hear. After a short intermission, there was "open console".



TINY JAMES and the Orpheum Robert-Morton (about 1965).

Then to the Avenue Theatre in San Francisco for an evening of music and comedy sponsored jointly by the chapter and the Avenue Photoplay Society. Chapter Chairman Warren Lublich started things going with a Christmas oriented program on the



Chapter Chairman WARREN LUBICH, at the Pizza Pub Robert-Morton.



BOB VAUGHN at the Avenue's Wurlitzer.

3/14 Wurlitzer followed by silent comedies with accompanist Bob Vaughn, a master at picture playing. Laurel and Hardy were selling Christmas trees again in their classic *Big Business*. After seeing this great spoof a good 40 times, your reporter still "broke up" at the pair's fantastic antics.

Sandwiched between the chapter meetings were some truly outstanding organ events. Hal Shutz came back to pipes after too long an absence when he appeared in concert at the Avenue's 3/14 Wurlitzer. It was really a virtuoso performance in Shutz orchestral style. Your reporter first heard Hal in 1942 playing the Wurlitzer in the Treasure Island Theatre in San Francisco Bay when we were both in the Navy. Since that time, Shutz has concentrated on teaching and playing on the electronics. Do it again, Hal!



HAL SHUTZ at the "old money maker."

Then, for a Halloween Special, it was the inimitable Gaylord Carter at the Orpheum 4/22 Robert-Morton and Lon Chaney in the classic movie *Phantom Of The Opera*. A Monday night crowd of 1000 enthusiasts made this a great success for the newly restored organ. Gaylord is *always great* — what more can we say?

The Orpheum project is written up in detail in another article. So we'll only say thanks to Ron Downer and his crew of ATOS members for a great job in making this instrument sound like brand new.



Gaylord "Flicker-Fingers" Carter at the Fox in 1962. — (Wainwright Photo)

Just getting underway is a project to reinstall a Mighty Wurlitzer in the Oakland Paramount Theatre. This 3500 seat, 1931 house, which originally housed a 4/20 Wurlitzer Publix No. 1, has been purchased by the Oakland Symphony Association. The house will be completely refurbished and should become an outstanding show business center for the East Bay Area. The Symphony Association has already ac-

cepted the donation of a 4/20 Wurlitzer from Jack Nethercutt of San Sylmar fame. It's not a complete organ, but will be the starting point for another great installation in an acoustically excellent setting. This organ started life at the Capitol Theatre in Detroit.

Meanwhile, the organ that started in the Oakland Paramount is singing daily in the Melody Inn in Los Altos. Three new projects are underway in Northern California: a 4 manual Wurlitzer is being installed in a Sacramento eatery (Sierra Chapter members are involved, naturally); a brand new organ designed by the WICKS Organ Company is being readied in the Monterey area (the first organ to be built especially for a Pizza Parlor); and a 3 manual Wurlitzer for the fourth Cap'n's Galley in San Bruno. This brings to 19 the number of theatre organs playing in public places in Northern California. "Who Could Ask For Anything More?"

DEWEY CAGLE

OREGON

November 19 found the Oregon Chapter gathered at the residence of Bob and Laura Burke in Portland for our November meeting and concert. Chairman Jonas Nordwall called the meeting to order. The main item on the agenda was the election of officers for 1973. Our new chairman is Dennis Hedberg; Vice Chairman, Bill Peterson; Secretary-Treasurer, Arlene Ingram; and members-at-large, Jonas Nordwall, Gerald Duffy, Robert Burke, and Dr. Gordon Potter.

After the brief meeting came



Rex Koury puts Bob Burke's 3/11 Wurlitzer through a workout. (Photo courtesy Claude Neuffer)



Loretta Muralt Holstein concertising on the Benson High School 3/24 Kimball. This instrument will be featured at the 1973 Portland convention.

the big event of the day . . . Rex Koury in concert! There is no reason to go into detail to say how great we think Rex Koury is. Those who haven't heard him should make it a "must" as his tremendous organ style and his heart-warming personality captivated everyone. Bob Burke's beautiful 3/11 Wurlitzer (plus piano) came through great, as always.

On December 10, Benson High School in Portland was the setting for the Oregon Chapter's annual Christmas pot-luck dinner and concert. Dinner was served on the large stage of the auditorium, and was delicious!

After dinner, newly elected Chairman Dennis Hedberg opened the business meeting. Considerable discussion was given to the 1973 ATOS National Convention being hosted by the Oregon Chapter. An honorary membership was presented to Claude Neuffer, official photographer for the Oregon Chapter.

Concluding the meeting, Dennis in-

troduced our artist of the day, Loretta Muralt Holstein. Loretta is well known in the Portland area as an electronic organist, but can she play the pipes! As a teenager Loretta was a fine organist — now "thirtyish" and a mother of three, she is even better. The organ is the 3/24 Kimball, which will be one of the convention organs in '73. The organ performed perfectly for the concert, not one cipher or trem "fit".

After the concert our soloist was overwhelmed with compliments, and no one wanted to follow her performance on "open console". Loretta finally persuaded Gerry Gregorius to play a few tunes for us.

It was a delightful meeting, and a wonderful way for us to say "Merry Christmas" to each other.

We hope to see all of you in Portland this summer.

ARLENE INGRAM

POTOMAC VALLEY

ATOS National President Erwin Young was among 120 members who attended the November Potomac Valley Chapter meeting at Jane and Warren Thomas' home in Gaithersburg, Maryland. This meeting marked the chapter debut of the Thomas' three manual eight rank Robert Morton, Opus 2486, originally installed in the Carolina Theatre, Elizabeth City, N.C. in 1928. The original console was found to be seriously damaged and was replaced with a console from the Liberty Theatre in Zanesville, Ohio. Warren acquired the organ in 1962, began installing it in 1969, and estimated that those who gathered to hear it during the '72 Convention formed the largest audience to hear it perform since 1942. During the removal, Warren's crew uncovered a note scribbled in pencil on the chamber wall behind the Diapason pipes: "This



Potomac Valley Chapter members voted unanimously to retain the officers who had served so well during the past convention year: Chairman Jean Lautzenheiser is flanked by Marjorie Lane, Secretary-Treasurer and Jerry Cunningham, Vice Chairman. (Photo by Richard Neidich)

is the famous Wonder Morton that played all the other brands out."

The pipes are located in two spacious, neatly arranged chambers and speak through grills in a handsome crescent curved wall. The console is placed in the middle of this curved wall and the result is a basement recreation room/organ studio that is both very functional and good-looking. Warren joined the chapter in thanking his crew of Dick Hartley, Norm Zeigler, and Paul White, then stepped up to the console and favored us with a few choice selections before introducing the featured artist of the evening, Jim Smiley. Jim opened with his theme song "When You're Smiley(ng)", then continued to charm one and all with his program of nostalgic ballads and music from the 'big band' era. Jimmie formerly played piano with Orrin Tucker's band while in college in Chicago, came to Washington in 1935 and became staff organist on WJSV

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| 8 | 9 | 10 | 11 | 12 | 13 | 14 | |
| 15 | 16 | 17 | 18 | 19 | 20 | 21 | |
| 22 | 23 | 24 | 25 | 26 | 27 | 28 | Portland, Oregon |
| 29 | 30 | 31 | | | | | |

SPECIAL "WIND-DOWN" TRIP



Jim Smiley, (seated), and Warren Thomas were enjoyed via closed circuit TV by those members seated on the side porch at the Thomas' November meeting.
(Photo by Richard Neidich)

radio which later became WTOP. He had a midnight poetry and organ program called *Clair de Lune*, and at one time had programs on all four Washington TV channels. A past AGO Dean, Jim, a standards engineer, is organist-choirmaster at a Maryland church. Our chapter is blessed with talent; Warren Thomas and Jim Smiley proved it once more.

Approximately sixty of our members journeyed some 125 miles to hear John Muri play a short program at the Marietta Theatre, Marietta, Pa. on December third. David Kalmbach, owner and manager of the theatre is still in the process of installing a Page-Wurlitzer and his ultimate goal is a 3/28. We were pleased to have this opportunity to hear such a fine organist as John Muri, and to visit with our good friends from the Delaware Valley Chapter.

PHIL LYNCH

'Twas a week before Christmas and all through the house
Not a creature was stirring, not even my spouse.
The stockings were hung by the organ with care
In hopes that RAY BRUBACHER soon would be there.
The children were nestled in soft seats of red
While visions of Christmas tunes danced in each head.
I in my white boots and green velvet coat
Had just settled down for the first Christmas note
When what to my wondering eyes should appear
But a miniature lady** so charming and dear;*

*With a little old teacher so lively and quick
I thought for a moment it must be a trick!
Jeannette played with precision as Ray's students do,
A treat for the ears and a visual one, too.
Ray then took his place at the 3/4 Moller
(You know the one with the nice Artiste roller.)
He spoke not a word but went straight to his work.
His Susan*** turn pages, with nary a jerk.
The sun streaming in on the organ below
Gave illustrious brilliance to the star of the show.
His fingers; His feet! Oh just see how they fly
As his music floats heavenward, up to the sky!
Ray's music: perfection; His comments: a joy,
We waited and watched for the "Li'l Drummer Boy"
Who finally came on the heels of "Sleigh Ride"
And we loved him until the last drum roll died.
More rapid than eagles his choruses came
They whistled and tooted; he called each by name.*

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*The flutes were so tender, the strings
— how they sang!
The beautiful carillon chimes rang and
rang.*

*"O Come All Ye Faithful" and "Joy
to the World"*

*"Brickbats and Shillelachs" he picked
up and hurled.*

*Then "Under the Mistletoe" for a quick
kiss . . .*

**Who ever reported a concert like this?
A tribute in music for this Christmas
Day**

*To all from the talented fingers of
Ray.*

*To the top of the tree, to the top of
the hall*

*Now dash away, dash away, dash away
all.*

*But I heard him exclaim ere he drove
out of sight*

*"Merry Christmas to all, and to all a
good night."*

JEAN LAUTZENHEISER

* George Washington National Masonic
Memorial, Alexandria, Virginia

** Jeannette Heifetz

*** Susan Fauntleroy, Ray Brubacher's
fiancee

RED RIVER

The silent film *The Phantom of the Opera* was the annual feature for the Red River Chapter last March 6th. Chapter Chairman Lance Johnson was asked by the chapter to accompany

the film when it was found out that Harvey Gustafson was not able to play. The scene was Bud's Roller Rink in Moorhead, Minnesota which has the Barton-Johnson 3/7 theatre organ. In previous years there was a short concert and a short silent comedy with organ background but this year the chapter gambled with a full length feature with no organ concert and lost!

The attendance was the poorest on record. A survey form of 31 questions was mailed to each member to evaluate the chapter activities and Spring concert in hopes of improving future concert attendance. The membership was in agreement that *Phantom* was a poor choice because of its length and non-comedy character. Mr. Ted Larson of the theatre and film department of Moorhead State College concurred. He remarked that this area was not ready for this type of film and that we should stick to short comedies. What about the audience reaction? Excellent! Many people stayed for a short time afterward and commented on the calibre of the program. Some old timers said that they had seen it three or four times when it was released in 1925. Having concerts at the rink poses many problems. Probably the most difficult is hauling chairs for every organ event.

On Wed. May 10, the last meeting

for the Spring was again held at Bud's Roller Rink for a skating party. Member Alice Harden, former Wednesday nite organist at Bud's played for the members and guests. Those who didn't want to skate spent the evening in the lounge area overlooking the skating floor so they could hear the music.

Riny Delzer's mansion in Bismarck, North Dakota was the scene for the second joint chapter meeting with the Lake O'Lakes and Red River Chapters on Sunday, Nov. 5. With no formal business meeting, the chapter organists took turns playing jam sessions.

Chuck Welch invited the members to play his 2/9 Marr and Colton to continue the weekend of theatre organ music. The tour through the organ chambers was interesting as always, especially to those who had never been in an organ chamber. Several young people were present with their parents which was quite a surprise to many. They all were impressed with the organs and huge homes with their splendid decor. The Red River Chapter lost a few members on the way when a dense fog rolled into the Valley City area causing some to turn back to Fargo-Moorhead. Everyone seemed to be in agreement that these Bismarck trips are well worth the distance traveled as they always have such a grand time!

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SIERRA

After several very rainy days the weather gave us a nice break and Saturday, October 21st dawned clear and beautiful for our annual trip "up the hill." Its about 120 miles from Sacramento to Reno, and Interstate 80 being the excellent highway it is, the trip is easily made in two hours. Approximately 60 members and friends were on hand in Fred and Eva Beeks' studio-living room when Rex and Mary Koury arrived at 2 p.m.

Very informal, in sport shirt and smoking his blue pipe, Rex seated himself at the 3/10 Wurlitzer and — explaining that his hands were a bit sore and stiff from working on the house — proceeded to play beautifully. The Koury's are building a new home at "Paradise Valley" just out of Reno; and one sort of shudders when thinking of Rex's talented hands being used to operate power tools and do carpentry work, but this is his hobby.

The very informal concert was like a family Sunday afternoon around the old Esty parlor organ. Rex played and joked, asked for requests, and played some more; and though it may all have been very informal, the music was as great as only Rex can make it. "Rhapsody in Blue", selections from *Fiddler on the Roof*, old and

new pops and the final request for "chase music" which brought forth Rex's famous musical melodrama. Who needs the movies? You can easily follow the sad and tender tale — (oops, tale) — as Rex tells it.

The Beeks' studio is quite a place with wall-to-wall red carpeting and the Wurlitzer console, a Hammond Novachord, the Wurlitzer slave piano, a Wurlitzer 78RPM juke box and a player-grand piano all mounted on a platform across one end of the room.

Open console found several of our members taking advantage of the opportunity to play this very nice sounding organ. By five o'clock most of us were on our way back down the hill after another organistically grand afternoon.

Sunday afternoon, November 12, the weather was again most considerate, clearing up nicely in time for our silent movie. By 1 p.m. the audience had already begun to arrive at the Grant Union High School auditorium, and by showtime we had nearly a full house. Emil Martin, well known radio and theatre personality, received a big hand as he strolled to the console of the 4/22 Wurli-Kilgen. A silent movie organist at several Sacramento theatres, Emil also presided at the 2/12 Robert Morton in the KFBK studios.

The lights dimmed, the spot picked up the organist and the overture was on. *Moments From Great Pictures* with Will Rogers gave the audience a lot of good laughs and put them in the mood for a community sing led by M.C. Jim Hodges, who also told the audience of the many great and wonderful advantages of being a member of ATOS.

Following an intermission, Emil introduced *Tillie's Punctured Romance* starring Charlie Chaplin and Marie Dressler. It was a good print, and with Emil's fine background everyone had a most enjoyable hour. Emil's training in silent movie accompaniment is very evident in his playing, for he doesn't miss a prat-fall or a collision. He's the kind of organist who makes silent movies really worth seeing. Our thanks to Emil Martin. All too soon the matinee was over and Chapter members received the usual questions — "When will you be doing this again? It was great!" — or "Why hasn't this been done before?" Well, you can't win no matter how much advertising you do; and speaking of advertising, a great big "thanks" to Carroll Harris who did a magnificent job. Just five days before the show, vandals broke into the projection booth, damaged equipment, and walked off with pro-



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jection lenses. Somehow our crew managed to get replacement parts and project a very smooth running show. Our thanks to Hal Wilmunder, Arthur Bobbs, and Ray Anderson.

Work on the 4/20 Wurlitzer being installed in the "Pizza and Pipes" restaurant is progressing very well. As usual when a big organ has had several homes, this one was in pretty sad shape, including a console that had been split during moving operations. A large crew of Sierra Chapter members under the direction of Dale Mendenhall is doing the repair, refinishing and installation work. Target date for the opening of the pizzeria is December 15; however it will probably be closer to January before the complete organ is playing. A story and pictures of this installation will be forthcoming in a future issue of THEATRE ORGAN.

BOB LONGFIELD

SOUTHEASTERN

By tradition, our December meeting was held at the Fox Theatre in Atlanta. When one looks about at this elegant and beautifully maintained house, it is hard to realize that its doors were first opened December 25, 1929. Thanks to great effort on the part of Joe Patten and Bob Van Camp, "Big Mo" has never sounded better.

Bob Van Camp first took us on a rank by rank tour of the instrument by demonstrating each stop in an appropriate passage. This included 42 ranks, percussions and traps in five chambers. After this most interesting excursion through the 4/42 Moller, Bob played several medleys of the 20's and early 30's standards. A short business meeting was conducted during intermission after which Bob played a variety of the best Christmas standards enhanced by his own beautiful styling. Incidentally, Bob plays Friday and Saturday night intermissions on "Big Mo".

New chapter officers elected for 1973 are Bob Van Camp - Chairman, Joe Patten - Vice Chairman, Gordon and Linda Johnson - Secretary and Treasurer, respectively. Our thanks for a job well done in '72 to outgoing officers Melvin Hegwood - Chairman, Charles Walker - Vice Chairman, Clay Holbrook - Secretary, and Nelson Harris - Treasurer.

We are very excited about the acquisition of the suburban Atlanta East Point Theatre by Joe Patten. Joe is a long time theatre buff and the

purchase of this facility is the culmination of a lengthy search for "just the right one." This theatre was constructed in the late 30's and although it never contained an organ, is ideally suited to accommodate a 12 to 15 rank instrument. Joe is now in the final stages of negotiating for a mint condition 3/11 Moller.

General plans for the theatre include silent movies, stage shows and a variety of other entertainment en-

deavors. While the East Point Theatre is generally in good shape, there are many areas which require the old "elbow grease" approach. The end result of our group participation in this kind of activity will number our chapter amongst those that have a pipe-equipped theatre as home base; and even more unique, an owner who is second to none in his dedication to the goals of ATOS.

GORDON A. JOHNSON

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