

different kinds of sounds like chains and thunder sheets and drums and like that there witch they all had to bang at when the action called for it, on acct. they wasnt no such thing then as records that had sound effects.

But then Mr. Wurlitzer and the other guys that was turnin out the-ayter organs they begun to put in all them things like drums and cimbals and tamberines and boat wissels and train wissels and auto horns and bells and stuff so that the organ players they got flier and flier so they could follow the pitchers pretty good. So then to help out the organ players who wasnt so fly, they begun to put out what they called Thematick Cue Sheets, and that's what Miss Esther Higgins made up a smart little article in this magazine awile back showin how these cue sheets would tell when to play different peaces of music and they would even give a line of the music so you could tell what it sound-ed like and use somethin like it if you didn't have that partickilar peace. And some of the producers even hired good composers to rite speshul scores, like Mr. Frederick Converse, who was a well known classical compowser in Boston, ritin the score to a pitcher called Puritan Passions, and then I remember a peachy score by Mr. Mortimer Wilson to The Thief Of Bagdad.

Mr. Victor Herbert he wrote the music for The Fall Of A Nation, and Mr. Hugo Riesenfeld he wrote a jim dandy march for The Covered Wagon. And then I speshully remember Mr. Jerome Kern who turned out a bunch of themes for a cereal with Miss Billie Burke, I think it was called Gloria's Romance. Then they was some other scores if I remember rite to some of the big specktacl pitchers like The Phantom Of The Opera and The Birth Of A Nation and the The Three Musketeers. But mostly for every good score to a pitcher by a good composer they would be hundreds of scores witch was nothin but the cue music by fellers like Lake and Zamecnik and Langey and Borch and like that there. Some of them was good composers but jest the same it was what the boys call hack work, to say nothin of the fack that it was put together so fast it was full of mistakes. So most of the organ players who was the best in the business wound up by throwin the cue sheets out into the alley and makin up there own scores, and leave the second raters to stick to the cue sheets. □



### CENTRAL INDIANA

The year 1973 has started out with a musical "bang" for CIC-ATOS under the capable leadership of Tim Needler. The January meeting, held in the home of Mrs. Farilyn Stone in Indianapolis, was devoted primarily to organization for the coming year and introducing and reviewing some new areas of endeavor.

An Education Committee is something new in our chapter and promises to be very interesting and informative. The committee plans such possibilities as "rap" sessions with some of the visiting professional theatre organists, history, of theatre organs, general technique information, theatre styling, etc. These plans were discussed and presented by Tom Ferree, Chairman.

No program was planned but open console time was enjoyed by members of the club on Farilyn's Lincolnwood Lowery and duets combined the organ and Farilyn's 6 foot Weber grand piano.

The Education Committee began functioning immediately and early in February had a 2-1/2 hour workshop at the Rivoli Theatre in Indianapolis under the expert direction of Don Baker. (The Rivoli has one of the finest theatre organ installations in the midwest, a 3/14 Uniphone.) Don covered such things in his workshop as registration, tricks-of-the-trade and theatre music styling. The session was well attended.

At the February meeting held in the home of Les and Tess Moses in Indianapolis, Roger Whitehead, a member of the Education Committee, brought a report to the members who had not been able to attend the Don Baker workshop. There was open discussion, and questions and answers were presented to illustrate any of the helpful points covered by Don. Tim Needler demonstrated some of

these on the organ for the group. After the business meeting a short program was presented by Tim, Virginia Byrd Rechoris and Ken Double. The Moses' have a Deluxe Serenade Model Conn with a newly installed set of electronic pipes.

RUTH D. WARD

### CHICAGO AREA

It is unfortunate that somehow CATOE's John Seng Concert last November didn't get the feature coverage that his Radio City Music Hall appearance did; however no one ever seems to be really appreciated in his own home town. Mixing the past with the present John presented an unforgettable and distinguished performance, even after losing his program list to the abyss beneath the console lift. Chicago's Oriental Theatre Wurlitzer had been played by many colorful and artistic organists over the years, beginning with Henri Keates, yet John Seng brought a new dimension to his audience as he wove Tchaikovsky, silent film, Bach, a sing-along, et al, into a unique theatre organ experience.

Edna Sellers, wife of the late Preston Sellers was a special guest at this show. Both had been organists at the Oriental and even now Edna still is organist at Math Iglers's German restaurant in Chicago. Edna enchanted the almost full-house chatting with John about her nostalgic recollections of bygone days at the Oriental. The Oriental Wurlitzer is a very energetic 4 manual Publix 20 ranker with an extra 16' Tuba in the pedal making it 21 ranks. The Dulciana long ago had been replaced by a Post Horn which was in turn replaced by a brand new Moller Post Horn for this show and connected to the piano switches for more availability. The Oriental is unique insofar as the shutters are in full view with no drapes or grilles to obstruct

the sound.

CATOE's roster of officers for 1973 shows little change. Bill Rieger was re-elected again as chairman leaving the opposition far behind. The most dramatic move was made by 1972 Board Member Russ Joseph as he was elected Vice Chairman even before he fully realized that he had been nominated. Doug Christensen, secretary; Art Todesco, treasurer; and Orrill Dunn, Board member retained their positions. Richard Sklenar inherited Vox CATOE Editorship. Bill Benedict and Tony Tahlman were selected as members of the Board of Directors.

CATOE's Christmas Social was presented by Devon Hollingsworth at the console of a 19 rank Roderer tracker organ at Evanston's Trinity Lutheran Church. Outstanding manual and pedal dexterity was obvious in his program. The January social was an early bird affair at the Oriental Theatre with Frank Pellico, Cubs Park organist, at the console. Frank presented an energetic program even though he lamented a lack of drawbars (or pistons).

For February, the Rockford contingent of CATOE came up with an absolute sell-out for a Don Baker concert at the Coronado Theatre. Earlier the Board had approved a co-operative purchase of a Solo String and a Post Horn to fill empty spaces in the Coronado ranks. Don Baker had the privilege of debuting the new ranks. Helping to fill the house, Don Baker actively participated in pre-program promotion including appearing on TV. Also full-size billboards were obtained at bargain rates in addition to the normal mailing list and post card distribution.

Also in February CATOE visited one of the few pipe organs in a Chicago High School. Jack Olander presented a program on the big 3 manual draw-knob console of the about 50 rank Moller organ installed in 1935 at Schurz High School.

Jim Glass has been working full time for six months on the ex-Tivoli Wurlitzer now in the Hinsdale Theatre. The former Senate Kimball console has been redone in walnut and will be controlling an almost technically perfect 3/20 theatre organ.

VOX CATOE is again on a prompt monthly schedule with an expanded staff. Tom Tibia, a long time area enthusiast, is now special correspondent for the newsletter.

Other plans include a March 27 Patio Theatre show with Dick Smith in concert and cameo appearances by Ted Day, Leon Berry, and Russ Young, three Chicago rink organists celebrating their Silver Jubilee at the console. Motor City Chapter will be our guests at the Hector Olivera concert on April 28 at the Downers Grove High School. They will join us for a Social at the Patio on April 29. On May 12 CATOE will bus to Detroit to hear Bill Thomson at the D.T.O.C. as guests of Al and Betty Mason and will join Motor City members at the Redford on May 13.

CATOE crews continue to maintain the Chicago, Oriental, Pickwick, Deerpath, Montclare, Downers Grove, Arcada, Genessee, Parthenon, Civic Opera House, Schurz, Patio, and Indiana pipe organs. It is lucky to have so many installations left to watch over.

### DELAWARE VALLEY

New officers and board members were installed at our annual business meeting in January. Chairman Chuck Schrader outlined his goals for 1973, which include, the completion of construction of chambers at the Furey Ellis Auditorium at Byberry Hospital for the re-installation of our Moller there; the installation of two spotlights at the Lansdowne Theatre aimed toward the organ, a constructive way of saying "thanks" to the management there; and an attempt to open doors to the restoration of the instruments in Philadelphia's convention hall. The open console session before and after the business portion of the meeting brought forth lots of talent from the ranks of the organization.

In late January, we attended a concert by Dick Smith at Dickinson High School. Dick's audience responded enthusiastically to everything he played. He put his heart, soul and body into the program. There is a good amount of musical talent and ability in this young man.

Biff Claflin, one of our younger members whom we kiddingly refer to as a "liturgical-minded theatre organist", made his mark in the minds of concert-goers in the second in a series of debut recitals. Held at the First Baptist Church in Philadelphia, the program included works from Bach,

Buxtehude, Vierne and Messaien. The one work that stood out in this reporter's mind, however, was Seth Bingham's "Roulade." A perfect piece of music for a movie score, the composition includes chase music and an ethereal love theme. Now everyone can understand why we refer to Biff as a liturgical-minded theatre organist!

John Muri's program a few days later at the Marietta Theatre's Wurlitzer-Page proved interesting, to say the least. Considering Mr. Muri had neither shades nor pistons at his disposal, his touching accompaniment to *Hunchback of Notre Dame* was well done indeed. The incidental music he also included rounded out an evening of education and entertainment.

Although it was sparsely attended, the Saturday morning open console session at the Pitman (N.J.) Broadway Theatre in late February permitted organists to compare this Kimball with other Kimballs in the area. The Broadway's instrument has been maintained according to the original Kimball plans while the instruments in Dickinson, Lansdowne, and Brookline have been adjusted to give the sound more lustre; and, therefore, a musician can make his music more exciting.

With our plans for the next several months tentatively laid out, our club is actively seeking to sponsor and promote activities where our members can share in preserving the future of the King of Instruments.

SHIRLEY HANNUM

### EASTERN MASSACHUSETTS

The January meeting was held at the First Baptist Church in Somerville, Mass. with John Phipps and his 3/10 Wurlitzer installed in the church.

Mr. Carl Getz resigned as president and installed Mr. Paul Chavanne in his place. Citations were given to various members for past services rendered; Dick Linder (chief console rebuildler) Earl Renwick, Art Goggin, Walt Wilson, Stu Hinchliffe ("Pipes" editor) and several others.

The program was turned over to John Phipps who entertained us with what he "does" as "church organist" and made the 10 ranks of the former Watertown, New York, Olympic Wurlitzer come to life. After his introduction he brought on our chapter honorary member, Stan Cahoon to shake the rafters. Stan Cahoon is known to many of his colleagues

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Bob Legon at the Boston Paramount 3/14 Wurlitzer. This instrument is an over the proscenium tone chute installation. Chapter members have cooperated with the theatre to keep the organ playing.

across the country as organist for 7 years at Boston's Metropolitan 4/26 Wurlitzer well into the early 50s. As soon as he touched the keys his truly magnetic style hushed all talkers and proved once again why the Met hired him when all other theatre organs in Boston were silent. Although his program was short, it still earned him a standing ovation. EMCATOS was justly correct in making Stan Cahoon an honorary member.

Of course you can guess the reactions of the other organists who followed Stan — they all shook in their boots a bit. Lenney Winter, who played the Lynn and Salem Paramounts was followed by Jon Fisher of El Bombarde fame; Mark Renwick (a George Wright specialist); Bob Legon; Legon's student, Bob Becker and several others. Mr. Becker handled the instrument well, considering he never played a Wurlitzer until he tried the Boston Paramount and now the Phipps Wurlitzer. Here we have the true message of ATOS reaching one member of our younger generation to keep the theatre organ alive.

Credits were also given to Howard Silva, Charles French, Jon Fisher, Dick Johnson and others for hard work on the Boston Paramount. They deserve "pilots' licenses" for the 70 foot climb to those chambers!

The Babson Wurlitzer is now 30% playable. For a change, the members are able to play the organ while work continues on it. At least 8 ranks are semi-playable in the main left chamber. From the looks of it we'll be able to have about 3/4 of the organ playable by commencement.

BOB LEGON

## LOS ANGELES

For the first concert of 1973 the Los Angeles Chapter was fortunate to have SHIRLEY HANNUM, a featured artist at the 1972 ATOS national convention. Shirley was in Los Angeles to record an album on the Malar label and stayed over for a few days to play a Sunday morning concert on the big Kimball organ at the Wiltern Theatre on January 21st. She brought the console out of the pit playing "Another Opening, Another Show" in fine style and followed with a program ranging from the "West Side Story" score and "Michele", to a Brahms Waltz and a delicate "Liebestod" by Wagner. A feature of the second half of the program was her treatment, in three different styles, of the Mickey Mouse Club music. Throughout her concert she took full advantage of the great tonal capabilities of the Kimball with her interesting and tasteful choice of combinations. She closed the show with an up-tempo version of "I Enjoy Being A Girl". During the afternoon jam session at the Elks Building, Shirley again played for the members. Local members who played the 4/61 Robert Morton included Fernand Martel, Seth Anderson, Paul Hamilton, and Mike Cahill.

On February 14th, a special meeting of the membership was called to vote on proposed changes to the Chapter By-Laws and Articles of Incorporation. The officers of the chapter are hopeful that these changes will enable the chapter to be approved as a non-profit organization for tax purposes. The chapter now has 425 members.

The man honored by the 1972 ATOS national convention as "Organist of the Year" was the concert artist on February 25th at the Wiltern Theatre. DEL CASTILLO brought the console up with "Strike Up the Band" and followed with a "rain" medley complete with thunder from the organ and lightning flashes from the footlights. It was a stormy medley but ended with the birds singing as the clouds cleared. Featured during the first part of the program was the music from "Jesus Christ Superstar" and a lively group of tunes by Irving Berlin, finishing with a rousing "God Bless America". After intermission came a comedy bit entitled "I See Your Face Before Me", "The Cuckoo Clock", one of Del's compositions, and then it was

time for "You Title It", a Del Castillo fun feature where members of the audience call out a prospective song title and Del produces an instant composition. The titles turned out to be "French Toast has Freckles", "We ran out of Gas on the way to Asilomar" and "We had no movie 'cause the lamp burned out" — which was true. It was a most entertaining Sunday morning concert enjoyed by a large crowd which included 20 young people from the Spastic Childrens Foundation who were special guests of the chapter.

SAM DICKERSON



For "I See Your Face Before Me", Del Castillo wore his coat backwards and fixed a lifesize photo of his physiognomy to the rear of his cranium, because "It's not very couth to perform with one's back to his audience." Here he takes his bow without props. (Stufoto)

## MOTOR CITY

Helen Dell's debut in Detroit, at the Detroit Theater Organ Club in January, drew a sizeable crowd of both DTOC and Motor City Chapter members. Helen launched her program at the 4/34 Wurlitzer with a spirited "Cheek to Cheek." Her enthusiasm (and ours) continued to build throughout such numbers as "Midnight in Mayfair", an *Oklahoma* medley and her own delightful composition, "Coffee Cake." Helen grasped the reins of this unique instrument and guided it artistically through a most enjoyable musical evening. We hope that this program will be the first of many more to follow in Detroit in the coming years.

When theatre booking problems arose early in January, Lee Erwin's

February 5-6 appearance at the Royal Oak Theatre was hastily rescheduled for the Redford Theatre. Although 3,200 tickets were already printed, members rallied and in a few hours time all were altered with printed stick-on strips. Were it not for the fine relationship which exists between the Motor City Chapter and Community Theatres (which manages both houses) a change of this sort might not have been feasible on such short notice.

With the sudden change in theatres for Lee Erwin's February program, also came the realization that our player piano, recently acquired from proceeds from our public shows for installation at the Redford, could not be readied for a debut, then scheduled for May. The temptation that there was, however, a 50/50 chance that the piano *could* be wired into the organ in the short span of just four weeks, was enough incentive for a handful of chapter members to begin, immediately, the time consuming task of wiring 88 notes to three manuals and a pedalboard. Following instructions from work crew chairman Larry Perry, (who, because of business commitments, was out of town) Jim Boutell, Norwood Martin and Jay Beaumont began soldering an endless maze of wires, that soon totaled more than four miles in length. Ed and Fran Johnson meanwhile decorated the piano casework to match the black and gold Japanese motif of the organ console, including a pair of dragons on top of the piano.

With only two weeks to spare, some twelve members joined forces one Saturday morning to move the piano from backstage through the parking lot to a side exit door of the theatre, and down to the orchestra pit where it was lifted over the railing and positioned where it now stands, on the right side of the pit, to compliment the organ console on the left. Multi-contact wiring enabled the group of volunteers to hear an impromptu organ-piano jam session. The piano is playable at 16', 8' and 4' from all three manuals, as well as the pedals by means of stop tabs engraved to Barton specifications by Gary Feldten.

Lee Erwin's accompaniment to *The Strong Man* starring Harry Langdon at the Redford in February was a complete success. Many of those in the audience said that they had never laughed so hard. Lee's Gay '90's med-

ley, as well as the ever-popular sing-along accompaniment, were welcomed by those in attendance on both nights. Lee's rendition of "Aqua" may have made the greatest hit of the evening, for in it he made liberal use of the piano, its keys bouncing up and down, seemingly unassisted, as he played.

DON LOCKWOOD



"... But where IS the STOP button?!"

From a cartoon submitted by Arlo Huits who once rode a console to the toppling point.

## NEW YORK

On Sunday, January 14, 1973, about 100 early risers from the New York Chapter had the opportunity to hear 14 of their fellow members play, in an open-console workshop meeting, the Plaza Sound Studios' 3/19 Wurlitzer. This instrument resides on the eighth floor of Radio City Music Hall and was completed as Opus 2180 in November, 1932. The late Ben Hall called this installation "... almost the final word in Wurlitzer tonal development for smaller organs..."

Among those who played was Dave Schutt, who recently moved here from California because of a job transfer. Dave's prowess at the organ no doubt comes in part from practice on his 3/10 Robert Morton which he left installed in his home in California. Dave protected the organ and leased his home. As you might guess, he looks forward to a reunion with it.

Approximately one hour before showtime, Claud Beckham, who made

the necessary arrangements for this meeting, led the group down to the Music Hall itself where house organist Jack Ward entertained us for 45 minutes on the 4/58 Wurlitzer before the Music Hall's Christmas show which was also enjoyed by the assembled members present.

Our next concert will be Ashley Miller on February 12, 1973, at the console of the 4/23 "Wonder" Morton installed in the United Palace in New York.

HERBERT G. FRANK, JR.

## NIAGARA FRONTIER

Don Kinnier of Philadelphia went "ape" at his second Riviera engagement on January 17. Getting the evening off to a lively start, he appeared on the scene dressed in a gorilla costume which didn't hinder his playing. After "monkeying around" with the first tune, Don changed clothes and proceeded to give his large audience a good dose of animal music such as "Talk to the Animals," "Tiger Rag," and "Pink Panther," and "Tarantella." Mr. Kinnier's novelty tunes, especially an extremely well done and tricky "Bye, Bye Blues" were probably the favorites of the concert. His humorous stories between tunes made Don a big hit with the audience.

Karl Cole appeared at the North Tonawanda Riviera 3/12 Wurlitzer in dazzling array on Valentine's Day. Many of his selections were aimed at the heart of love. Such numbers as "My Funny Valentine," "Somebody Loves Me," and "Dear Heart" were appropos and pleased the enthused standing-room-only crowd. Karl's ability to project himself into his work makes his music sensitive and easy to enjoy. The audience reacted favorably to Mr. Cole when he first appeared here last August. However, they seem to have enjoyed him even more his second time around.

SHIRLEY COLE

## NORTH TEXAS

Back on Dec. 10, 1972 a group of North Texas Chapter members braved a once-every-five-years snow and sleet storm to attend a meeting and concert at the home of Weldon Flanagan in Dallas, to hear his great installation and to elect officers for the new year. Because of the inclement weather (which started at the Dallas County



Lew Williams at the Fort Worth Casa Manana Console. Lew was lead-off artist at the February 25 Triple Player concert.



Bob Goodwin played the last portion of the Casa Triple Player concert. He is from Mineral Wells, Texas, where theatre organ artists and enthusiasts thrive.



James Sanford of Mineral Wells, Texas did a great job at the Casa Console in his portion of the Triple Player.

west border) those of us from Fort Worth arrived about an hour late and were greeted at the Flanagans' door by John Beck, chapter chairman for several years. John hit the sforzando pedal with both feet, announcing to your scribe that while we were battling the blizzard into Dallas, the quorum had elected Joe Koski as chairman for 1973, and me not even there to defend myself! It's going to be a rough job to fill John's shoes, but with Bob Miller as vice chairman, Doris Garrett as secretary-treasurer, and Pat Kohl in charge of the program committee,



Pat Kohl, North Texas Chapter Program Chairman, performs during Open Console at Charles Evans' home Wurlitzer. Pipes, accessible through the door, speak out through the grill behind the console.

we've got a good team which will sure give it a try.

On Feb. 18, we met at the Wadley Piano Company site on Northwest Highway for a business meeting at which various committee assignments were made and ideas collected from everybody on how to make 1973 the biggest year yet for the Nortex Chapter. With the business behind us, we all adjourned to the home of Charles Evans to hear his refurbished 3/10 "Wurlitzer/Evans." Charlie opened the session with a series of numbers which demonstrated both the instrument's capabilities and his own great theatre organ technique. Open console, followed. Some great talent in the chapter was apparent during the session. Thanks again for a great afternoon, Charlie.

On Feb. 25th a session we had been working on for some time came to a fine climax. Some 350 people in the North Texas area, theatre organ enthusiasts all, turned out to hear the Fort Worth Casa Manana organ featuring three area organists, each with 45 minutes at the console. The Wurlitzer

3/11, style 235 from the Worth Theatre, was written up in the December, 1972 THEATRE ORGAN. Jim Peterson, Range Boss on the entire moving, refurbishing and new installation, has spent many more man-hours, along with his crew in getting the instrument in top shape. The Feb. 25 concert demonstrated what a great job Jim has done. Lew Williams led off with a mixture of oldies and new tunes and a couple of classics (he had just come from a Bach festival at TCU, where he is a sophomore organ major). James Sanford of Mineral Wells followed Lew with a similar potpourri, and Bob Goodwin presented the last 45 minutes, playing themes from a lot of the old organists and their pre-television radio program days, as well as both Mod and Pop.

A highlight of the entire program was Casa Manana Director Mel Dacus singing "Rainbow 'Round My Shoulder" with the organ accompanying. The combination of Mel's professional vocal chords and the Wurlitzer's fine accompanying chords really went over great.

### JULY 1973

SUN	MON	TUE	WED	THU	FRI	SAT
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

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After the music sessions, Mel announced open console and several of the members took advantage of the opportunity while Jim Peterson took groups on a tour of the installation. Some of those in attendance had come from as far as Houston, 275 miles away.

That's the beginning of our 1973 season. We've got all kinds of plans for more activity. With our 1973 motto, PARTICIPATE, let's hope the year goes out as well or better than it has started. We're polling the members now for attendance at the National in Portland. Hope to see y'all there.

JOE KOSKI

## OREGON

January found the chapter meeting at the beautiful Paramount Theatre in Portland.

At the console of the great gold and ivory 4/20 Publix No. 1 Wurlitzer was Paul Quarino. Paul said the organ sounded great, and this was due to the fine work of Dennis Hedberg, organ builder and our chapter chairman.

Paul played a very generous concert to a most gratified audience. It was one of those perfect combinations, a fine organ and a guy who knew how to get the most out of it.

The name of Paul Quarino is new to



Paul Quarino

many westerners but he is well known in the midwest. Paul recently moved to San Jose, California as a representative of the Wurlitzer Co. as organist. Paul took along his 4/32 mostly classic pipe organ, of which 18 ranks were playing when he left Minneapolis.

Paul played his first church organ at the age of 10. The sound of the great theatre organs "bit" him when he was 12, and he has been "hooked" ever since. However, he is equally adept at either the classic or theatre console.

Recently after his move to California, he became one of the organists at the Melody Inn, in Los Altos, which houses the former Oakland Paramount 4/20 Publix No. 1. (If we know

anything about Paul, he is probably the favorite of the crew). Paul's wife Roberta is his No. 1 critic. She teaches piano and voice in public schools. If you ever get a chance to see and hear Paul Quarino, don't miss him.

After the concert a very short business meeting was held to bring the members up to date on the progress of the 1973 convention plans.

DON INGRAM

## POTOMAC VALLEY

A rainy January 28 found 185 members and guests of the Potomac Valley Chapter at the Virginia Theatre in Alexandria. The featured organ was Woody Wise's 3/11 Grande Barton and the artist was Miss Jean Morgan, a new chapter member.

This Barton, built by Bartola in 1931, proved to be the last organ the company built. It is maintained by chapter members George Johnson and Dow Evelyn.

The artist of the day, Jean Morgan, came to the Washington, D.C. area from Chicago in 1963 and is presently the Director of Music Education for the Campbell Music Company in Alexandria. This was one of Miss Morgan's rare concert appearances these days as her weekly schedule of 80 students really keeps her hopping.

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Miss Jean Morgan at the Virginia Theatre  
(Photo by Richard Neidich)

A former student of Lou Webb, Jean was at one time staff organist at Chicago radio station WIND. She drew on her theatre organ repertoire to present a pleasant, well-received program of music of by-gone eras which included the Overture from "Orpheus in Hades", "Granada", "Roller Coaster," and closed appropriately with "God Bless America."

We are happy to know that so many budding organists are being trained by the capable Miss Morgan, and we welcome her to the American Theatre Organ Society.

JEAN LAUTZENHEISER

## PUGET SOUND

Through the courtesy of Calvary Temple Church, Seattle, Wash., the Puget Sound Chapter was able to hear Dick Schrum at the mighty 3/19 Wurlitzer-Kimball. The concert and business meeting were held October 29. Dick opened up the organ with a big "Welcome", then burst into "Cabaret". "My Sin" was heard a la Schrum, with Jesse thrown in for good measure. Ellington and Bacharach all made for a well rounded program. The organ sounds big and beautiful in the large church.

The chapter held it's annual Christmas party December 10 at Haller Lake Improvement Club. After a few annoying sticky key contacts were taken care of, everyone enjoyed the 3/8 Wurlitzer-Marr and Colton, which performed admirably. Then it was on to Genny Whitting's residence to hear the 2/7 (and growing) Estey, Welte, Morton, Wurlitzer, Hope-Jones, Austin and Kimball (not necessarily in that order). Don Myers has worked hard on this one, along with Genny and her family all pitching in. It's not finished totally but promises to be very fine when completed.

The Seattle Center Food Circus 3/8 Wurlitzer was opened to members for playing and taping February 10 and

11. A work party of volunteer ATOS workers followed immediately to dismantle the organ for storage until some time in 1974, when it will be reinstalled. Dick Chang and Russ Evans were in charge of the removal, crating and storage.

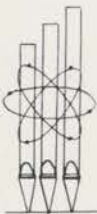
ED ZOLLMAN, JR.

## SIERRA

Sunday, September 24, 1972 readers of page C 11 in THE SACRAMENTO BEE were greeted with the large, one-line headline: Ten Tons Of Organ Parts Arrive For Pizza Parlor. It was over three pictures by Ward Shar-



Bob Breuer, owner of Arden Pipe and Pizza unloads a "folded" pipe, part of 10 tons of 4/22 Wurlitzer which Sierra Chapter members installed in his Sacramento pizza emporium. (Photo by Ward Sharrer)



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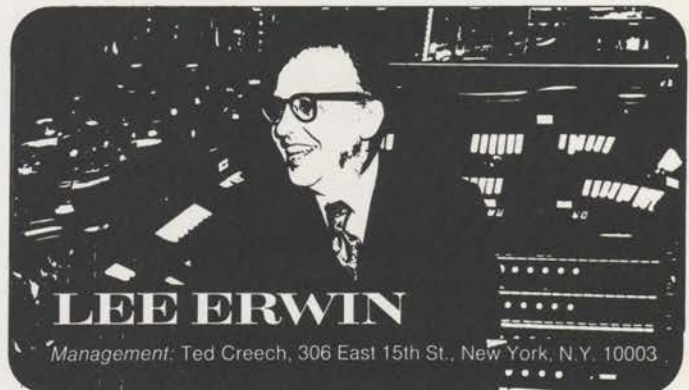
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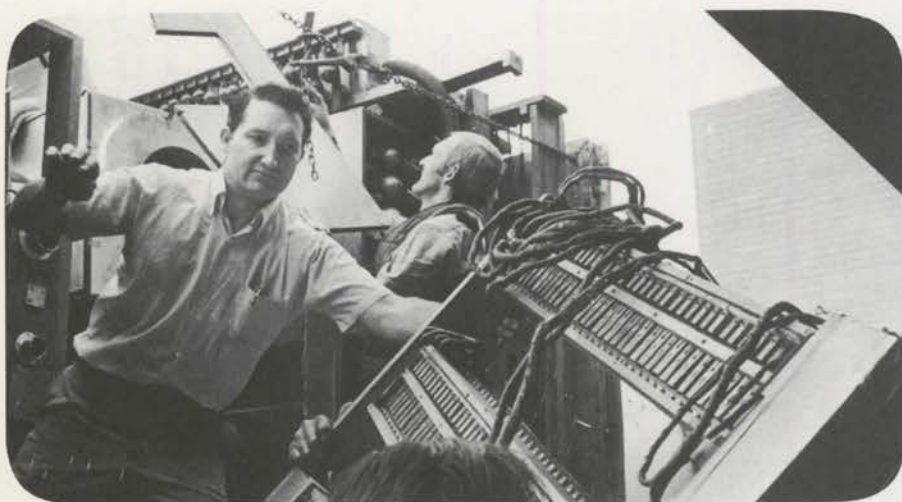
rer of The Bee staff showing Bob Breuer and his helpers unloading the box of whistles which Sierra Chapter members installed at 2911 Arden Way, Sacramento. Bob is a brother of Bill Breuer who owns three successful pizza emporiums on San Francisco Peninsula; Redwood City, Campbell and San Jose. Dale Mendenhall acted as general foreman; Ray Anderson overseeing the electrical installation as far as the organ itself, Stu Boyer is the console artist in more ways than one; Larry Weid slave-drives work on the chests; Hal Wilmunder is handling the

high power installations; Don Zeller is working on tremulants, etc. Other chapter members are working where and when needed. There isn't room to name what each is doing — just let's say ARDEN PIPES AND PIZZA is a Sierra Chapter project and we'll have a separate story on it in a future issue of THEATRE ORGAN.

*Editor's Note: It is understood that Sierra Chapter has been approached for another pipe organ project as a result of their teamwork on the Pizza Parlor Project. We'll have more on this later.*



Bob Breuer (right) inspects the 4 manual Wurlitzer console which was originally installed in a Madison, Wisconsin theatre. The console was badly damaged in loading at Montreal. This photograph does not show the split which extended clear through the console on stop rail. (Photo by Ward Sharrer)



Sierra crew unloads the relay of the 4/22 Wurlitzer for installation in Sacramento's newest Pizza Parlor . . . the only one with a pipe organ.

## SOUTHEASTERN

Our January meeting was held at Joe Patten's East Point Theatre and provided the first opportunity for our general membership to acquaint themselves with this facility which will soon represent our new home base.

Joe Patten and Charles Walker explained the status and planning for the facilities and decor of the theatre. There will be a Spanish motif throughout and one will find himself walking in a Madrid-like courtyard when finished. This decor will be reflected in the refurbished and newly decorated console of the 3/11 Moller. At this



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time, the newly constructed chambers are nearly completed and we hope to have the instrument on the premises before the end of March.

New member James Jobson presented to the chapter a supply of handsomely created ATOS-SE Chapter seals bearing an excellent reproduction of the console of the "Mighty Mo". Herbert Lee presented a file of several volumes of back issues of ATOE-ATOS magazines to the chapter which will be of great interest to new members.

Following adjournment of the business meeting, members and guests were invited to tour all areas of the East Point Theatre at will. The group then moved on to Joe Patten's home for open console at his "Little Jewel" 2 1/2 / 2 1/2 and hi-fi concert from Joe's extensive tape recording library.

The "Fabulous Fox" was the setting for our February meeting. The highlights of the meeting were an all-request concert played on "Mighty Mo" by Bob Van Camp and a guided tour through this monument to the motion picture.

This meeting was attended by several members of the Home Organ Electronic Club, some of whom became paying members of the Southeastern ATOS before the day's activities were over. Specific effort will be directed towards more joint activities between our two organizations.

We are pleased to report that John McCall is going to resume publication of *The Relay*. This is devoted to organ news of the Southeast and will probably be published on a quarterly basis.

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