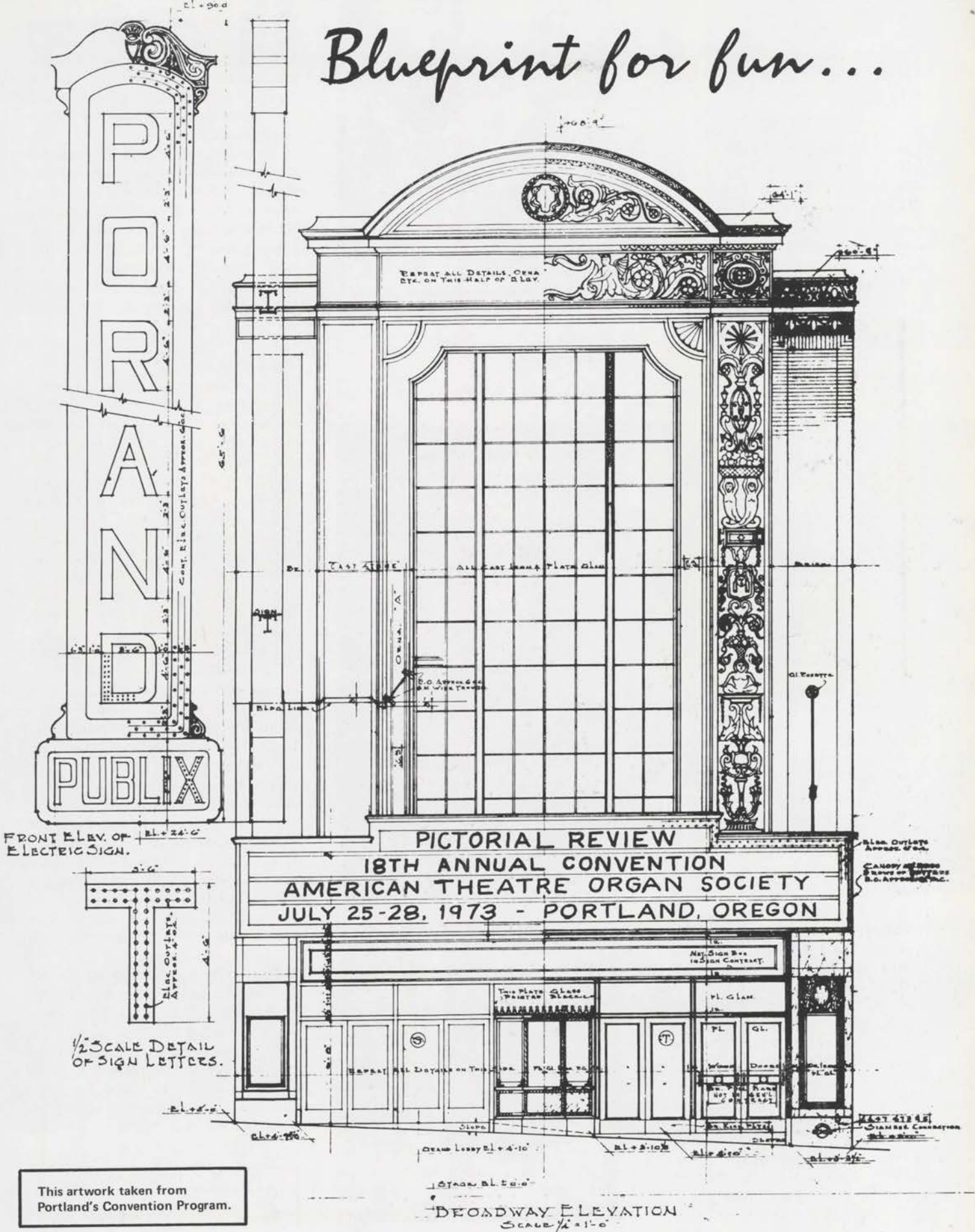


# Blueprint for fun...



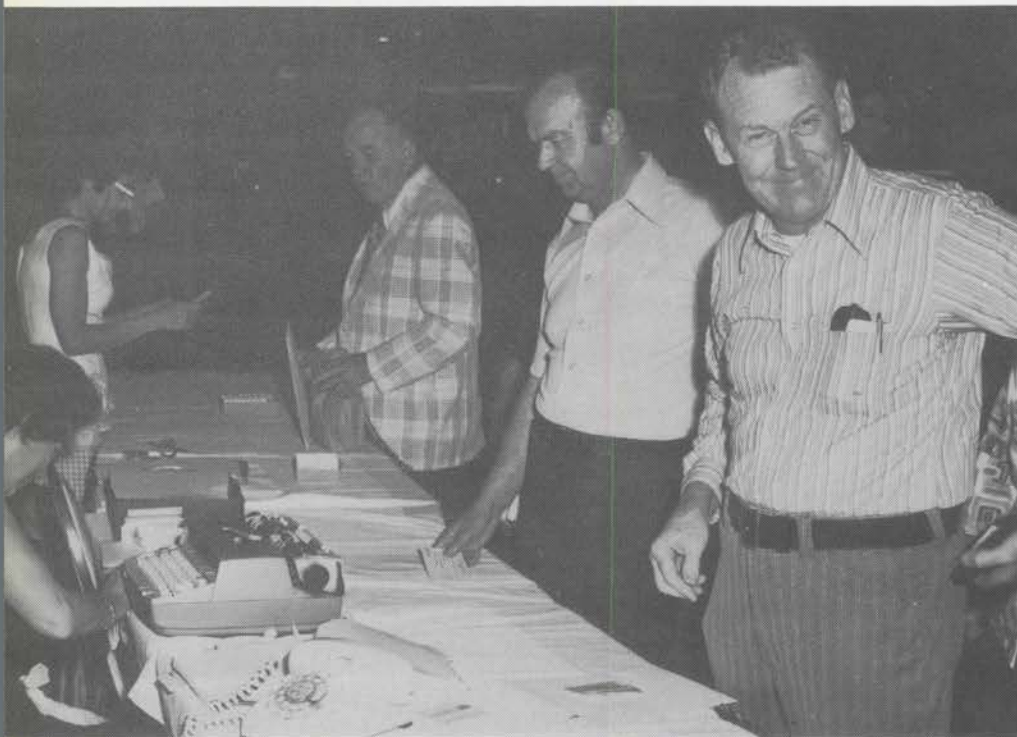
This artwork taken from  
Portland's Convention Program.

BROADWAY ELEVATION  
SCALE 1/4" = 1'-0"



Bill Peterson, Convention Chairman, was also one of the emcees. Although he underwent major surgery the first of June, he was able to carry out his duties and keep the convention running smoothly.

Convention registration at the Portland Sheraton... Note the smile on the face of the gentleman replacing his wallet — Registration wasn't so bad after all. Before it was over, 668 members and their families had joined the happy throng.



From the experience gained during the 1966 Portland meeting, the Oregon Chapter drew up their "specifications" for the "blueprints" of this "job" and executed these plans for a very satisfying convention for 1973.

Many member must have perceived that Oregon had the know-how to plan a good time, for they started arriving two or three days in advance. By Wednesday, July 25, opening day of the conclave, the Sheraton Motor Inn lobby area was teeming with over 600 registrants, all busily renewing acquaintances and eagerly anticipating the events to come.

### Wednesday, July 25

The weatherman cooperated with a balmy evening which made it possible to hold the opening social outdoors, around the hotel's inviting swimming pool. As friendships developed, the Conn that had been moved outside felt the fingers of a variety of old pros and young alike and made a welcome contribution to the party. The casual atmosphere was ideal for getting acquainted and by the time the buses were lined up to take members to the first concert, it seemed that everyone knew each other.

When the 18th Annual Convention of ATOS got down to the serious business of listening to theatre organ music, the setting was the still-proud Portland Paramount Theatre with its 4/20 Wurplitzer. The artist for the blast-off concert was Rex Koury, a veteran in the organ music world, but a veritable newcomer to the concert field.

After a brief introduction by Oregon Chapter Chairman Dennis Hedberg, Rex came roaring up from the left side of the pit playing a stirring console riser. One Koury characteristic is that he has no identifiable style, trademark effects or gimmicks; the style is that which will best present the music being played, and the music he offered was most varied. The organ is much improved since it was last heard during the 1966 convention, partly due, perhaps, to the pipe compliment being unruffled by the presence of an added Posthorn. The overall sound was one of mellowness in the rich acoustics of the 3,000-plus seat house.

All photos by Bill Lamb except those where other credit is given.

Rex Koury spiked his program with brief announcements concerning the music or the conditions under which he had previously played it, and quickly warmed up his audience with his articulate and friendly approach. Rex didn't know it at the time, but his program had extended more than 20 minutes beyond the cut-off time of the house rental (this wasn't discovered until much later,) and still his audience demanded more.

**ARCHITECTS  
OF THE CONVENTION**

**Chapter Chairman  
Dennis Hedberg**

**Chapter Vice Chairman and  
Convention Chairman  
Bill Peterson**

**Chapter Secretary-Treasurer  
Arlene Ingram**

**Board of Directors**

**Bob Burke                      Jerry Duffy  
Dr. Potter                      Jonas Nordwall**

**Transportation Committee**

**Jim Applegate                Frank Arnold  
Ron Johnson                Les Lehne  
Claude Neuffer              Ralph Rice  
Bob Rothschild              DeWitt Williamson  
Porter Eberle**

**Organ Crews**

**VOLLUM'S STUDIO**

**Dick Raupach                Ed Maas  
Jim Applegate                Ron Johnson**

**BENSON HIGH SCHOOL**

**Bob Burke                      Jerry Duffy  
Mark Reed                      Jerry Gregorius  
Mike De Sart**

**SCOTTISH RITE TEMPLE**

**Walter Meisen**

**ATOS Record Shop**

**Mr. Swanson**

**Registration Table**

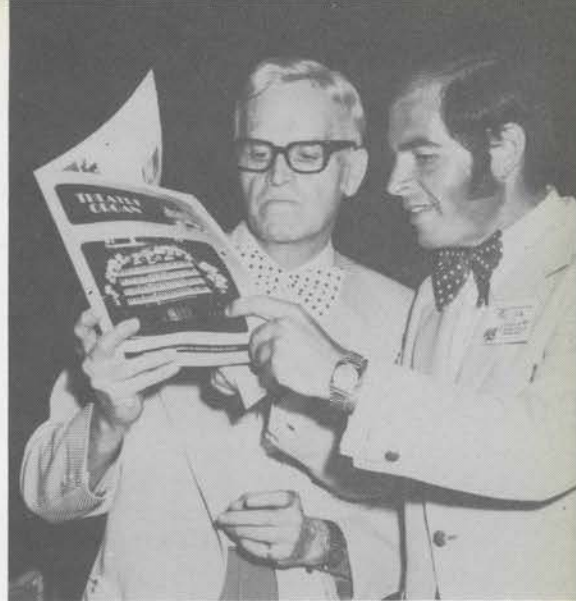
**Arlene Ingram                Gordon Potter  
Mrs. Swanson                Mrs. Neuffer**

**(Registration - 668)**

It was a fine start for what proved to be a very memorable week. After the applause died away, the conventioners boarded the buses for the return trip to the Sheraton Hotel for a lobby-based rehash of the evening's concert. The electronic showrooms, well stocked with Conns, Wurlitzers, Yamahas, and Rodgers, were busy for a time, then it was to bed with echoes of organ tones still ringing in our ears.



Don and Arlene Ingram are to be congratulated on the smooth manner in which they handled a myriad of convention duties. They are certainly a credit to the Oregon Chapter.



Len Clarke (left), advertising manager for THEATRE ORGAN, listens as Karl Cole voices approval of his ad in the magazine.

The full sound in the cavernous Paramount brings back the memory of days gone by.





The music of Louella Wickham brings a smile of admiration from Carol Jones at the poolside social.

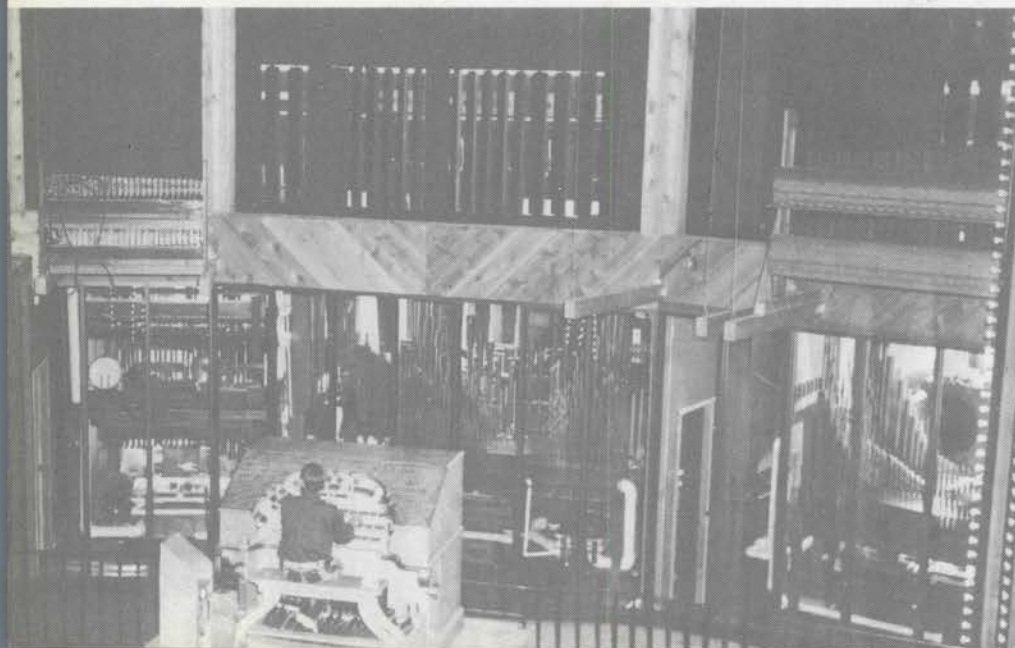


Puget Sound Chapter Chairgal Margaret Sabo emerges from the "64' Diaphone" entrance to the Organ Grinder as other ATOSers marvel at the oddball structure and its omnipresent angles. — (Photo credit: Stuofoto)



AUSTRALIAN VISITORS gather at the Benson organ with ATOS President. (L to R) Len Herd, Dot Herd, Beryl Jensen, Vera Crane, Neil Jensen, and Erwin Young.

THE PIPES BELOW, THE SWELLS ABOVE . . . Deep in the heart of the Organ Grinder the sound pours forth. No need to answer the question, "Where are the speakers?" here.



#### Thursday, July 26

At nine the next morning it was back to the buses for trips to the still unfinished Organ Grinder Restaurant and its now 3/34 Wurlitzer (built on the ex-Portland Oriental Theatre's 3/14). This place, even in its unfinished state, must be seen to be believed. From the outside, it's a structure on non-parallel wooden walls, with a giant showcase front window which displays the pipework and chests, including a set of unmitered 32' Diaphones which morning-glory upward. The inside is an interesting mish-mash

The souvenir program presented to registrants should be considered a hallmark of originality.

The Oregon Chapter, using original blueprints of the Paramount Theatre, Portland, produced a program with blue paper and white lettered text. Architectural drawings of the theatre's features were interspersed in the document. The contents were lettered in draftsman style by Willard Fawver. This established the theme, "BLUEPRINT FOR FUN".

A great amount of work and thought was involved in producing this unusual program and the efforts were not lost on those who received a copy.

of rough cedar planking in diagonal patterns — great from the acoustic viewpoint. Doorways and ceilings are bordered with thousands of low intensity 15-watt, clear lightbulbs somewhat akin to the 1890's effect nurtured at Disneyland.

The console is situated on a platform in front of the glass chamber walls with swell shutters mounted close to the ceiling. For ATOSers, rows of chairs had been set up, stretching to the back of the restaurant, which is low-ceilinged at that point, probably in anticipation of pizza chompers who would rather talk than listen. Soft drinks and coffee were "on the house" during the sessions.

The organist for the day was Jonas Nordwall, a young man whose artistry is reaching ever greater audiences these days. Jonas put the half-installed organ through some paces difficult for an instrument not entirely finished with the gestation process. He emphasized the more extreme effects appropriate to the pizza parlor atmosphere, including the grunt of the two 32' Diaphones

now winded. This type of restaurant also seems to call for plenty of bright brass and percussions which seem about one foot from the eardrums. Both artist and instrument were well doused with applause.

Our next stop was the Scottish Rite Temple, and the 3/13 mostly Wurlitzer, piloted by able Andy Crow. It's a mellow sounding instrument which has grown over the years from a small Wurlitzer to its present size. It has a remarkably good ensemble sound considering the somewhat piecemeal manner in which it grew (as opposed to the factory-designed instrument). It has some limitations; its action is a bit slow and the organist can't hear his music directly because the console is "around the corner" from the swell shutters.

It's an interesting and novel installation. Both chambers speak from one wall (with horizontal swell shutters) and the console is located at the edge of the balcony on the same side of the 500 to 600 seat auditorium. The acoustics are excellent. Using no PA system, Andy announced his tunes from the console, leaning over the edge of the balcony rail.

A feature of the Crow magic is many changes of registration within a selection. The audience responded warmly to Andy Crow and they let him know it in the usual manner.

Back to the buses, the Sheraton and the swimming pool where a great body of talent was on display — right down to the last freckle.

In the afternoon cameo recitals were held featuring chapter representatives at the Benson High School's 3/24 Kimball, within walking distance of the hotel.

Chapters had been notified in advance of the event and ten sent representatives. Gerry Gregorius of the Oregon Chapter was in charge and acted as emcee.

The order of appearance was determined by a drawing. Each person was allocated 10 minutes and played without previous experience at the Benson installation. Jean Lautzenheiser drew number one and led off the parade.

Mahon Tullis of Puget Sound was somewhat familiar with the instrument as he had played it 35 years ago.

The program included Warren Lubich of Northern California, who is well known in the San Francisco area, but had never appeared in a national event until now.



Organ innovator, and one of the convention emcees Dennis Hedberg explains the intricacies of his planned 34 ranks of pizza organ while introducing Lyn Larsen. Dennis plans to commit matrimony with local gal Margaret Dickson in September. — (Photo credit: Stuofoto)



LIT UP LIKE A CHRISTMAS TREE . . . The rows upon rows of lights on the ceiling and pillars never seem to come to an end at the Organ Grinder. Note — the pleasing effect of the angular cedar planking evident especially in the balcony.



EAST MEETS WEST . . . Herb Frank (N.Y.), Norman Ray (Conn.), Allen Rossiter (N.J.), Stu Green (Calif.), Dick Simonton (Calif.) and Mrs. Ashley (Jo) Miller (N.J.) strike a quick pose in the Sheraton lobby.

Tour No. 1 waits outside the Scottish Rite Temple for the buses.





BEAUTY AND THE BEAST . . . Margaret Sabo, Puget Sound chairman and Lloyd Klos, Associate Editor of THEATRE ORGAN pose for this picture after the banquet.

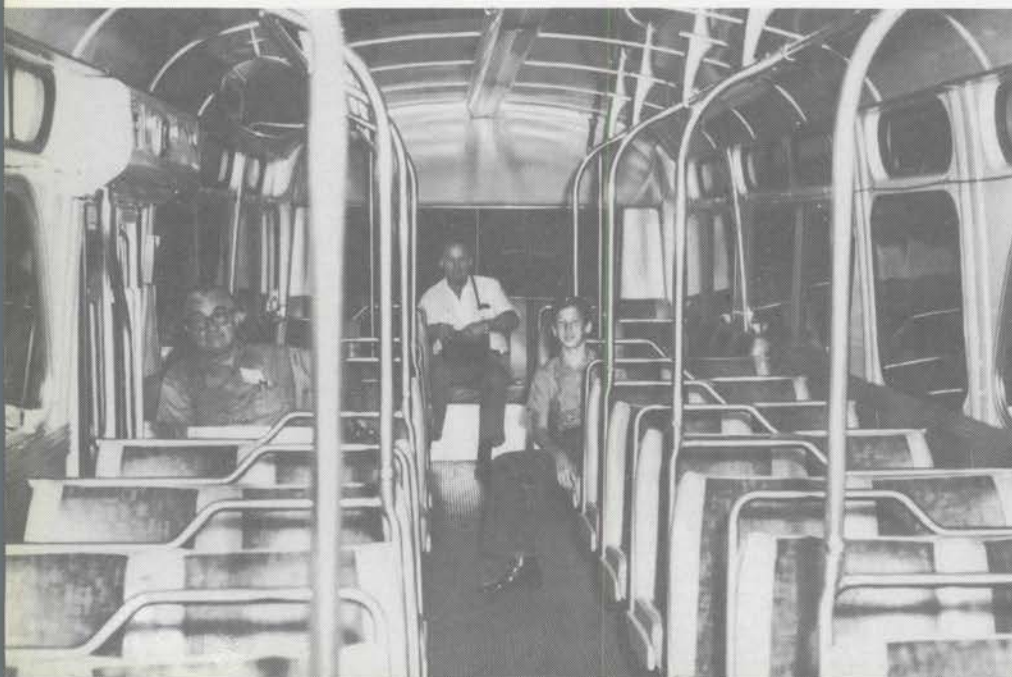


George Smafield, Vice Chairman of the newly chartered Land O'Lincoln Chapter will discuss the bright future of his Illinois based group of enthusiasts with you at any time.



No . . . This isn't a reunion of former Ziegfeld Girls . . . These are the ladies who've had the responsibility for keeping ATOS records through the years. (L to R) Ida James, Vi Thompson, Betty Mason, Verle Walton, and Marilyn Schrum. Along with being circulation manager, Vi has also been handling the job of membership records since it became an appointed position — the rest of the beauties inherited the duties by default, as wives of ATOS Presidents.

Up at the crack of dawn to get a window seat.



Although ten chapter delegates were presented to listeners, an eleventh cameo was Neil Jensen 17, of Australia who had never played a pipe organ and decided to "have a go at it." He played so well he rated an encore.

The participants were:

Bob Arndt, Land O'Lakes  
 Karl Cole, Delaware Valley  
 Reynolds Galbraith, West Penn  
 Gerry Gregorius, Oregon  
 Neil Jensen, Australia  
 Virginia Kahapea, Aloha  
 Jean Lautzenheiser, Potomac Valley  
 Warren Lubich, Northern California  
 Jack Pollock, Central Indiana  
 Mahon Tullis, Puget Sound  
 Lorin Whitney, Los Angeles

On Thursday evening, it was back to the Paramount for Jim Roseveare's concert at the 4/20 Wurlitzer. Jim, a San Francisco banker, is an authority on the Crawford style of playing. He makes no excuses for being a nostalgia buff and, judging from reactions of his audiences, listeners shared his enthusiasm for the "oldies". Jim is also an exponent of English light music, but it was the long-ago memory twangers which hit with the greatest impact. A program of many unfamiliar titles perhaps, but each was a gem as presented by Jim Roseveare. He searches constantly for interesting music and finds most of it in the past, however a "recent" one (for Jim) was an exciting arrangement of a 1950 tune, "Once In A Dream", written by our own Stu Green.

The combination of Jim Roseveare's music, the ornate 20's auditorium, and a well-maintained instrument provided a satisfying evening for ATOSers and they let the artist know it. As buses were boarded for the hotel one could hear snatches of the evening's program being sung quietly.

The showrooms were humming as the returnees poured into the Sheraton. In one of them, Bob Mitchell was performing. Bob Mitchell! The name is unforgettable to any World War II GI who had an opportunity to listen to Bob's daily 15 minutes on the NBC Hollywood studio Welte over the Armed Forces Radio Service. Bob even recalls hearing his own programs after he was inducted and sent out with the forces which invaded the Japanese islands.

### Friday, July 27

On Friday morning, the buses left once more for the Organ Grinder for a program featuring Lyn Larsen . . . Out in front to greet us a genuine hand organ was being cranked by Virgil and Ramona Taylor with Pizza Pete, a six year old monkey, performing on top of the organ under an umbrella.

Lyn, on leave from the Phoenix "Organ Stop Pizzeria", must have felt at home in this radical new conception of a pasta parlor. After an introduction by Dennis Hedberg, Lyn sprung up to the platform and the music started. It was soon evident that the task of playing the request of pizza chompers has not dulled Lyn's delightful theatre organ stylings one iota. We noted Shirley Hannum, a young pro in her own right, sitting cross-legged on the thick carpeting, her eyes attentive, ears soaking up every note. Yes, Lyn is something of a spell weaver.

#### PORTLAND TO PORTLAND

Saturday night Lee Erwin closed the convention with his concert at Benson High School in Portland, Oregon. The following Saturday night he played for a concert in Portland, Maine.

Lyn's patter was fast-paced and entertaining, and he was aware of everyone in his audience. Observing one fan yawning, he said, "Yes, it is kinda early. isn't it!" Before the concert, Lyn had some apprehensions about playing the unfinished organ, but if any deficiencies bothered him while playing, it never showed. His audience hated to let him go but the buses were waiting for the trip to the Oaks Park Rink and a recital by Don Simmons.

The rink's 4/18 Wurlitzer, with unenclosed pipe work and chests suspended from the ceiling, speaks out with block-busting authority. Don is the staff organist for the rink and knows the organ well. He played numbers to satisfy every listener — you name it, Don played it. Because of his long experience at rink playing, Don exhibited a superior sense of rhythm. Selections were planned so that all of the organ's resources would be heard as the program unfolded.

An added attraction at Oaks Park, which intrigued the rail buffs in the assemblage, were the steam loco-



Judd Walton (dark trousers, left) enjoys the sound of a hand-cranked hurdy-gurdy, complete with monkey, during the second excursion to the Organ Grinder. — (Photo credit: Stuofoto)



VISITORS FROM "DOWN UNDER" . . . Roslyn and Warren Robbins, with children (R to L) David, Nicky and Andy poolside at the Sheraton. (The boys did the Australian Crawl, of course.)

No doubt about the make of this organ, with pipework nestled close to the rink ceiling. The console is encased in a glass block room of its own on the far side of the rink.





ONE MORE TIME . . . President Erwin Young accepts the wand of office (a Tibia pipe) from Master of Ceremonies Judd Walton. "Cap" received a standing ovation in recognition of a job well done during his first year in office.



Lloyd Klos, chairman of the Organists Hall of Fame nominating committee, announces this year's entrants.



UP THE GARDEN PATH . . . The walk up the drive to the Vollum residence is picturesque and well worth the sore muscles.

EVEN PHOTOGRAPHERS HAVE TO EAT . . . ATOS Official Photographer Bill Lamb joins Bill Peterson and the Rex Koury's for lunch at the Sheraton.



motives sitting in the park close to the rink. Indeed there was something for everyone.

A new dimension was added to our "Blueprint For Fun" Friday evening by Carol Jones who represented the distaff side. The setting sun streaming through the windows at Benson High School created unexpected and ever-changing lighting effects. Both the Kimball and the audience responded affirmatively to Carol.

This instrument is not the easiest to perform at since the organist cannot hear the organ as the audience does. The percussions are apparently placed deep in the chambers and are not easily heard by the organist. Carol handled this difficulty by selecting soft background stops for her rhythmic numbers, which proved her professionalism. Perhaps this expertise was considered when Conn Organ Company put her on their artists' staff, although her looks alone should be sufficient reason.

Most numbers played were in the contemporary vein and her taste in registrations always seemed right, which made for pleasurable listening.

Following Carol's concert, the society's legal obligations were met with the convening of the annual membership business meeting, in effect a resume of the Board of Director's meeting.

Regarding some tardy slides for the Detroit preview, Al Mason's predicament reminded us of the photographer's lament: "Some Day My Prints Will Come".

The evening was concluded with a 1974 convention preview by the Motor City Chapter . . . A five minute slide show detailing plans for the July 11-15 conclave.

#### Saturday, July 28

Bus tours to the fabulous Howard Vollum studio, located on a wooded hilltop overlooking the city, was a major event of the day. Beginning at 9 a.m. and continuing at hour-and-a-half intervals until three in the afternoon shuttle buses relayed conventioners from the hotel to the foot of the steep drive up to the Vollum residence.

Through the thoughtfulness of the Oregon Chapter, cars were waiting to drive those unable to enjoy the walk up the hill to the organ studio.

The artist was Tom Hazleton who



played a recital patterned to show off the many components of the 4/49 Wurlitzer. It was at this instrument (when it was the 4/32 Wurlitzer in the San Francisco Paramount) that Tom Hazleton began his study of theatre organ. It seemed fitting that he was playing the instrument he knows so well.

Overheard in the hotel elevator . . . "I understand we're going to see the largest and hear the loudest organ at the convention . . . I guess that is why they call it the 'Volume organ!'"

The two story Vollum music room had ample seating for the 150 persons who attended each of the five identical programs and seldom does an audience have a better chance to observe an artist's technique. The console is located on a landing - a full story above the floor of the spacious studio.

On one number, Tom effectively used the organ's ten-rank Diapason chorus, a most unusual feature in a theatre organ. It might be added that this instrument can be registered to provide an excellent sound and Tom proved this more than once in his program.

Among other goodies, the Vollum organ contains two pianos, an upright Wurlitzer in the chamber, and a Steinway grand by the large windows in front of the organ grills.

Saturday afternoon, listeners were treated to an electronic concert at Benson High School. Featured were Carol Jones, and Debbie Lynn for Conn, Jonas Nordwall for Rodgers, Paul Quarino for Wurlitzer, and Dennis Hinman for Yamaha. Each artist displayed the virtues of the instrument he or she represented. Since the organists were all first-rate musicians, a real comparison of styles was detected. Adding to the pleasure of this event was the opportunity for the audience to hear the tonal approach of four major manufacturers. The variety of music was excellent which delighted the gathering.

A high percentage of ATOS members are electronic organ owners, therefore the participation of plug-in builders is much appreciated and a welcome addition to the annual bash.

Saturday evening was set aside for the annual banquet. All participants look forward to this each year as a high point of the convention. As usual, good fellowship was the keynote.

AUGUST, 1973



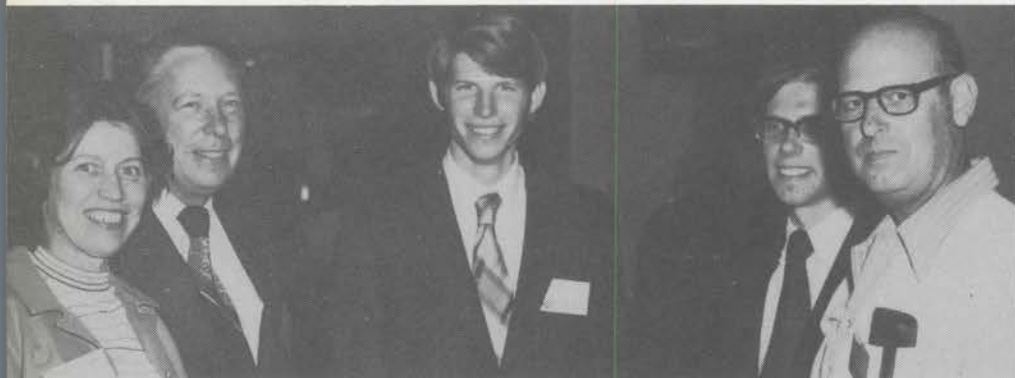
John Fischer, Don Lockwood and Karl Cole at the no host cocktail party before the first convention program.

ATOSers listen intently to an exhibition of the Vollum Post Horn. The basketball net shares this large room with several pianos.





Debbie Lynn (left) and teacher Carol Jones compliment each other on Conn organs at the electronic demonstrations at Benson High School.



The Taylors, who never seem to miss an ATOS convention, pause in the lobby with Bill Blunk (right).



Dan Engelhard, from Honolulu finds time to chat with Ashley Miller while waiting for an elevator at the Sheraton.

CATOE members (L to R) Charlotte Reiger, Doug Christianson, Rod Elliott and Bill Reiger visit in the Sheraton lobby. Unfortunately, the Reiger's daughter (back to camera) had to spend a few days in the hospital with pneumonia.



Able to exceed by Judd Walton, the necessary announcements were given with dispatch, spiced with subtle humor.

President Erwin Young called the role of chapters which revealed that 35 chapters out of 40 were represented. It also showed the meeting registration to be 668, which President Young commented was more than the total ATOS membership in 1958. Our 1973 membership at the present time is 4,625.

Following the announcement of this year's addition to the ATOS Hall of Fame, the Honorary Member Award for this year was presented to the ATOS publishing team of Al and Betty Mason.

The outstanding table decorations depicting Oregon industries and geographical features were a particular credit to the ladies of the Oregon Chapter.

After a steak dinner, announcements and awards, the assemblage was treated to a band which played a program ranging from much of the "Big-Band" era to contemporary. It seemed to some that being loud was the forte of the musical aggregation. For humor they had a slapstick piano player who did pratfalls off the bench.

Following the musical presentation, concertgoers walked from the hotel to the Benson High School to hear Lee Erwin's presentation of Rudolph Valentino's classic silent picture *The Eagle*.

Lee's program was a well executed original score written by him especially for *The Eagle*.

Lee Erwin is an experienced silent picture accompanist and his ability at this difficult type of music was reaffirmed throughout the evening.

Overheard in conversation at Portland: San Francisco organist Warren Lubich, while playing "I've Got A Feeling I'm Falling", felt the console drop about three inches. By the time it righted itself the organist had become so convulsed with laughter that he had difficulty continuing his program.

Many are of the opinion that silent movie cueing was a simple matter of applying suitable tunes to a given piece of action. However this is not the case if it is properly performed. The basic idea is to subtly indicate, by music, the

mood the director desired to convey to the viewer. The musician therefore must first determine what the director intended to say, how he wished the audience to react and the to accurately time this into the image on the screen. It is also necessary that he present the music in a subdued, unobtrusive manner. In other words, "The Picture's the thing", and if the organist plays the film correctly his audience "Lives" the movie virtually unaware of the background music which motivates that feeling.

Using his own score, Lee turned a 1926 vintage silent film into fine contemporary entertainment. □



Dennis Hinman, Yamaha demonstrator shows off the versatility of the Yamaha organ.

## Hood is good!

or ...

### WIND DOWN UP THE MOUNTAIN

Promptly at 8:45 on Sunday morning July 29, three out of four tour buses pulled away from the Sheraton bound for a scenic trip to Mt. Hood. The fourth bus, however, remained in the hotel driveway, stalled. The trouble was quickly remedied, we understand, by a good swift kick to the left rear tire, and everyone was on their way.

Following what was at one time the main highway from Portland to Chicago, the buses traveled along the two-laned roadway through the scenic Columbia River Gorge, separating the states of Oregon and Washington.

Other stops on the eight hour trip were at Multnomah Falls, the second highest in the United States, and at Bonneville Dam, the oldest of the many dams along the river.

A delicious lunch was served at Timberline Lodge, at the 6000 foot elevation, half way up Mt. Hood.

The weatherman couldn't have cooperated more beautifully in providing clear blue sky with a few puffy clouds skidding by from time to time, for the benefit of the photographers in the group.

The 180 mile loop excursion to Mt. Hood was a spectacular way to wind-down after a very pleasant and exciting convention. □



Paul Quarino, who may be heard playing a "Mighty Wurlitzer" pipe organ when the wind is right at a Los Altos, Calif. Pizzeria, stands ready to point out the best features of the current Wurlitzer electronic.

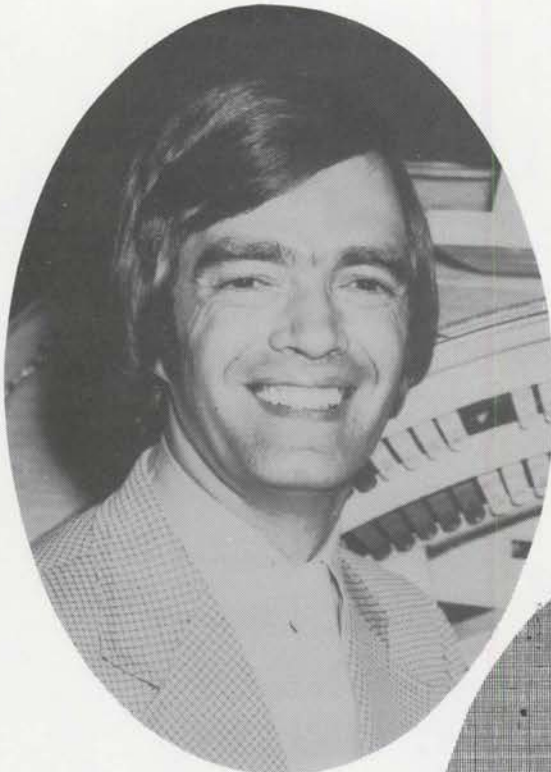
Lyn Larsen was a frequent visitor to the Rodgers display room. Several conventioners were able to visit the Rodgers factory in nearby Hillsboro.



*the banquet...*







REUNITED ONCE AGAIN. Tom Hazleton performed five identical programs at the Howard Vollum Wurlitzer, the instrument on which he cut his baby teeth. "A tremendous instrument," Tom said . . . musically.

"For a banker, he sure plays up a storm," said one ATOSer at Jim Roseveare's concert at the Paramount Wurlitzer. Jim specializes in nostalgia from the "golden era".



Rex Koury played the kick-off concert and received accolades for his blend of today and yesterday.



Don Simmons at the Oaks Park Rink. His "fascinatin rhythms" made us wish we had time to don a pair of skates and take a few turns around the floor.





Lyn Larsen, worried about the unfinished instrument, manages some masterful renditions on the 17 ranks of pipes playing so far.



Andy Crow did the honors at the Scottish Rite 3/13.

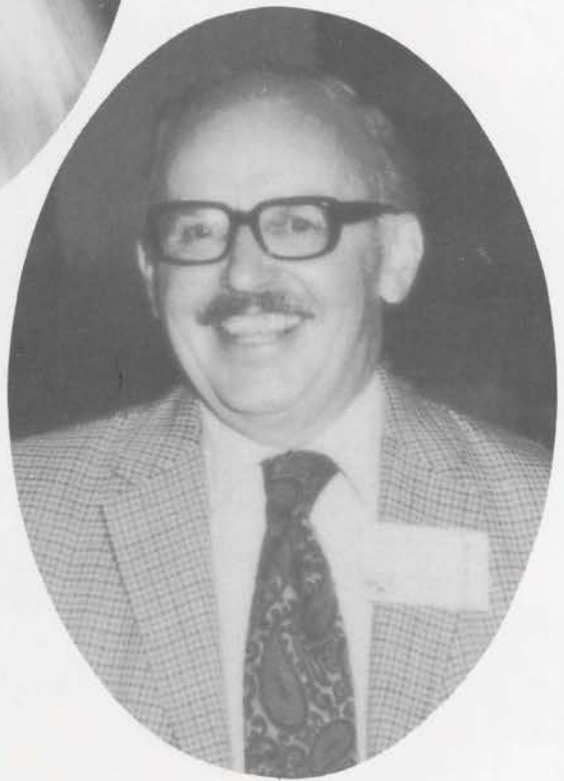


Jonas Nordwall was the first to be featured at the Organ Grinder Restaurant. He will be a house organist when the facilities are readied for business.

He played the windup concert. Lee Erwin, with an assist from Rudolph Valentino and Vilma Banky, made a solid hit with his original score for the silent movie "The Eagle".



Carol Jones, on leave from Conn, coaxed some lovely sounds from the Benson High School's 24 ranks of Kimball.



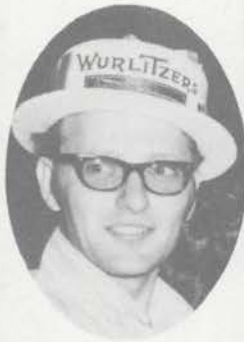
# cameo performers...



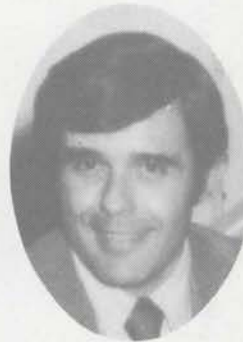
JEAN LAUTZENHEISER  
Potomac Valley



GERRY GREGORIUS  
Oregon



BOB ARNDT  
Land O'Lakes



WARREN LUBICH  
Northern California



REYNOLDS GALBRAITH  
West Penn.



MAHON TULLIS  
Puget Sound



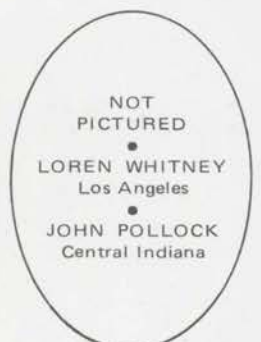
NEIL JENSEN  
Australia



VIRGINIA KAHAPEA  
Aloha



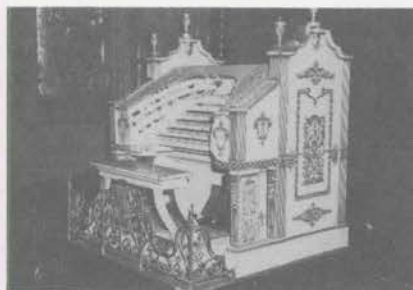
KARL COLE  
Delaware Valley



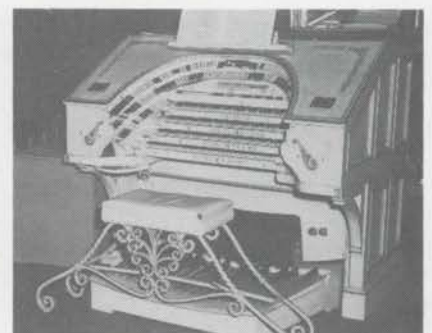
# featured organs...



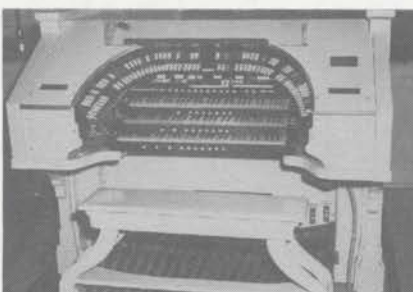
When completely installed, the instrument in the Organ Grinder Restaurant will be a 3/34 Wurlitzer. Jonas Nordwall is seated at the console.



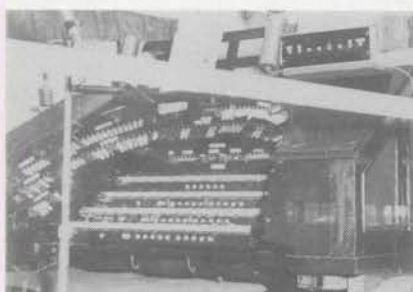
The one intact theatre organ installation in Portland is in the venerable Paramount, a Wurlitzer Publix No. 1.



4/49 Wurlitzer, Howard Vollum Studio.



3/24 Kimball, Benson High School.



4/18 Wurlitzer, Oaks Park Skating Rink.



3/13 Wurlitzer, Scottish Rite Temple.