



## CHAPTER NOTES

### BEEHIVE

On May 11, the Beehive Chapter of ATOS held a meeting at the home of Darryl and Darlene Walker.

The meeting centered around the forthcoming convention in San Francisco. Several members are looking forward to attending this meeting in July.

Vice-president Ronald Apgar will do some research for the chapter on group transportation.

After the meeting, members and guests were invited to play a few numbers at Darlene's beautiful Rodgers Organ.

The chapter members would like to thank Darlene and Darryl for their gracious hospitality and for the very delicious refreshments that they served the chapter.

MAXINE V. RUSSELL

### CEDAR RAPIDS

Our spring season opened on May 8 when a 98 pound bombshell exploded at the console of the three-manual Wicks organ in Davenport, Iowa's Capitol Theatre. The 29-year-old Argentine organist, Hector Olivera, may be tiny in stature, but



Hector Olivera at the three-manual Wicks in the Capital Theatre, Davenport, Iowa. (Bill Lamb Photo)

he is a dynamic power at the keyboard.

The occasion was the fifth Silent Movie Night at the Capitol. The program opened with "There's No Business Like Show Business," a salute to Capitol Theatre manager, Dan Lindner, who has been a most cooperative and enthusiastic supporter of CRATOS. After several other solos, Hector presented his sing-along, followed by the showing of a vintage movie, Harold Lloyd's *His Royal Snyness*.

The fantastic feats of the gifted young Argentinean kept the audience captivated for three hours as his nimble fingers raced over the three manuals and his size 7½ feet scurried over the pedals.

Olivera also displayed his complete inventiveness when he asked his audience for a song he didn't know. Member George Baldwin gave Hector the music to "River Stay 'Way From My Door." This soon became a dazzling concerto with full symphonic orchestra sound. The audience loved this particular selection as the Mississippi River was then above flood stage and moving toward the Capitol Theatre.



Lyn Larsen at the Paramount Wurlitzer in Cedar Rapids. (Bill Lamb Photo)

When the final notes of the restored Wicks echoed through the auditorium, the entire sell-out crowd of 1600 gave a strong Olivera ovation. Consensus of those leaving the theatre was, "Bring him back."

Exactly six days later, on May 14, the Paramount Theatre in Cedar Rapids, Iowa, was filled to the top row in the balcony for the great organ music of Lyn Larsen. It had been two years since Lyn last performed for us, but the sell-out crowd had not forgotten him. A great Laurel and



Hardy comedy, a sing-a-long, bringing some robust vocals from the audience, and Lyn's mastery of the 3/11 Wurlitzer presented a highly enjoyable, listenable and thoroughly entertaining evening for the big crowd.

Fantastic shows, great organists and sell-out concerts, all accomplished through the hard work of dedicated CRATOS members, have, during the last few years, made "Silent Movie Night" one of the hottest box office attractions in our area. It is a wonderful feeling to know that our members have put on success number five in Davenport and success number eleven in Cedar Rapids — sixteen shows in six years.

BYRON F. OLSEN

### CENTRAL INDIANA

"June Is Bustin' Out All Over", at least it was on June 8 when some 75 members and guests of CIC-ATOS traveled to Kokomo to see, hear and play one of the finest home pipe organ installations in the Midwest.

Frank and Frances May, our gracious and hospitable hosts, delight in

entertaining and having friends in to play their fabulous pipe organ, not only at stated meetings, but anytime. The welcome mat is always out. Co-hosting with the Mays were Bill and Mary Trowsell, of Kokomo, and Fred Erwood of Pittsboro.

The 4/19 Barton which Frank May built since his retirement in 1966 is the most beautiful installation we have seen anywhere. Frank purchased several old instruments, the principal one being the Barton from Chicago radio station WLS. A large room was added onto his home to house the 1400 pipes in a symmetrical design it would be difficult to describe. Seeing is believing and we never cease to be amazed and thrilled at every opportunity to view this magnificent installation! (See article on this pipe organ in the May-June 1975 issue of THEATRE ORGAN.) One feature not previously mentioned is that each of the four manuals has a set of general pistons in addition to the pistons for that particular manual.

Having been an electronics engineer before retirement, Frank also has a large model Hammond with special tone cabinets, recording equipment, and all sorts of things I don't even know what they're all about! I'll find out and report some day!

The formal program was presented by Virginia Byrd Rechteris and Carroll Copeland. Virginia is well known in radio and TV in Indianapolis and presently is organist-director of "Chapel Door" on WISH-TV Indianapolis.

Carroll Copeland is band director at Jefferson High School in West Lafayette. He plans to retire soon and devote much time to his hobby-pipe organ. Carroll told how, when he was a young boy, he took advantage of every opportunity to see and hear Dessa Byrd when she was presiding at the consoles of the Circle Theatre's "Mighty Wurlitzer," the 3 manual Barton at the Indiana Theatre and the Marr & Colton at the Fountain Square Theatre, all in Indianapolis, and finally realized his dream to some day play the pipe organ. Performances by both Virginia and Carroll were most enjoyable.

Dessa Byrd (Rappaport) is a legend of the theatre era and will always remain "Indianapolis' Pipe

Organ Queen." We were delighted that Dessa could attend this meeting. She had the misfortune to break both a hip and an arm in falls a year ago and spent many, many weeks in the hospital. It was so timely for this to be her first meeting since her recovery — she is sister of Virginia and idol of Carroll.

The usual open console time, refreshments and social hour followed the program.

Since there was no meeting in May, quite a large number of CIC-ATOS members attended the program portion of the Annual Alumni Banquet at Manual High School in Indianapolis to hear John Muri at the school's Louisville-Kilgen. With the installation only partially complete, John Muri did a masterful job and gave a superb performance. His program consisted entirely of memorable songs of Indiana composers and was well received by an appreciative audience.

The Kilgen console has been added recently to the Louisville, which did not have a theatre horse-shoe console. It is now 3 manuals instead of the original 2. The console, so beautifully refinished through the generosity of C.S. Ober of Indianapolis (honorary member of CIC-ATOS), rose majestically on a newly installed lift. Much credit should be given to Carl Wright, auditorium manager at Manual High School, his students, and the members of CIC-

ATOS who helped work on the organ the last couple of years. Ross Kirkpatrick, present chairman of CIC-ATOS, also deserves special mention for his work on the installation of the lift.

We are proud to boast another pipe organ installation in Indianapolis.

RUTH D. WARD

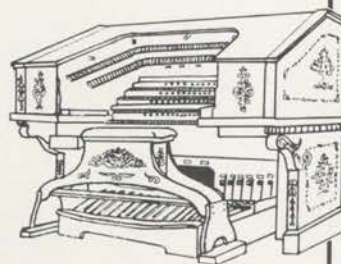
## CENTRAL OHIO

Thanksgiving weekend, 1975, almost assuredly will have those attending our Regional Convention thankful that they did. One of many events has our own members looking forward to November for A Tribute to Bill Dalton and Roger Garrett. Bill Dalton presided at the console of the Robert Morton at the Ohio Theatre during the early 30's and Roger Garrett was house organist from 1933 until 1942. Columbus natives remember them with love as evidenced by the sell-out of the theatre when they have returned in recent years to present organ concerts. During the tribute, commemorative awards will be presented to them and each artist will present a half hour concert.

Our present resident organist at the Ohio Theatre, and program chairman for the convention, Dennis James, is programmed for organ concerts and organ and piano duets with the girl who has captured our admiration for her charm plus her

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talent at the piano, Heidi James.

Tom Gnaster, noted young concert artist from Chicagoland, will be featured in concert at the Robert Morton. Dr. William Haller from Capital University in Columbus will play a concert on the new 3/73 Von Beckerath organ at Congregational Church. Included will be some duets with Dennis James on the original 4/68 Kimball organ which remains in the church. The organs are located at either ends of the building, the Von Beckerath being baroque and the Kimball romantic. Rex Koury, who has won the esteem of theatre organ enthusiasts, completes our list of artists for your enjoyment. An exciting part of the convention will be the artistry of the Ohio Theatre's state manager, Joe Worman,



Kenny Winland at the Hamilton's Robert Morton in Zanesville. (Photo courtesy of Bob Shaw)

with his lighting and special effects techniques.

Our meeting in May was held in Zanesville with Rosemary and Bob



Chris Phillips at the Moller, with Stanley Jay at the piano in Fred Rieger's "barn." Note piano rolls. (Photo courtesy of Bob Shaw)

Hamilton hosting. It is always fun to be there and enjoy their 3/19 Robert Morton. Kenny Winland was featured organist. It is appropriate to borrow the phrase "inimitable styling" to describe one of his selections, "Frolics and Frolics," which he adapted for organ from an old piano roll. A while back Ruth Howard Shaw and their son Bob attended a chapter meeting. Ruth is a church organist and organ teacher. Bob is a student and is studying organ. Both Ruth and Bob played the Robert Morton for us and have taken to pipes like ducks to water. Howard and Bob spend every Saturday working on the chapter's Wurlitzer and Bob furnishes us with pictures to accompany our chapter news. Great people to have with us. The Hamilton's Morton never sounded better. Bob Hamilton played and his son-in-law, Don Reighard, from Dayton, was on hand to assist members with registration and

also to play. An understatement is that Don's playing is listenable. He is an excellent organist.

Another understatement came from our President, Frank Babbitt, who, in describing a forthcoming bus trip to the Dayton area, said the organ was installed in a barn. The "barn" was indeed the correct shape, but there the similarity ends. It is solid brick, with one side predominantly glass windows, overlooking a beautiful valley. As we entered through large double doors every jaw dropped — abruptly. We were in a room 52 feet wide and 80 feet long and at the far end of the room on a raised platform gleamed the 42-rank Moller. The basic organ is Moller. It is also an Estey player pipe organ and our host Fred Rieger demonstrated this feature. He has an outstanding collection of player rolls. The installation includes percussion for theatre organ. The chambers are 20 by 40 feet and 27



COTOS members arrive at Fred Rieger's "barn."

feet high. A carpeted stairway takes one up through the center of the chambers and the entire organ can be viewed through glass windows. The temptation to go into further detail here is overruled by the fact that this installation is worthy of a feature article in THEATRE ORGAN. The story of why and how it all came about is interesting in itself so we will stay with the chapter activities and hopefully in the near future present details in proper fashion. Chris Phillips, whose budding talent has been emphasized none too highly in previous issues, presented the formal concert. Having been given plenty of practice time Chris was well acquainted with the organ. Many members played during open console.

We had been invited to use the premises for a picnic lunch. Tables had been set up for us inside so we could take advantage of every minute with the organ. Our members from Marion, Ohio, Hope and Gene Decker and Stella Collins, hosted. Stella had done the planning and packing and no one could have handled a picnic lunch, transported that far, for so many, as well as she. During lunch Betsy Richards entertained us with piano music on the new Baldwin concert grand. It is hard to say whether she excels at piano or organ but both are a treat. Gene Decker played for us and accompanied his wife, Hope, with the vocal "Come, Come, I Love You Truly" which Hope dedicated to our hosts Kay and Fred Rieger in honor of their wedding anniversary, which was that day.

With the passing of bandleader Ted Heaton, who played the Columbus area since World War II, our chapter received several cartons of his music — piano, organ, instrumentals — from his wife Sandy. Ted and Sandy met when he played with Glen Gray and Sandy was vocalist. Ted has also been a member of the Claude Thornhill Band. He was an accomplished organist and his admiration of Glen Gray is preserved. The first four bars of the Glen Gray theme song are carved on Ted's tombstone. Our sympathy is extended to Sandy. The music is accepted with gratitude by our chapter members. Beautiful Ohio, November 28, 29 and 30 has more to offer. Our Regional Convention plans read

"Capping off the convention will be a banquet on stage at the Ohio Theatre." Open console will be the maximum that time permits to provide visitors the opportunity to play this magnificent Robert Morton. Following the banquet and conclusion of the convention, open console will be available until just about 9 a.m.

IRENE BLEGEN

## CHICAGO AREA

CATOE'S activities have continued at their usual busy pace. We held our annual membership meeting and election of officers at Carl Schurz High School on May 15. The school's auditorium houses a 4/45 classical Moller. Following our formal meeting, organist Gary Jenkins entertained us with several selections from the classics. In addition to being a gifted concert musician, Gary is also a fine technician, and represents the Wicks Organ Company in the Chicago area. He is the regular organist for a suburban Methodist Church, a Synagog, and the televised Chicago Sunday Evening Club.

CATOE's new officers for the 1975-1976 year are Russell Joseph, who will continue as chairman, Richard Sklenar, vice-chairman, Bill Rieger, secretary, Ione Tedei, treasurer, Elaine Hanok, membership chairman, Jim Taggart, VOX CATOE editor, and directors Almer Brostrom, John Peters, and Walt Strony.

On May 19, the Patio Theatre was filled to capacity for Tony Tahlman's concert. The 3/17 Barton was in fine shape thanks to Bill Rieger's crew. Tony included both old and new songs, as well as accompaniment for the silent film *His Marriage Wows* with Harry Langdon. A highlight of the evening was the honoring of Pearl



Pearl White, Tony Tahlman and Leon Berry.  
(Bill Lamb Photo)



John Muri at the Indiana Theatre in East Chicago. A farewell to an old friend.

(Bill Lamb Photo)

White and Leon Berry as CATOE honorary members. Both Pearl and Leon then pleased the crowd with their cameo performances.

A very important event took place at the Indiana Theatre in East Chicago on Sunday, May 25. John Muri presented a program for our farewell social. The 3/10 Wurlitzer has been purchased by CATOE, and is to be installed in a Chicago area high school auditorium. It was particularly fitting to have John Muri perform at this event, as he was the staff organist at the Indiana in the 1920's. John still knows how to turn an audience on, and he keeps up with the latest in music as well as the old favorites. His accompaniment of the Cannes Film Festival prizewinner *Pacific 231* was outstanding. Prior to John's formal program there was a long open console period for those who wanted to play this fine instrument one last time in its original home. The organ has now been completely removed and is awaiting completion of its new home. While it is out, it will undergo necessary refurbishment.

Some 75 members met at the Elm Skating Club on June 15 for our monthly social. Tony Tahlman and Paul Swiderski entertained us on the hybrid 4/22 organ. Tony is the chief organist at the rink and supervised the installation several years ago. Paul is associate organist. Several members were brave enough to try their hand at this unusual organ.

The following Sunday we had a special treat. Terry Lloyd and his wife, Betty, of Canberra, Australia were in town for the National Association of Music Merchants show. Terry is an importer of Rodgers and

Baldwin organs, and an enthusiastic member of the Theatre Organ Society of Australia. He took time out from his busy schedule to show us slides of the demise of Melbourne's Regent Theatre, and also views of several theatre organ projects being undertaken by TOSA. It seems to be the same struggle to save the magnificent movie palaces "Down Under" that we face in this country.

By the time this goes to press the San Francisco convention and CATOE's convention charter flight will be history. We hope that the many hours of work by charter coordinator Ione Tedei made it possible for people to attend the convention who might not otherwise have been able to make it.

JIM TAGGART

### CONNECTICUT VALLEY

The May concert of the 1975 season of Con Val concerts featured Lyn Larsen at the console of the 3/12 Marr & Colton organ in the Thomaston Opera House on May 17.

Always well received here, Mr. Larsen was again favored with enthusiastic response to a program consisting, this time, almost entirely of short popular tunes. Exceptions were "Stars in Your Eyes" and "Liebesleid," both by Fritz Kreisler, "Londonderry Air," a nice rendition of "Tico, Tico" and the final group on the program, "America, I Love You," "Let there be Peace on Earth," "God Bless America" by I. Berlin and the two encores. "Trumpeter's Holiday" and a short Bach fugue.

Our June meeting, which took place on the 14th this year, made good use of arrangements with Yale University which allowed us to hear the organ, tour the chambers and play the organ in Yale's Woolsey Hall. Jo Dzeda, who, with Nick Thompson-Allen, maintains the organ, and Steve Loher, organist and choirmaster at Trinity Church, New Haven, were our gracious hosts. They conducted tours through the chambers and played the organ for us. The 4/96 organ was originally manufactured by Hutchings in 1903, was enlarged and improved in 1916 by Steere, and again enlarged and re-built by E.M. Skinner in 1928. Even with all the subsequent enlargement and re-building, the chambers

are not too crowded and even have room for some work space, work bench and parts.

These events in Woolsey Hall took place in the afternoon. After time for dinner, we re-convened in Bethany at the home of Harold and Eleanor Weaver for our usual business meeting, followed by delightful organ and other music. Prior to the start of business, Bob Fazzino and Harold La Chappelle entertained at the console of the Weaver's great Marr & Colton 3/10 — most enjoyable.

The business meeting revealed that we stand an excellent chance of obtaining an agreement with a theatre in the western part of the state to maintain, and use occasionally, an organ in playing condition, a good one, too. This was, of course, great news.

The formal organ portion of the evening program was played by contestants in our recent scholarship program.

Bill Hively, age 12, Raymond Blass, age 13, David Scrimenti, age 10, and Duane Boise, age 18, gave us an hour of great organ music as they played pieces they had practiced for the Scholarship Program. Then they were presented with the trophies they



Lyn Larsen at Thomaston. (Preston Miller Photo)

had won a few days earlier. They are certainly outstanding and we marvelled at their ability as we enjoyed their music.

Finally the prestigious *Three Squares* gave us a rousing forty minutes of the happy music that has earned them their reknown in the Housatonic Valley. Personnel are Stillman Rice, organ, Ed Pass, piano, and Jesse Rice, saxophone. They could make recordings and sell them, but their reward is in playing to give people the opportunity to hear live music, especially those unable to get out and about frequently. They are a great group and, together with refreshments, brought our June meeting to a fitting close.

WALLACE F. POWERS, JR.

### EASTERN MASSACHUSETTS

Progress toward completion of our chapter Wurlitzer at Babson College was much in evidence May 17 when Ashley Miller played an excellent show. The new Tibia tremulant was the most notable improvement. The evening was very warm, but Knight Auditorium was nearly packed. Ashley seemed unperturbed, being a most genial host to his audience. The first half of the concert was only music and after intermission he played for a sing-along and then for a full-length silent movie. For many in the audience this was a first.

On May 24 we took advantage of the excellent condition of the organ by putting our own members on the bench in a formal pot pourri of talent. What was heard from those two organ chambers was more a kaleidoscope of sound representing a wide diversity of styles and tastes. The program was followed by the traditional open console session which usually holds a surprise or two. Garrett Shanklin was a beginning organist just five years ago at the time his newly installed Wurlitzer had reached the first plateau status of nine ranks. At that time he was intent on becoming an organist, the home variety (as a starter), as he was intent on building a truly refined Wurlitzer theatre organ in his home. We who have heard the organ (now 2/11) and have heard him play the chapter organ during the informality of open console time salute him for both jobs well done.

To describe the June 8 "blast" at the home of Rosalie and Patsey Fucci would require all the positive superlatives at the command of this reporter. A backyard cook-out was followed by an exciting performance on the 4/19 Robert Morton by Stan Cahoon, a long-time favorite Boston area theatre organist. This organ is the antithesis of the mellow sounding pipe organ buried deep in the chambers of a well draped theatre. It would be an understatement to say the Rodgers Morton dominates — takes charge — especially with Stan Cahoon at the controls.

Carl Getz and Al Winslow presented an original program June 28 at Babson College to an audience of about 120 members and guests. They traced by narration and demonstration, through sight and sound, the development of silent films and their musical accompaniment leading to the development of the theatre pipe organ. The program climaxed with an abbreviated version of *The Phantom of the Opera* accompanied by Al Winslow at the chapter organ. Al's creativity, timing, registrations, keyboard dexterity — all resulting from great sensitivity — were true to highest expectations. The audience, having been well indoctrinated by Carl before the movie in the why's and wherefore's of silent film musical accompaniment, was well prepared to grasp new insights into Al's artistry. Without doubt, this presentation has such educational and entertainment value as to merit recommendation to other groups such as church, school and other theatre organ groups.

ERLE RENWICK

## GULF COAST

Silent fortresses standing in timeless vigilance over rolling dunes of white sand and sparkling turquoise waters! Centuries-old oaks laced with graceful Spanish moss! The excitement of sportfishing; the exhilaration of clean air; the quietude of museums steeped in history; the charm of true southern hospitality! This is the Gulf Coast of Florida's panhandle, and a new star has been added to her crown — the Gulf Coast Chapter, ATOS! From all of us to all of you, warmest greetings!

The receipt of our charter in June marked the culmination of months



Chairman Tom Helms and Vice Chairman Paul Sutton recover keys in Dr. B.D. Rhea's ATOS workshop.

of organizational effort within a group composed of several non-affiliated ATOS'ers and many others who embraced the doctrine while unaware that a national organization with similar interests existed. As momentum increased, direction was gained by the establishment of by-laws and the election of officers, which include: Tom Helms, chairman; Paul Sutton, vice chairman; Bob Sidebottom, secretary; Walter Smith, treasurer; and yours truly, Curt Goldhill, newsletter editor.

But formal meetings and Robert's Rules have taken a back seat to "Lola," the nickname affectionately given our Wonder Morton. She has graced Pensacola's Saenger Theatre for an even fifty years, and, to our knowledge, is the last remaining theatre organ in Florida still in its original location. The restoration of "Lola" and the preservation of this fine old theatre have defined our chapter's objectives and charged our rapidly-increasing membership with a dynamic brand of enthusiasm rarely attainable.

Each Saturday morning finds a work crew huddled around the newly-refinished console or sandwiched between pipe-laden chests, tool boxes rattling in the stillness, flashlights casting eerie shadows. The successful blend, well known to all ATOS artisans, of TLC and the "get-a-bigger-hammer" philosophy has paid off — "Lola" is fully playable!

And play she does, with all the gusto fashioned into her wood and spotted metal and brass by the Robert Morton designers in 1925.

Under the skillful fingers of our chairman and resident virtuoso, Tom Helms, the Wonder Morton has starred in public concert at our regular April, May and June meetings, the latter with an attendance approaching 500 appreciative listeners. From Joplin to Bacharach, and all in between, Tom capably showed us what theatre organ is all about.

As several of our members are confirming their reservations to San Francisco, the future looks bright. Plans include replacement of a defunct combination action, installation of a lift, expansion into the opposite chamber which has never been utilized, and a continuing program of monthly concerts. Gulf Coast is in



Gulf Coast Chairman Tom Helms at the Pensacola Robert Morton.

full swing, and our thanks go to ATOS for giving us a charter, to the Pensacola Saenger Theatre for giving us a home, and to "Lola", for giving us a purpose.

## LAND OF LINCOLN

The 4/26 unit organ installed by LOLTOS member Bob Coe and members of the Congregational Church at Whitewater, Wis. was the focal point of a reception by LOLTOS for Hector Olivera on Wednesday June 4th, preceding the concert at the Coronado.

The organ which contains both church and theatre organ ranks with tremors to match either mood, was put through its paces by Hector, who played everything from "Bach" to "Basin Street". Hector was so taken with the organ that LOLTOS board will undoubtedly present Hector in a classical concert on the Whitewater church organ when he makes his next appearance at the Coronado Theatre in Rockford, Illinois.

ORRILL DUNN

The night of June 5 was a great one for the Chapter and the people of the Rockford Ill. area. Hector Olivera was presented in concert on an almost completely restored 4/17 Barton Organ in the Coronado Theatre.

From the opening number, Gershwin's "I Got Rhythm," in which Hector displayed a "ping-pong" technique, throwing the lead chords rapidly back and forth between the right and left chambers, the audience was his. A number of people moved their heads back and forth as if they were watching a tennis match.

"Cry Me A River" was next. The



Hector Olivera at the 4/17 Barton Coronado Theatre, Rockford, Ill. (Bill Lamb Photo)

styling of this ballad, which has been heard on previous Olivera concerts, is uniquely beautiful, and bears many playings. The mood was changed by an expert rendition of "Teddy Bear's Picnic." The sing-along came next, and was notable for the unusual improvisations during the gag slides between songs.

Then came the "Toccata in F" from Widor's *Fifth Organ Symphony*. Here was an example of superior technique. "September In The Rain" was followed by a neat contrapuntal tour de force. Explaining that a shortage of time required him to play his next two numbers simultaneously, Hector started out with "Three Blind Mice" on the pedals and "Alley Cat" on the manuals. The whole thing developed into a "Fugatum ridiculosum" but it did display a seriously remarkable technique in improvisation. The first part of the program closed with a brilliant rendition of "Cumana" that left the audience breathless and rising in standing ovation.



LOLTOS Chairman Orrill Dunn (L) welcomes Russell Stevenson, manager of the Coronado Theatre, following the announcement of his honorary membership in the chapter. (Bill Lamb Photo)

Following the intermission, LOLTOS President Orrill Dunn presented an honorary membership in the chapter and ATOS to Mr. Russell Stevenson, Manager of the Coronado Theatre in appreciation for the excellent cooperation of the Kerasoates Theatres and Mr. Stevenson in particular. Since it was also Mr. Stevenson's birthday that day, the audience happily joined in the singing of the traditional song with an unusual Olivera organ accompaniment. The picture, Harold Lloyd in *His Royal Slyness* followed, adequately played by Hector.

Once more the emphasis was classical with the playing of the Bach

"Fugue in A Minor". This splendid work was followed by a beautiful version of *Malaguena*. The program was ended with a patriotic medley in which Stephen Foster songs, Sousa, and "Battle Hymn of the Republic" were expertly interwoven.

However, members of the audience in standing ovation once again wanted more. Hector obliged with his now famous "Flight of the Bumble Bee" on the pedals. Perhaps he felt a lift from the enthusiastic audience — in any event, he did a bigger and more extensive performance of the Rimsky-Korsakoff delight than was heard at the 1974 Convention.

Another standing ovation — another encore. This time he played "My Way." It is a great way!! It is astonishing to many that this man, born and raised in a different culture with a different language from ours, has so completely captured the American idiom. He is a worthy successor to Dupre and Fox.

BOB COE

## LAND O' LAKES

Before leaving for Okinawa, Japan, where he is presently appearing at Expo '75, Walter Strony met his good friend Paul Adams of Aledo, Ill., in Minneapolis to see, hear and play several pipe organ installations.

Thanks to good Land O'Lakes Chapter friends the Minneapolis Civic Auditorium was kept open for their late arrival around midnight. Clyde Olson, George Hardenbergh, Bill Ackley and others were good enough to stay around knowing they were on their way from the airport.

First to the five-manual theatre division and then over to the five manual classic division. The Kimball is



First stop. Walter tries the 5-manual theatre division. Minneapolis Civic Auditorium.



Walter Strony and Paul Adams at the Byron Carlson 5 manual Wurlitzer.

in excellent condition and a real joy to hear and play. Naturally one never has enough time available to thoroughly enjoy such an opportunity.

George Hardenbergh helped them find their motel, around two in the morning, only to be back for breakfast the next morning and to chauffeur them around town for the busy day ahead.

First stop, early in the morning, was at the Byron Carlson residence and the 5 manual Wurlitzer from the Marbro Theatre in Chicago. Again, too little time to enjoy this magnificent installation. The chambers were almost as beautiful as the console.

Next, on to Cicero's Pizza #1 and the 3/12 Hybrid. A coffee break on the house, plus a turn at the organ by Walter and Paul, and only too soon we were at the KSTP Studio and their 3/15 Wurlitzer. This is a fine installation, only you hear the organ through amplifiers and the true effect of a pipe organ is missing.

Next was a pleasant unexpected surprise. George Hardenbergh drove us to the Cedarhurst estate in Cottage Grove, Minn., where we found Terry Kleven supervising the final installa-



Paul Adams tries the 3/12 Hybrid at Cicero's Pizza #1.

tion of the former Aurora Paramount Wurlitzer.

Mr. Claud Newman and his son Fred were on hand to welcome the visiting organists. The moment Walter Strony walked into the ballroom he recognized the Aurora Par-



Former Aurora Paramount Wurlitzer in ballroom of Fred Newman's estate, Cottage Grove, Minn.

amount console. Walter and Paul put the organ through its paces. Except for a grand piano the room was yet to be furnished and with the excellent acoustics the organ sounded unbelievably alive for a "home" installation.



Much like the one at home. Paul Adams takes over at Cicero's Pizza #2. Barton 3/15.

The final stop for the day was at Cicero's Pizza #2 and the 3/15 Barton. Paul Adams felt at home immediately since the organ was almost a duplicate of the large Barton found in the Adams residence in Aledo, Ill. For the next hour or so Walter played. The only reason for stopping was to catch the last plane from Minneapolis, Walter to Chicago and Paul to Moline.

It rained hard for most of the day, but there was only one real regret — not enough time to enjoy these wonderful installations.

LEN CLARKE



Larry and Claire Vanucci. Wiltern Kimball console in the background. (Bob Hill Photo)

## LOS ANGELES

The merry month of May was made even more so by the outstanding concert by Larry Vannucci at the Wiltern theatre. Not having played the Kimball in concert for several years, Larry obviously enjoyed doing so, and the audience loved him for it. He leaned heavily on the favorite old standards and promised "a little heavier stuff" the next time around. We think he set a tough precedent and the audience obviously agreed.

Like a postman on a holiday, that same afternoon Larry and his charming wife, Claire, journeyed to the home of Alice and Bob Power in nearby Camarillo to play some more organ. And there, along with such other artists as Helen Dell, Tiny James, Gordon Kibbee, and Pro-



Bob and Alice Power. The console is that of their "style 260 special" Rodgers.

(Bob Hill Photo)





Gerald (left) and Kim Nagano present Joe and "Spud" Koons (center) with a birthday present — a mahogany organ bench (background) which Kim handcrafted from Wurlitzer measurements. (Bob Hill Photo)



Lenore and Malin Dollinger look on as Dennis supervises the cutting of the cake by Heidi during their reception at the Dollinger home. (Bob Hill Photo)

gram Chairman John Ledwon, proceeded to try out the custom "Style 260" Rodgers and the Steinway Grand throughout the afternoon and evening. Even THEATRE ORGAN's Editor Emeritus, Stu Green, who steadfastly professes musical pusillanimity apparently forgot his posture and showed considerable ability on the Steinway and the organ. Ditto for our host, Bob Power, who has ample justification for such a magnificent studio in a rural garden setting.

During that same weekend, the fair City of Long Beach was awakened to the fact that it was motorcycle magnate Joe Koon's birthday. This being no ordinary occasion, members made the pilgrimage from far and wide to hear the 3/34 Wurlitzer-Welte and to celebrate the occasion with music, cookies and a huge cake especially decorated to honor Joe, and his wife "Spud," who have held open house for organ buffs every Saturday night for more than six years. One recent visitor was one of ATOS' founders, Tiny James, who made a rare personal appearance at the console.

Only a week later, ATOS Chairman Dr. Malin Dollinger and wife Lenore, joined with past ATOS Chairman Neil Kissel to host a reception for visiting artists Dennis and Heidi James. There at the classic Spanish style home of the Dollingers, overlooking a breathtaking view of the blue Pacific, Dennis and Heidi generously gave the guests a little preview of their Pacific Coast Tour

on the Conn 650 plus and Steinway Grand.

With the resiliency that is inherent in youth, Dennis and Heidi bounced back to do a truly magnificent concert that Sunday evening at the San Gabriel Civic Auditorium. With Heidi playing the gleaming black Blüthner Grand and Dennis at the 3/17 Wurlitzer, to which another grand piano was attached on-stage, the performance was, as we say in Hollywood, "colossal."

But the real high spot to this writer was when Dennis opened the second half with the soft strains of "Beautiful Ohio" and the drapes parted to reveal color slides of the recently restored Ohio Theatre in Columbus, along with the Mighty 4/20 Robert Morton, which we saw Henry Murtaugh bring up into the spotlight at the theatre's opening in the spring of 1928. Murtaugh was followed by five years of Bill Dalton and ten years of Rodger Garrett, and now Dennis James is resident organist.

And then, as if to climax the first half of the 1975 Season, the chapter received a gift to gladden the heart of any theatre organ buff — a magnificent theatre pipe organ! Through the generosity of Pacific Theatres, Inc., and the hard work of a number of our chapter members, the 4/28 Marr and Colton from the Hollywood Pacific Theatre was formally donated to our group on the morning of June 14th. Originally installed in the New York Piccadilly Theatre where it was played by Paul H. Fors-

ter, Herbert Henderson and John Hammond, it was shipped west for the opening of the famous Hollywood landmark, the then Warner Brothers Theatre on Hollywood Blvd. One of its players there was Harry Q. Mills. Little used in recent years, the console was literally buried under a 10-inch concrete stage apron several years ago when the theatre was remodeled for Cinerama presentations. Past Chapter Chairman Bob Carson will head the committee for removal, restoration and re-installation of the instrument in a location yet to be determined.

BOB HILL



Neil Kissel contemplates the job ahead represented by one Marr & Colton pipe — another organ to dismantle, restore and re-install. Neil supervised the San Gabriel 3/16 installation. (Bob Hill Photo)



Eddie Weaver at the Redford Barton. His keen sense of showmanship helped us pull our "act" together. (Marjorie Allen Photo)

### MOTOR CITY

Our monthly Second Sunday open house at the Michigan Theatre in Ann Arbor, on May 11, featured member Bud Bates at the 3/13 Barton. And, member Henry Aldridge was featured artist at the June 8 Second Sunday program. Sizeable crowds of members and friends continue to support this popular monthly event. Open console is a regular part of these programs.

Also gaining in popularity is the newly-established Fourth Sunday open house at the Royal Oak Theatre. Featured artist at the 3/12 Barton on May 25 was member Herb Head. George Krejci, organist at the Lamplighter Inn, Olmstead Falls, Ohio, was guest artist at the June 22 program at the Royal Oak. An open console session followed both events.

Rental of the Redford Theatre

to outside groups has helped us to maintain a sound position as sole managers of the 1500-seat auditorium. The Rosedale Players, a community theatre group, presented the play *Strange Bedfellows* on May 2-3 at the Redford. The large turnout of over 1600 people would never have been possible in the limited capacity school auditorium they had been using.

The appearance of Virgil Fox at the Redford, playing both the Rodgers Touring Organ and the Barton theatre pipe organ, on May 16, resulted in a near-capacity audience, and another evening's rental of the house.

Two poorly-attended performances by rock star B.J. Thomas at the Redford, on May 17, netted yet another evenings rental of the auditorium for the chapter, but left the outside promoter wondering where he went wrong.

Other Redford bookings during May and June included a sales-meeting, a film benefit and a community orchestra rehearsal.

On Friday and Saturday, May 9-10, Eddie Weaver returned to the Redford for a vaudeville show that made full use of the Redford stage, in lieu of our usual silent film fare. In addition to a fine concert, Eddie's expertise as an organist provided appropriate background music for a slight-of-hand magician, a perky tap-dancer named Laurie and the Motor City Singers, an unbelievable chorus of chapter members that hasn't been heard from since. Only during the barbershop quartette



No vaudeville show is complete without a good quartet (Marjorie Allen Photo)

selections did Eddie have a chance to rest.

John Muri accompanied the silent film *Oliver Twist*, starring Jackie Coogan and Lon Chaney, on June 14-15 at the Redford Theatre and again on June 17 at the Royal Oak Theatre. There is something about a John Muri score to one of the great silents that makes his programs a special treat. In addition to some beautiful, but seldom seen, vintage song slides, John brought along a 1919 newsreel filmed in Detroit. Authentic in every way, John's program was a welcome retreat to "the way it used to be."

On June 27-28 we presented the 1933 musical *42nd Street* at the Redford Theatre, the first in our Hollywood Film Musical Series, designed to provide some income over the summer months. Besides offering the public some of Busby Berkeley's best efforts for Warner Bros. at a



Motor City Chapter members participated in their first live vaudeville show at the Redford Theatre.

(Marjorie Allen Photo)

low ticket price, we will showcase the talents of several chapter members who will play a short program at the Barton during the evening. Member Larry Gleason was featured at the Barton on June 27-28, utilizing many of the numbers with which *42nd Street* abounds.

DON LOCKWOOD

## NIAGARA FRONTIER

When our '75 schedule of concerts appeared in the June issue of T.O., many of our concert-goers asked why the ever-popular Don Thompson was not included in this year's schedule. As you may know, Don played a program here last September and went, among other places, to Rochester and Syracuse. He then traveled to Europe where he completed a successful tour, before returning to the West Coast, and is not coming East this year. Be patient, he will be back in '76.

A change in our schedule for July, from the 16th to the 23rd will allow Ashley Miller to attend the National Convention.

Perhaps you do not realize the amount of effort that is required of our chairman, Randy Piazza to set up these schedules. While there are many artists anxious to play the Riviera, the theatre is only available on certain nights. Sometimes an artist cannot work it into his tour, or perhaps the month the artist would like to play has already been filled. Hats off to Randy.

Guest Reviewer Charlie Koester, our genial treasurer, reported on our May 14th concert.

*A young talented showman, with all the polish of an old time performer, graced the Wurlitzer console at the Riviera Theatre. Wonderful tunes, all but lost in the passage of time, standards and marches, were played with a great professional touch with a bit of styling borrowed from Wright, Cole and Crawford but mostly his own. More than once the audience broke into applause during a number. Intricate key changes, cascading ninths, whispering pianissimo's, thundering sforzando's — the unexpected are his mettle. A stint of pizza parlor razzamatuzz with audience participation was fun.*

*Top drawer in every way — our hats off to Andy Kasparian of Pipes and Pizza in Seattle, Washington,*

*who can visit us and the Riviera console as often as he wishes. We sincerely hope he enjoyed his stay with us as much as we enjoyed him.*

To this writer (who does not know why they paint some of the keys white and the rest black) falls the task of writing our June 18 concert review. Larry Ferrari was back at the Riviera and again we turned them away at the box office after standing room only was sold out. Larry has played here many times and was at his best — a fine program, with constant changes of registrations. The crowd stayed to the finish; a standing ovation and then a mad rush to the record counter. Another great night at the Riviera.

A little more frosting was added to the cake on Sunday, May 18, as Winifree Armistead and Roy Simon gave the Riviera Wurlitzer quite a workout, and we had several hours of pleasant listening. Winifree has generously offered her home for our annual picnic, so everyone will be off to Toronto to the Armistead residence on Saturday, Aug. 9 for a great time and lots of organ music.

The Riviera theatre organ, playing seven nights a week before the movies, at intermissions and monthly for concerts, nearly didn't make it for its own dedication. The Riviera, a brand new 1400 capacity movie palace, was scheduled to open Dec. 30, 1926 with a brand new Wurlitzer organ. The Wurlitzer Company had previous commitments for two other organs that were to be dedicated in Buffalo for the same week; the Kensington and the Riverside theatres. However, with a lot of overtime all three were playing on opening night.

I often wonder about the fate of the Riverside organ. When I asked Bob Sieben (who had made an inventory of all the organs of western New York), he told me that in 1960, when he visited the Riverside, no trace of the organ remained. The chambers were as bare as mother Hubbard's cupboard and no one knew what ever became of the organ.

The Kensington organ is a different story. This organ fell into disuse as time, the elements and vandals took their toll. Many useable parts, pipes and toy counters were still repairable and have been incorporated into the Riviera organ in its ever expanding role.

Who would have thought in those cold December days of 1926 that the Riviera organ, only a stone's throw away from the Wurlitzer factory, the last of the three to be finished, would survive the others and would be bigger and better some 48 years later.

STEPHEN T. CROWLEY

## NORTH TEXAS

A Battle of the Organs took place the evening of May 30 at Landmark Pizza & Pipes in Dallas. The actual "battle" was between the 11-rank Barton, permanently installed at Landmark, and a Conn 651, that chapter member Gene Powell of Organ World brought in to spar around with the Barton. It wasn't really a battle because the instruments waltzed around together, and marched, and polka'd and fox-trotted too, making some real nice music in the hands of Gene Powell at the Conn, and Dale Flannery at the Barton. Dale gave a blow-by-blow description, as MC of the show, and he and Gene alternated between melody and counter-melody, depending on which organ was really swingin' at the moment.

Both instruments sounded fine, but in terms of "dynes per square centimeter" of sound pressure, the 15 inch woofer speakers in the Conn were no match for the Barton's blower. After all, a 7.5 horsepower blower can move a lot more air than a bunch of speaker cones. Actually, in terms of pure decibels of pretty organ sounds, there wasn't really that much difference. With Gene riding the volume pedal on the Conn and Dale carefully controlling the swell shutters on the Barton, everything came out real great. It was the sort of session that we need to have more often. Besides the good music, it demonstrated that each type of organ has a place in life. One can do some things the other can't, and vice versa. The two working together really added a lot to the music.

While Gene and Dale rested between "rounds," Jack Riley made the Conn really go through some great numbers, from Rock to Bach and back again. We've heard just enough of Jack on the pipes to know that he can really make one talk, just like he did the Conn that night. The session was not a regularly scheduled meeting. It was "bonus" type activity, but we had a quorum,

and then some, present.

Our last regularly scheduled meeting was held Sunday, June 15, at the Tyson Music Co. Auditorium in Dallas. After a brief business meeting, Chairperson Lorena McKee introduced John Ingram of Tyson Music, who in turn introduced our own Lew Williams and two Rodgers, one their latest theatre model and the other a 3-manual church model. Lew had his folks there from Lafayette, Louisiana, and introduced them to the group, especially his father, for it was a Father's Day performance. Lew also mentioned that right after the convention he would be leaving for Geneva, Switzerland, for some advanced study. He received a scholarship to the Geneva Conservatory upon receiving his BA in Organ from Texas Christian University in early June.

Lew's concert began with several favorites on the Rodgers theatre organ. He then commented on Stu Green's accomplishments as a writer, and editor, and led into Stu's other talents as organist and composer. He proceeded to demonstrate Stu's composing talent, and his own musical talent, with a beautiful rendition of one of Stu's compositions, "Once in a Dream." Incidentally, while on the topic of Stu Green, our editors of the *Keraulophone*, the chapter chatter sheet, received a letter from Stu reminiscing about some material they had used which Stu originated a decade or two back. Stu was surprised and pleased to see the stuff in *Keraulophone*, a copy of which he received through the mails. (Wonder who sent it, Stu,?)

Firing up the church model, Lew made some comments about swingin' on a church organ, quoting Virgil Fox's views on the subject, and then played some Scott Joplin with church voicing. He demonstrated his talented footwork with a rendition of Robert Elmore's "Rhumba for Organ." With a little classical music thrown in for good measure, Lew received a standing ovation from a very pleased and impressed audience.

John Ingram, as a new chapter member, was forced by popular demand to demonstrate his own abilities and John knows his way around a theatre organ console. Open console followed with music from several chapter members. Then, believe it or not, the guest artist, Lew Williams,

took a turn and another pleasant meeting of the North Texas Chapter came to a close.

JOE KOSKI

## OREGON

The May meeting was a concert by Gerry Gregorius, chapter chairman, at the newly enlarged 3/21 Wurlitzer-Morton of Dr. and Mrs. Gordon Potter. The Potter's have a large living room area so the 70 or more guests were comfortably seated. Dr. Potter has an attractive display of unenclosed pipes over the book case, which is topped by the organ grille. These are all "speaking" pipes, and is certainly one of the most attractive home installations in the chapter.

Gerry Gregorius played a varied program, and made good use of the two Tibias, the Tibia 5 $\frac{1}{3}$ , the Post Horn and the many reeds. Open con-



Gerry Gregorius at Dr. Gordon Potter's 3/21 Wurlitzer-Morton. (Claude V. Neuffer Photo)

sole was held after the concert.

The June meeting was one of our favorite type of meetings. In this case, an open house at Bert and Gwen Hedderlys. Bert's 5 rank Wurlitzer is a small jewel. Everything works and it puts out a lot of music. We had no professionals on hand this night, so some of our more modest members were able to work up their courage to try a few tunes. As far as this writer is concerned there is no finer way to spend an afternoon or evening. Our chapter has made greater gains in fellowship and acquaintance by these "open-house" meetings than by any other method.

DON INGRAM



Bert Hedderly at his 2/5 Wurlitzer.

(Claude Neuffer Photo)

## PINE TREE

The Pine Tree Chapter of Portland, Maine, presented its first concert involving the 3/13 Wurlitzer at Old Orchard Beach High School on July 12, 1975.

Organist Douglas Rafter, known for his work at the Portland City Hall



Douglas Rafter at Old Orchard Beach 3/13 Wurlitzer. (Joe Williams Photo)

concert organ, and formerly at Park Street Church in Boston, played to over 300.

Dr. Dwight Leighton and Robert Legon have been prime movers in the upsurge of this installation. The organ was originally in the RKO New Rochelle Theatre, and was obtained through the co-operation of RKO representative, Walter Froelich.

Summertime is prime concert time due to the influx of French-Canadian vacationers to the nearby camping areas. Nearby is famed Old Orchard Beach and amusement area. There will be Saturday concerts during the summer, and among those engaged to play are Luella Wickham, Tim Bjarby, Russell Gray and Bob Legon.

The organ, which speaks directly into the gymnasium auditorium, resulting in excellent results, is also to be used with programs of the high school's music department, and gives the chapter another theatre organ to hear. Good luck to these people.

FRED NEWCOMB & ROBERT LEGON

## POTOMAC VALLEY

Our April meeting was held at the Virginia Theatre but due to a misunderstanding about the date of the meeting, our scheduled artist didn't appear. However, with no notice, two of our loyal chapter members graciously filled in and played the 3/11 Grand Barton for us.

First to perform was Edith Evelyn, who is seldom heard at chapter meetings, but plays every Wednesday at the Virginia Theatre and Thursdays at the Alexandria Rink. Edith opened her program with "That's A'Plenty" and included her own arrangement of such favorites as "Only Make Believe," "Can't Help Lovin That Man" and "Begin the Beguine." Dick Kline then took us on a musical journey, starting with "Let's Get Away From It All," and going to London, Portugal, Vienna, Hawaii, San Francisco, New York and then back to Ol'Virginy. He has a smooth, relaxed style and we all enjoyed the trip around the world.

Open console brought several talented chapter members to the organ to play this beautiful sounding instrument.

Afterwards, about 25 of us went to Rustler's Steak House a few miles from the theatre where we enjoyed

lunch and conversation.

In May we chartered a bus to Longwood Gardens, Kennett Square Pa., which is a horticultural show-place established by the late Pierre S. DuPont. The grounds cover over a thousand acres of formal gardens, magnificent fountains, a conservatory, a chimes tower, and, of course, a vast Aeolean pipe organ. Although we were unable to get a look at the console or the artist, the sounds coming through the screened doors sent chills up your spine.

We always have a fun time on our bus trips as Al Baldino, our vice chairman and bus captain, has games and food planned. A chicken box lunch was served on our way up to the gardens and after we walked acres and acres, looking at the beautiful flowers and fountains, we boarded our bus for home, stopping at a charming inn for dinner.

ETHEL THOM

## PUGET SOUND

Seattle was enjoying one of the first really nice days of summer on



Dick Schrum

(George E. Belston Photo)

Sunday, June first, when members met to enjoy the artistry of one of our favorite local artists. Mr. Dick Schrum, former ATOS National president, 1971 National Convention Chairman, and National Board Member, as well as a very fine organist, was the featured musician for the day. The meeting and concert were held at a local pizza parlor using the magnificent Opus 2121 Wurlitzer, a 3/17 formerly installed in the Paramount Theatre, Salem, Massachusetts. Dick presented many very fine arrangements of selections from all types of music. He played the very lovely music from Rudolph Friml's *The Firefly*, which we do not have the opportunity to hear often enough. Since he appears regularly two nights a week at this same console, he was prevailed upon to play several numbers included in his regular performance — "Pizza-Parlor" music, as we have come to refer to it. Other renditions enjoyed to utmost were a couple of his specialties namely "Quiet Village" "Kansas City." The entire event was well attended and offered our members a wonderful chance to hear the pipes at their very best, in the hands of a master.

Following the concert, open console was offered and participated in by many members. The regular resident organist, Andy Kasparian, offered his exciting musical talents to the added enjoyment of those in attendance. He had only just returned, a few days before, from his concert tour of the East Coast. It was great to welcome him back home.

Having completed his contract, Andy is, at this writing, preparing to leave Seattle for Sacramento, Calif. where his new position will be at the Big Top Pizza. We wish him all the success due him in the future. He has certainly left his mark on this area. There is no way to measure the happiness and inspiration he has brought to those hearing and seeing him at the consoles.

MARGARET SABO

## ROCKY MOUNTAIN

A spring program was presented on Sunday, May 4 at the beautiful home of Jack and Nancy Walden in Loveland, Colorado.

The instrument was the newly-installed 2/12 Kimball. Bill Johnston ably put it through its paces, fol-

lowed by an open console session. The organ is installed in a room on the ground level of their home, and faces an extensive landscaped yard which extends to the shores of the large lake in Loveland. Beyond the lake, 30 or 40 miles distant, the entire northern Colorado portion of the Rocky Mountains rises majestically. It is difficult to obtain a more perfect setting for an afternoon concert. Jack and Nancy plan to write a complete story on their Kimball to be included in a later issue. The instrument was originally installed in the Teatro De Largo on Sheridan Road in Chicago.

KEN TILLOTSON

## SAN DIEGO

Facing up to the competition of the highly popular Del Mar County Fair and the attractions of the Southern California beaches with their current blush of no-strings-attached bathing, the San Diego Chapter held a Music of the Twenties revival for their June meeting. Gathering at Chairman George and Susie Coade's home, the group had the pleasure of an afternoon with their extensive collection of pianos and roll operated orchestrions. Musical greats of the twenties, Edyth Baker, George Gershwin, Joseph Hoffman and Ignace Paderewski played . . . courtesy of Duo-Art rolls and a reproducing Steinway grand. Masterfully recorded for use on these amazing machines, everything is there except the sight of the artist with his hair flying and the chance to applaud him personally.

For the fans of the big sound of the theatre organ, other instruments were played that served the cafe and dance hall trade. These instruments,



**We Aim To Please . . .**

If you should find a mistake in this journal, please consider it was put there for a purpose. Some people are always looking for mistakes . . . and we aim to please everyone.

Borrowed from TOSA News, May, 1975. Official Journal of Theatre Organ Society of Australia, N.S.W. Division.



known as Orchestrions, copied the sounds of small combo's and larger dance bands by the use of pipes for Violin, Flute, Saxophone, Clarinet and Trumpet, as well as Xylophone, Bells, Drums and traps. Played from rolls, these machines again had the one-man-band concept that was later to emerge full symphony size in the theatre organ. Sizes were available to suit your location from the advertised range of two to fifteen men with dependable rolls that played in tempo and never struck for higher wages or got into fights.

Completely American in musical appeal is the Wurlitzer Pianorchestra with its four ranks of pipes, Piano and Xylophone and Drums. Advertised as a five man machine, it was directed at the dining and dancing trade. The Pianorchestra is at its best with tunes from 1915 to 1920 . . . the years when Wurlitzer held the lead in the field. Classics like "Pretty Kitty Kelly" and "I'm a Jazz Vampire" may not be at your fingertips or on the music rack, but after listening to them they sound as bright today as when they were first played. Another advantage of rolls,

they are played and phrased exactly as they were originally heard with no additions of later musical styles. It is fun to think that some of the skills that Wurlitzer gained in the orchestration days of the early part of the century prepared them to attempt the glorious musical giant that the theatre organ represents.

For fans of larger instruments, the Maestro Orchestrion from the Waldkirch, Germany, factory of Gebruder Weber (not related to the USA piano manufacturer) has the toe-tapping music of the lot. Rated as a 15-man machine, the music was patiently coded on the rolls by young Gustave Bruder who was an American Jazz fan and avid collector of jazz and dance band records. While some of the arrangements differ slightly in phrasing to accommodate the translated lyrics, the remainder of the music seems entirely American in form and appeal. He is at his best with arrangements of "Louise" and the Rudy Vallee "Stein Song." Not being limited to just ten fingers and two feet is sometimes a great advantage and Bruder makes every note in the machine do its stuff.

Turning to other activities of the area, organ and movie buffs have been treated to several showings of *Wings*, Paramount's great 1927 aeronautical extravaganza of WW I with organ accompaniment by Tommy Stark. Full houses have been held at Southland Music as well as most recently at Organ Power Pizza Parlor. Tommy and Jim Hansen, both of Southland Music, have been busy at the Del Mar Fair with their organ display and sent their regrets to the group for missing the most recent meeting. They also have invited the club to their store for the August meeting for a concert and movie

# Jimmy Boyce

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combination, our group's most favorite activity.

Sandy Fleet tells us that Organ Power Pizza #2 in Pacific Beach should soon start installing the fantastic Travelling Moller Organ. The organ was commissioned by England's great organist Reginald Foort in the late '30's and was played in English theatres as a traveling show 180 times before the outbreak of the war grounded it for lack of trucks to move again. Reginald tells history in *The Cinema Organ* and if your club library doesn't have a copy of it write to the *Vestal Press*. Organ fans are lined up three deep here to be the first to hear this great organ in its new home. Sandy Fleet has invited us for Halloween week to see *The Hunchback of Notre Dame* which seems fittingly appropriate for the season.

LOIS SEGUR

### SOUTHEASTERN

The Atlanta Fox Theatre has been saved from demolition, for three years at least. Atlanta Landmarks Inc., a non-profit preservation group, has completed a multi-faceted deal to buy the fabulous showplace and restore it to its former grandeur. Much of the credit for masterminding this complicated deal must go

to long-time ATOS member Joe Patten. But it is not correct to say the theatre has been saved. Landmarks has borrowed 1.8 million dollars from a consortium of Atlanta banks, which must be paid off, with interest, in three years. Only when that has been accomplished can we report that the Fox is saved. The money will come, in part, from the operation of the theatre and the variety of other rental space in the building complex. But a large amount of cash will have to come from contributions, large and small. Contributions can be mailed to Atlanta Landmarks, Fox Theatre Building, Atlanta, Ga. 30308.

Meanwhile, chapter meetings have been musically-electronic, and pleasantly chatty, in private homes. In May we visited the Whitmires in Gainesville, where Kay gave us a short concert on one of the organs in the Whitmire music room. Following, various members combined their talents on the full compliment of instruments in the room: two organs and a piano. The June meeting was at the home of Mr. and Mrs. Tommy Akins. Jay Mitchell, from the Alabama chapter, was guest artist playing Capt. Tom's huge Lowery installation. Jay was every bit as dazzling at the plug-in as he is

in his frequent performances at the Alabama Theatre Wurlitzer.

BOB VAN CAMP

### SOUTHERN ARIZONA

June eighth was a special day for two of our members and the occasion for another meeting. Donna Parker and Bob McNeur announced their engagement. An April wedding is planned for 1976. Estelle, our chapter chairman, did the honors in the cake-baking department with a very nice tiered white cake, with four cupids as a centerpiece.

Bob and Donna are now in the Phoenix area where Bob is working for Bill Brown. Both attend Arizona State at Tempe. Along with her studies Donna has found time for a few students of organ.

After Donna and Bob's announcement open console was the order of the afternoon and many of the members played, or just listened. Our hosts' 650 Conn, as usual, was in good tune. Thanks again Larry and Lois for supplying a party site.

Bill Brown's newest pizza parlor, the Organ Stop, at 2250 W. Southern Ave., Mesa, Arizona, is about to open. A Hammond organ is to be used, temporarily, until the pipe organ is ready to go.

BOB HIGH



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Pictured here is the group who considered that ATOS should be truly international and formed a chapter to support that feeling. Chapter is now one year old and growing. Most of the people pictured are residents of the Brisbane, Australia area.

### SO. QUEENSLAND

The 47th chapter has now completed its first year and reports, a remarkably successful start, with continued progress all year. A paid membership of 46 for 1975 to date, with inquiries coming in steadily, beckons well for all concerned.

Several well attended concerts have been held with the public showing considerable interest in organ music and the affairs of ATOS. The

most recent was held in Brisbane on Saturday, May 31, as a joint endeavor by the chapter and a church group.

The affair was carefully planned resulting in a full house of over 600 in attendance. The proceeds were divided equally between the chapter and the church group.

The net result was a substantial sum being placed in a savings account earmarked for the eventual

purchase and installation of a pipe organ which will be the property of the chapter.

### SOUTH FLORIDA

The chapter held a special meeting Sunday afternoon, June 22nd, at God's Missionary Church located in the Little Havana district of Miami. The meeting was a sneak-preview of the 2/11 Moller instrument, originally ordered early in 1929 for a theatre/concert hall in Cincinnati, Ohio area. Moller was late in delivering, and by the time they were ready the theatre had gone broke. The instrument was then altered (Tibia removed) and sold to the Trinity Lutheran Church, its present location in Miami. This organ had been in a state of disrepair and non-use for many years until a recent surge of restoration on the part of South Florida members under the leadership of Al Combs and Harry Foresman. Harry is a local organ maintenance man.

This gathering had the distinct pleasure of having members Al Combs and Betty Lee Taylor put this Moller theatre-in-church gem through some sweet sounding rhythm.



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Al Combs and Betty Lee Taylor. The 2/11 Moller is in a Miami church.

(G.W. Gerhart Photo)

The owner, the Missionary Church, with decidedly marginal financial resources, is completely overwhelmed with this restoration and has offered the chapter "carte blanche" in the use of the organ.

G.W. GERHART

### WEST PENN

On the weekend of May 3-4, the West Penn. area was treated to an organ extravaganza. At 8 p.m. sharp the members of WPTOS and their many guests gathered at the Monroeville Mall Shopping

Center Community Hall for an evening of theatre organ music and a silent movie.

The mistress of ceremonies was our vice president, Elva Hosten, who introduced the first organist of the show, Larry Henne, an employee of the Wurlitzer Co. Larry demonstrated the Wurlitzer, that he had so graciously loaned to us for the evening and showed the many different types of music that can be played on the electronic Wurlitzer and the many effects that can be achieved.

Directly thereafter, at 9 p.m., Elva introduced the star of our show, and the societies chief theatre organist since the chapters inception, Reynolds (Rey) Galbraith, no stranger to patrons of the ATOS conventions. Rey made his way to the bench and played a mini-concert immediately preceding the film *Foolish Wives*, a 1921 classic, starring, written and directed by Erich Von Stroheim and co-starring the ever-popular May Busch.

Most of the audience were unfamiliar with the art of theatre organ styling and were in awe at the beautiful "Crawfordesque" sounds that Rey produced, and I might add without the help of rhythm gadgets.

Two highpoints in Rey's accompaniment of the film were, first, the great storm scenes where organist Galbraith produced effects of wind, rain and thunder, heretofore thought attainable only from a theatre pipe organ, and during dramatic closeup of the Count's maid, as she was going out of her mind for love of the bogus Count, Rey portrayed her every facial change in his music.

An added visual attraction was the use of a projected color organ which helped to make the music even more enjoyable. I might add

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that the projection equipment, color organ and 20 foot screen was supplied and operated by our newest member, Jack Morris, and his son. The film was from the private collection of Treasurer John Schwartz, just one of the many films he has made available to the club without charge. Without the help of people like these, WPTOS could not put on such high quality programs, which, by the way, have been free to the public.

Immediately after the show we proceeded down the road a piece to Conley's Restaurant where Hector Olivera was holding court on his modified Hammond X66 and synthesizers.

Finally on Sunday, the fourth, at 2:30 p.m. we found ourselves at the Nativity Lutheran Church where Hector Olivera gave an all Bach Concert on the Moller baroque-style tracker-action pipe organ and his own personally built Harpsichord.

At this point I would like to explode a myth. Contrary to many beliefs, Hector Olivera *does* have hands. It seems that all you hear is, "You must see his feet to believe it" or "He has to have the fastest feet in the business." It may be true that Hector can produce more

music with his feet than most of his contemporaries can with their hands, but watch his hands, that is if you can see them. They are the best.

Our thanks to the graciousness of Larry Henne and Rey Galbraith, who opened our gala weekend, and for the local engagements of Hector Olivera who brought it to a close.

FRAN VERRI

## WOLVERINE

On Sunday, May 18, our monthly meeting was held in the residence of



Herb Head at the console of his 3/15 Wurlitzer. (Scott Smith Photo)

Herb and Wilma Head, in the Detroit suburb of Roseville. Several of the approximately 40 members and guests in attendance took part in an all afternoon open console session at the Head's 3/15 Wurlitzer.

The organ, originally a 2/6 Wurlitzer, was the original instrument in Detroit's Cinderella Theatre, installed in 1923. It was replaced a year later, and moved to the Roosevelt Theatre. Herb enlarged the console to three manuals and added several ranks, including his own homemade Posthorn, to bring it up to its present size.

On Sunday, June 22, the Wolverine Chapter was the guest of the Motor City Chapter to hear George Krejci at the Royal Oak Theatre. Mr. Krejci is organist at the Lamplighter Inn, Olmsted Falls, Ohio.

Sunday afternoon, June 22, found the chapter as guests of Mert and Rita Harris at their home in Troy for the annual Wolverine picnic. About 40 members and guests enjoyed the beautiful weather, good fellowship with friends, and, an afternoon of music poured forth from the Harris' 3/11 Wurlitzer.

Our hats are off to the Heads and the Harris family for opening their homes and their pipe organs to us.

SCOTT SMITH □

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