

Chapter Meetings

Brief History of the Eastern Massachusetts Chapter

In April, 1956, four local theatre organ bugs—Bill Bunch, Don Phipps, Dave Garbarino, and Brenton Tyler, Jr.—decided that we should be the nucleus and provide the spark behind the formation of a local group of enthusiasts, as outlined in the A.T.O.E. By-laws. We held several informal meetings during the summer of 1956 with other friends to compile ideas. Our first formal meeting was held on July 20, 1956, at Don Phipps' home in Milton, Mass., with Bill Bunch as featured organist on Don's 2/7 Wurlitzer. Pro-tem officers were elected, and a mailing was authorized to be sent to all those in the area known to be enthusiasts advising them of our formation. At our August meeting, our group reached ten dues-paying A.T.O.E. members, so application was made immediately for our National Charter. A letter was received from Judd Walton soon afterward advising us of some additional regulations to be complied with, and at our September meeting we voted to hold the matter over until October to allow our guest artist a full evening at the console. There were 23 members and guests present at Don's home on September 14, to hear Ralph Woodworth, Jr., former B & K and Warner's organist. Mr. Woodworth's command of the instrument was superb and his technique was flawless, and we all enjoyed his concert very much. Our October meeting was held at my home in Waltham. The following permanent officers were elected:

President	Donald L. Phipps Medfield, Mass.
Vice-President	Howard G. Silva Cambridge, Mass.
Treasurer	David F. Garbarino Acton, Mass.
Secretary	Brenton E. Tyler, Jr. Waltham, Mass.

Bill Bunch, who had been a real spark-plug in organizing our Chapter declined nomination to any office due to pressure of business, but promised to help in any way he could in an unofficial manner in the future. The matter of local dues payments was discussed, and it was voted to charge 50 cents per member per meeting. The balance of the meeting was devoted to the "Theatre Organ in Hi-Fi."

As we had now complied with all of the prerequisites to obtaining a National Charter, I immediately advised Judd Walton, so that our Charter could be issued. We were pleased to receive a letter from President Richard Simonton dated



Officers of the Eastern Massachusetts Chapter: (left to right) Donald L. Phipps, president; Brenton E. Tyler, Jr., secretary; David F. Garbarino, treasurer; Howard G. Silva, vice-president.



Eastern Massachusetts Chapter: (rear, left to right) Brenton E. Tyler, Jr., David F. Garbarino, Douglas Pennoyer, Jr., Gustaf Erlanson, Walter Goddard, Wesley A. Robinson. (Front, left to right) Joseph Fish, Norman Ryan, Donald Sullivan.

October 31, 1956, stating that the National A.T.O.E. had, effective that date, authorized the issuance of Charter Certificate No. 1 to our chapter. Our November and December meetings were held again at the Phipps' home, and in November we were entertained by Stan Cahoon, who, although he plays Hammond in a local restaurant, is right at home at a Wurlitzer.

Some of our plans for the future include a concert in April at the Stoneham Town Hall, wherein reposes a magnificent 2/13 Wurlitzer, formerly in Boston radio station WNAC. We also are in the process of recording some stereo tapes for our own local station WCRB on the Stoneham organ for use on their new program starting in March. Bill Bunch will be at the console for the recording sessions, so success is assured. As you can see, T.O. fans are very active in this area, and we have over forty on our mailing list.

BRENTON E. TYLER, JR., *Secretary*
100 Hawthorne Road
Waltham, Mass.

The Los Angeles Chapter

The first action leading to establishment of the Los Angeles Chapter took place at the George Wright concert on November 26, 1956 (this event was undoubtedly reported by Dick Simonton). Judd Walton spoke to the large gathering briefly at intermission regarding the mechanics of chapter formation. A resolution was adopted by the audience indicating the desire to create a local chapter.

The first business meeting was held on December 10, 1956, at Lorin Whitney's Recording Studio, and was initially presided over by Dave Kelly. There were about 50 avid organ enthusiasts in attendance. These officers were elected:

President	Howard O. Stocker, M.D. 4001 Mountain Ave., San Bernardino
Vice-President	Joe Kearns 6126 Carlos Ave., Hollywood
Secretary	Bob Nicholas 4200 Blackthorne Ave., Long Beach
Treasurer	Harvey Heck 4860 Vanalden Ave., Tarzana



Randy was 22 when he "consoled" at the 4/19 Wurlitzer at the Alabama Theatre, Birmingham, Alabama.

RANDY SAULS

Randy Sauls started his career in a little church on a 4-rank Möller in Starkville, Mississippi where he went to college at the age of 15, weighing about 85 pounds. When he asked the regular organist to teach him organ, she suggested that he find out for himself the way she had to do and gave him permission to practice all he wanted to providing he would substitute for her when she wanted to be off. Just three weeks after this agreement, she left on a trip to New Orleans and left him to play the *Doxology, Holy, Holy, Holy*, (both written in the key of E natural but which he played in E flat), and a murderous accompaniment for an asthmatic contralto to the *Holy City* which he had to transpose half a tone lower so she could continue breathing!

After two years of this, he transferred to Louisiana State University at Baton Rouge and approached the manager of two local theatres there which had pipe organs and told them he was an "experienced theatre organist" from up North in Mississippi. His audition consisted of *Among My Souvenirs* played with exactly twice the number of glissandos as he had heard on the Victor Record by Jesse Crawford. Since he sounded so familiar he was hired, playing nightly for free passes to a larger theatre which was showing talkies. He was promoted to the regular job at the Paramount, one of the Saenger chain. This lasted two years or so. Next, he played at the Coconut Grove Theatre in Miami on a F 2/10 Wurlitzer. Then a long engagement on WIOD from the Capitol Theatre. Next there was the Alabama Theatre in Birmingham on a 4m Wurlitzer now played by Stanleight Malotte. It was at this theatre that Randy played a remote broadcast of the chimes in the Hall of Science in Chicago, to open the World's Fair.

Los Angeles Chapter (continued)

Named to the Board of Directors were: Dave Kelly, 7200 Beverly Blvd., Los Angeles; Russell Nelson, 2515 Oakmont, Santa Ana; and Lorin Whitney, 1242 Bruce St., Glendale.

It was decided that meetings would be held every two months with the first concert meeting scheduled for January. The aim of the organization was established to conduct entertaining meetings featuring musical concerts, organ construction talks, and installation discussions. Ad lib musical treats by various members at Lorin Whitney's 4/24 Morton-Wurlitzer followed the business session. Lorin Whitney generously offered his studio to be a "home" for the chapter.

The first concert meeting was held Monday evening, January 21, 1957. Randy Sauls, a veteran of silent movie theatre organs throughout the southern states and now a musical instructor-entertainer in the Los Angeles area, entertained for 90 delightful minutes. Randy thrilled the 200 members and guests with

Among his many guest appearances in the Southland were Nashville's Paramount, Knoxville's Tennessee, Montgomery's Montgomery, Jacksonville's Florida and many others.

At the Byrd in Richmond, Virginia, he played a 4m Wurlitzer with two tubas. His last theatre job was at the Albany Theatre in Albany, Georgia on a 3m Robert Morton without pistons but with a continuous cipher on high "C" on the fanciest Kinura ever heard. This experience made him decide to buy his Hammond Organ.

After four years in the U. S. Navy, he had the privilege of studying under Lyle "Spud" Murphy, who has taught countless modern-day Jazz instrumentalists. Andre Previn played his arrangements as a feature of the "Progressive Jazz Album." Another student, Bill Hitz, has issued his first record album along with Spud, utilizing well the harmonic system invented by Spud, based upon the twelve-tone equal-intervals scale. Randy also has studied in Hollywood under Dr. Wesley LaViolette who taught such greats as Shorty Rogers, Red Norvo, Jimmie Guiffre and others.

Randy is now heavily scheduled teaching Hammond Organ in and around his home town of Van Nuys, where ironically, the Robert Morton organ was built. He is publishing at this time a series of organ instruction books for beginners, developing for them an analytical ear and keeping their interests up without becoming worn out with the labor of learning to play the organ.

Randy Sauls entertains at the Robert Morton for the Los Angeles Chapter.



songs and arrangements that created nostalgia of the 1920's.

There appear to be many ardent organ enthusiasts in the Los Angeles area who are eager to attend and participate in events being planned by the club. A multitude of fine artists, many of whom are already members, we hope will provide a reservoir of entertainment for future meetings.

BOB NICHOLAS, Secretary

Chapter Activities

The Greater Los Angeles Chapter had its first formal program after its organization, at the recording studios of Lorin Whitney, in Glendale. Randy Sauls appeared as guest artist and really surprised everyone with his command of the Robert Morton four-manual organ since he is so well known locally as

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21 ranks and both have proved very suitable for recording purposes.

1. Richard Vaughn Studio Organ

Main	Solo
16' Diaphonic Diapason	16' Tibia Clausa
16' Bourdon-Concert Flute	16' Tuba Mirabilis
16' Tuba Horn	16' Oboe Horn
8' Tibia Clausa	16' Solo String
8' Viol d'Orchestre	8' Solo String Celeste
8' Viol Celeste	8' English Post Horn
8' Dulciana	8' Trumpet
8' Quintadena	8' Saxophone
8' Clarinet	8' Kinura
8' Vox Humana	8' Orchestral Oboe
	8' Vox Humana

2. London Trocadero Organ

Main	Solo
16' Diaphonic Diapason	16' Tibia Clausa
16' Bourdon-Concert Flute	16' Horn Diapason (Diaphone Bass)
16' Tuba Horn	8' Solo String
8' Gamba	8' Quintadena
8' Gamba Celeste	8' Tuba Mirabilis
8' Viol d'Orchestre	8' English Post Horn
8' Viol Celeste	8' Trumpet
8' Dulciana	8' Saxophone
8' Unda Maris (Ten. C)	8' Orchestral Oboe
8' Clarinet	8' Kinura
8' Vox Humana	

Counting the Quintadena and Dulciana among the String ranks, a comparative analysis of the above two schemes works out thus:—

	Vaughn Organ	Trocadero Organ
Diapason	1	2
String	6	8
Flute	3	2
Reed	11	9
	21	21

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a Hammond organist and teacher. His excellent capabilities as a musician as well as his humor and showmanship really made the entire program a huge success.

After the introduction by the president, Dr. Stocker, which revealed some of Randy's past as an organist from college days through the silent movie period, the program got off to a fiery start with the Spanish "Novellero" to warm things up. For contrast, he played a most modern rendition of *Stars Fell on Alabama* which left us with the impression that he had thrown that one in just to show us that the evening would not be entirely "square." Next, the authentic old "doosie," *Saxaphobia* which Randy boasted as having originally introduced in the Ford Theatre in Washington the night Lincoln was assassinated! After this, a nostalgic rendition of *Roses of Picardy*, complete with verse. This was played in the mellow colorful style of the old Theatre Organ solos so reminiscent of the Jesse Crawford style which had such a marked influence on the theatre organists.

Then came another complete contrast in a surprising arrangement of *I'll Remember April*. This, too, was apparently put in as a subtle reminder that Randy was also a student of Dr. Wesley LaViolette, the famous contraportalist who has done so much for furthering the "West Coast Modern Jazz" musicians.

Then came a medley of what Randy called, *Elevator Music*, so named because of the music played when the house lights dimmed and the colored spot hit the orchestra pit to find the organ on an elevator rising out of the darkness to play the song favorites of the day. This medley included such numbers as *Meadow Lark*, *Tonight You Belong to Me* (played Honky-

tonk-piano style), *Mary Lou*, *Pretty Baby*, *San Antonio*, *Pony Boy* and of course, *Are You From Dixie?*

This last number was an opening to pay a joking tribute to one Elvis Presley, another Southern Boy, with the lament, *I tried it for years, but this boy made it!* So Randy played *Love Me Tender* as he would have played it in past years, with "tibias swooping and slurping all over the place." This was a good breather before the big moment to follow.

In introducing his opera selection to the audience, they were reminded that in these days of Hi-Fi, radio, and TV, we have become accustomed to much better music than any operatic selection; at least in the strict sense of the word. But in his hey-day people were not so acquainted with good music, anyway, and the "cultured" music was forced on them only to tell the story of the opera. This choice bit could not be repeated without losing the humor as it was told. He replaced *Madam Butterfly* with the *Drinking Song* from "Traviata" because it was too sad. Silent Newsreel music was offered which left little to the imagination.

Randy kept up the flow of old favorites to the satisfaction of the packed house—over two hundred and fifty seated and others standing.

The meeting was completed with his playing of the old *Fire Music* and his overture music from *Orpheus*.

The next meeting of the Greater Los Angeles Chapter will be held in the same studios on March 11th.—DK

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ADM 26. Sel.—"Over the Footlights"; Sel.—"Memories of the Ballet"; Swing medley; Flirtation waltz; Song of the Trees; Cornflakes; Put your arms around me, honey; Ready, willing and able.

ADM 30. Coronation Rag; Can I forget you; Buzzin' Bees; Sel.—"Bing Crosby Rhythm Hits"; Strauss waltz medley; La Golondrina; Sel.—"The King steps out".

BRYAN RODWELL (Granada Cinema, Tooting)

ADM 36. Black eyes; Speakeasy; Puppet Suite; Embrujo Gitano; Louise; Samum; Harlem Nocturne; Malaguena; Toy Trumpet; Valse Grieg.

ADM 38. Sweet Georgia Brown; Don't blame me; Lover; Sophisticated Lady; Ain't Misbehavin'; When Somebody thinks you're wonderful; Honeysuckle Rose; Stars fell on Alabama; Red Resin; After the Rain; Irish Legend; Bach goes to Town.

ADM 40. March: Up with the curtain; If I should fall in love again; Jazz Pizzicato; Deep Purple; Tyrolean chase; Children's Overture (Quilter); Selection: King's Rhapsody (Novello).

GERALD SHAW (On the Huge Christie Organ—Regal/Odeon, Marble Arch)

ADM 44. Sel. Gershwin at Marble Arch (Inc. Rhapsody in Blue); Sel. Berlin in London; Czardas; Come back to Sorrento; Jamaican Rhumba; By the Sleepy Lagoon; Liebesfreud; Grain of Rice; Bela Marques; Sassetti.

ADM 46. Brindisi (La Traviata); Musetta's Song (La Boheme); Waltz (Faust); Gypsy Music (Carmen); Dance of the Hours (La Gioconda). Granada; Donkey Serenade; Estrellita; Tango Bolero; Stardust.

ADM 48. Ritual Fire Dance; Ay, Ay, Ay; Seville; Maria, my own; Ecstasy; Limehouse Blues; Kiss me again; Carnival; Soliloquy; Frenesi; Nola.

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