

# VOX POPS



Conducted by Stu Green

Readers are encouraged to submit interesting sidelights on the organ hobby (exclusive of chapter news items) material they believe will be of general interest about local organ activities and installations and the people who work at the hobby. We know "there's VOX POPS in them there chapters" and it only requires an 8 cent postcard to get it to VOX POPS Editor, Box 3564, Granada Hills, California 91344. If the contributor can afford a 10 cent stamp, why not include a black and white photo which need not be returned.

How many remember Spike Jones' rendition of "Der Fuehrer's Face" which was extremely popular in 1942 and launched the Jones' aggregation on the road to success? Did you know the lyrics were composed by ATOS Hall of Famer Oliver Wallace? The song was originally written for a wartime Donald Duck cartoon, In Nutsy (Nazi) Land. After the master disc was made, Walt Disney changed the title to Der Fuehrer's Face and a million and a half Bluebird pressings of Spike's frenetic arrangement were sold in a short time.

Goof Correction Dept. About 25 of you came down real hard on your VOX POPPER for describing Lee Haggart as re-leathering a Wicks chest in the April column. Anyone with an ounce of savvy knows that Wicks chests are equipped with direct electric action and don't employ the leathered pneumatics found in other action systems. No excuses, we just plain goofed. Lee is planning on 11 ranks, as stated, but only seven will be on the

leatherless Wicks chest. The rest will play from a Smith chest and the Roosevelt chest which came with the erstwhile 5-rank Smith. It's the last two that Lee and Laurel are re-leathering in their Granada Hills, Calif. workshop. Sorry about the mistake.

Organs continue to move, usually over long distances. Wurlitzer opus 2128 somehow managed to find its way from Dallas/Fort Worth, Texas to Seattle, Wash., where the Balaban 3 is getting a facelifting while a home for it is being sought, perhaps in Spokane or Tacoma. A 2/6 Wurlitzer tagged along with the Shirey family when they quit the Chicago area for San Francisco. Charlie Evan's former WLW "Moon River" Wurlitzer has somehow managed a trip to Sacramento, Calif. (at least its new owner, Lawrence Weid, lives there) after several years sojourn in the Evans home in Dallas. In fact, Dallas is a hotbed of T.O. movement. Gordon Wright has rescued Texas' last remaining in-theatre organ, the long silent style 235 Wurlitzer from the Dallas Capri theatre. And Weldon Flanagan's former Dallas Palace Wurlitzer is due for a trip to Fort Worth to be with its new owner, Fred Graybeal. All of the above is based on shaky rumors picked up in massage parlors, city dumps, deserted gas stations, singles bars and parking lots where theatres once flourished. If any reader has any solid info, pls send up a few smoke signals.

Those with an eye toward making ATOS aspirations clear to the general public have been active. Getting a non-organ oriented publication to print a story about organs and ATOS is always a step in the right direction. Two such articles have been brought to our attention, one by Allen Miller who reports that the April edition of Yankee magazine ran a spread, with color photos, about the home pipe installations of ConValChap members. And we received a half-page clip from the Joliet (Illinois) Herald-News for March 31 announcing the Tony Tahlman concert at the 4/21 Barton in Joliet's Rialto theatre sponsored by the Joliet Area Theatre Organ Enthusiasts, an ATOS chapter with quite a switch in emphasis from the late "Kimbar Club" of a few years ago. The article included a solid plug for ATOS activities. When ATOS objec-

tives attract the notice of the daily or weekly press, or a magazine, only good can result.



A late arrival waits for her still later date at the Orange theatre. — (Stufoto)

Two big events marked the lives of ATOSers Bob Carson and Helen Dell recently. The rehabilitation of the Orange Theatre 2/8 Wicks organ (about 60 miles from Los Angeles) by Bob, Dick Stoney and a crew of ATOS volunteers, was celebrated by a well-attended public performance by Helen on March 2. In addition to Helen's well-received concert on the refurbished Wicks (now with mostly Robert Morton pipework), she accompanied a hilarious tongue-in-cheek 1927 spoof of action movies called The Fighting American, starring Mary Astor in her first major film role. However, comedian Raymond Hatton stole the show with his slightly plastered Chinese general role, upstaging even Warner Oland in a pre-Charlie Chan oriental role (he was actually of Irish lineage). The concert was opened with a fanfare by three trumpeters (playing straight Posthorns) borrowed from nearby Disneyland. So much for the plus side; the next event was more sobering. The Carsons (Bob & Helen, married y'know) have moved out of their Hollywood home which houses the Kearns/Carson 3/26 Wurlitzer, long a famous recording organ. It is one of three built by Wurlitzer specifically for studio use, thus "silent operation" and voicing for quality rather than volume. Reason: increased rent and cascading lawsuits over ownership of the organ. There was considerable apprehension on the part of West Coast pipe enthusiasts concerning the future of the instrument. For ten years Bob Carson has been its protector and champion.



Helen and Bob. The rent went up so they went out. — (Stufoto)

*The owner, whoever the law decrees he may be, may or may not be aware of the non-replaceable treasure in the home the late Joe Kearns built to house the instrument.*



As most fans know the Carson studio organ was designed and built in

1929 for the Warner Bros. movie studios on Sunset Blvd., Hollywood, where it was most familiar to organophiles as the *Amos and Andy* organ, with which Gaylord Carter opened and closed the nightly 15 minute radio program of the blackface comics in the early '30s. It was later acquired by CBS and stored. Actor Joe Kearns ("Mr. Wilson in Dennis the Menace), a former theatre organist, purchased it in the early '50s and built his Hollywood home around it. After his death, the organ was once again in danger, mostly because the property's new owners were not aware of the cultural treasure within the walls. This writer was consulted and recommended the applicant-tenant most likely to be kind to the organ, a new arrival from the mid-West — Bob Carson. It proved to be a good choice. The organ flourished during the Carson years, and contributed to the ascendancy of such recording organists as Lyn Larsen,

Shirley Hannum, Bud Taylor, Paul Beaver and Helen Dell, not to mention such pre-Carson stars as "Guy Melindy", "Jocelin McNeil" ("by George") and the late Dave Andrews and Johnny Duffy.

Reg. Foort taped a Readers' Digest release on the 3/26 during the Carson years and there was one release by George Wright on Carson's Malar label. Also one by Gaylord Carter. The Carson's guest book reads like a roll call of theatre organ greats, not to mention such luminaries in the classical field as Richard Purvis and the late Richard Ellsasser. Regarding the future of this historic instrument, we can only keep fingers crossed — and hope for the best.



*From Charleston, S.C., ATOSer Bill Smith submits a clipping from the News & Courier concerning a "phantom organist", so-called because he has so far eluded the fuzz. The "phantom's" idea of a successful night's work is to break into a church and play the organ, sometimes all night. Since last October he has entered eleven Roanoke, Georgia, churches, and practiced his vice. He rarely disturbs anything else but the premium on electrical energy gives him a nuisance value which keeps Roanoke's finest hot on his musical trail. Perhaps someone should tell him about ATOS or AGO.*



Dean McNichols, organist at the Los Angeles "Haven of Rest," reveals that the Haven's organ, heard everywhere on taped radiocasts, has been upgraded to a 3/13 Wurlitzer. It is now controlled by the style 260 Wurlitzer console from the Hollywood Egyptian theatre (which one-time owner Harvey Heck replaced with a style 285 Wurlitzer 4-decker when his pipework outgrew the 3-manual console many years ago). And the switching is now aided and abetted by the relays from the Portland Oriental Style 235 Wurlitzers which were replaced when the 13-ranker became the nucleus for the greatly enlarged Portland "Organ-grinder" pizzery instrument.



*Streakers? At organ concerts? Yes, it has happened. What is possibly the first one took place during a St. Patrick's day concert at the Los*



The Amos 'n' Andy cast pose outside the Hollywood CBS studio in 1939. Left to right they are announcer Bill Hay, Charles Correll (Andy), Madaline Lee (Miss Blue), Freeman Gosden (Amos) and Gaylord Carter who played the opening and closing theme, "The Perfect Song," through seven years of the show's west coast run. Prior to that, the program originated in Chicago and Dean Fossler played the theme. — (From Gaylord Carter's collection)

Angeles Wiltern theatre. Read about it in this issue's Los Angeles Chapter report. Two weeks later it happened again at the same theatre. Gaylord Carter had completed his overture for a premiere showing of a new film before an invited audience. The film was almost half over before the unclad lad sashayed across the stage for a few pirouettes, illuminated only by the movie which silhouetted him against the screen. He got quite a loud audience reaction. Our Chicago contributor, Harry "Pipes" Miller admits to a yen to streak during a concert but has been restrained, to date, by a probably fortunate problem: where to pin his chapter badge while perambulating in the buff. Any suggestions?



ATOSer Kurt Conley of Hamden, Conn., found our analogy of organ blower power consumption with 100 watt light bulbs in the April column a catalyst to further thought on the subject. We mentioned the possibility of reviving the long defunct Association of Former Organ Pumpers should power conditions worsen. Conley speaks from practical experience: circa 1908 he was the "energy" pumping the organ blower for two Sunday services at a Charlotte, Michigan Methodist church — all for one buck a Sunday. The small instrument on low pressure offered no great problem, but thinking back, Conley observes that the theatre organ could never have developed without low-priced electrical power. He cites the 5 hp blower we used as an example and estimates it would require about 15 hand pumpers (¼ to ½ hr each) to equal its output. Fifteen pumpers at say \$5.00 an hour and we run up a bill of \$75.00 an hour just for wind pressure! At the rate of 3 cents a kilowatt hour, the same amount of pressure can be generated for about fifteen cents. Therefore, concludes Conley, the wraiths of the former hand pumpers can resume their slumbers; no one can afford them at today's prices.



*In a recent column we made mention of the pipe organ in pianist Liberace's home and added that it looked like a Morton console. To keep the record straight it's a 2/15 Welte.*



Len Rawle in Rochester. — (Dick Harold Photo)

The Rochester Theatre Organ Society sponsored the American debut of British organist Len Rawle at the Auditorium Theatre on March 16, and judging by the ovation accorded the talented young organist, he will be back. The 1475 concertgoers were treated to a wide variety of playing styles which those "who remember when" were quick to identify. They included Jesse Crawford (ballads); Sigmund Krumbold (music for picture accompaniment); Sidney Torch and Reginald Dixon (bouncy British style); Lyn Larsen and George Wright (sophisticated treatments). Highlight was Len's rousing, pulsating closer of "Chattanooga Choo-Choo", which certainly endeared him to the steam locomotive buffs in the audience.



*ATOS visitors to the Palm Beach, Florida area might find it worth while to visit the Henry M. Flagler Museum.*

*The former home of the Florida East Coast Railway magnate contains a large music room wherein is housed a 2/24 Odell organ. It was installed in 1901 to entertain the Flaglers and their guests in weekly musicales, and during tea on the south porch, just off the music room. In 1965, it was completely restored by the firm which built it. When installed, it was the largest organ ever placed in a home in the U.S.A.*



From Downington, Pa., ATOSer Dottie Bloom adds another chapter to the amazing adventures of veteran organist C.A.J. ("Cass") Parmentier. Noting our account of his re-opening of the Philly Convention Hall Moller organ last issue, Dottie adds her account of what to most organists would be a downright impossible assignment; on March 23, Cass played a 2-hour concert on the John Dickinson High School Kimball while in intense pain from a fractured left knee! Cass had suffered a fall during rehearsal three days earlier and neither ice packs nor hot compresses helped much. The near-capacity audience never knew it was applauding also the dogged courage and determination of the organist when it gave him a standing ovation for his performance. Cass would not allow mention of the hairline fracture during his concert; he wanted no sympathy to color his show. Asked later why he didn't feel a fractured knee sufficient cause for a concert postponement, Cass grinned and said in his still slightly Belgian accent, "It was something about — the show must go on."



*In Los Altos, Calif. Jack Baumann has learned to be something of a "short order" organ parts maker. His latest project is a complete chest for just two pipes! And in a hurry. Steve Restivo, owner of the San Jose "Thundermug," had purchased a set of Posthorn pipes to add to the 3/9 Wurlitzer, but the two lowest pipes just wouldn't fit the prepared chest. With Bob Ralston set for a late April 7-session weekend stint, Steve was a little frantic. But Jack came through in a few hours with the 2-note chest and Bob Ralston had a complete Posthorn to punctuate his rhythm tunes. Jack says he took no shortcuts; it's a chest complete with primaries, valves,*



Bob Ralston. A two-pipe chest — in a hurry.

*springs and pouches, plus wiring and wind connection.*



We note with some trepidation that our name is listed on the ballot among the conditional candidates as "possibles" for the ATOS 1974 "Hall of Fame." There, among such revered names as Al Melgard, Ralph Waldo Emerson, Jack Ward, Iris Vining, Al Carney and Stuart Barrie, is one W. Stuart Green — on the "Deceased or Inactive" list. As unworthy (and flattered) as we may be, what in the Dickens is our name doing in the "dead file" while we are still pushing this pencil? Makes a guy wonder.



Celia Cohen advises that the former New York Times Square Paramount, now installed in the Century II Wichita (Kansas) Civic Center, is getting considerable local use. Miss Cohen reports that the now 4/42 Wurlitzer which once responded to Jesse Crawford's touch, was a prominent part of the Theta Sigma Phi's (journalism fraternity) Gridiron Show which spoofed prominent political figures recently. Alan Malaby, who used to play concerts in the gone Miller theatre, was soloist. The Wichita Symphony Orchestra's holiday concert boasted organ support by Tom Taylor at the Wurlitzer. The instrument was installed by (and is owned by) the Wichita Theatre Organ Group, Inc. Concerts by veteran theatre organists Rex Koury and Don Baker are set for Spring '75.



On April 17, the Rochester Theatre Organ Society presented Shirley Hannum before 1183 at the Auditorium Wurlitzer. Showing definite improvement over her 1968 Rochester appearance, she featured selections from the thirties and forties, a medley of radio themes, much music from the past twenty years, and told a few family-rated jokes. The best number was a spirited "Stars and Stripes Forever", including the famous piccolo passage. At a reception at the Gary Haines' afterwards, Shirley revealed that she is hopeful of a tour along the west coast in the near future.



Shirley Hannum



Rex Koury's star continues to rise on the concert trail. In March, he received standing ovations for two weekend concerts at Seattle's Granada Organ Loft. In April, he played a couple of dates in the Los Angeles area, plus an engagement at Reno's Pioneer Civic Auditorium on April 8, using a Rodgers electronic. In May, he performed on the Welte-Mignon 3/11 at Scotty's Death Vally Castle. On July 17 he will be at No. Tonawanda for the NF Chapter. On July 15, he'll perform for the ATOS Convention at Royal Oak, and on July 20 he returns to the Hammond Castle in Gloucester, Mass. In October and November, he expects to be on another Eastern tour. The "Boy With Miles of Smiles" is making a big name on the circuit and deservedly so, observes Old Prospector Klos.



That bundle of New Jersey energy, organist Esther Higgins submits a clip from the AFM's *International Musician* of a brief story about organist Terry Charles and his theatre organ installation in the Kirk (church) at Dunedin, Florida. Wonder if Terry knows he has a neighbor named Don Baker, newly settled in nearby Clearwater with his new bride?



Billy

Another Floridian planned to leave his adopted "Nineveh-on-the-Hudson" (his way of saying "New York") to accept an offer made by Wichita Theatre Organ Group, Inc. Early in 1975 organist Billy Nalle will move to Wichita to collaborate with the Group in musical projects centering around the now 4/42 Times Square Paramount Wurlitzer, now installed in one of the auditoria of the Wichita Century II Cultural Complex. It will be recalled that Billy made his recording debut on the same instrument in New York. The as yet undefined duties in Wichita will not diminish the Nalle concert and recording career, says a Group news release. This news got us to doing some checking the files on the Nalle career to date, and we uncovered a somewhat strange set of coincidences — all having to do with eight year intervals. For example, eight years after he left Florida for Gotham he moved into an apartment high in the sky of Manhattan (he calls it Casa Cielo) and his first album was released — both in 1958. Eight years later (1966) he played his first theatre organ concert on the Atlanta Fox "Mighty Mo". Now, eight years later ('74) he's getting set to pull up stakes and buy a one way ticket to Wichita. Wonder what the crystal ball will have him doing in 1982? Just so the reading doesn't involve an eight-ball.



The School of the Ozarks goes on the air, with Bert Buhrman (left) at the pipe organ. It was old stuff for Bert, who retired from similar duties at NBC New York a few years ago.

Organist Bert Buhrman sends along the news that he, with other musical people at the School of the Ozarks, started an FM radio series of half-hour programs on April 7, utilizing the school's 3/15 Wurlitzer. The shows are aired on KSOZ-FM, an affiliate of National Public Radio. Tapes are available to any network affiliate. So, if ATOS members having an NPR station in their neighborhood want theatre organ music on the air, they can ask the station's program director to contact Mr. Joe Embser, manager of the School of the Ozarks' Broadcasting Service at Pt. Lookout, Mo. 65726, and he'll make the arrangements.

Bert also says that a concert he did in Britain in November 1972, part of which was aired on the BBC, is going to be released as an album. The organ used is in the Ronald Curtis studio.



*The theatre organ had a few short sequences during the showing of the two-part ABC-TV documentary, The Movies March 31 and April 1. The big chase music of Buster Keaton's 1917 Cops was done by Gaylord Carter. There was more theatre organ music in a scene from The Phantom of the Opera, and during Gregory Peck's narration, he turned to simulate playing on a horseshoe console. Also on April 1 was shown the new TV movie, The Girl on the Late, Late Show. With Walter Pidgeon posing as a veteran director, the camera showed a consid-*

*erable portion of the Harold Lloyd Estate: the manicured lawns, garden, fountains, walkways, and a short interior sequence.*



The crowds waiting to enter Radio City Music Hall were bigger than ever, according to ATOS member John Roblin who included "The Showplace of America" on an Easter tour to New York. The annual *Glory of Easter* show is still a major attraction in the big town, and both consoles of the Wurlitzer were used in a part of the program. Jimmy Paulin gave a resounding version of "Easter Parade" utilizing the 32' stops. The organ was also used with the Paul Lavalley-led orchestra, tremulants off, and sounding much like a church instrument.



*ATOS Vice President Duane Searle, who, like ATOS President Erwin Young, is a United Airlines captain, had occasion to spread the theatre organ gospel on March 6. Appearing at the Park Manor Nursing Home in Denver, Duane gave the senior citizens an evening of entertainment by showing a Laurel & Hardy epic Hog Wild, backed by a tape recording of the accompaniment by a pipe organ playing in a nearby restaurant. Duane also gave a commentary on the function of the theatre organ in its early days. "Reception of the program was excellent", he says. "Folks told me of their appreciation afterwards. One lady*

*fondly remembered the rising consoles in the old days, while another told how her husband had played theatre organs in the east, principally in New York State."*



The Wurlitzer Co. announced on March 6 that it will cease the manufacture of juke boxes at its North Tonawanda, N.Y. Plant, laying off 400 of its 700 employees in the process. The company's chairman, R.C. Roling, said that the importance of this coin-operated instrument has diminished sharply, accounting for only 15% of the firm's business in 1973. The plant will continue to manufacture electronic organs, however.



*During Millie Alexander's March Seminar-Workshop held at Asilomar (Pacific Grove Conference Grounds), Calif., one of the recreational highlights was a mass safari to nearby Monterey and the Red Vest Pizzeria for a listen to the Wicks pipe organ, a break in the four days of study and cramming.*



Bud Taylor shows Millie Alexander some of the Wicks organ's special features.

*Staffer Bud Taylor was a gracious host; he shared the console with Millie's teachers and students. The feel of pipes was strange to all but Millie as the seminarians playing is done on electronics.*

*"I want all my teachers and students to be familiar with the sound of pipes, and the difference in technique required to play a pipe organ. After all, the pipe organ was my first love," said Millie, chomping a pickled canary tongue pizza.*



Dedicated organ maintenance men are a rare breed, as is the case of Toronto Theatre Organ Society's Roly Webb. According to Jim Lahay, when Ronnie Padgett played a concert at Casa Loma on March 13, he did a medley of Scottish tunes, employing an emulation of a bagpipe. This was done by pinning down a key on the accompaniment manual to resemble the "drone" note one hears from bagpipes. Roly, not seeing this, assumed a cipher had reared its head, raced to the third floor chamber and pulled the pipe! When Ron found out later what happened, he explained to the audience which got a hearty laugh out of it.



*Allen Cole sent us a clipping from the Tuscaloosa (Alabama) News about the long closed Mentone Springs Hotel perched on the west brow of Lookout Mountain. Brooding and deteriorating, the former 60-room resort has little about it to attract interest – except that it's full of organ parts! The 1884 hotel, closed since 1950, is the headquarters of organ repairmen Norvell Hall and Danny Keil, the only tenants. They use only four rooms for their working area. They hope to open the ancient building eventually as an entertainment complex, with organ, of course. Redecoration is already under-way.*



Mentone Springs Hotel. New life for the old manse. — (Colepic)



Gloria Swanson and Lee Erwin at the Beacon Theatre in 1967.

Gloria Swanson and Lee Erwin are planning a nation-wide tour of movie houses with a new personal-appearance and silent-film presentation.

The new Swanson-Erwin show will have specially edited scenes from early Swanson silents, a bit of singing and dancing, "off-the-cuff" comments about Hollywood, and another rare showing of her historic last silent film, *QUEEN KELLY*, accompanied by Erwin's special organ score originally composed for the 1967 gala at New

York's Beacon Theatre, and recently recorded as part of his new LP for Angel Records.

The original Swanson-Erwin evening at the Beacon in 1967 was a smash sell-out, so the newly refurbished Beacon Theatre will be the launching pad for the new presentation.

Gloria has new costumes and is ready to travel, so any theatre with pipe organ is a potential showcase for this new presentation which is bound to attract SRO audiences from coast to coast.



*Tom Stehl submits a PR release which reads in part: On the evening of April 4th, Specialist Six Louis Hurvitz of the United States Military Academy Band entertained the Corps of Cadets and guests of the New York Military Academy in Cornwall-on-Hudson, N. Y. playing a concert of popular and theatre music on the NYMA 4/26 Moller. Lou, who is a native of St. Paul/Minneapolis has been playing the organ since the age of eight and is currently a student of Ashley Miller and a member of the Land-o-Lakes and New York Chapters of ATOS and the Rochester Theatre Organ Society. Lou put the NYMA organ, which was installed in the Academy's Chapel/Auditorium in 1927, through its paces, opening the concert with a medley including music from Jesus Christ Superstar, "Another Openin' Another Show", and Sigmund Romberg's*

IN ROSWELL . . .

# Carter Raps It Up



SPC 6 Lou Hurvitz. From the West Point band to a 4/26 Moller. — (Sieglar Photo)

*"Serenade". The highlight of the program was the sing-along. The audience raised the roof singing a selection of old songs as song slides along with color slides of various organ consoles, organ chambers and picture palaces flashed on the screen. General Francis J. Roberts, Superintendent of the Academy, expressing his appreciation on behalf of the cadets and the guests who filled the chapel, pointed out that Specialist Hurvitz is an example of the fine talent to be found among the enlisted men of the Armed Forces and particularly in the West Point Band. The cadets hope to have Lou return in the Fall to play another concert.*



Colonel Harry. It's a long way from that Marr & Colton in Oneonta to a town-hopping circus Hammond in California. — (Stufoto)

Former theatre organist, Col. Harry J. Jenkins recently went through his files and noted a listing of Marr & Colton organs. One of these he played from July to December in 1926. It was a little two-manual job in the 1045-seat Palace Theatre in Oneonta, N.Y. Gus Lampe was the house manager. Jenkins, now 71, lives in San Diego, but he's on the road each summer with a small circus. His Hammond is the circus band. □

Down in the Land of Enchantment, the New Mexico Military Institute Cadet Activities Forum presented the final "Showtime on the Mighty Theatre Organ" series for the 73-74 season, featuring Gaylord Carter, who was able to come over on such a short notice after a long drawn out tour in the midwest. The season has ended for the current school year, but in a celebration, for the first year anniversary of the rennovated organ.

It was a true honor to have Gaylord Carter do the season finale! He presented a wide variety of music, which turned out to be an evening full of entertainment and enjoyment. Just under 500 music lovers came to hear Mr. Carter perform before three very funny movies consisting of a W.C. Fields chase scene, and a Harold Lloyd flick with the feature movie *The Navigator* starring Buster Keaton. As well as to the movies, the audience responded with their voices to a 15 minute sing-along, with the showing of old time song slides.

The New Mexico Military Institute has put on a total of five shows this past year, and has averaged over 660 in attendance per show. To some large cities that's just a small crowd, but to Roswell, it's practically the whole town. A special organ society is being proposed to the school in order to sponsor and plan future programs. May 18 was graduation for Bob MacNeur from New Mexico Military, but he is planning to stay in Roswell to help keep the organ alive, to assist in future concerts, and to make additions to the original 14 ranks.

The faculty at NMMI would like to thank ATOS and the Theatre Organ staff for their support. Also, a special thanks to Mr. Alva Wilson and Mr. Jesse Reed, whose devoted time and knowledge has been dedicated to the reconstruction tasks of getting the organ in shape for this past season. We look forward to this fall, when the Hillgreen pipes will vibrate again in late September. □

Pictured at the console of the 3/14 Hillgreen Lane are (l to r) Mr. Gaylord Carter, the featured artist at NMMI with Mr. Alva Wilson who opened this particular instrument in 1922 at the Sunshine Theatre in Albuquerque, New Mexico. Also Cadet Robert MacNeur responsible for the rennovation of the organ.

