



CHAPTER NOTES

ALABAMA

Anyone who has followed the Alabama chapter news in the past has probably noted this correspondent's frequent mention of the variety in our programs. At first glance, then, the programs for March and April would seem to depart from our apparent aim toward continued variety.

In March, Jim Ferguson's voice with Charles Durham at the console of the Mighty Wurlitzer opened a new and different dimension to Alabama chapter members, who had grown accustomed to strictly organ programs — however varied they were.

This was Jim and Charles' first appearance together — and in spite of a P.A. system that left much to be desired and little or no opportunity to rehearse at the theatre — their program came off well and was well received. Their program included something for everyone, and Charles rounded it out with some beautiful solos.

In April, Norville Hall and Danny Keil combined their talents to present

their "Tribute to Spring." Norville opened his program with ten selections which were omitted from the printed program and we were told to try to name them ourselves. It wasn't hard — they were all familiar old favorites.

Later, young Danny Keil joined Norville with several beautiful renditions of well known songs. They were a good combination. Both programs combined voice and organ. There, the semblance ended. Danny and Jim offered two distinct styles in their vocal contributions, and Norville and Charles are miles apart in their organ styles. So, for Alabama members, variety is still the name of the game.

Our work crew has grown to a point that plans are being made for two work sessions each month. We have almost as many women participating as men, giving us an opportunity to really participate. We all find it is a wonderful way to get better acquainted.

ALLEEN COLE

CENTRAL INDIANA

With spring just around the corner I realize I have gotten far, far behind with my reporting. Something happened to that "new leaf" I planned to turn over at the beginning of 1974! So now instead of writing about spring, it's back to the snow and cold to bring us up to date.

November's meeting was held at Bill Lay's music store in Indianapolis. Highlighting this meeting was an educational session conducted by Ken Double. His discussion covered different methods of creating variety in playing style and arrangements through changes in registration, rhythm and key signatures. There is much interest in this educational series, so ably presented by Ken. Our thanks to the Bill Lays for hosting this meeting.

The December meeting is always one of our best. The festive season, the beautiful huge white flocked Christmas tree, and the lovely home of our president, Tim Needler, who is such a gracious host, start the holiday season off perfectly! After a short business meeting, Mr. Harry Campbell, noted ragtime and jazz pianist, gave a most interesting program. Mr. Campbell appeared in pit orchestras all over the city of Indianapolis in the early days, as well as in night clubs and local bands. His program consisted mostly of music from the theatre organ era, with unique interpretations of Duke Ellington, Scott Joplin and many others. A special thanks to Tess Moses, our refreshment chairman, who has



In March Charles Durham was at the Alabama console with vocalist Jim Ferguson. — (Photo by Thomas L. Hatter)



In April singer Danny Keil joined Norville Hall in another program of voice and organ. — (Photo by Thomas L. Hatter)

done an outstanding job this past year.

Also to add spice to the day in December was the opportunity to make sweet music on Tim's variety of instruments. He has two grand pianos (one a player grand), a rinky-tink upright, his Conn Artist model organ, a vibraharp and his newest addition, a C2 Hammond.

As the new year begins, we look forward to many new and interesting things under the able leadership of re-elected Tim Needler. Tim did a fantastic job last year, interjecting many new ideas, and with excellent cooperation and support, brought a successful and interesting year of accomplishment and fun.

January's meeting was rather small due to icy roads, snowy weather, and the energy crisis, however, the 26 members that braved the bad weather enjoyed the hospitality of hostess Farilyn Stone at her Indianapolis apartment and open console on her Lowery Lincolnwood organ and Weber grand piano.

Another well attended and looked-forward-to meeting is always the February meeting at the home of Les and Tess Moses. A very full meeting included another educational session presented by Ken Double covering the areas of key changes, counter melody and fill-ins. Open console time followed on the Moses' Deluxe Serenade Model Conn.

The March meeting at the lovely home of Bud and Ada Fisher was well attended and extremely full of interesting happenings. We were thrilled to have Dennis and Heidi James with us. Dennis has been appearing in many concerts all over the country and has since played a concert at St. Patrick's

Cathedral and presented his senior recital in the Indiana University Auditorium in Bloomington on March 18. Dennis and Heidi have a brand new recording, and I might add a terrific one. At the meeting they played several numbers together, then each performed separately. Heidi is an accomplished concert pianist. Also present to perform on the Fisher's 3-manual Conn was Jimmy Boyer, another of Indianapolis' theatre organ era personalities. We are happy to have Jimmy back after recovering from surgery several months ago. Open console time followed on the Conn, to which the Fisher's have added many extras, including electronic pipes and a Glockenspiel.

RUTH D. WARD

CENTRAL OHIO

Our March meeting was held at St. Joseph's Academy for Girls in Columbus. The organ, installed in the gym, is a 2/7 Robert Morton purchased from Radio Station WBNS. Originally it was six ranks. The seventh, added for liturgical work, is a Harmonic Flute on a Marr & Colton chest. According to Dave Billmire, who, together with Willard Ebner, tune the organ for our meetings, the very fiery French Trumpet alone is worth a visit. Willard Ebner, who worked in the field of pipe organ, assisted with the installation at the Academy. President Frank Babbitt was first at the console with many members following during open console.

The last concerts of the organ series at the Ohio Theatre brought us Hector Olivera and Gaylord Carter. Hector received two standing ovations and applause, applause — richly deserved.

Stage Manager Joe Worman also deserves applause for his lighting effects.

Gaylord Carter, so special to all of us in ATOS, not only deserves the applause he received for his talent accompanying the silent *My Best Girl* with Mary Pickford and Buddy Rogers, plus his use of the Wonder Morton, but also for the way he shares the spotlight giving credit to others who have made possible the perfection being attained at the Ohio Theatre.

The revoicing of the reeds of the Robert Morton, expressly for the production of the album "Puttin' on the Ritz" with Dennis and Heidi James, was realized with their contribution of sufficient records to offset the cost. With Dennis and Heidi in the audience Gaylord called on them to accept our applause.

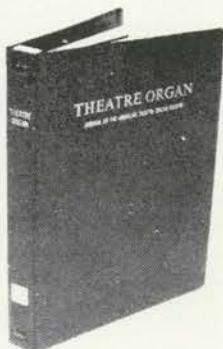
In tribute to Mary Pickford and our own chapter member, Mary Bishop, Gaylord played "Mary Is a Grand Old Name." Mary Bishop's efforts to save the Ohio Theatre and to restore the theatre to its present beauty represent a contribution of untold hours of devoted attention. We are tremendously proud of Mary and of her achievements.

Ann and Tom Hamilton hosted our April meeting giving us another chance to hear and play their custom built Rodgers-Morton. (see June, 1973 THEATRE ORGAN for details of organ). During the business meeting we were informed that one of our local churches was considering replacing their theatre style pipe organ with an electronic. Two of our members, Dave Billmire and Ed Smith, visited the church to inspect the organ at their request. Ed, who operates his own company for rebuilding and installing pipe organs, offered to teach a group of church members how to maintain the organ. A very nice way of saving another pipe organ.

The social part of the evening began with Tom Hamilton playing a tape which is a composite of five artists who had appeared in concert at the Ohio Theatre and later were taped playing Tom's Rodgers-Morton. Members were offered the choice of listening to the tape or going off to play the organ. All elected to listen to the tape and all agreed they had made the right choice. Many members played during open console including Dave Billmire. We should hear from him more often.

IRENE BLEGEN

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CATOE Chairman Russ Joseph presents recognition plaque to Mr. and Mrs. Bill Rieger at Evanston High social. — (Photo by Tom Tibia)

CHICAGO AREA

An early March social found members of the Chicago Area Chapter in the modern auditorium of Evanston Township High School. The organ is a 4/30 hybrid donated by one of the school's alumni, noted organ expert Dr. William H. Barnes (Dr. Barnes was remarried Apr. 27. He is 81). After a business meeting to adopt new by-laws, Walt Strojny was presented at the organ. He is an 18 year old student at Chicago's Sherwood Music School whom CATOE has watched grow up since the days of his first organ lessons with Al Melgard. Only one classic piece was on the program, a Schubert sonata, as the organ is very romantic sounding and lends itself to more popular selections. They included "My Hero" from Oscar Strauss' *The Chocolate Soldier* and "My Way". Of particular note was Walt's transcription of the Robert Russell Bennet score from *Victory at Sea*. CATOE is proud to have watched Walt Strojny develop into a mature, competent musician. The Board of Directors has selected him to play the cameo appearance at the Redford Theatre during the Detroit convention in July.

The first CATOE concert of 1974 featured Frank Pellico and Rosemary Bailey at the 3/17 Barton in the Patio Theatre on March 28. The program was another sell-out. Frank Pellico is official organist for the Chicago Cubs

at Wrigley Field. Rosemary Bailey is a concert demonstrator for Hammond Organ. She learned theatre organ technique in lessons from Kay McAbee. Important news announced that night was that the Internal Revenue Service had granted CATOE tax exemption as a result of much effort by CATOE counsel Richard P. Glover.

CATOE also held a tuning workshop in March. It was in the shop of organ builder Kurt Roderer. Mr Roderer is known locally for his fine organ construction, especially new tracker organs. He is also currently rebuilding and enlarging the Skinner at Rockefeller Memorial Chapel. He spent a Saturday morning showing members basics about pipe voicing and tuning.

Mark Noller was featured organist at the April 6 social. His program at the Montclare Theatre avoided the usual theatre organ fare. *King of Kings* from the 1960s version of the Easter story contrasted with "Stay With Me" from *The Cardinal*. LeRoy Anderson's "Plink, Plank, Plunk" contrasted with "Anchor's Aweigh." Mark deliberately chose his program to be a quiet one in order to show off the results of the tonal work which the new Montclare organ crew has done on the 3/10 Barton. It has been the operating "philosophy" of crew leader Bill Benedict and technician Gary Bergmark that Dan Barton knew more

about organ building than they do. They have tried to return the organ to the way Barton installed it. Returning it to its original wind pressures has done wonders. Members marvel at the quality of the sound now heard at the Montclare.

During May CATOE presented the sensational South American, Hector Olivera in a return engagement, this time at the Oriental Theatre. A feature of that program was a cameo appearance by CATOE Honorary Life Member Al Melgard. Al and his wife were flown in from their retirement home in Las Vegas especially for the event. Melgard retired last June after 44 years as staff organist at the Chicago Stadium's 6/62 Barton, the largest unit organ ever installed.

RICHARD J. SKLENAR

CONNECTICUT VALLEY

Our February 9 meeting was held at the Crystal Palace in West Goshen, Conn. It is owned by member John Starr and is an ideal place for meetings, a large hall with real theatre seats, a 3-manual Wurlitzer theatre pipe organ and other various musical items.

After an hour or so of open console, member Peter Piliero gave a fine demonstration of re-covering pneumatics, using the new "Perflex-E" plastic replacement for leather and cloth. This was one of a number of technical sessions we have had and will continue to have. They have been well received.

Phil Stock, our accomplished member organist, presented us with a fine evening's program interspersed with interesting comments prompted by his years of professional theatre organ playing. The program included some classical, ragtime, popular, jazz and other numbers, mostly arranged in medleys.

On Sunday, March 10, two bus loads of us went to Radio City Music Hall, New York, to hear a concert by the Music Hall's new staff organist, James Paulin, Jr. This concert was arranged by the New York chapter. It was heartening to see about 1000 people gathered at 9 A.M. on a Sunday to hear a theatre organ concert. They got their money's worth and then some. This fine young organist is competently at ease at the mighty Music Hall console.

Our annual scholarship competition is shaping up and we look forward

again to some talented playing by the young people in the competition.

We had scheduled a February concert at Thomaston by Lowell Ayers, but he was forced to cancel because of illness. We hope to hear him another time.

Our next concert at Thomaston Opera House, which houses a 3/11 Marr & Colton, was on April 27th with Tom Hazleton at the console. This was Tom's first visit to Thomaston.

Our Thomaston crew is busy adding additional ranks to the Marr & Colton, and Tom Hazleton had the benefit of them in April.

We have two new installations scheduled to get underway. Theatre pipe organs will be installed in the Sterling Opera House in Derby, Conn. and in the High School at Shelton, Conn. Meanwhile, Mike Foley's installation at the Windham Technical School in Willimantic progresses, as does continuing restoration work on the 3/11 Wurlitzer in the Julia Sanderson Theatre (formerly Paramount) in Springfield, Mass.

Our April meeting (Saturday, the 6th) was exceptional, indeed; in fact, it has been ten years since a similar program was undertaken. As usual, our day was an afternoon-evening schedule.

Obviously, the piece-de-resistance of this excellent day's program was the afternoon tour of the Austin Organ Co. facilities. Here we were treated, most cordially, to a close look at organ building in all its stages.

The size of the turn-out and the various comments overheard made it very clear that those who had witnessed organ building previously were as intrigued as the uninitiated.

Since Saturday was not a scheduled work day, the factory premises could accommodate our large group of 66 people. The Austin management had very graciously arranged to have enough artisans in the plant to enable all visitors to witness the various operations of organ manufacture.

It was a most memorable event on our calendar and we are most grateful to all those in the Austin organization who had a part in making us so welcome. These include, of course, our charter member Allen Miller, Assistant to the President of the Austin Organ Co.

A business session always goes more smoothly in appropriate surroundings and better than the Miller organ studio

there are not, so our business matters were completed on time, following dinner.

After the business session, concert time was shared by three artists, Al Miller (he's a busy one!) Ev Bassett and Bob Carangelo. Al gave us "Me Too", "Deep Night", "Dancing on the Ceiling", a Burt Bacharach number, closing with a medley of tunes from "42nd Street", all nicely done, as is usual with Al.

Ev Bassett played for us "Smile When You're Feeling Blue", "The Gypsy", "Mona Lisa", and "I Want to Be Happy", all in his own theatre organ styling.

Bob Carangelo did a fine job with "Jean", the lovely "Ebb Tide", and "Black Orpheus". We'd like to hear Bob more frequently.

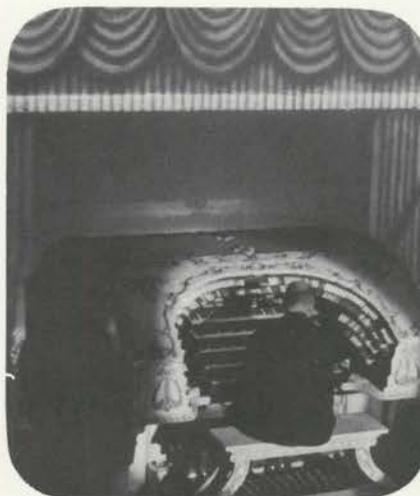
Bob was followed by open console time, the concluding hour on the calendar of a highly interesting day.

WALLACE F. POWERS, JR.

DAIRYLAND

Despite rain and fog, 90 people from Dairyland and Land O'Lincoln chapters turned out at the home of Fred Hermes, January 20th for a combined social with Kay McAbee at the console.

Upon being introduced, McAbee quickly disappeared behind the great, gold curtain. Suddenly a thunderous blast was heard from the organ. The curtains parted and the console rose with McAbee playing "Just One of Those Things". The console was surrounded by a brenograph effect of a curtained proscenium arch in colors of



Kay McAbee at the Hermes console with Brenograph background. — (John Hill Photo)

magenta, yellow, and green. The effect captivated the audience. Kay closed the first half of the show with the old standby, "Tea for Two". The console descended and a collection of comic slides appeared on the screen, including an advertising slide for the Hermes Insurance Company.

Fred Hermes then entertained us with a silent movie, *School Days* with Larry Semon. After an exchange of gags between Fred Sr. at the console and Jr., in the booth, the film appeared on the screen. The hilarious comedy was enhanced by Fred's superb accompaniment.

While waiting for Kay to return to the console, Hermes opened the floor for questions about the organ. Kay arrived just in time to save Fred from having to explain where the speakers were. Fred cautioned Kay not to play the Tibias without the tremulants and Kay opened the second half of the show with the "Zampa" Overture.

After a number of selections, Kay concluded with his signature, "Land of the Pharaoh's".



Rick Johnson played the Feb. social on the 2/11 Wangerin. — (John Hill Photo)

Despite a terrible snow and ice storm on Friday, a faithful group of 25 members turned up at Milwaukee technical School on Sunday, February 24th to hear Rick Johnson in his first public appearance at the console of the 2/11 Wangerin organ.

Rick played a program of classical numbers that gave us a chance to hear the excellent pipe work that was used by Wangerin. The organ is suited for classical music, although it is limited in the registration possibilities due to the arrangement of the specification and limited unification. In spite of this difficulty, Johnson presented a fine and varied program of classical music, excellently played.

Milwaukee Technical High School is to be the future home of the 3/28 Kimball from the Warner Theatre. Plans are being discussed to possibly enlarge the present organ chamber to a size large enough to hold the Kimball. It will be necessary to alter the auditorium to enlarge the chamber.

The March 17th social was held at the home of Mr. & Mrs. Harvey Kuhlman. A 3/15 Wicks home theatre organ is installed in their studio. Brian Gerl was the organist and this is the first time he has played for Dairyland. His program was varied and showed a strong training in classical music and style, although he played popular music on the instrument. Open console was held at the close of Gerls performance and everyone had a chance to play the Wicks.

Work crews have been busy since the first of the year adding the clubs 16' Tibia to the organ in the Avalon Theatre. Rick Johnson, Fred Hermes Jr. and John Hill installed the Tibia while others, recovered the swell shade pneumatics. Jimm Brill, Fred and Rick handled this project. Carl Chadek, Greg Filardo, and Bob Leutner wired in the Tibia.

While the organ work proceeded, Louise Dove and Candy Brill cleaned and decorated a dressing room for artists to relax in. The job was a big one, as the room had not been used for anything except a store room for 20 years.

All the work paid off on April 2, when Lyn Larsen presented the best concert Dairyland has ever had. A record attendance turned out on Academy Awards night to hear Lyn. The show was a tremendous success and we have had calls and letters from audience members in record numbers thanking Lyn for the excellent show and asking for shows more often.

On April 21, Bob Coe presented a concert for the April Social at First



Lyn Larsen at the 3/8 Wurlitzer, Avalon Theatre. — (Roger Wetterau Photo)

Congregational Church in Whitewater, Wisconsin on a 4/26 hybrid he has assembled with the help of the church and friends. The program was presented as a group of medleys on various themes and was the most relaxing social we have had this year.

Four Dairyland members traveled to Oshkosh on April 29th for the funeral of Dan Barton. Fred Hermes Sr. & Jr., Pete Charnon and John Hill represented the Dairyland Theatre Organ Society and the American Theatre Organ Society.

Others at the funeral were Mrs. Walter Gollnick, Richard Gollnick and his wife and Fred Gollnick. Walter Gollnick was Dan Bartons chief installer and helped Dan to develop the Bartola. Fred Gollnick has followed in his fathers foot steps and is now in the organ business.

PETE CHARNON

EASTERN MASSACHUSETTS

The March meeting at Babson College held surprising and very pleasing revelations for many members and guests who had not heard the club organ since the November meeting when we last met at Babson. At that

meeting the organ was, at best, a musical noise maker with great potential, resembling in fact a Wurlitzer theatre pipe organ. Four months later at the March meeting the unit orchestra came together and played quite well, thanks to the devoted organ work crews in their untiring efforts to meet the May 18 Larry Ferrari spring concert deadline. This was a sound that especially impressed the members who were not close to the organ installation project. Some 40 minutes of console artistry by Bob Legon and Al Winslow were followed by a brief business meeting and then two excellent silent movies accompanied at the organ by Legon and Winslow. A much awaited open console time arrived to satisfy the pent-up appetites of several who had never had the opportunity to play such an instrument before.

The April meeting was also a time for startling revelations. Through the good hospitality of Frank Huard, vice president of Boston Organ and Piano, Natick, Mass., we gathered around two of the latest model Rodgers theatre organs, the Marquee and Olympic. Most members expressed pleasure at the remarkable authenticity of theatre pipe organ sound and feeling obtainable from these instruments. Interestingly, after several opening numbers performed by Mark Renwick, chapter president Chavanne was unable to coerce anyone else to play, as if we were an organ club without organists. Finally he sat at the console to break the "log jam." This was reminiscent of previous meetings when club members were reluctant to tackle a large, much respected theatre pipe organ for the first time. Many lingered on until the late hours as they gradually conquered their apprehensions and fears, and tackled both instruments. Hear that Tibia!

ERLE RENWICK



The console of the 4/26 organ in the First Congregational Church, Whitewater, Wisconsin; organist Bob Coe presented the April social on this powerhouse. — (Roger Wetterau Photo)



The console of the Kuhlman Wicks. — (Roger Wetterau Photo)

GARDEN STATE

Wow! was the chorused reaction of some 80 members of GSTOS and the Central Jersey Chapter of the AGO on Sat., April 6, when 15 year old Rick DeKarski took his final encore bow, after an hour concert that kept the audience spellbound and the Old Rahway Theatre's "Biggest Little Wurlitzer" almost smoking.

In that hour, those in attendance were treated to every conceivable type of music that a theatre organ can provide, with some of the most imaginative arrangements ever heard. It was a performance that equalled, if not surpassed similar efforts by some of the country's leading artists.

It all started at age eight, when a small Magnus chord organ was given Rick's dad as a "joke" Christmas gift. Rick immediately commandeered it, and started picking out songs by ear. Lessons soon followed and a full size electronic entered the house. He is currently studying with Jerry Mendelson.

Then one cold Sunday in January, 1970, a tall 12 year old wandered into the Rahway Theatre after church, where he was and still is organist, and stood before the Rahway's 2/7 console with eyes a poppin' and mouth agape. He hasn't missed many weekends since, unless it's to venture to another theatre to play another mighty T.O.

Just about a month prior to his April concert, a last minute call arrived from Brooklyn, N. Y. It seems Jim Leaffe, house organist at LIU had to tape a TV show, and could not find a substitute to play the LIU basketball game on the ex-Brooklyn Paramount 4/26 Wurlitzer. From the phone call, through the game and for several weeks afterward, Rick boasted a full ear to ear grin, which was also echoed by all who heard him that night. To put it in Rick's own words, after the game was over, he looked up into the expanse of the great old Paramount auditorium and said, "O God, I hope heaven is like this and has one of these (Wurlitzers) there." I don't think he has to worry, as Hope-Jones has been there for a while, and I am sure he has seen to it.

All in all, we are proud and thrilled to have an exciting new talent on the horizon. Look out Detroit this summer. He'll be there.

It seems every spring, when we put on our annual silent film show at



Ingredients for a great cake!

Rahway, we ask ourselves, "How can we possibly top this year?" Well, when you mix your ingredients well, you just have to bake a great cake. So with a Mighty Wurlitzer in perfect shape, an enthusiastic crowd of 750, a perfect acoustical setting, a sing-along and a brand new print of the silent western classic, *Riders of the Purple Sage* (1925) with Tom Mix, all put together and topped off with Ashley Miller at the console, you have a gourmet's delight.



A pleased Ashley Miller takes a well deserved bow to a great ovation after the fadeout of *Riders of the Purple Sage*.

A special treat to area folk was the surprise showing of a Chamber of Commerce film of Rahway, made right after WWII, with many memories of places and races. This was the concluding event of the first half of the program which featured Ashley, in concert at his very best. It was a superb performance.

The second half saw Ashley appear in a complete cowboy outfit, boots and all. He 'mounted' the steed named Wurlitzer, and as Tom Mix mounted Tony, they both soared off to unparalleled artistic heights for the next hour. The thunderous ovation at the

end said it all. The program committee sure has their work cut out for them next year!

BOB BALFOUR

LOS ANGELES

These past months have been busy ones. In addition to our busy schedule of concerts and 'jam sessions,' we scheduled a weekend trip (May 4 and 5) to Death Valley. We joined ATOS members from Northern California to brave the hot desert sands to hear Rex Koury play the 3/11 Welte organ at Scotty's Castle. Chapter Chairman Ray Bonner organized the whole affair, which carried two busloads of LA-ATOS members over the longest organ crawl in our memory. Your reporter brought along his "Stomach Steinway" (Accordion) on the bus, so it was "Pipes and Polkas." A report will be made in this column in the next issue.

The March 17 St. Patrick's Day concert featured Bud Iverson, who was preceded by the first stalker in LA-ATOS history. Chapter Chairman Bonner, Program Chairman Del Castillo, and organ maintenance Chief Leonard Worne arrived early, to find to their horror a man sitting on the stage in the last stages of undressing. He was working on his socks. Out went the house lights and shortly thereafter in came the fuzz. He was quickly redressed and escorted out, and it was established that he was definitely not a member of ATOS. The artist, Bud Iverson, was BARELY rattled by all this and proved to the Los Angeles audience that his musicianship is as good on pipes as it is on electronic organs. He played a lilting "Gold and Silver Waltz," a Henry



A stalker in the house? Organist Bud Iverson seems amazed. That's LA Chapter Program Chairman Del Castillo (left) looking on, undistracted by the pretty girl facing him. — (Stufoto)

Mancini medley, and then a set dedicated to the energy crisis: "Walking My Baby Back Home," "Button Up Your Overcoat," and "The World is Waiting for the Sunrise" (Daylight Saving Time). The audience had a laugh at the opening of the second half, when Program Chairman Del Castillo appeared sitting on the precise spot from which the stalker had been removed — taking off his shoes. Agile



Donna Parker answers questions from the audience concerning the Wiltern organ during intermission. — (Stufoto)

Del got to his feet, thanked Donna Parker for her explanation of how the organ worked to interested parties during intermission, made his announcements, and welcomed Bud back for his "second rising" this time to the familiar "Petite Waltz." Bud was also heard by a group of San Francisco enthusiasts who made the 400-mile trip to hear his concert.

The April concert featured Ann Leaf, who brought forth beautiful sounds from the Wiltern Kimball, with her renditions of "Pieces of Dreams," Selections from *Cabaret*, and Ferde Grofe's "Two Shades of Blue." Her varied program also featured "Marche Militaire Francaise" and closed with the "Washington Post March." Our chapter is initiating a series of teaching seminars conducted by well-known organists/instructors. The first, to be given June 9, will be by Bill Irwin, who will spend a full day with members, doing the same type of instructional program that he will take around the country later this year. We will have similar programs by various organists every 2 to 3 months.



ATOS invades the ORGANIST magazine's plug-in "Adventure." Examining the pipe display (l to r) are LA Chapter "Veep" Malin Dollinger, Chairman Ray Bonner, Talent Scout (for concerts) Del Castillo, Mrs. Bonner and Joe Koons. — (Bob Hill Photo)



Ann Leaf was in especially fine form for her Wiltern concert. Her program was varied, ranging from The Way We Were to Zez Confrey tunes, plus an ambitious Hoe-down by classical composer Aaron Copland. The diminutive Ann was swamped by admirers in the lobby following her concert. She is seen here signing her Senate theatre album for ATOSer Merle Bobzien, a member of the Wiltern maintenance crew. Ann has been "laying them in the aisles" ever since she first gained national recognition through her CBS "Nocturne" radiocasts. — (Photo by Bob Hill)

Scheduled for the May concert at the Wiltern 4-manual organ were Dennis and Heidi James in an organ/piano duo concert.

LA-ATOS had a display booth at the early April Home Organist's Ad-

venture in Long Beach, through the courtesy of Bill Worrall. It featured a "display rank" of various reed and flue pipes set up by member Joe Koons. This display was donated by Joe to the chapter and will be seen by the public attending our monthly concerts.

MALIN DOLLINGER

MOTOR CITY

The "Second Sunday" series, sponsored by Motor City to increase public awareness of theatre pipe organs, is gaining in popularity at the Michigan Theatre in Ann Arbor. It is held on the second Sunday morning of every month. Some 150 people attended the March 10 "Second Sunday" in Ann Arbor to hear three artists at the 3/13 Barton: Jim Ford, who played a rag-time program, Bud Bates, who concentrated on the music of 1928 and Rupert and Alice Otto, whose organ and piano duets ranged from current show tunes to the classics. An open console session followed.

Lyn Larsen appeared at the Michigan Theatre in Ann Arbor on Wednesday evening, April 3, before an audience that numbered close to 1000. Lyn's opening number was made even more spectacular by the appearance of a rotating mirrored ball just below the proscenium arch and changing lighting effects. On the screen we saw a Kinogram newsreel and the 1924 feature, *Sherlock, Jr.* starring Buster Keaton, both ably accompanied by Lyn at the 3/13 Barton.

Perhaps the high point of Lyn's many numbers that filled out the

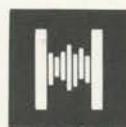
THE REGENT...

HAMMOND'S NEW THEATER ORGAN



The Regent . . .
Hammond's first theater organ tugs at the heartstrings of more than a few lovers of old time theater. Its ensemble is comparable to 28 ranks of pipes, and the five pistons offer such theater favorites as reed solo, string chorus, theater solo, tibia chorus and full organ. And the Regent's styling is classic theater . . . beautiful rubbed walnut in the traditional horseshoe configuration.

For all its attachment to yesteryear, the Regent is actually a product for today . . . and tomorrow. Hammond has combined yesterday's music with the sounds of today via large scale integrated circuitry . . . tomorrow's technology. But unlike the organs of the past, the Regent has a unique instrumental percussion division and a versatile new arpeggiator. Just another example of Hammond providing tomorrow's performance today.



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In keeping with the silent movie atmosphere, chapter members Dolores Frank, Dolores and Ron Werner, dress for the occasion of Lee Erwin accompanying *Seventh Heaven* at the Redford. — (Jerry McCray Photo)

balance of his program, were variations on the Mickey Mouse Club theme as it might have been done by five composers from Bach to The Carpenters. Included in the audience that night in Ann Arbor, were the president of the University of Michigan and his wife, and Allen Britton, Dean of the School of Music, who later wrote to the chapter commenting on the excellence of the program. Reaction of this sort makes all of our efforts worthwhile, and will help theatre organ attain its rightful and respectable place in the musical world.

An audience of 2400 attended our April 29-30 public show featuring Lee Erwin at the 3/10 Barton at the Redford Theatre. The film was the 1927 Academy Award winning *Seventh Heaven*, starring Janet Gaynor and Charles Farrell. Due to the two hour running time of the film, the concert portion was shorter than usual and the sing-along was dispensed with altogether.

Among the musical numbers Lee performed, prior to the film, were several Scott Joplin compositions from his forthcoming Angel recording. The audience thoroughly enjoyed Lee's playing and especially his original film score, in which he used the inevitable "Diane." It was surprising, for us at least, to learn afterward how many people were disappointed because there had been no sing-along. Al-

though of minor importance, the sing-along does have its place, when time permits, because there are people who enjoy it.

With chapter membership at an all time high, more members are becoming involved in convention activities as the Note-able Nineteenth draws near. Have you sent in your convention registration yet?

DON LOCKWOOD

NEW YORK

Thanks to special cooperation of the Radio City Music Hall, the chapter was privileged to offer on Sunday, March 10, a marvelous six-hour entertainment package that quickly generated an ATOS "Mini-Convention" as members of many chapters throughout the Northeast descended upon the "Showplace of the Nation".

Everyone was rewarded with:

1. — A "show-stopper" concert by James Paulin, Jr., a featured artist at the ATOS "Fabulous Fifteenth" national convention in 1970 and the newest member of the Music Hall organ staff, who performed on the famed 4/58 Grand Organ.

2. — A demonstration of the mechanical marvels of the Music Hall's great stage, by John Henry Jackson, vice president of the Music Hall and a great friend of ATOS.

3. — Leon Leonidoff's famed in-

spirational pageant, *The Glory of Easter*.

4. — The sparkling Music Hall springtime festival variety stage show.

5. — The great new musical film *Mame*, which was premiered only the previous Thursday.

Over 700 ATOS members and their friends converged upon the Music Hall for this exciting program, including substantial chapter delegations from Delaware Valley (under Chairman W. Charles Schrader); Connecticut Valley (under Chairman Alfred E. Colton); Garden State (under Chairman Robert Balfour); Potomac Valley (under Chairman Leroy A. Wagner), and the Hammond Organ Society (under Chairman Peter R. Polito).

Much of the impetus for the "mini-convention" idea, we are told, came from Jean Lautzenheiser, a National director and former chairman of Potomac Valley.

Jimmy Paulin played an unusually varied program. His stylings were often quite in contrast with those of the other members of the Music Hall organ staff. Like most talented musicians, his training — largely classical — began at an early age. He was his high school's official organist and later became choir director and organist for the St. John's



DUET WITH AN ANGEL? — James Paulin, Jr., leads into a spectacular number on the Radio City Music Hall 4/56 Wurlitzer as the trumpeting wire angel in the background (part of the Easter Pageant setting) seemingly plays a fanfare to proclaim the start of his ATOS "mini-convention" concert.

Baptist church in Lakeview, Long Island, N. Y. He completed his formal musical education at Mannes College of Music and thereafter presided at the console of the Wonder Robert Morton of Manhattan's United Palace church — the former Loew's 175th St., Theatre. Jim also served as staff organist at the Nassau County Coliseum when it opened several years ago. He has performed concerts not only in the New York metropolitan area but also in Rochester and Binghamton as well as in Detroit, Mich. He has been a member of the RCMH organ staff for the past year — the first black man to hold such a position and already very popular with Music Hall audiences.

Rosa — Radio and Roses

The following Sunday (March 17), the chapter journeyed back to the golden days of radio as the ever-popular Rosa Rio entertained us on Long Island University's 4/26 Wurlitzer. The university's basketball court and gymnasium, known today as "Founders Hall", was once the famed Brooklyn Paramount and the organ remains today in its original position in the building.

Chapter crewmen Bob Walker and Jim Leaffe keep this magnificent instrument in concert condition.

Rosa played a wide-ranging program of the music ATOS members love to hear. Among the nostalgic numbers she played, she chose to dedicate Jesse Crawford's theme "Forgotten Melody" to her friend Clealan Blakely of Picton, Ontario, who had journeyed the farthest to hear her concert.

After her final encore, she was presented with a large bouquet of red roses by Chapter Secretary-Treasurer Allen Rossiter on behalf of an appreciative chapter membership.

Prior to Rosa's concert, nineteen members had an opportunity to try their hand at the great instrument during an open console session.

Rosa Rio, a very vivacious and talented lady, keeps active playing concerts, recording, arranging, composing and, most importantly, teaching. She is very popular with organ students and teaches in her two studios — one in Huntington, Conn., and the other in Westport.

Postscript

Several weeks later, while attending another notable organ concert in Connecticut, Rosa was seated in the



ROSES FOR ROSA — Acknowledging the applause of her distant but highly appreciative audience, Rosa Rio receives a bouquet of red roses from N.Y. Chapter Secretary-Treasurer Allen Rossiter as the LIU 4/26 Wurlitzer console shares the spotlight. — (Photo by Herbert G. Frank, Jr.)

audience and she confided to nearby friends (plus a number of her students) that her LIU concert, in one respect, was a puzzling experience.

She said she had the feeling that the audience wasn't there (they were, of course, and their applause proved it time and time again). But the console is separated from the first remaining row of seats by the entire basketball court and this makes it very difficult for the performing artist to sense the presence of the audience while playing. Moreover, while the huge auditorium now has exceptional reverb because of its great "acreage" of hardwood flooring, it takes quite a few seconds for sounds from the chambers to bounce back to the console. This makes playing exceptionally difficult for the artist. But from where the audience is seated, that Wurlitzer sound is almost unbeatable!

Rosa, your audience at LIU was completely unaware of your problem. They just enjoyed your music — thoroughly!

HERBERT G. FRANK, JR.

NIAGARA FRONTIER

On February 13, Dennis James made his annual appearance at the Riviera Theatre.

I especially enjoyed the first half of Dennis' program. You could close your eyes as he played and your thoughts would wander back to the early days of radio, when the big bands were playing out of Chicago. As he changed from voice to voice and then to full orchestra, I thought what an arranger he could have made back

in the early thirties. To me, he played the theatre organ the way I think it should be played, that is to replace the pit orchestra.

On March 13 Frank Cimmino made his first appearance at the Riviera. It was also the first opportunity that I have had to hear him. Frank is well known downstate and in Jersey.

The Niagara Frontier Annual Banquet was at the Cavalier Restaurant. We have no exact count, but close to a hundred members and guests attended. Several radio and newspaper people were present and their fine publicity has been a great help to our chapter.

Luella Wickham (our chapter sweetheart) traveled all the way from Syracuse, and was seated at the head table next to the M.C. Art Melgier who has given so much to the chapter and who played several Buffalo theatres in the golden days, spoke briefly.

The M.C. recognized many officers and members who have worked so hard for the chapter. It would be impossible to mention all their names. However Ed Tucholka of radio station WBEN-FM was presented with one of the original stop tabs from the Riviera Wurlitzer (all new tabs have been installed during the renovating of the console). Through Ed's efforts, WBEN-FM has for several years, been making six or more spot announcements every day about our next concert along with a brief summary of the artist. This has been done as a public service at no cost to the chapter and has helped to fill the theatre and make our monthly concerts such a success.

Bill Hatzenbuehler was not allowed to get by without saying a few words.

Bill, who is one of the outstanding organ builders in the East, has been the mastermind in our rebuilding and expansion program of the Riviera Organ; not only has he given of his knowledge but hundreds of hours of his time.

We hope that this project will be completed some time this summer. I know that several members have given much of their time and I hope in the not-too-distant future to give a complete run down on this organ and credit to the faithful crew who, along with Joe Thomas and Paul Birk, have for all practical purposes made the Riviera their permanent residence. Joe and Paul go home occasionally for a change of laundry and to maintain their voting rights.

April 17 found Dick Smith at the Riviera. He seems to be one of the big attractions of the year, and the house is packed one hour before show time. I first heard Dick, October 13, 1965 on a 2M/6R in Gowanda, N. Y. and I must admit that I have traveled many miles on several occasions to hear this guy. I like to hear him play and I love to see him work. This must be his eighth or ninth year in a row that he has played in Buffalo.

May 15 will bring Karl Cole back for his third appearance. Karl made his first appearance here when he replaced Leon Berry on 24 hour notice when Leon fell ill. He was an instant hit and is also one of the crowd pleasers.

Rex Koury will be back on July 24. Rex made his first appearance at the Riviera last year. We also heard him in Portland at the '73 convention. He is certainly a fine artist, with an extra pleasant personality. We are glad he has accepted our invitation to come back again this year.

There is much discussion among chapter members about our National Convention this year in Detroit. More members than ever are planning to make the trip. Many who have never attended before are seriously considering attending this convention.

There is plenty of gas in Canada and it is only a five or six hour drive to Detroit, from the Peace Bridge at Buffalo, across beautiful countryside on excellent highways. If you can get enough gas to get to Buffalo you've got it made.

I would not only urge our chapter members, but all ATOS members in the northeast to attend. I am sure if you attended the '67 convention you will want to go back. Detroit was quite

the host. Next year's convention will be on the West Coast and depending on the energy crisis, travel could be restricted.

I will be looking for you in Detroit. I will be the one displaying the 8 foot VOX, stop tab, (that's because I speak so softly) stop me and say hello.

STEVE CROWLEY

NORTH TEXAS

There's been plenty going on theatre organ-wise in the North Texas area, even though there hasn't been too much actual chapter activity since the February election-of-officers meeting. Jerry Bacon has his Fine-Arts Theatre installation up to 16 ranks, with new console and other improvements. The gang is planning some more of the Sunday morning work sessions on this instrument. Jerry has put in a lot of hard work on this installation and it's shaping up great.

Foundations have been poured for the new pizza parlor in Dallas and building construction is progressing. By the time this appears in THEATRE ORGAN, they might be to the point where Jim Peterson and his capable crew can install the instrument. It will give us a place to meet, complete with vittles, and should really make some upswings in the theatre organ interest curves in this area.

Dale Flannery again hosted the chapter at his home on April 14. 45 members attended including some new ones who were duly introduced and got their first taste of activity in the theatre organ world of North Texas. Earl MacDonald, 1974 Chapter Chairman got a short business session under way, utilizing his new ambidexterous two-headed gavel, made and presented to him by Mark Munzell Sr. Dale opened the musical portion of the afternoon with several numbers that really demonstrated the capabilities of both him and the organ. The "Colonel Bogie March" and "76 Trombones" really shook the rafters of Dale's home, even with the enthusiastic "warm bodies" to absorb a lot of that sound.

Open console followed with Charlie Evans, Stan Guy, Wally McDevitt and several others taking their turns. It was a great afternoon. It must have been, we signed up three new members! Those who weren't gathered around the console or in front of the swell shutters, gathered around the punch

bowl.

Chapter officers held a "board meeting" at Chairman Earl MacDonald's home. Doesn't sound like much, does it, until you realize that one board member made a 200 mile round trip to attend, and another one made a 100 mile journey. That's out of a group of 5 people, for a two-hour chapter guidance session. It was all worth it though, because by the time this hits the pages of THEATRE ORGAN'S next issue, one of the year's gala events will be behind us. That's the annual trip down to the home of Mr. and Mrs. Fred Mitchell in Mexia (Ma-hay - ya, remember?) Texas. We're going by automobile convoy this time, bringing our own food, with Fred and Joye providing not only their beautiful home and its' grounds, but the cool drinks and other refreshments too. There will have been some swimming in the pool, visits to the railroad caboose Fred has restored on the grounds, and housing an organ, (pump-type that is,) too. Part of the program too are cameo concerts by two of the chapter's top-notch organists, played on Fred and Joye's super-deluxe Rodgers. Andy Crow was down to voice the instrument, so you know it's going to sound great. Wish you could have been here for the meeting too, Andy. And I know Dennis Hedberg and some of the other Portland Chapter would really have had themselves a fine "organ afternoon" down there on Fred and Joye's "spread". This was scheduled for May 26.

Other items discussed at the board meeting included possible "silent movie" presentations, sing-alongs, and "name artist" concerts. The chapter is off to a great start for the 1974 year under the able guidance of Earl MacDonald. (No - he's in electronics, not hamburgers.) We hope the rest of you have as great a year planned as we do.

JOE KOSKI

OREGON

A chapter meeting was held at the home of Bert and Gwen Hedderly in Portland on March 31. It was the first concert featuring the Hedderly's recently installed 2/5 Wurlitzer.

The organ was removed from the First Congregational Church in The Dalles, Oregon, 90 miles up the Columbia River from Portland. Installed in the church, the organ con-



Paul Quarino at the 2/5 Wurlitzer at the Hadderly residence with a rather unusual stop, the cymbal-banging mechanical monkey, usually seen at the Organ Grinder Restaurant. — (Photo by Claude V. Neuffer)

sisted of three ranks, (Diapason, Flute & String) and Chimes. Bert added a Trumpet and Vox Humana, bringing the organ up to five ranks. This instrument was meticulously installed by Bert and his father and is as neat and clean a job as you'll see anywhere.

Our concert was played by Paul Quarino, who recently moved to Portland from the "Melody Inn" in Los Altos, California. Paul is now playing the 3/34 Wurlitzer at Portland's Organ Grinder restaurant, along with Jonas Nordwall.

That Quarino is a real showman! His numbers were interlaced with witty prattle and ad-libs. His program consisted of classics, improvisations on Bach and familiar pop tunes. It's really amazing what an artist of Paul's ability can get out of five ranks, and no Tibia, yet!

As is the custom at the Organ Grinder, Paul was up-staged in one number by the Grinders cymbal-banging mechanical monkey, placed on the console by Dennis Hedberg at the appropriate moment. This was met with complete delight by the audience, all of whom had seen the monkey in action before, at the restaurant.

Playing a small organ like this one of five ranks is quite a change from the 34 ranker which Paul plays daily. However, it certainly shows people how much music can be made on a small instrument.

DON INGRAM

POTOMAC VALLEY

March saw the Potomac Valley chapter on busses bound for a New York weekend and a concert at Radio City Music Hall, as guests of the hosting New York chapter, featuring Jimmy Paulin, Jr. at the console. Seventy-eight of our members enjoyed an evening on the town, then on



Dick Smith at the Wagner Wurlitzer. — (Photo by R. Wagner)

Sunday morning convened at the Music Hall for what we knew would be a first rate performance. Jimmy's "Trem's off" approach was really refreshing and his mastery of both the music and the organ was complete. The demonstration of the Music Hall Wurlitzer with and without its amplification system was most enlightening but with or without it, Jimmy was a treat to hear.

Our April Dick Smith concert at the Wagner residence was nothing short of fantastic. A more lovely spring day couldn't have been ordered and by the car full our members arrived, expectant of coming events. Dick gave them all anyone could desire and more. In his inimitable styling he put the Wurlitzer through its paces and used everything on it to good advantage. From his Glenn Miller remembrances to Jesse Crawford stylings, from novelty silent movie score collection to rousing marches, Dick kept them happy and wanting more — which they demanded — and got — in three encores. We saw him, we heard him, and it is still difficult to believe one man can do so much with one instrument. Dick Smith is truly "An experience."

Preceding the concert a short business meeting was held at which our past chairman, Jean Lautzenheiser, was presented with a plaque in recognition of her outstanding accomplishments during her two years in office.

ROY WAGNER

RED RIVER

The March assembly of the Fargo-Moorhead theatre organ buffs took place at Grace Lutheran Church in Fargo on a warm, sunny Sunday afternoon. The writer presented a short pops concert on the 2/8 Wangerin theatre organ. This instrument was installed at Grace Lutheran in 1938 after it was purchased from Wangerin in Milwaukee after the organ had been repossessed from a theatre. Very little "churchifying" was done except the percussions and toy counter were left at the factory. The organ was installed in a small single chamber and, because of the lack of space, the manual chests were criss-crossed. The organ is on ten inches wind pressure and speaks out with authority. The business meeting got under way in the fellowship hall where the concert committee reported on the upcoming silent movie spec-

tacular at the Fargo Theatre. After hearing that the *Exorcist* had been booked in for fifteen weeks at the Fargo and the theatre chain would not rent the theatre during this period, discussion turned to a Fall concert. A discussion then completed the business portion on means of promotion of the type used by the Cedar Rapids Chapter.

The April meeting started out as a supper hour pot-luck at the home of Mr. and Mrs. Reinhold Utke of Moorhead. The turnout was excellent! The business talk centered around maintaining good public relations with the theatre chain that owns the Fargo Theatre. After everyone had stuffed themselves to the limit with exceptionally good food, they all moved to Weld Hall on the Campus of Moorhead State College where they viewed *The Great K&A Train Robbery* starring Tom Mix. Alan Shorter, a silent film accompanist student from the college, played an original score on a piano. As a film surprise, the club also saw Harry Langdon try to take portraits of a very sedate family with some very naughty children. The idea of using a piano to accompany a film was to show the club that this instrument can be just as effective a vehicle for scoring as an organ, if done well. Al Shorter received warm applause at the end for a job extremely well done!

LANCE JOHNSON

SOUTHEASTERN

Atlanta's Fox Theatre and its famous Moller theatre organ have long served as a base of operations for the Southeastern Chapter ATOS. In fact, the restoration of this instrument in the early sixties brought about the formation of the chapter. But home meetings have certainly taken no "back seat" to theatre organ activities in the Atlanta area.

Chapter members gathered on Sunday afternoon, March 31, at the home of Walter and Donna Winn to enjoy the sound of the Winn's newly-acquired Allen three manual electronic theatre organ. After a short business meeting, chapter chairman Bob Van Camp — now affiliated with Allen Organs since his retirement as one of the "voices of the South" on Atlanta's WSB radio — presented a cameo performance of some of his trademark songs. Open console at the Allen followed. Many chapter members con-

tributed to an afternoon of relaxation and good theatre organ sound, again attesting to the fact that the Southeastern Chapter is one of talented organists as well as enthusiasts.

On Sunday afternoon, May 5, ATOS activities centered around a concert by one of the chapter's most promising organists, Walter Winn. Winn's concert, at the home of chapter member John McCall, featured the Gulbransen Premiere electronic theatre organ. The program began with a lively arrangement of "Hallelujah" from



John McCall at the Winn's three-manual Allen.

Vincent Youman's *Hit the Deck* (1927), using a rich array of stop rail voices alternating with a strident sforzando with brass predominating. Winn's talent at "working full time" at the console and his adept, effective registration changes marked all of the organist's selections. To close the concert, Winn played Gershwin's "The Man I Love," a song first introduced by Adelle Astair in the Gershwin's musical, *Lady Be Good*. It is noteworthy

that the song was thrown out of the show after a week's run, and today it stands as one of the most aristocratic and admired of America's popular songs — as witnessed by Walter Winn's sensitive rendition.

Many feel that ATOS home meetings such as these are prime examples of how the theatre organ art has been promulgated throughout the homes of enthusiasts, allowing those with space problems or budget problems, or a combination of both, an unprecedented opportunity to enjoy the experience of the institution of the theatre organ. Electronic instruments — both good and inferior — have made the general public more aware of the organ as an entertainment medium as opposed to its traditional image based upon liturgical applications. Possibly it is with this open-mindedness that the ATOS will continue to function as an organization that will be attractive and useful to a great spectrum of enthusiasts.

JOHN CLARK McCALL, JR.

SOUTHERN ARIZONA

Southern Arizona held the fourth regular meeting of the winter season with a program at the Northminster Presbyterian Church, Tucson. Ralph Cloos, entertainment chairman, demonstrated the McDowell-built pipe organ, a 2/17 instrument with 44 stops and 994 pipes. These pipes were cut in the building and not pre-cut. The Diapason Chorus was left open, toe voicing and no nicking. As the instrument is modern, some of the pipework was done with nicking and slotting. After a tour and talk about the operation of the organ, Ralph played several numbers, including "The Palms", in honor of Palm Sunday.

Past chairman, Lois Seamands then entertained members and guests at her home with open console and a social

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Australian David Pitts at the Conn 650 at Lois Seamand's home.

hour. David Pitts of New Castle, New South Wales, Australia, was our artist of the late afternoon and evening at the hostess' Conn 650 organ.

David Pitts has been the resident organist in the Kensington Theatre of New Castle NSW playing a Conn theatre organ before the film and during intermission. New Castle doesn't have pipe organs in its theatres but David has given two concerts on the 2/10 Wurlitzer in the Marrickville Town Hall, Sydney and has, in conjunction with Don Kingston, export manager for Conn, given concerts at the New Castle City Auditorium.

A student of Albert Burrows, English theatre organist, who has since returned to England, David has played organ for seven years. Starting at a very young age on piano, at 18 he took up the study of organ.

Mr. Burrows, David's teacher, studied at the College of Organists, London, England and with Eric Coates, the well known composer of the "London Suite" and other works. David says he tries not to copy anyone and he does have his own, a rather dramatic theatre style, which is very pleasant. He studied basic theatre style, Bach and other good foundation work and has tied it all together in an ear pleasing way that should make him very many musical fans and friends in the theatre organ world.

David got started at the Yamaha Regional Contest which he won three times. He went on to win the State finals and came in third in the National Finals. Quote: "Quite a good experience for me and helped me gain confidence for playing in public". Unquote. David played on contract

with the Australian Broadcasting Company, (radio) on the "Coastal" broadcast, for thirty minutes each day using a Conn 650 theatre organ. His home is built around an electronic organ. A nearly square studio of 600 sq. ft. was built wide enough with windows in the right places so the console can be in the center of the room. He built a special chamber for extra speakers which he designed and also has a Leslie.

Leaving Tucson in May, David will go to Phoenix, Arizona. Don Kingston, instigator of David's trip, had made

arrangements for employment and experience by working here in Tucson for the local Conn dealer, Broadway Organ and Piano Co. Broadway is opening a branch in Phoenix in May and David will go there. The many friends of David Pitts, here, hope to see him in Detroit at the convention this summer. After the U.S.A., he goes to Germany and then, home.

This reporter had a great deal of pleasure in conducting this interview.

BOB HIGH

SOUTH FLORIDA

The March meeting of the South Florida Chapter was a double bonus: a joint meeting with the Miami Chapter of the American Guild of Organists and the eagerly-awaited dedication of the Wurlitzer from the Florida State Theatre in Jacksonville, which now resides in Andre Hall in Miami. Bob and Vivian Andre have spent countless hours lovingly rebuilding, and their work paid off with a magnificent evening for everyone. John Steele opened the program in fine style and treated the audience to many of its favorites, including excerpts from Walt Disney's *Snow White*. We are grateful to John for stepping in at the eleventh hour for the ailing Hal Stanton.

The second half of the Wurlitzer



Betty Lee Taylor, at the console. And organ owners Vivian and Bob Andre at the dedication concert for ATOS and AGO members. — (G. Gerhart Photo)

dedication took everyone back to vaudeville and the era of the silent movies. Betty Lee Taylor brought her own style and charm, along with her guests, tenor soloist, Oscar Davis and Gene Hoffman, a comedian dancer. Betty Lee was right in her element with her accompaniment of Harold Lloyd in *Haunted Spooks* and *Finishing Touch* with Laurel and Hardy. For some of the audience, it was a first-time thrill and for others, the re-awakening of fond memories. Thank you, Betty Lee, John, and most of all, Vivian and Bob, for a wonderful evening.

What is about eight feet high, six feet wide, two and one half feet deep and sings as sweetly as a bird? How often have you heard someone say "I'd love to have one but I don't have room?" Dot and Joe Muise, of our chapter, have the answer to both questions. It's the ideal solution for those of us who have small homes and large dreams of our own pipe organs, and it can be found in Dot and Joe's living room.

Yes, it really is a pipe organ chamber, with real pipes, and on wheels, yet! They, too, have invested time and love in their conversion of the four rank, mostly Estey tubular-pneumatic to the sweet sounding, direct electric instrument which chapter members

heard at the April meeting. A real treat was provided by the host and hostess with their piano and organ duets which included Bach's "Siciliano" and "Suite for Two Organs" by the Spanish composer, Antonio Soler. The voices of piano and organ complimented and balanced each other in a manner not often heard. The Soler featured the Estey and a reed pump organ for an unusual note. Open console and a chance to inspect the "inner workings" gave club members the perfect ending of a delightful Sunday afternoon. Thanks, Dot and Joe, for the warmth and graciousness of your hospitality, and for sharing your talents and your fine installation.

BOBBIE LITZINGER

WESTERN RESERVE

It was really exhilarating to arise bright and early on a crispy-cold Saturday A.M. to join together for a social-historical event such as the W.R.T.O.S.'rs participated in back in February. The occasion was precipitated by the rejuvenation and re-soundification of the Palace Theatre 4/11 Wurlitzer in Lorain, Ohio. The following paragraph appeared in the *Lorain Journal* Friday, February 15, 1974:

"Some will even remember the gala

opening of the \$500,000 theatre, April 19, 1928. Larry Jean Fisher 'presided at the console,' featuring variations from "All Alone." A 10-piece orchestra played accompaniment to three acts of vaudeville, and the overture to the silent film, *Something's Always Bound to Happen*, starring Esther Ralston."

But as talking pictures, TV and rock bands surfaced on the cultural horizon, a disease, not at all unfamiliar even today, also surfaced. It has been diagnosed as "neglect." Sure enough, even back in 1963, it took six months of doctoring for W.R.T.O.S. to ready this grand Wurlitzer to be played for the Mary Lee Tucker Christmas Show.

However, "neglect" was replaced recently by a huge dose of "labor (plus) loads of love" and a dedication to revitalize this fine instrument. Among those who worked were Fred Carson, a teacher at Brookside School in Sheffield, John Leek of Oberlin, Ohio and Robert and Eloise Stilgenbauer. In Fred's own words, "The Palace Wurlitzer is a great treasure for the area - the only large organ in a theatre in northeastern Ohio. With some refurbishing of the theatre, promotion and the right schedule, organ concerts could be a big thing in the area."

We heartily thank Fred Packard of

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The Stilgenbauer installation includes a set of Haskell reedless Oboe pipes.

Shaker Heights who was our featured artist. His arrangements of well-remembered songs such as "Laura", "Wine and Roses", "Winter Wonderland", "As Time Goes By" and "The Trolley Song" indeed enlightened our senses to appreciate the unusual, rare and beautiful tones of the organ. Thank you, too, George Haeffer, manager of the Palace Theatre!

*Opus I
Sui Generis
(One of a Kind)*

"For the pleasure and enjoyment of

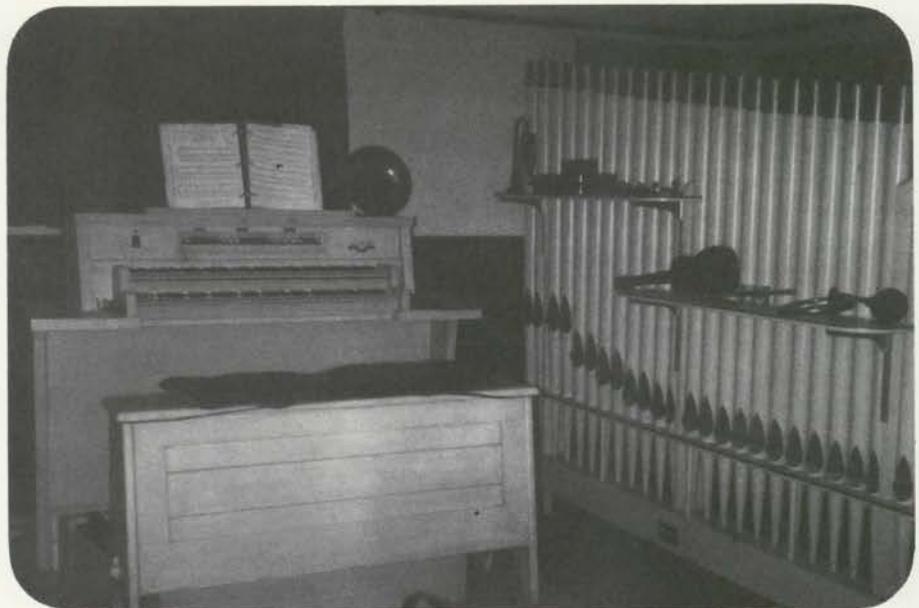
all who will afford a few moments to play or listen – we dedicate this organ."

*Eloise and Bob Stilgenbauer
11-19-73*

So reads the plaque on Eloise and Bob's Estey pipe organ – also known as their "Marry them and bury them Estey," inasmuch as it was formerly used in the 20th Street Methodist Church, Lorain, Ohio.

Their devotion to the restoration of

this organ was so great that it necessitated a move to a larger home to eventually hear it played. Additional remodeling at the rear of their new home provided space for the creation of the extraordinary loft which houses 8 ranks of 445 pipes. It is colloquially and literally one of the "neatest" installations we have yet seen. Eloise and Bob's talents are further illustrated here by their imaginative use of decorative church pipes as an at-



Bob Stilgenbauer's Estey pipe organ and room divider utilizing used church pipes.

LYN LARSEN

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tractive room divider.

The Elyria Chronicle-Telegram (12-8-73) and the *Lorain Journal* (2-15-74) also featured Eloise and Bob Stilgenbauer's Estey. Eloise and son, Rob, an especially musical twosome, can now entertain, to the pride of their family and friends, with duets, using the pipe organ and their Baldwin electronic organ.

Our March meeting took place at the Gray's Armory where Bob Brenner entertained us on our 3/13 Wurlitzer. W.R.T.O.S. member Bob Brenner began piano lessons as a child. He graduated to the organ at age 19, alternating his practice on a 4/M Moller church organ and a Hammond. For years he toured night clubs playing the Hammond. Bob has been a Baldwin dealer for 18 years, first in his native New Castle, Pa. and recently in Mentor, "The Baldwin Music Center." During the course of the program Bob introduced his recently published book, "Bob Brenner's Modular Memory Music Method." This book is designed for the person who knows nothing about music and also the person who has attempted music lessons and now wants to learn to play chords. Bob's method requires less than 20 seconds to learn each chord of which there are twelve. There are nine small rules to follow, similar to a



Bob Brenner describes his recently published music instruction book.

"times table", which take only 3 minutes a day to learn, having to do with changing chords. Bob's book sells for \$10.00. It has been a successful venture and has made many, many people happy!

Make yourself happy - you, too, can learn to play what you now enjoy!

BEA ROSSIN

WEST PENN

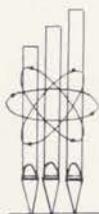
On Saturday, March 2, 1974, West Penn presented the second of its current silent films - *The Cat and the Canary*. The Joseph Horne Music Cen-

ter of Pittsburgh graciously furnished their recital hall and a fine three manual Rodgers classic instrument. Mr. George Christ, W.P.T.O.S., was our host. This "thriller" was enjoyed by all in attendance, particularly the young folks, who sat in rapt attention from start to finish. An intermission luncheon was served by Charlotte McKnight and Katherine Smonko. As an added attraction, Elva Houston and James Berna presented a program of popular organ duets and a sing-along. The "silent flick" was accompanied by Bob Mitchell.

On Saturday, March 30, 1974, West Penn presented the second of its current theatre organ workshops -



James Berna and Elva Houston shared the spotlight.



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"Pittsburgh's Early Theatres, Organs and Organists." Mr. George Christ, W.P.T.O.S. hosted the group at Joseph Hornes Music Center of Pittsburgh. The success of the event can be attributed to the hard work and diligent research conducted by the program committee — Mrs. Elva Houston, Programmer; Mr. Fran Verri, Historical Research; Mr. John Schwartz, Audio/Visual; and Miss Patty Schwartz, Special Committee.

Refreshments were coordinated by Mrs. Katherine Smonko and Mrs. Charlotte McKnight.

Musical Contributions were made by Mr. George Christ and Mr. Rey Galbraith.

A new member, Mrs. Julie Roberts was received into the Society.

BOB MITCHELL

WOLVERINE

Many long and restless nights were spent in the basement of the Michigan Theatre in Lansing, Michigan, during the months of February and March. Four Wolverine organ crewmen completed restoration of the 3/12 Barton's water-damaged Tibia rank and chest. Those crewmen were Lawrie Mallett, George Gephart, Ed Corey and Scott Smith. Now back in their proper holes, the restored pipes breathe forth a new,



Gary Montgomery at the DTOC Wurlitzer console. — (Photo by George Gephart)

more sparkling sound which probably hasn't been heard in many moons in these parts. Other work being done includes a regulator to both the 16' pedal Tuba rank and the console. It was discovered that adjusting the blower fans to their proper tolerances caused the static line pressure to rise to a point where the organ must be regulated at all points. Other additions to the Barton are in the planning stage at the present time.

On Sunday, March 16, former Wolverine Chairman Gary Montgomery opened his program at console

of the 4/34 DTOC Wurlitzer with a medley from, *Annie, Get Your Gun*. Despite the fact that three solo division ranks were not playing due to restoration work, Gary played a fine program that was varied, and enjoyed by all. Following Gary's program, many got a chance to try their hands at the "Big One" at an open console session.

On Sunday, April 21, about fifty Wolverine members were treated to a program by the one-and-only John Muri, at the 3/67 Aeolian residence organ in Meadow Brook Hall, near Detroit. The organ, equipped with a player unit, is the largest residence organ in the state of Michigan. Those familiar with the organ were overheard to say that John's playing was superior to that of the rolls, which was no surprise to this writer. As well as the organ program, the attending members were treated to a tour of the 100-room house, to view how the "other half" lived in the early part of this century. John continued to play throughout the rest of the afternoon, for the listening pleasure of the public who came to view what the original occupants merely referred to as "The Farm." John Muri, known for getting the best out of any organ, certainly outdid himself at his Meadow Brook Hall performance.

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