



Michael Candy (see story below) at Compton 2/5, Odeon Theatre, Wealdstone, Harrow, Middlesex, England. Note large surround added to two manual console. -- Photo courtesy John D. Sharp.

A TRIP TO THE NEW WORLD...

"Memories are Made of This"

by Michael Candy

In October, I was fortunate enough to be able to visit the United States through a private charter flight from London to New York. The visit lasted a little over three weeks, and what a visit it was! I was fortunate in being able to stay with very kind friends in Brooklyn, New York City. But I was also exceedingly fortunate in being able to visit Washington, D.C., and places in Connecticut, Maryland, New Jersey, Pennsylvania and Virginia (relatively small though this area is when compared with the whole country), through the tremendous hospitality of, for the most part, members of ATOE. I must also acknowledge the help given me by Member Keith Phillipson, who came over on a visit from England with fellow enthusiast Jeffrey Barker earlier in the year.

I was not organeeering all the time, but I was for quite a portion of it. My first visit, through the kindness of Jack Ward, was to the Radio City Music Hall, with a session around Monday midnight. What a thrill it was to be able to play that instrument, though the word 'play' should perhaps be followed by a query. I might say that I was as nervous as a kitten, but apart from that I like to introduce myself by saying that I am an enthusiast, not a competent musician. Later that week, on Thursday, I went down to Atlantic City, and was the guest of Senator Richards in his home. The following morning we

visited the Convention Hall Auditorium, and again what a thrill it was to play the mighty Midmer-Losh. Later we went to the Ballroom and had a session at the Kimball. This is indeed a delightful instrument, and my thanks go to Bill Rosser for hosting us in the Convention Hall building.

Having returned to New York City, I went the following day northwards to Waterbury, Conn., to attend the Connecticut ATOE Chapter Meeting. We started in the home of Everett Bassett, where is located a very nice 2/4 Robert Morton with additional tonal percussions. Later we retired to the State Theatre with its divided 2/10 Wurlitzer. One cannot hear the main chamber very well at the console, but nevertheless it is a Wurlitzer!

In the early hours of the next morning I went on to Hartford with Chairman Al Miller and his folks and another guest. (Al is building a 3/3 in his bedroom.) I spent the (rest of the) night in Al's home. The next day I visited with him the 3/12 Austin in the Allyn Theatre, Hartford. This organ I found delightful, with a good balance at the console.

I returned to New York that Sunday evening, and the following day went down to Washington, D.C., where I was to be the guest of Ray Brubacher and his folks in their home. On the Monday evening Ray and I went to Silver Springs to see the 2/5 Marr & Colton in the home of the Wendell Hills. This is a very nice installation.

The following day was probably

THE DAY of the whole trip. The destination was Richmond, Va., but the first stop was Alexandria, whither Ray and I drove first to the home of Eastern Regional Vice-President Captain Erwin Young. In his home we had a brief-far too brief - appetizer, his 2/7 Wurlitzer, which was absolutely delightful. The room and chambers are high and this height undoubtedly contributes to the fine acoustics which appertain there.

However, it was Destination Richmond, so we had to move. We had been joined by another member, Frank Myers, for the trip. We located Tommy Landrum, custodian-in-chief since the sad departure of the late Harold Warner, in Dick Barlow's watch and jewelry shop. We repaired to the Byrd Theatre, not far away, where we had an excellent session. This is certainly some organ, though it can become somewhat loud at the console, and the theatre is not that large. After lunching in Miller & Roades, where Eddie Weaver was playing a Hammond combination, we went to the Mosque. Here, Tommy indicated that I should play first, and my goodness me, what a sound - cloud 9, if I may use an American expression! It wraps you up in it. We had about 2 hours or more here altogether. It is to be hoped that the sale of the Mosque will not materialize if anything is to happen to that wonderful Wurlitzer in consequence thereof.

After dinner we returned to the Byrd Theatre for Eddie Weaver's evening interlude, after which we met Bob Coulter, the Manager. Then it was au revoir to

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Richmond, and return to Alexandria and Washington. The following afternoon, Wednesday, Ray and I drove to Frederick in Maryland, where Potomac Valley Chapter Chairman Dick Kline presides at the divided 2/8 Wurlitzer in the Tivoli Theatre. This was a nice instrument, although opening the shutters could make it rather loud at the console. Also present was member Warren Thomas. Sincere thanks are due to Dick for the hospitality extended to us later that evening. Later in the week, on Friday evening, I went with Ray to his Church in Washington, where there is a 3-manual Moller. This sounds very well indeed. The church is not too large, but the organ acoustics are excellent. We collected en route another member, Francis Early.

I returned to New York City the following Sunday via Philadelphia. In the Sedgwick Theatre, Germantown, the Delaware Valley Chapter was holding a meeting, and I was the special guest! Chairman Mrs. MacClain had publicized me as being featured daily on a 3/7 Compton. I appreciated the honor very much, but I am afraid it was not strictly correct. I play weekly, and not necessarily every week at that, for the Minors Matinees on Saturday mornings at a local theatre near my home. The organ is a Compton - of which make we had most organs in our theatres - containing 7 units and 3 manuals, although the top manual is only a coupler. The console is shown in one of the photographs.

But to return to the Sedgwick Theatre, the divided 3/19 Moller, although not yet fully restored, sounded nice, though there was I think a time lag effect at the console. I had come from Washington with Erwin Young, and after the meeting we went out to 'Melody Hill', the home of the MacClains. From there I returned to New York with Dick and Mrs. Loderhose. Appropriately enough, we were passed by a Moller truck, en route, going the other way!

The following evening, Monday, saw me at Jamaica, Long Island, visiting Dick and 'The Crown Prince'. H.R.H. was not playing, as he is being modified at present. But it was surely something just to sit at the 4-manual console. That evening also I saw President Kennedy's dramatic telecast concerning Cuba while in Dick's home.

The afternoon of Wednesday, October 24, saw me participating in the ABC Television Show, 'Who Do You Trust?'. (This had come about through non-organic contacts.) My interview contained reference to my organ engineering visits and a plug for the ATOE. Also, my partner and I were highly successful in the quiz part of the show. I wonder how many members or, more likely, members' families saw that particular program. The organist on the show was John Gart, who used to play a 'Wonder Morton' in the Valencia Theatre, Long



Michael Candy at Compton 3c/7, ABC Theatre, Edgware, Middlesex, England. Top manual is coupler manual only.

Island, N.Y. Unfortunately, I did not meet John.

The following Friday morning at about 7:30 a.m. I reached the Paramount Theatre, Times Square, for a session with Dan Papp and 'The Dowager Empress'. One cannot possibly do justice either playing that magnificent instrument for a short time or describing it in a few words. To be really at the console of that paramount might well apply here in its adjectival sense also) was just terrific. What a wonderful sound it made! Who should walk in during our session but Bob Mack but he did not play. Unfortunately, Dan Papp has now retired and, although I wish him all the things he hopes for in retirement, I do hope that Magnificent Mighty will not deteriorate too much with only infrequent attention. We came out of the Paramount into a snowstorm! I lunched that day with Ben Hall, and in the evening spent a long time talking with Carl Weiss Junior on the telephone. Unfortunately, owing to circumstances, a visit to the Wonder Morton in Loew's Kings Theatre, Brooklyn, could not be arranged.

My last Sunday saw me in Manhasset, Long Island, visiting Reginald Watson. Although his 3/17 was not all in commission, I was able to experience its capability to produce a quite theatrical effect. This is due considerably I am sure to the tiling of the 'tone chute' and to the fact that the egress in the wall of the reception room is so large. (The chambers are in the basement.) It is of interest to note that Mr. Watson was the original designer with Reginald Foort of what is now the BBC Theatre Organ.

Before going to Manhasset, I spoke with Billy Nalle on the telephone.

And that concludes my organistic adventuring. I brought back 19 phonograph records (including the Renwick discussion disc). Although I had to pay Customs Duty at this end, it surely was worth it. But now we come to what I might describe as the most important part of this story. If any members find they will be visiting Britain and will have a day or more in London, do PLEASE write me (6, Dearne Close, Stanmore, Middlesex, England) ahead of time, and we will try and arrange something for you. It may not begin to approach the wonderful hospitality I have received, but at least we will point it in that direction. The longer notice you can give the better, but even if you arrive without writing, do call me at my home (Grimsdyke 1156) and we will see what can be done. Thank you all again, and I will conclude by wishing all members and their families all the very best.

ROCHESTER REPORTS

By Lloyd Klos

Theatre Organ activity in upstate New York picked up noticeably during the month of October. A Detroit delegation of enthusiasts, headed by Roger Mumbrue, spent a weekend in this area October 20-21. Following the last show at the Roosevelt Theatre the night of the 20th, the group was royally entertained by the artistry of Detroit organist Bob Howland. The show lasted until 2:00 a.m. Then, following a very few hours of sleep, the group traveled to Rochester, where they thrilled to the sound of the RKO Palace Wurlitzer, with organist Howland again doing the honors in a two-hour show. These enthusiasts are firmly dedicated

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