

"Mr. Pipe Organ"...

The Eddie Dunstedter Story



Eddie Dunstedter -- "Mr. Pipe Organ" himself.

By Melvin Doner

When Minneapolitans were first introduced to the Mighty WurliTzer in the State Theatre, with Eddie Dunstedter as featured organist, there was no doubt in the minds of theatre goers that here was first class musical entertainment. "We played good music," relates Eddie, "back in the William Warville Nelson days at the State. Good, defensible classics were part of the overture week after week." The organ, installed on a lift, rose to full view of the audience, and was vividly described by a WCCO announcer the evening the organ was first broadcast. Whoever heard it and listened will never forget the thrill of Dunstedter's rendition of the love theme of "Rhapsody In Blue" between shows. The organ, Opus 959, a Style 260, was simply outstanding in this, the finest theatre at the time in Minneapolis.

Following the announcement by State Theatre owners Finklestein and Rueben that a new and super deluxe movie palace was to be built, at which the finest in stage variety shows and movies would be shown, the newspapers weekly featured articles and pictures of the theatre to be called "The Minnesota." On Friday evening, March 22, 1928, the new theatre was opened for the first time to an invited crowd of dignitaries. Even the Mayor was there, (George Leach), and the next day the papers splurged the event across the

front pages as the social event of the year. The following day, Saturday, March 23, the theatre opened to the general public for the first time.

The opening program included (1) Overture, "Plymouth Rock," Played by the Minnesota Grande Orchestra, Oscar Baum Guest Conductor; (2) Minnesota News, movievents; (3) Minnesota Theatre presents THE EDDIE DUNSTED-

TER ORGAN CONCERT, "Organs I have Played"; (4) A Cartoon Novelty; (5) Publix Theatre presents "Treasure Ships" (10 acts on stage accompanied by the orchestra), and (6) Richard Dix in a silent movie, "Sporting Goods."

One of our present day organ buffs who attended the opening of the theatre, describes it thus:

"The exquisite beauty of the new



Eddie Dunstedter pictured at the brand-new State Theatre WurliTzer, Opus 959, Style 260, in 1925.

-- From Judd Walton Collection.
theatre organ

theatre with its marble columned lobby, and its auditorium done in a blue, white and gold motif and resplendent with crystal chandeliers, was enough to take your breath away! The organ screens were covered with glass beaded drapes, very transparent, and sparkling with indirect colored lighting, and each had a chandelier hanging from the ceiling, centered near the top. As Dunstedter played the opening chords of his solo, a brilliant white spotlight focused on the organ as it rose from the pit. WHAT A SIGHT -- one of the most beautiful consoles ever built by WurliTzer, white and gold, rose grandly into view! The solo featured the sounds of Cathedral organs, a choir number (I vividly remember the two vox's in that combination - and strings galore), and then a pop number called 'There Must Be a Silver Lining' that I have never heard since. The whole effect was one of grandeur, and I can recall the sound as if it were yesterday -- it just seemed that the hand of God had engineered the whole affair, it was so beautiful."

Minneapolis Theatre patrons were to enjoy these treats for a pitifully short time, as the handwriting, though invisible, was already on the wall! "Less than eighteen months later Dunstedter played a silent movie", our opening night scribe recalls, "and almost exactly in the middle of the film, the strange sound of 'talkies' burst forth. The picture was half silent, half sound. I can recall the sadness I felt as the organ descended from view while the speakers blared forth, but even then little realizing that it signified the end of an era."

Dunstedter had become the idol of the city by this time. When the fine new civic auditorium was opened, an organ



Eddie Dunstedter poses in 1930 at the new WCCO Studio WurliTzer, Opus 2080, shipped 11/23/29, a Special 3 manual, 14 rank broadcasting instrument. The organ did not have a 16' Bourdon extension on the pedal, which had 16' extension of the Ophicleide, Tibia, Diaphone and String.
-- From Judd Walton Collection.

dedication program was one of the gala affairs. The organ was a W.W. Kimball, and was designed as two organs in one, with consoles side by side. On the left was a 5 manual concert drawknob console, and on the right a 4 manual theatre console, each on its own lift. The first two programs on June 4th and 5th, 1928, were played on the concert organ and featured Lynnwood Farnum, with a duet "Marche Slav" played on both consoles by two Chicago organists imported for the occasion. It was on the third night, June 6th, however, when Eddie played, that the auditorium was jam-packed. Dunstedter's program included "Hail, Hail, the Gang's All Here," "March of

the Priests," "Dancing Tambourine," "The Chorus of Returning Pilgrims," "To-gether," "Schubert's Serenade," "Rhapsody in Blue," and "A Little Bit of Everything!" Midway through the program, the two imports were supposed to repeat the duet, but had skipped town! Dunstedter calmly slid over to the concert organ and did a better job on the same number than the two had done on the two preceding nights. The ovation was absolutely thunderous!

A note at the bottom of the dedication program stated, "Grateful acknowledgement is made by the Committee to Mr. Dunstedter and to the Minnesota Theatre for his participation in the program, his services having been made available without cost."

This was Eddie Dunstedter in the hey-day of the Mighty WurliTzer days of the theatre . . . soloist, showman, loved and adored by everyone. His Wednesday night broadcasts from the Minnesota Theatre, and later on the WCCO Studio WurliTzer, were heard by thousands. His records, made on Brunswick label, first in Chicago at Kimball Hall, and on a Robert Morton, and later at the Minnesota Theatre and at WCCO, included the popular, "My Blue Heaven," (No. 3680) which sold well over a million copies (made at Kimball Hall).

Edwardsville, Illinois, saw the birth of Edward Jacob Dunstedter, the oldest son of George and Margaret Dunstedter, shortly after the turn of the century. His mother learned early in Eddie's life that her son had musical inclinations. She discovered him in the attic one day seated on an old rocking chair, playing hymns he had heard in church, on their old reed organ. At the age of eight he is pictured sitting on a piano stool spun

"Minnesota" Program: The opening week program of the Minnesota Theatre. Dunstedter appeared with the orchestra for the overture and the stage show. -- from Judd Walton Collection.



A portrait of Eddie taken about 1929 while at the Minnesota Theatre. This autographed picture, signed "Organistically Yours, Eddie Dunstedter," was sent to one of his long-time fans, Jim "Sonny" Lyon, who now plays organ with a combo in a Minneapolis night spot. -- Jim "Somny" Lyon Collection.



The George Dunstedter family taken during the first decade of the 1900's. That's Eddie at the piano, brother Carl with the fiddle. Dad and Mom are on the left and right respectively.
 -- From Eddie Dunstedter Collection.

clear to the top playing the upright in the parlor with his younger brother Carl playing fiddle and his dad the cornet. Eddie recalls that at the age of nine he was playing a piano in a local theatre that featured vaudeville acts. His father enjoyed telling of the time when the acts were ready to rehearse, and they were looking for Eddie to play. Someone asked the manager where the piano player was, and he replied, "He's out shooting marbles!"

Evidently this theatre, the Edwardsville Wildey Theatre, had a three rank WurliTzer box organ. By the time Eddie was eleven he was presiding at the console at a salary of eight dollars a week. It was here that he learned the subtle art of playing a picture, accompanying the Keystone Cops, the D.W. Griffith spectaculars, and playing the usual other fill-ins required of a theatre organist. Sundays would find him playing the organ at church with his brother Carl providing the energy at the hand pump at the rear of the console.

When he was about 20, Eddie moved to St. Louis, and it was here that he gained valuable experience as an apprentice pipe voicer in the Kilgen Organ Company factory where he worked under an experienced organ builder, Mr. Wilson, an associate of Hope-Jones in England. While engaged in this activity, he met and became the pupil of Professor Charles A. Gallaway, who had studied under the famed organist and composer, Alexander Guillmont.

On August 31, 1917, Eddie was married to Viva Drummond, and this year he and his wife celebrated their 46th wedding anniversary. They have been fortunate over the years in the many, many friends they have made and in the enjoyment of their family, Eddie, Jr., and Dodie. It was, however, in the early

20's that the young couple headed for St. Paul where Eddie opened the new 4 manual Kilgen at the Capitol Theatre. (This organ was later replaced with a 3 manual WurliTzer, Opus 1404, Style 260). Following this engagement, Eddie returned to St. Louis to open the new 4 manual WurliTzer in the Missouri Theatre. He then played a return engagement at the Capitol in St. Paul where he stayed until called to Minneapolis.

On Seventh Street near Nicollet Ave. in Minneapolis was located a small but tastefully decorated theatre with a 2 manual 8 rank Special WurliTzer, the Garrick (now a Cinerama house sans organ). Eddie brought his artistry to this theatre where he reigned at the console until called to the State Theatre, just around the corner, at the time the new Style 260 WurliTzer was installed. It



Eddie shown at 4 manual Kilgen he opened in the Capitol Theatre, St. Paul, Minnesota. Note the high shoes, high-fashion in the 20's! The organ was later replaced by a Style 260 WurliTzer. -- From Eddie Dunstedter Collection.

was just at the time that silent pictures were reaching their zenith, and Eddie more than kept pace with their popularity. It was while playing at the State that Eddie was consulted about the specifications of the new 4 manual WurliTzer to be purchased for the Minnesota. Between stage shows, pictures and solos at the State, he would dash over to the new theatre just a block away and help with the installing, as the opening date was only days away. The organ was finished just a few hours before the first show of the grand opening . . . with Eddie in overalls right in the thick of it. His organ factory experience proved invaluable!

Columnist George Grim of the Minneapolis Tribune expressed it this way:

"The crystal chandeliers in the marble and red plush lobby quivered and tinkled. As the curtained, filligreed doors at the rear of the Minnesota Theatre were opened for the expectant ticket



The "Foshay Towerolians," Dunstedter's first band in Minneapolis. Eddie is first on the right, standing, with baton in hand.

holder, he saw the big gold console of the Wurlitzer rising from the pit. In the warmth of the spotlight was one of the idols of the town, Eddie Dunstedter.

"The pulsating sonorities were soon being put through their paces by Eddie as he did the big number of the week, 'Home Sweet Home Around the World.'"

"The slides on the screen changed patterns as Dunstedter took that tune from the Pilgrims to China, Russia, Germany, India, Ireland, Spain and in 1928 to the U.S.A. Then the singalong began. With words on the screen, everybody was soon singing about 'in my dreams it always seems, I hear you softly calling to me.' That would be a girl named 'Valencia.'"

Eddie worked late at night preparing for the next show, checking out slides and getting the combinations set on the big Wurlitzer. "Then," as he reminisces, "you'd come up at the one o'clock show the next afternoon and the same girls were always there. Sometime it seemed that was ALL the audience in the house. But when it filled and we all got singing, it made a mighty nice sound."

It was here that Eddie met Paul Whiteman, Ferde Grofe, his arranger, and the Rhythm Boys, one of whom was Bing Crosby. These friendships resulted in many later pleasant experiences, and in several Decca records with Crosby. At this time, the Fanchon and Marco stage shows were at their superb best, and to attend the theatre was an unforgettable thrill. All those wonderful people there to entertain - Lou Breeze and the orchestra, the stage show, and DUNSTEDTER at the Mighty Wurlitzer. Selections he played at this time, such as "Chloe," "Parade of the Wooden Soldiers," and "Dancing Tambourine," have never been equalled by anyone and are still in demand wherever Eddie appears.

With the demise of the silent picture, the stage show, and the onslaught of the depression, the Minnesota Theatre was finally forced to close its doors with the last performance featuring Bing Crosby (now the star of the stage show) on June 8, 1932. An era had died, but few realized it at the time.

During all these activities at the theatre, Eddie had organized a 21 piece band which was sponsored over station WCCO by a Minneapolis financier, W.B. Foshay. His big, red Packard is still remembered by many as he drove through town from theatre to radio station. On March 26, 1929 at 10:30 the evening program was introduced, and in April it went coast to coast. These experiences were to be invaluable, for soon after the close of the theatre, Eddie organized and conducted the band for a big production radio program, "It Happened In Hollywood," sponsored by the Hormel Packing Company of Austin, Minnesota. A very successful show, it found Eddie and Company all over the country. On one of his first return visits to Minneapolis with the show, Eddie appeared at the RKO-Keith Orpheum. It had had a small tired Kimball (with no Tibia), long



The Orpheum Theatre in Minneapolis on the occasion of Eddie's return to that city after being with the "It Happened In Hollywood" radio show. It was here that the Hammond was stone-cold when he came on for his solo (see story). Photo taken about 1933 or '34.

gone by this time, so Eddie was featured on stage with a Model A Hammond and a Novachord. The turnout resulted in a sell-out, and all went well with the stage show until time for Eddie's solo. Alone on stage with the Hammond, Eddie brought his hands down on the keyboards in a dramatic gesture for his opening chord -- silence, loud and painful. In the ensuing hush, he was clearly heard to mutter, "Who forgot to plug the ---- thing in?" It brought down the house!

About 1933, Eddie and Vee decided to move to California. En route they stopped in St. Louis to visit a former Minnesota Theatre friend, now with KMOX. As a result, Eddie was appointed musical director and organist, and had at his command the large Kilgen studio organ. He supervised the rebuilding of this instrument into "one of the greatest organs I have played," -- a 4 manual, 16 rank beauty. It was here that Eddie introduced his programs with his theme song, "Open Your Eyes," and they were "must-listening" for thousands of midwesterners for many months. One of the program specials was the three-console coast-to-coast broadcasts featuring Ann Leaf at the New York Paramount Studio Wurlitzer, Milton Charles on a 2 manual 8 rank Wurlitzer at Chicago's WBBM Studio (it had an added brass sax), and Dunstedter in St. Louis ("on third base" as he puts it) with his big Kilgen. This

came off at noon -- remember?

The year 1937 found Eddie in Van Nuys, California, and from here he commuted to Hollywood's CBS Studio for organ broadcasts, recording sessions, movie work and the like. He worked with composer Sigmund Romberg at the MGM Studio, composing and arranging musical scores. These included the score for "Rosalie," featuring Nelson Eddy. Speaking of extravaganzas, Eddie recalls, "They had 18 fake 4 manual consoles lined up. As the bride and groom walked past, all the extras at the consoles played up a silent storm. I had a little electric organ off screen, to try to sound like all those phonies."

Came the war, and it found Eddie in the Air Force as Commander of the 65 piece Air Force band, located at Santa Ana. He rose to the rank of Major, and organized Air Force bands in Texas, New Mexico, and Arizona. In addition to his work with the band, he was required to train with his men in calisthenics, infantry drill, medics, chemical warfare, target practice with machine guns, and all of the regular Air Force details so popular with the boys in the service! Eddie's main activities, however, were in the presentation of the many Air Force shows such as "Soldiers with Wings," "Wings to Victory," "Wings over the West Coast," etc.

Recognition for his service to his country during the war came in a special letter of commendation from the Min-

neapolis Musicians Association of the American Federation of Musicians:

"You organized and directed Air Force bands, orchestras, radio broadcasts, to an extremely high musical standard never before attained by the military musical units of the United States. All of this time you dedicated yourself to performing music in its highest tradition. Never once to our knowledge, did you stoop to cheapen your talents or the music you performed, regardless of passing fancies or trends in music or show business. Your excellent musicianship has been a source of inspiration to your fellow musicians and the listening public. Although Minneapolis is not the place of your birth, we of Minneapolis like to lay claim to the fame of Eddie Dunstedter. On behalf of the Minneapolis Musicians Association, Local No. 73, we present you with an honorary membership card. We trust your future musical paths will be further covered with laurels and success! Fraternally, Robert R. Bigelow, President."

During the years after the war, Dunstedter wrote and conducted scores for radio and TV shows -- "Police Line-Up," "Johnny Dollar" (which he played on a WurliTzer), "The Line-Up," and "Playhouse 90." He did the scores for several movies including "Donovan's Brain," and "Hunters of the Sea," both of which received awards. His musical score for the CBS radio and TV programs "Suspense" and "Romance" were additional noteworthy achievements.

Eddie has a long list of recordings to his credit, starting back in the old 78 rpm Brunswick days. His "Parade of the Wooden Soldiers" done at the Minnesota is a classic and has never been equalled. Because they so well illustrate his musical life, there is here included a complete list of his recordings.

BRUNSWICK LABEL

- 3678 *Dancing Tambourine, Just a Memory*, on Kimball Hall Kimball, Chicago.
- 3680 *Blue Heaven, Are You Happy*, Kimball Hall Kimball, Chicago.
- 3762 *Among My Souvenirs, The Desert Song*, Temple of Labor Morton, Chicago.
- 3928 *Girl of My Dreams, Ramona*, Temple of Labor Morton, Chicago.
- 3943 *Rag Doll (with orch), I Think Of What You Used To Think Of Me (with orch)*, Temple of Labor Morton, Chicago.
- 3978 *Kiss Me Again, Serenade*, Temple of Labor Morton, Chicago.
- 4148 *Neapolitan Nights, Sonny Boy*, Temple of Labor Morton, Chicago.
- 4292 *Marie, Carolina Moon*, Minnesota Theatre WurliTzer, Minneapolis.
- 4293 *Oh Sweet Mystery of Life, Parade of the Wooden Soldiers*, Minn. Theatre WurliTzer, Minneapolis.
- 4320 *That's How I Feel About You, If I Had You*, Minn. Theatre WurliTzer, Minneapolis.
- 4746 *Song of the Islands, Aloha Oe*, WCCO WurliTzer, Minneapolis.
- 4758 *Dreams, Church*, WCCO WurliTzer, Minneapolis.
- 4793 *Wedding Marches*, WCCO WurliTzer, Minneapolis.
- 4902 *O Solo Mio, Ciribiribin*, WCCO WurliTzer, Minneapolis.

There followed a series of records on Decca Label on Hammond primarily, except for a few made at the Warner Brothers Studio WurliTzer Organ, later acquired by the late Joe Kearns. Some of these were accompaniment to vocals by Crosby, Donald Novis, etc. They are not listed, as they are not organ solos in main. After this series of recordings, Dunstedter started making L.P.'s which are listed as follows:

CAPITOL LABEL L.P.'s on Loren Whitney's Studio Organ (with some Hammond Numbers interspersed), *Mr. Pipe Organ, Pipes and Power, Where Dreams Come True, Eddie Dunstedter Plays Big Hit Ballads, Bells of Christmas* - (soon to be released)

Eddie has had wonderful success with the new electronic organs, and recently was presented in concert at the Minneapolis Auditorium on a Gulbransen organ. Here, in the setting of his triumph in 1928, when he played the dedication concert for the Kimball Theatre organ, he again packed the house -- a sell-out. But many left with questions unanswered -- why must the big Kimball remain silent in the presence of an artist such as this? Eddie's friend, and well known columnist, Cedric Adams of the Minneapolis Tribune, wrote, "Outside of a thin grey moustache, the old maestro doesn't look a day older than he did when he was getting his thunderous applause at the Minnesota." It was not long after this that Eddie was to pay his last final respects, in music, to his long time friend and crony, who had suffered a fatal heart attack.

Of recent years Eddie has served as musical director for Pacific Ocean Park, an oceanside amusement park near Santa Monica, Calif. He plays Hammond (with Krueger bass) supplemented with an 18 piece band. This adventure, originally scheduled for weekends, turned out to be a daily event. When asked about his work there, Eddie commented, "I play for trained whales, a performing porpoise and the rest. Seven days a week, from April to New Year's Day, that goes on. But what a rough year we just had. That fog comes in so thick. The show takes place out on a pier jutting into the ocean. There were times I couldn't see the tanks where the fish performed. One afternoon, after days of fog, the sun came out and I played a fast overture with tunes like 'Keep Your Sunny Side Up,' 'Painting The Clouds With Sunshine' and 'Sunny Side Of The Street.' Five minutes later, the fog came back, blotted out the stage, and we'd had it."

Eddie is as unhappy as anyone over the demise of the theatre organ, especially in the theatre. He has never been known, however, to belittle the efforts of anyone working to save one of these fine instruments by installing it in his home, studio, or elsewhere. As he states it, "A lot of kids today think an organ is a Hammond!" He has participated in act as well as in principle by playing for ATOE on several occasions. At the convention held last year in Los Angeles, Eddie got out of a sick bed to play a memorial concert for his friend, Jesse Crawford, on the Dick Simonton WurliTzer. Few in attendance realized the effort required to perform that afternoon. At the time Eddie did not know that Jesse had recently mentioned

Eddie (a few months before he passed away) as one of the outstanding theatre organists in the country, a well earned plaudit.

In July of this year, Eddie Dunstedter performed before the most discriminating, yet most appreciative audience of his career as soloist for the 1963 ATOE

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theatre organ



Left above is the front page of "I-I-Boy" sheet music, with music by Dunstedter, who is shown in inset at State Theatre WurliTzer. Music was copyrighted in 1925. At right is the front page of "Radio Glide," composed by Eddie and copyrighted in 1929.

-- Both from Jim "Sonny" Lyon Collection.

Questions and Answers

Answers by Judd Walton

Q In preparing plans for the addition of several ranks of pipes to my theatre organ which is installed in my home, I have been told that I should install only components of the same make as the original instrument. It has been said, for instance, that a Robert Morton-built pipe will not sound the same on a WurliTzer Chest as on a Morton Chest, etc. Further, that a Morton or other make reservoir and tremolo will not give the same results on a WurliTzer as matching WurliTzer parts will. Are there any conclusive answers to these questions?

A Informed pipe organ authorities agree that changing components changes tonal structure of the pipes so affected. However, this answer will get you an argument quicker than a tremolo on a church organ! It has been conclusively proven, however, that a pipe rank WILL sound different when blown in a chest constructed differently than the one on which it was voiced. This is due to the difference encountered in valve construction and the resulting valve opening characteristics.

Also important in this regard is whether or not one is a purist. On the one hand, a hobbyist would no more think of installing anything but original matching equipment than he would of trying to combine the parts of a Model T Ford and a four cylinder Chevrolet. Others put any old thing together just so long as it plays. Who is to be the judge of the result? As many as who hear it, I guess!

A few years back a hobbyist who belonged to the "any parts will do" school requested permission to use the WurliTzer trade mark on a recording of his organ soon to be released commercially. The WurliTzer Company reviewed the circumstances and denied the re-

quest on the basis that the organ recorded was not a complete WurliTzer.

Recently a pipe voicer familiar with theatre organs as well as concert organs was introduced for the first time to a recording by a well known organist performed on an organ that had pretty much mixed up pipe work. After quizzically and intently listening his comment was, interestingly enough, "He certainly can play, but what is he playing?" This should not be construed to mean that the sound was not pleasing, necessarily, but that it was unidentifiable.

Contrary to what some would have us believe, tonal structure in a theatre organ IS VERY IMPORTANT. Just as rebuilds in many cases have almost totally destroyed the beautiful baroque ensemble of the early Schnitger organs built in the Bach era, so likewise do the combining of various makes of parts into a theatre organ destroy the characteristic tonal structure established by the builder. And how do you take your tea, with or without?

ATOE GREET'S ANOTHER NEW CHAPTER

We are happy to announce the formation of the OREGON CHAPTER of ATOE during the month of October, 1963.

Officers of the new chapter are: Ted Marks, Chairman; Dennis Hedburg, Vice-Chairman; and Bill Peterson, Secretary. Other members signing the original charter request are Brother Andrew Corsini, csc, David A. Markworth, Pauline Schulz, Paul Turchan, Robert J. Rickett, Richard Chase, and Dick Raupach.

Congratulations and the best of luck from ATOE.

Joyce Morrison, Young Northwest Theatre Organist



Joyce Morrison at the console of the 4/16 Robert Morton in Seattle's Music Hall Theatre.

Joyce Morrison, a charter member of the Puget Sound Chapter of ATOE, started playing the theatre organ at age 12, and at the tender age of 14 played a 2/6 Kimball for a stage group for a three-month engagement. Her formal organ training was as a student of Eddie Zollman, popular organist in the Seattle area.

Young Joyce was also the last regular organist to play the 4/16 Robert Morton in the Music Hall Theatre in Seattle, where she held forth on weekends for the last year and a half that the organ was in regular use. The only week-end she missed was during the week of the Los Angeles Annual Meeting in 1962.

During the period that she was playing at the Music Hall, this ambitious organist was also playing Hammond regularly in the dining room of The Sea Horse Restaurant.

Joyce's future plans call for completing her college musical education as an organ major. She also is lucky enough to have a fine 3 manual Marr & Colton in a studio in her home.

"Mr. Pipe Organ"

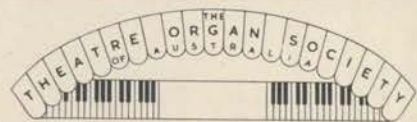
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Convention held in Reiny Delzer's home in Bismarck, North Dakota. The organ was the Minnesota Theatre's "Mighty Gold Wedding Cake WurliTzer." Fondly referring to the organ as "Baby," he was heard to say, "She's talking back to me now." At this meeting of the elite of the theatre organ hobbyists, Eddie was presented with ATOE's highest honor, Honorary Member for 1963. This award is given once a year to the outstanding theatre organ personality in the nation, and is awarded only after official membership action. The honor carries with it full membership on the ATOE Board of Directors. Eddie considers it

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one of the outstanding honors of his career.

Of the future? Eddie, who has for the past several years enjoyed the carefree aspects of trailer house living in southern California, feels that it will take care of itself. Certainly no man who has dedicated his life to good music, as has this giant in the world of theatre organ music, will ever find it difficult to conquer new artistic frontiers. An artist such as Eddie makes life truly beautiful through his music, and the world a more wonderful place in which to share it with him. Friends and fellow theatre organ enthusiasts, I give you Eddie Dunstedter -- MR. PIPE ORGAN!



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