

Lena Gallagher (ATOE), arrived two days early and proceeded to visit a number of theatre organ home installations and niteries with plug-ins. Among the latter were visits to Johnny Duffy (The Chapparal, Panorama City) and Bud Taylor (Skytrails, Van Nuys), both of whom play Gulbrandsen "Rialtos".

Also in the visiting group was Laurel Ruby, unofficially representing the Valley of the Sun ATOE Chapter (Phoenix, Arizona).

The organ hopping in the pipe organ area involved some widely separated installations, including Jim Gaines' "Echoing Antique Shop" 3-manual 10-rank Wurlitzer, the Buddy Cole 3-manual 26-Rank "Wurlimorton," Harvey Heck's 4-manual 27-rank mostly Wurlitzer and the 3-manual 27-rank Wurlitzer in the Robert Carson (formerly Joe Kearns) home. This itinerary, planned and carried out by the "Bombarde" magazine's assistant editor, Peg Nielsen, called for transportation for fourteen visitors between West Hollywood, the San Fernando Valley, Tarzana, Hollywood and Los Angeles. To meet the strict time schedule many of the distances were paced off ahead of time because some of the installations were up to 25 miles apart through medium traffic. The group, which included spouses where applicable, was billeted in a centrally-located Valley motel by journalist Stu Green who served as "Transportation and Barracks officer" as well as "your friendly guide in this forest of Southern California pipes." Even so, Bob Carson's bus provided most of the transportation for the three day "organ weekend."

At each stop there seemed to be plenty of organists to supply music. Fred Clapp and Laurel Ruby were among those who put the Jim Gaines organ through its paces. At the Buddy Cole studio it was Tiny James and Mildred Alexander, the latter breaking loose from her concert rehearsals to join the group for a blast on the Cole instrument followed by supper at "The House of Kwong" (Tarzana) with her friends and admirers. By Saturday evening the visiting group had grown to over twenty.



Lorraine and Dewey Cagle dining with Millie Alexander at The House of Kwong.



Mildred Alexander gives the 3-27 Wurlitzer in the Bob Carson Hollywood residence an even chance. "Millie" had just come from a personal triumph at the Wiltern Theatre.

The next stop was Harvey Heck's and musically contrasting performances were played by Tiny James and Jim Melander, with the big guy making with the sprightly standards and Jim offering pops and perennials in the most modern harmony this side of "way out."

On Sunday morning it was off to the Wiltern theatre for Mildred Alexander's first concert on pipes in several years (she normally demos Hammonds). Mildred, despite her many pre-concert worries about whether she could cut the mustard on pipes after honking a Hammond for so long, came through with flying colors. Observers agreed that rarely has an artist made the Wiltern giant sound so good, an impression heightened by the excellent touchup work performed by the ATOE LA Chapter's maintenance crew headed by Bob Alder, Sr.

On Sunday afternoon it was Bob and Ruth Carson's hospitality at the studio home built by the late Joe Kearns in Hollywood. Heard at the Wurlitzer there were Johnny Duffy, Mildred Alexander (flushed with the victory of having successfully cut the mustard at the Wiltern) and young Lyn Larsen who played tunes from his current platter performed on the same organ. They even propped Stu Green up at the console while he whammed out a few ear-wrenching dissonances. Among those who gave creditable performances at the keyboards were Dewey Cagle, Fred Clapp, John Gallagher, and Laurel Ruby.

Promptly at 7:00 PM Stu Green blasted out "assembly" on his battered bugle and lined up his "troops" in the Carson driveway. After counting noses he marched them to Bob Carson's borrowed bus and sardined them all in for the long drive to International Airport and the short plane hop home.

It has been a music-loaded weekend for the tightly scheduled visitors and contacts had been made which could result in some future talent transplants and exchanges.

# SAENGER THEATRE'S ROBERT MORTON IS HEARD AGAIN

TAKEN FROM THE  
TIMES PICAYUNE, NEW ORLEANS

In honor of the world premiere of "The Cincinnati Kid" this Friday, the Saenger Theater will raise from its orchestra pit that sentimental old centerpiece of stage show days, the 38-year-old Saenger pipe organ.

Pipe organ fans will rejoice, for the instrument has sounded infrequently during the past 25 years. At least one member of the Saenger's administrative family considers the news on a headline par with the scheduled arrival of stars Steve McQueen, Edward G. Robinson, Karl Malden and Tuesday Weld, for the benefit premiere. This big-sound buff does not side with those purists who regard theatre pipe organs as well as barbershop quartets, as being of more recreational than musical value.

Anyway, come Friday and shortly before the 8:15 p.m. screen performance time, there it will be in all its 2,000 pipe glory, the 800-pound console raised by hydraulic lift from the pit to stage level. A theater official said the instrument is the only theatrical organ surviving in this area, and that a replacement price would be in the costly neighborhood of \$100,000.

Herbert Kauffman, an electronics engineer, and his son Carl, a senior music student at Loyola University have been supervising the restoration work on the organ for the past four years. Bringing the instrument out of retirement will be organist Bob Reid, who has planned a program to include popular songs -- "Hello Dolly!", "The Girl From Ipanema," "Java," etc.--plus the theme from "The Cincinnati Kid" and a medley plugging a future attraction in the upstairs Saenger-Orleans, "The Sound of Music."

Kauffman described the experience awaiting young audience members who have been indoctrinated in new sound techniques. "They will quickly discover", he said, "that they are seated between two enormous chambers housing the pipes located on opposite sides of the

theatre organ

theater and that they will be listening to the music "in stereo." He provided these statistics:

"The great white console has four keyboards, 244 keys, 32 foot pedals and 265 stops. The generator which blows air to the pipes uses enough electricity to supply four or five homes, and there are more than five miles of wiring extending from the organ console to the two pipe chambers."

Walter Guarino, manager of the Saenger, said he had received many requests for new employment for the theater's organ. "I hope it will develop," he said, "that New Orleans can hear this magnificent instrument more frequently in the future. There is definitely more public interest in organ music today than there was back in the '80s because of the number of electronic organs in homes today."



Potomac Valley Chapter member Gil White and son Paul pause from intensive installation operation to compare tibias! The one on the left is a Kimball the other a Moller. They will be among the ten ranks by link. Wurlitzer, Moller and Kimball, being installed in the recreation room, playable from a 3 manual horseshoe console. A Moller relay will operate the organ. Paul, a very talented organist will perform at the console.



We are sorry to report the passing of a staunch ATOE member Dr. M. L. Redman of Moorhead, Minnesota. Affectionately known as 'Red', he is seen on the right in the above photo with Harry Jorgensen and Tiny James during the 1963 Annual Meeting in Bismarck, North Dakota.



Organist Louis Weir turns on the Howard Seat to acknowledge applause of the audience in Bostons' "Savoy Theatre". (cap. 2,858 seats) August 1965. The organ is a 3/19 Wurlitzer, on an elevator. Used 4 times daily in twin gold spotlites with red footlites on stage curtain. -Photo by: Paul Callahan-Dorchester, Mass.

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