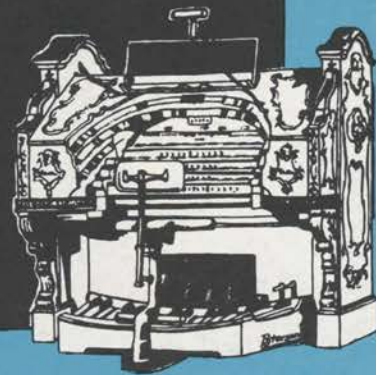


THEATRE ORGAN

VOLUME 16, NO. 2

APRIL, 1974



Journal of the American Theatre Organ Society



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THEATRE ORGAN

Journal of the American Theatre Organ Society

Volume 16, No. 2 April, 1974

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cover photo . . .

The former Fisher Theatre 4/34 Wurlitzer is now installed in the Senate Theater and owned by the Detroit Theater Organ Club. This organ will be featured at the 1974 National Convention in Detroit. See story on page 12.

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president's message . . .



The founding fathers of the American Theatre Organ Society envisaged an organization which would work to 'preserve the theatre organ and promote an understanding of the instrument and its music': but even more important than this, they saw an organization which to be a part of, would be fun. Generally these goals have been achieved and as in the adage of 'building the better mouse trap' we have an organization which continues to attract new members who are eager to share our enthusiasm.

This year we have enjoyed the largest influx of new members in our history and to these supporters of the theatre organ we extend a friendly 'welcome to ATOS'. As members of a truly viable group it is well to remember that

with this membership comes the responsibility to take an active part in the operation of our society to insure the future of it. Many talents are represented in our group and most of these can be useful in our operation at chapter or national level if offered.

Another responsibility is the exercise of the right to vote for the persons who will direct the path our society will take. These directors will shortly be elected by the entire membership to represent the entire membership so every member has an important vote to use. Hopefully we will have candidates from all sections of our country and the desirable Board of Directors will have representatives from all sections who will be more than directors in name alone and actively support the society officers. In past elections we have used about one third of the votes available to elect our directors. Our aim this year is for a better showing with new areas being represented. Don't waste your vote!

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Erwin A. Young, Jr.

at the crossroads of the world

THE NEW YORK

THEATRE

by Lloyd E Klos

The Paramount Theatre and its surrounding 35-story building were the pride and joy of the man who spent \$17 million to make it all possible — Adolph Zukor. Let's go back a bit and learn something about him.

Mr. Zukor was born in Ricse, Hungary in 1873. He came to America when he was 16 and had less than \$40 in his pocket when he arrived. His first job was in an upholsterer's shop for \$2 a week. After his salary had been raised to \$4, he entered the fur business, specializing in cutting mink, sable and fox fur pieces. In the autumn of 1892, learning that for \$10, one could travel by train to Chicago, he went into the fur business there with an acquaintance he had known in New York. They were moderately suc-

Adolph Zukor, the man who built the New York Paramount. At 100 years of age, he survived the theatre which was his pride and joy.

NEXT PAGE: The Grand Hall looking toward the staircase which lead to mezzanine and loge areas. — (Bill Lamb collection)



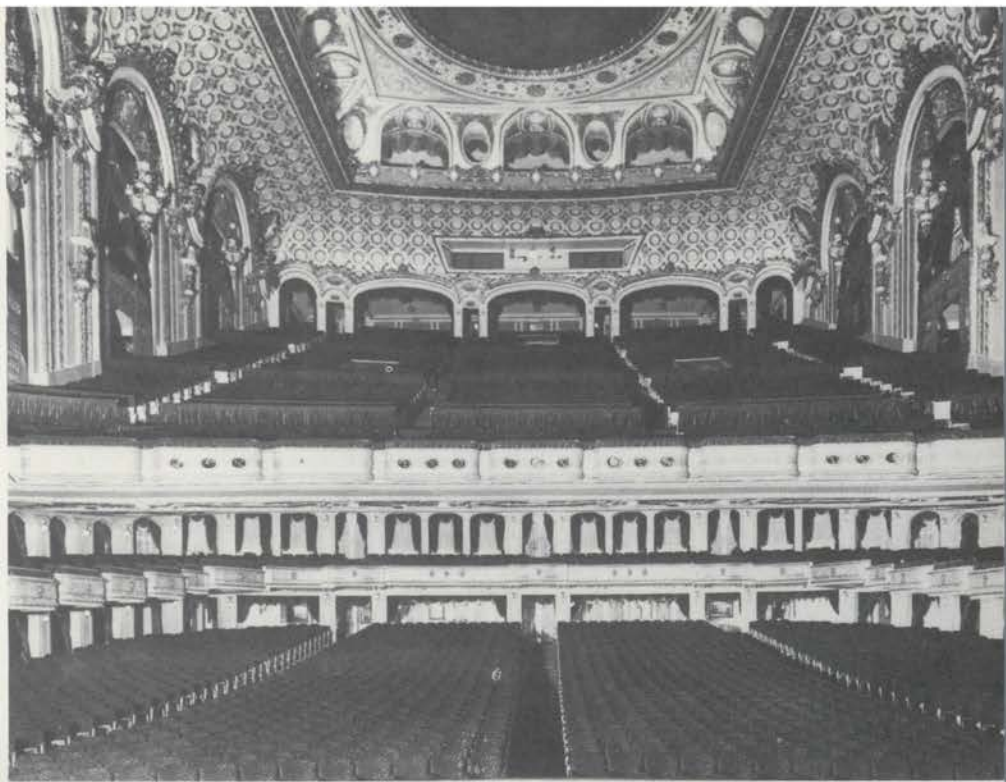


cessful, but in time, Zukor returned to New York and re-entered the fur trade there.

In the autumn of 1903, Mr. Zukor's attention was directed to the entertainment field when he went into partnership with Mitchell Mark, brother of Moe Mark, later of the Strand circuit of theatres. Mitchell had a penny arcade in New York and after joining with Zukor, similar establishments were opened in Boston and Buffalo. With other affiliations, Zukor opened an arcade at Broadway and Fourteenth Street in New York which became very profitable.

Mr. Zukor saw his first motion picture in the Diamond Alley Theatre

The marquee as it appeared in 1926. — (Bill Lamb collection)



The high vaulted auditorium as seen from the stage. The auditorium was rather narrow which improved the sightlines for motion picture viewing. The shape of the auditorium coupled with shallow chambers enhanced the organ and helped in giving it the reputation of being the mightiest Wurlitzer. — (Bill Lamb collection)



in Pittsburgh. It seated only 25, but made a great impression on him. In 1906, he disposed of his interest in penny arcades and joined William A. Brady, a theatrical producer, who had a patent on "Hale's Touring Cars." These were stationary, though built as railroad cars. Travelogues were projected onto a screen, and the spectators were under a traveling illusion, with simulated sounds. Due to a shortage of this type film, the "cars" were later converted to "store" showplaces.

About 1908, the General Film Corporation was formed, and it bought out 10 producers of filmed short subjects. Zukor, by now a student of audience reaction, was convinced that the motion picture could be supported, provided the product were improved. He felt that plays and novels could be performed on the screen. "Bigger and better pictures", became his passion, and he impressed this on everyone with whom he talked.

No one seemed interested in investing money in what to everyone except Zukor seemed a risky business. In 1911, he met Edward S. Porter, an associate of Thomas A. Edison during the great inventor's film ventures.

Porter was impressed by Zukor's ideas and when Universal Pictures was founded, Porter sold his interest in short subjects and joined Zukor.

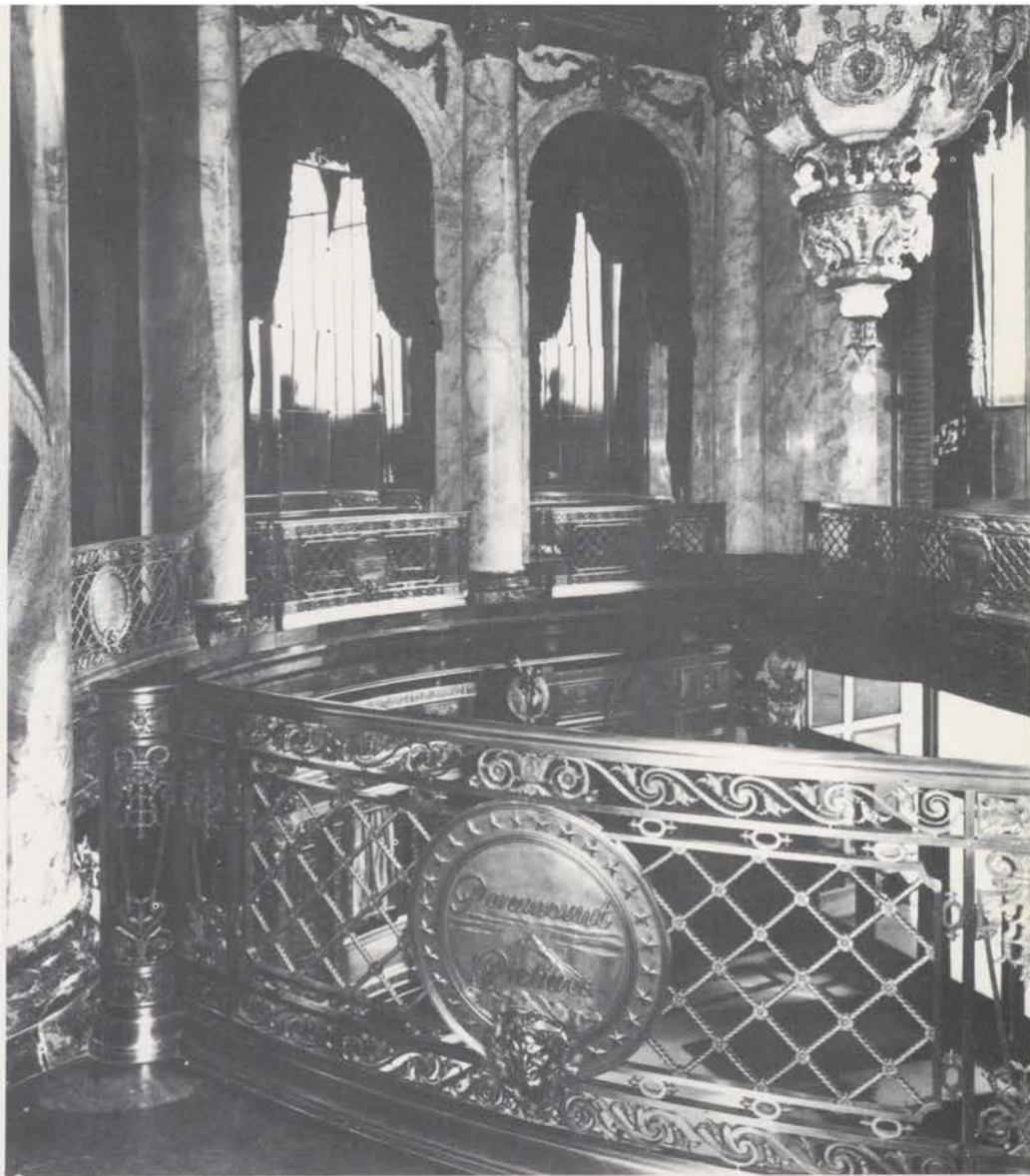
When the partners heard that Sarah Bernhardt was available to make the picture *Queen Elizabeth*, they engaged her. Production cost was \$35,000! It was in four reels, made in Paris, and was the first Famous Players picture to be released.

True to his plan to produce plays for the movies, Zukor approached Daniel Frohman to arrange for actor James K. Hackett to play *Prisoner of Zenda*, which was the first movie feature to use a well-known actor. Later, he became friends with Jesse L. Lasky and they joined forces to make pictures.

So far, we have seen the rise of Adolph Zukor. What about the building which would be a monument to his memory? In 1919, Zukor met Robert Simon, a well-known real estate man. Simon informed Zukor that the Putnam Building and Westover Court in Times Square at 43rd Street were for sale. The parcel was a block long and 207 feet wide. Simon got the property, and Zukor took the contract in the hope that when his company became financially able, he would erect a building which would serve as headquarters for the Famous Players-Lasky Corp., and also contain a theatre in which to show Paramount films. "Paramount" was chosen as the title of the distributing adjunct of the parent corporation.

Some years passed before construction of the Paramount Building was begun. Zukor had a shrewd instinct as to the most favorable time to build, often being at variance with the views of his associates on the board of directors. The property had cost \$4,400,000 before the mortgage was due. "But", said Mr. Zukor, "I had so much faith in Times Square that I did not care to part with the site."

However, in November 1925, excavation was begun, a huge steam shovel biting into the earth, loaded the soil onto a pneumatic-tired, chain-driven truck for removal. The cornerstone was laid on May 19, 1926 by Mayor James J. Walker. Supervising the work was Harold B. Franklin, vice president of Publix Theatres Corp. The building committee engaged C. W. and George L. Rapp as architects (The former died before the project was finished.), and a number of designs



This photo of the ornate railing shows how the Paramount Pictures trademark was worked into the design. — (Bill Lamb collection)

were rejected before final plans were approved. A small model of the theatre was built, complete in every detail.

While the impressive office structure was built to a height of 455 feet, it had no physical connection with the theatre, each having a separate entrance. Atop the building was a giant flashing globe, illuminated from within and visible for miles.

The globe stood 40 feet above the building's tower, was 19 feet in diameter, and was composed of 90 squares of reinforced glass, sheathed in copper. The building's smokestack passed through it, and a steel ladder reached inside the ball from the tower for access to the mechanism. The lamps were connected by a flasher switch with the tower clock so they would flash red on the odd hour and white on the even.

The theatre architecture was from

the French Renaissance period, the lower five stories being of Indiana limestone, carved in heavy relief. At the main entrance, there was a semi-circular colonnade of veined Breche Centella marble, imported from Italy at a cost of a half million dollars, and supported on a black and gold base, itself approximately one story high. Above this was a dome of gold, the top of which was 50 feet above the floor. A bronze and crystal chandelier hung from the center of the dome. The opposite side of the lobby was formed by a huge glass window, fronting on the street. During the day, the lobby was flooded by sunlight, and at night, it sparkled to thousands of electric lights.

Off the lobby was situated the famous Hall of Nations, and on one wall was imbedded a collection of stones from historical buildings in 37 countries, each obtained by the for-

eign offices of Famous Players. In many instances, these stones were taken from theatres, castles, government buildings and cathedrals. There were stones from the Imperial Palaces in Tokyo, Berlin and Warsaw; others from the ruins of Rome and Carthage. The story of each stone appeared on a bronze tablet. Nearby was a bronze bas-relief of Thomas A. Edison.

Then, there was the Grand Hall, 150 feet long, 45 feet wide and 50 feet high. Marble columns supported a dome, and at one end, a stairway widened to the mezzanine landings which led to the loges. Elevators to all floors were located behind the stairway. The ceiling panel of the Grand Hall was called "The Spirit of Light." In order to get the quality of marble desired for this area, a quarry which had lain idle in Italy for 40 years, was reopened.

In the basement was a walnut-paneled lounge for men and women called "The Elizabethan Room". Other rooms were "The College Room", used as a men's smoking lounge and having university emblems to set the decor; a ladies' smoking

room called "The Chinoiserie", done in a mixture of French and Chinese. Other rooms, named so that patrons could designate where they would meet their friends, included the Venetian Room, Peacock Alley, The Galleries, The Rotunda, Club Room, Hunting Room, Fraternity Room, Jade Room, Powder Box, Marie Antoinette Room, Music Room, Colonial Room and Empire Room.

Returning upstairs, we learn that there was special amplification equipment installed in the Paramount so that patrons awaiting seating could be entertained. Thus, music played on the stage, or by the organ or pit orchestra, could be piped into the Grand Hall. Also, in the Music Room overlooking the Grand Hall, a special string orchestra frequently entertained the theatre-goers.

When one stepped into the narrow but high auditorium, he was impressed with the French Renaissance decor with color scheme of ivory, rose red and turquoise blue. The organ chambers were situated on both sides of the proscenium arch, and their grilles con-

sisted of screens of crystal on which "trees of life" were emblazoned.

Indirect lighting in three colors was installed around the stage proscenium, the organ grilles, the soffit of the balcony, the main ceiling and side walls. Bronze crystal fixtures hung from the ceiling along the side walls, and huge bronze brackets were hung between the side arches.

The drapes were red and gold in a figured satin damask, and hung in the archways. A velvet and silk valance, embroidered with gold, with curtains to match, hung from the proscenium arch. The ventilation system was known as the down-feed system, whereby fresh, washed air was brought in through openings in the ceiling and drawn off at floor level by blowers and fans. The chairs were designed for comfort. The architects had designed a theatre for 6,000 seats, but it was decided that comfort should be the governing factor and 3,900 seats were installed. In actual fact, almost 50% of the theatre's interior was devoted to promenades, lounges, rest rooms and other comfortable conveniences for its patrons.

One of the many concourses leading to the auditorium aisles. — (Bill Lamb collection)



One of the many public rooms in the Paramount. No expense was spared in decorating and furnishing the theatre. This picture clearly shows the lavish appointments. — (Bill Lamb collection)



The orchestra pit handled 70 musicians, and the orchestra was raised on an elevator coming from seven feet below stage level. The platform was mounted on a carriage so that it could roll onto the stage and perform behind the acts.

The Wurlitzer organ console was situated to the left of the orchestra pit. It is generally agreed that this 4/36 Wurlitzer, Opus No. 1458, was the finest of the 2231 which were manufactured by that firm. It was said that the strings were the nearest approach to the real thing. Much was said about the 32-foot diaphones which were 34 inches square at the top and tapered down to six inches at the bottom. Each was made of the finest quality pine, 2¼ inches thick and weighed 1,250 pounds. Press releases in those days stressed facts to make the reader gasp!

Backstage, there were seven floors of dressing rooms, a complete hospital and a special room for the stars to meet the press, all accessible by elevators. Three projection rooms were situated in this area, each bigger than the first theatre seen by Mr. Zukor. Equipment of the latest design was installed so that there were no limits to stage extravaganzas and other productions in the theatre.

Such then, was the New York Paramount Theatre on the day of its grand opening, November 19, 1926. For some time previously, carpenters, plasterers, electricians etc. had been working around the clock to insure that the theatre would be ready on the appointed day.

In the afternoon, the crowds began to assemble outside the theatre, and by early evening, had grown so large that 100 policemen were assigned to the area. For more than two hours, no one not having an invitation to the opening was permitted to walk along the west side of Broadway between 42nd and 44th streets. Forty-third Street, west of Broadway, was also closed to traffic. As celebrities arrived, the crowds grew to five deep on the east side of Broadway between 43rd and 44th streets. Six searchlights lighted the sky, which drew more to the scene.

Inside, the theatre was flooded with light. Fountains played on either side of the proscenium, and the "Diamond Horseshoe" lent further brilliance. For an hour prior to festivities, the invited guests, attired in evening clothes,

roamed through the edifice. Among the 5,000 invited guests were the following from all walks of life:

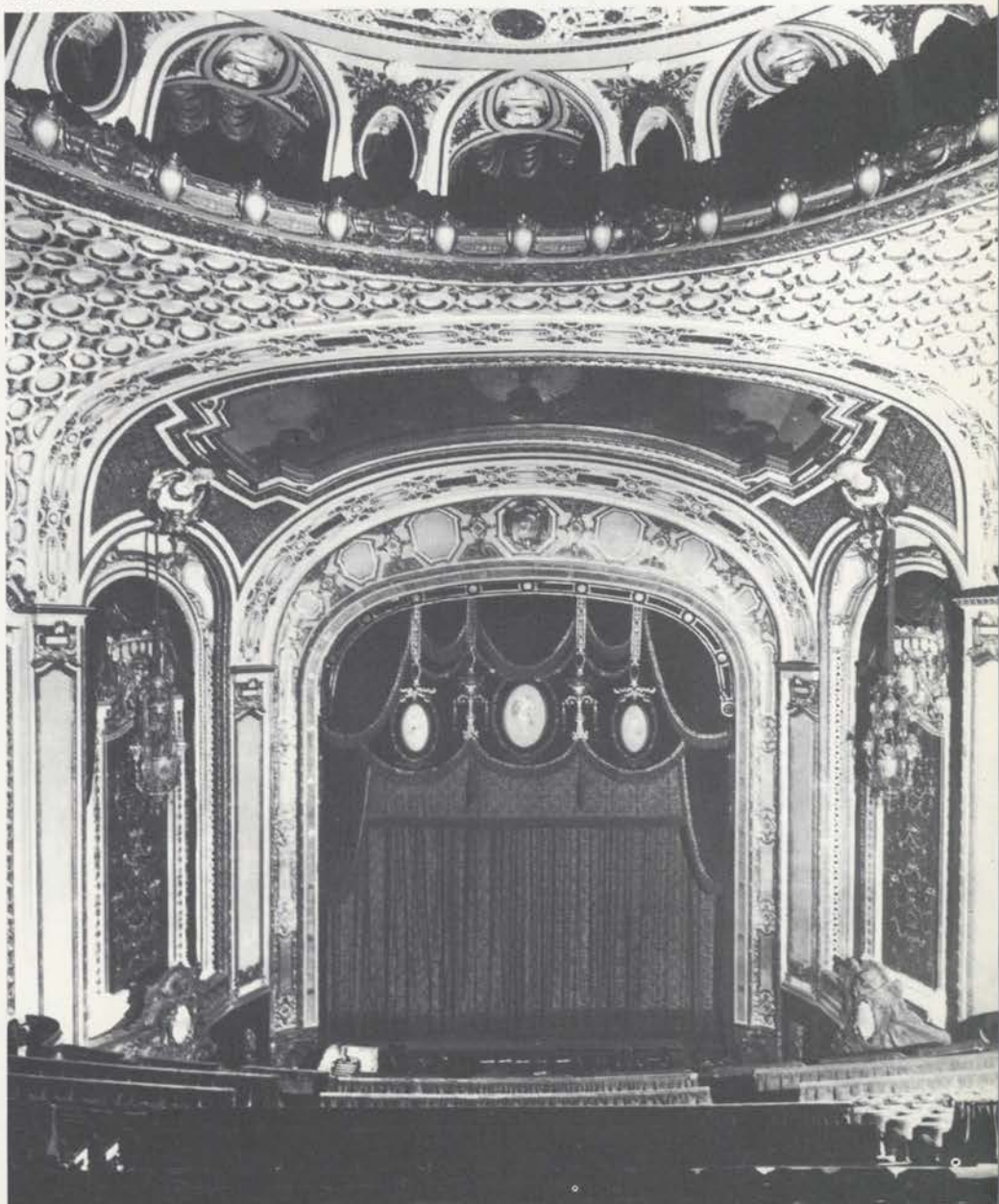
E. F. Albee	Sam Harris
A. J. Balaban	Will H. Hayes
Bruce Barton	Fannie Hurst
Bernard Baruch	Otto Kahn
Rex Beach	Jesse Lasky
Irving Berlin	Sinclair Lewis
Major Edward Bowes	Arthur Loew
Betty Bronson	Jules Mastbaum
Louise Brooks	Mae Murray
Billie Burke	Brock Pemberton
Richard Dix	George Palmer Putnam
George Eastman	Samuel "Roxy" Rothafel
Thomas A. Edison	Tony Sarg
Daniel Frohman	F. I. Shubert
Charles Dana Gibson	Les Shubert
John Golden	Gov. Alfred E. Smith
Samuel Goldwyn	Lawrence Stallings
David Wark Griffith	Gloria Swanson
Arthur Hammerstein	Gene Tunney

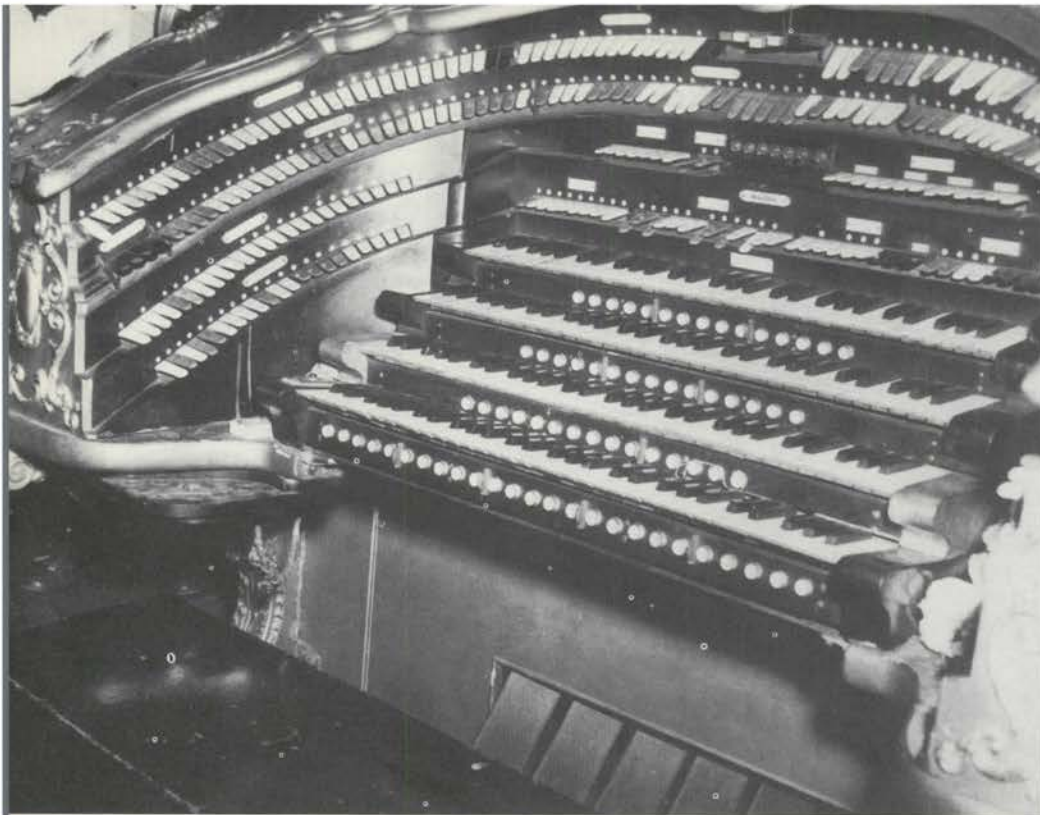
Robert F. Wagner
Rodman Wanamaker

Lois Wilson
Florenz Zeigfeld

At 9:15, with the audience settled in the comfortable red plush seats, A. M. Botsford, publicity director of Publix Theatres Corp., appeared on stage as master of ceremonies. In succession, he introduced Lee J. Eastman, president of the Broadway Association; Will H. Hayes, president of the Motion Picture Producers and Distributors of America Inc.; and finally, New York's flamboyant Mayor James J. Walker. His Honor stated that he had received channel swimmers, golfers, tennis players and royalty since he took office, but "not until last night did I realize what it means for Mohammed to come to the mountain." He further stated that Mr. Zukor could have built the Paramount

The stage as seen from the center balcony. The graceful contours of the proscenium arch and valances were altered in the 1950's to accommodate a wide screen. — (Bill Lamb collection)





Closeup view of the Paramount 4/36 Wurlitzer console. This organ is considered by many experts to be the definitive theatre organ. — (Bill Lamb collection)

Building before he did, "but it was a sweet compliment to wait until my administration."

The program opened with the national anthem, sung by Marguerite Pingo. The orchestra followed with the 1812 Overture. Organist Jesse Crawford entertained with an original score, "Organs I Have Played." A newsreel followed, showing the razing of the Putnam Bldg. and the erection of its successor, the Paramount.

John Murray Anderson's stage show *A Pageant of Progress* was of interest to inventor Thomas A. Edison who was in the audience, as it showed scenes of the old Koster & Biol's Music Hall where the first motion picture was shown 30 years previously. The feature movie was *God Gave Me Twenty Cents*.

The Paramount was a great success for almost 35 years, and was operated in conjunction with the Brooklyn Paramount which opened in 1928. Its stage shows were as long as the feature movie. The program usually included a line of girls, a name star, and the inevitable dog act. But when one sat through the stage show, organ solo, rendition by the house orchestra, two shorts, a travelogue, main feature, newsreel and coming attractions, he felt that he really got his money's worth!

In the late twenties and into the

thirties, the theatre featured personal appearances by Paramount movie stars. And, they didn't merely appear; they had to work. Mae Murray was one, and she waltzed onstage at the same time she was waltzing on the screen with John Gilbert in the *The Merry Widow*. Years later, another star, blonde Ginger Rogers, waltzed onstage at both the Brooklyn and Manhattan Paramounts. Rudy Vallee hi-ho'd everyone from center stage, and Bing Crosby was hoisted over the audience on a giant boom, singing all the way.

When John Philip Sousa and his marching band appeared on stage, accompanied by Mr. and Mrs. Jesse Crawford at the twin-consoled Wurlitzer, and the 70-piece Paramount orchestra, playing "Stars and Stripes Forever", the sound was heard back to the box office. Trained nurses were alleged to have been stationed in the aisles to revive those who were overcome by the "sheer magnitude of the production."

When the depression was felt in the thirties, plus the demise of vaudeville, stage shows became less lavish and colorful, and the movies became more so. People went to the theatre to forget their troubles and be entertained. In the forties, the Paramount's policy was attuned to youth; a big movie and a No. 1 name band. It was

the era of swing, and according to *Variety*, "An orchestra hadn't arrived until it played the Paramount." Benny Goodman, Harry James, Tommy Dorsey — you name the great ones, they all played there. In 1942, a slender vocalist, discovered by Tommy Dorsey, Frank Sinatra began a long engagement at the Paramount with the house full of screaming females at every performance. On opening day, extra police details had to keep in check over 30,000 spirited youngsters who tried to at least see the new sensation. The movie, which was *Our Hearts Were Young and Gay*, was just something to sit through until the main attraction, Frankie.

Though this story is meant to emphasize the Paramount Theatre's history, it would be remiss of us were we not to give recognition to the two Wurlitzers in the building. In the beginning, Mr. and Mrs. Jesse Crawford played duets on the greatest Wurlitzer of them all, she using a baby console which unfolded from the main key desk. A few months later, a slave console was installed on the right side of the orchestra pit, plus two others which could be rolled onto the stage. Of course, Jesse as well as his wife, played solos, the former noted for his "gems of miniaturization", the latter for her rhythmic selections.

Accompanying the silent movies in the theatre's early days was one of the greats in this phase of entertainment — Sigmund Krumgold. Some have even said that Krumgold was a better musician than the immortal Jesse.

When the Crawfords left to go on American and British tours, a succession of organists offered variety to Paramount audiences: Fred Feibel, Ann Leaf, Reginald Foort, Bill Floyd and George Wright. Don Baker played longer than anyone, a fixture for 14 years.

On the sixth floor of the Paramount Building was situated a broadcasting studio in which was installed the organ with the greatest number of combination pistons ever seen on a Wurlitzer console, 80. It was Opus 1960, a 4-manual, 21-rank special. Since it was impossible to record the organ in the theatre with the equipment then available, this studio instrument was installed so that Jesse Crawford could continue to make recordings without having to travel to Chicago or elsewhere. Also, the studio organ had more resources than any of

the previous organs the Poet had used for this purpose.

Once recording equipment had achieved the capability of capturing the extreme highs and lows which a pipe organ produces, there were a number of organists who recorded the 4/36 theatre instrument. George Wright in 1949-50 turned out 11 records on this organ. Ray Bohr did three in 1956-57; Bill Floyd and Billy Nalle turned out one apiece in 1957; Jerry Mendelsohn two in 1957-58; Ashley Miller an excellent show-tune album in 1967, (it was taped several years before) and Don Baker put out a memorable one of the final public performance of the organ in its original location in September 1964.

Maintaining both organs from the time of their installation until he retired almost 40 years later, was Dan Papp. Thus the Queen Mother and the Crown Prince of Wurlitzers were always assured the loving, meticulous care necessary to keep them in top playing condition.

Before passing on, we cannot fail to mention what Jay Quinby described as "The Greatest Night in Organ History", June 24, 1956. In an early issue of *The Tibia*, he graphically described a session of the AGO National Convention, held in the Paramount Theatre. Canada's Mr. Theatre Organ Enthusiast, H. Clealan Blakely gives us a new slant to the historic "milkman's matinee".

"I was lucky enough to be there, and it proved to be one of the really memorable nights of my life. It marked the first time that the AGO unbent enough to schedule a theatre party as part of its convention. George Wright was supposed to play at midnight, but it was announced that he was incapacitated due to an automobile accident. So, Ray Bohr opened the program, and he put on a great concert for them. I have never heard him play better; he really opened their eyes (and ears)!"

"After he finished, some of the AGO members tried their hands. Searle Wright, Virgil Fox, Pierre Cocherau and Richard Purvis all turned in fine performances with all 13 tremas down. Ray Shelley also played well and wound up the program.

"One thing I enjoyed was the very evident change in attitude on the part of the AGO crowd. When they entered the theatre, they acted as if it were a

big joke; all sorts of wisecracks about the "Wurtlizer", as they called it. When Ray Bohr got into his concert, they stopped laughing and began to listen. Then, when some of their own organists were able to produce some memorable music, their attitude changed to respectful attention. As they were leaving the theatre around 4 A.M., it was interesting to hear their comments of amazement and admiration. Well, after hearing THAT organ, the Queen Mother of theatre organs, how could one expect otherwise? It is notable that a theatre party has been a part of AGO conventions

ever since."

In the late forties, a new entertainment medium pushed antennae skyward over the roofs of millions of American homes. Television had arrived, and this was a big factor in the erosion of the public's theatre-going. Whereas over 50 million went to the movies every week before TV, the figure by 1964 had been cut to less than 20 million. A second factor was the steadily rising costs which dictated economies in the theatre business. A third factor centered on the performers themselves. They could make more money on TV in one night and

"An orchestra hasn't arrived until it has played the Paramount", said *Variety* about 35 years ago. Here the famous marquee announces two in 1937: those of Phil Harris and Ina Ray Hutton. — (Vic Hyde collection)



be seen by more people than in a week of personal appearances at a large theatre.

When a wide screen was installed to handle the 70 MM movies, part of the Paramount's decorative proscenium arch had to be cut away on each side of the stage, and some of the ornate tapestries which had long decorated the area over the stage, were removed. The resulting appearance was a very plain one. Also, the entire interior of the auditorium by this time, had begun to take on a dingy appearance.

By 1964, it was evident that the smaller audiences could not support the temples of the motion picture, and the Paramount was no exception. The final picture to show there was *The Carpetbaggers*, a testimonial to the greed and opportunism latent in Hollywood.

The house was closed in August 1964, but briefly opened for an appearance of a Soupy Sales show, primarily for the youngsters, and for a brief run of movies and rock shows in May 1965. A farewell to the Paramount Wurlitzer was held by the Delaware Valley and New York chapters of ATOS on September 27, 1964. Taking part were such luminaries as Ashley Miller, Ray Bohr, Jack Ward, Jeff Barker, Dr. C. A. J. Parmentier, and finally and fittingly so, the featured artist of the occasion, Don Baker. The number of handkerchiefs seen fluttering when Don took the console down for the last time to "Auld Lang Syne" was most impressive. The organ was removed and eventually installed in the Wichita Auditorium.

The 4/21 studio Wurlitzer had been sold in 1956 to ATOS charter member, Dick Loderhose, who has installed and enlarged it in a magnificent structure adjacent to his home in Jamaica Estates, N. Y.

When Mrs. Evelyn Sharp bought the Paramount complex, the theatre was closed permanently and it was she who approved plans to transform the cavernous interior into offices.

The Paramount Theatre is no more. The once impressive edifice has gone the route of so many Strands, Granadas, Rivolis, Tivolis and Orientals. In its place is the New York Bank for Savings. At the time of compilation of this feature (April 1973), 100-year-old Adolf Zukor was still living. Thus he survived the theatre he built, one of the greatest of all time, his beloved Paramount. □



Detroit Theater Organ Club

The console, pictured on the cover of this issue, with the Mayan decorative theme is part of the 34 rank Wurlitzer organ which is the proud possession of the Detroit Theater Organ Club a non-profit, private club, non-affiliated with any local, national or parent organization.

The Detroit Theater Organ Club is one of its kind in the world, unique in that the organ, the facility the organ is housed in, namely the Senate Theater, located on the west side of the city, and the recording equipment are solely owned by the club.

In the early sixties the Fisher Theater, a movie house, which contained this fine instrument was being remodeled and converted to a legitimate playhouse. Bids were being accepted for purchase and removal of this organ. One of the bidders was George C. Orbits, fortunately for us, his bid was selected and accepted.

To remove this huge piece of equipment constituted a big operation demanding much help. Where do you find people who would devote time and energy to handle such an instrument with delicate care and appreciation? The word became known that the giant of music was to be dismantled and from all corners of the metropolitan area organ "buffs" appeared to offer help.

Now that the organ was the property of George Orbits what were his plans for this instrument? Place it in storage and then decide it's fate was the first impulse. A crime that this fine instrument should stay dormant when it could offer the opportunity for

people to hear it's majestic sounds. Why not form a club to allow those who could play, the chance to sit at the console and thrill to the touch of the keys and the voices that would emanate from those thousands of pipes and percussion instruments. For those who were non-playing give them the privilege and pleasure of listening to the orchestral sounds.

A frantic search began to find a location to place this instrument and give it a home under the newly formed auspices of the Detroit Theater Organ Club. The Iris Theatre on the east side of Detroit was found and leased for a three year period. Near the end of that period the club gained momentum and decided that larger and more adequate facilities must be acquired.

More searching for new quarters and the Senate Theater was acquired. A gigantic task was faced by the membership for again it took a tremendous amount of effort by this dedicated group to move this giant to the new home which required in itself a large amount of refurbishing to a tenable state.

After these many years of trials and tribulations the club has reached a measure of success and this musical instrument of instruments has offered many people at the hands of talented performers many, many hours of musical pleasure. The members feel confident that the years ahead, as in the past, will be filled with the sounds of music coming from the organ chambers at the Senate Theater under the direction of the Detroit Theater Organ Club. □

TWO THEATRE PIPE ORGANS IN ONE HOME

Mark Kenning of Richardson, Texas, is one of the few organists who has two theatre pipe organs installed in his home. On January 5 Mark signed a lease to rent his 3/10 Barton to a pizza restaurant now being built in Dallas. The big ornate gold console will be the first theatre organ in a restaurant in Texas. It will be available for North Texas Chapter ATOS meetings.

Mark removed this Barton from the Paramount Theatre in Waterloo, Iowa

in 1960. It will be installed in the pizza house by Jim Peterson of Fort Worth.

The other organ in Mark's home is a 4/17 Robert Morton from the Ritz Theatre in Tulsa. Mark recently acquired another Tibia, set of tuned Sleigh Bells, Brass Trumpet and Sax, upping the Morton to 20 ranks. Mark and his wife built an addition to their home and installed the Morton themselves over the past six years. □

Lee Erwin Finds An Important New Pathway Reaching Beyond Limitations of Nostalgia.

Under normal circumstances, it would have been a sad occasion.

A beautifully-preserved 4/23 "Wonder" Robert Morton, admired by concert artists and organ music lovers alike, was playing its final program in what the late Ben Hall characterized as his favorite among all of New York's mighty picture palaces — Loew's regal Kings Theatre on Flatbush Avenue in Brooklyn.

Tape recorders and cameras were in evidence throughout the house. Even the August *New York Times* saw fit to cover the event with both a feature writer and a photographer. And the Times' radio station, WQXR, which normally is dedicated solely to serious music, proclaimed this "last concert" worthy of their listeners attention.

The artist, Lee Erwin, held the key to why the occasion was not funereal. His music, as always, was superb. He brought out everything the Morton had to offer and presented a deeply satisfying blend of traditional and contemporary music, light and heavy, frivolous and serious, familiar and unfamiliar.

But it was not what Lee played that warm morning in January of this year in Brooklyn that made the dramatic difference.

It was what he said.

He left everyone with a sense of pride in the theatre organ movement and, more importantly, a sense of anticipation that this usually sad occasion was but a prelude to a giant step forward that will benefit the

FOR THEATRE PIPE ORGANS . . .

The Future Looks Good!

movement everywhere — for years to come.

The organ he played is to be removed from the Kings and carried to Manhattan where, after complete rebuilding that may include a totally new electronic combination action, it will find a new home in prestigious Town Hall. The organ's new home has a long history as one of America's foremost concert halls. Now owned by New York University, Town Hall is being restored to its former position of glory in the music world.

As Lee pointed out, the Robert Morton was easily capable of shaking the boots of an audience throughout the 3,195-seat Kings house. So in the 1,400-seat Town Hall, it should speak with amazing gusto.

Which is fine for theatre organ fans, but not, in itself, a step ahead for the theatre organ movement.

Lee stressed, however, that the Town Hall people had specifically sought a theatre organ. Their building's now-empty chambers once housed a concert instrument. But Town Hall didn't want another classical or concert instrument. *They wanted a theatre organ — and a good one!*

That in itself is a highly significant turning point for our cause. But what Lee revealed next was even more significant.

Town Hall plans to make the theatre organ a focal point for many musical activities. It will be an instrument available for advanced organ students for practice and for regular public concert performances. But most significant of all:

Town Hall wants to encourage composers to write music specifically for this type of instrument.

Aside from works which Lee himself has written (including his much-admired overture and score for the Rudolph Valentino film classic *The Eagle*), there has been virtually no serious music written — ever — for the theatre organ.

What better way could any of us possibly conceive to assure a sound future for the theatre organ on the American (and international) musical scene?

For the first time, we can step beyond the nostalgia phenomenon to promote theatre organ with the general public. For the long term, this Morton's move to Town Hall may well be the move that assures a solid future for "our" instrument with resources beyond those offered by ATOS. It will focus important "outside" attention on this magnificent and now rare breed of music maker which ATOS chapters and members collectively have painstakingly rescued from certain oblivion during the past two decades.

Lee was characteristically modest about his role in this important new development. But New York chapter officers know that he has spearheaded this exciting new venture and that it is a logical outgrowth of his own background as a concert and recording artist, a show business veteran, a composer, a teacher and — in a highly professional way — an evangelist for the theatre organ.

His concert at Kings was memorable. But it was his quiet words between numbers — his unfolding of the real significance of the Town Hall project — that left his audience feeling so joyful after what, by tradition, should have been a very sad occasion.

□

FINALE BUT A PRELUDE. — Lee Erwin explains new role for Loew's Kings "Wonder" Morton to New York chapter audience seated in virtual darkness. A scarcity of fuses had forced the choice: House lights or Organ music. The house lights lost.





west penn's workshop

by Bob Mitchell

Recent years have brought about an unbelievable resurgence of interest in the theatre pipe organ, resulting in the acquisition and disposition of hundreds of such instruments throughout the world. Love of the theatre pipe organ, and an undaunted dedication to its survival and continuance as a musical entity in its own right has placed it in the loving hands of hobbyists everywhere. Consequently, the access to or acquisition of these many theatre pipe organs resulted in the formation of "little organ factories" in all those places where renovations were contemplated — places represented by major "in theatre" rebuilding, and those projects destined for auditoriums, schools, and private residences. These endeavors opened new fields of interest and education in all the major building trades — carpentry, sheet metal, electrical, mechanical, and leathercraft. Lucky the restoration group who can boast of at least one expert for each of the above trades mentioned. All too often, these crafts must be shouldered by a dedicated inexperienced few, who out of dire necessity, and love of the instrument take on the task of rebuilding. Qualified organ engineers are indeed at a premium, and those who possess or can acquire the services of such an expert will find their work effort easier and the final results engineeringly correct and permanent.

However, many restoration groups must be content with limited ex-

perience of a few dedicated and hard working members. Many precious "theatre organs" have found new homes, where, after endless hours of hard painstaking work, they were "lovingly" set in place and hopefully made to utter once again the vibrant sounds originally imparted to them by the builder. Many of the failures encountered in the rebuilding efforts throughout the theatre organ world could have been avoided if ready access to the experience and talent of the professional organ engineer was made available to those hobbyists needing such assistance. The engi-

neering technology of all phases of organ building and rebuilding techniques is based on exact science. There can be no substitute for this technology. It must be acquired nonetheless, if rebuilding failures are to be minimized and hopefully eliminated from theatre organ restoration efforts.

The founders of the American Theatre Organ Society and their successors, when setting up the purposes and rules of conduct for the Society, realized that such a concept must incorporate certain interrelated contrivances to guarantee its foremost purpose — the preservation of the

Admiring the newly voiced experimental pipe.



American Theatre Organ!

Hopefully, one of these contrivances — organ engineering workshops will be used to better advantage. The American Theatre Organ Society has many individuals within its ranks who are qualified to help in this field. If the “personal touch” is not always available or feasible, then “question and answer” seminars conducted thru the “Journal of the American Theatre Organ Society” may suffice.

For the past three years the West Penn Chapter of the American Theatre Organ Society has conducted a series of pipe organ workshops for its members and friends. These seminars are conducted by Restoration Chairman, Bob Mitchell and are representative of pipe organ history, music, building techniques, and a latter series on the regulation and voicing of flue and reed pipes.

pipes.

The photos in this article are of a recent workshop on flue and reed voicing. A supply of new, unvoiced pipes were made available for group participation in the techniques required to make a pipe sound. Pipes voiced by participating members and the Restoration Chairman are then raffled off to the guests. Workshops of this caliber are eagerly accepted by those in attendance, and the interest generated indicates a demand for more of the same.

Many theatre organ buffs have to a great degree managed successfully the problems of electro-pneumatic actions, relay switching, and other associated mechanical devices. Up to this point, their results are reasonably acceptable. The solution of three additional problems would have raised the technical

level of such installations considerably.

Consider then, three such bonuses — the judicious placement of pipes in their new environment (usually this is some distorted and inaccessible location), the proper winding of reservoirs and conductors, and finally the revoicing and re-regulation of reed and flue pipes which may have suffered from the ravages of past tunings, rack board accidents, and distortions produced by the moving of these delicate parts from one location to another.

Let us then seek to help our fellow “pipe” enthusiasts. If it has been our good fortune to have acquired and developed such valuable talents, then let us share them with those who have a need — the fulfillment of which will surely help to perpetuate the mighty theatre pipe organ and make better hobbyists of us all. □

Applying curve to tongue of French Trumpet.



Demonstrating curving procedures for reed tongue.



Setting a reed pipe to pitch.



Adjusting the wind sheet of a new Diapason.



Homage to ...

Robert Hope-Jones

by Stevens Irwin



This is the concluding installment of a three-part study of Hope-Jones' contributions to the art of organ building.



As Mozart and Haydn once joked over their beer about which one was "copying" the other's compositions, we need not be concerned about Hope-Jones' adaptation of other builders' pipework. The ways of genius always set the course of lesser men. The fabulous Diapasons and Principals of Edmund Schulze (born 1823) have been copied openly by almost every builder since his time, and many reproductions of his flues are in the Midmer-Losh in Convention Hall, Atlantic City. But Hope-Jones outdid the work of all of these other builders, adding his own inimitable type of voicing and vivid coloring. He is as much honored for his tonal work as for numerous breakthroughs in applying electricity to organ action.

Let us discuss his stops. His dream of a 100-inch Chorus Reed in Worcester Cathedral was never to be fulfilled. Four of these, however, were successfully accomplished by Emerson Richards in Convention Hall, especially the Ophicleide, back of the console at *stage-right*, which is still playing. Mention too might be made of the State Trumpet 8' on 50-inch wind at the west end of The Cathedral Church of St. John the Divine, New York. Its loud but life-like tones have been heard by many readers; it is

Robert Hope-Jones circa 1908, probably one of his happiest years. Plenty of orders for organs were coming to the Elmira factory and ones already installed had won wide acclaim. The spectre of financial ruin had not yet appeared. The huge shock of white hair had become his American trademark, to be seen at many a meeting, convention or organ dedication. These were the good days. — (Courtesy of the Wurlitzer Co.)

always played at the 11:00 A.M. service on Sunday. It has 61 — 3-ply zinc resonators (tinted silver), that slant slightly upward (18 degrees above the horizontal) in order to keep their sounds directionless. This stop was voiced by Oscar Pearson, now retired from the Aeolian Skinner factory. These famous Reeds were undoubtedly inspired by Hope-Jones' 50-inch-pressure Tuba in Ocean Grove, not far away from either. Voicer Jim Nuttall was one of the pioneers in the development of high pressure voices.

Hope-Jones often included an extremely brass-like Tuba Mirabilis, sometimes unified into a Tuba Profunda 16' and Tuba Clarion 4'. His plump, assertive Tuba Sonora, voiced by E. F. Lloyd, is equally famous. It made a round but very penetrating timbre. Although these two Chorus Reeds complemented one another in timbre, both were rarely included in the same organ. His Ophicleide was quite wide in scale and had both a tremendous fundamental and high train of overtones. Like all orchestral builders he was in love with Horn stops and developed a Tuba Horn that had the round timbre of a Horn but also the power of a Tuba, but still easy to blend with Diapasons and open Flutes such as his Waldflöte. His Trombone, Tromba, and Trumpet were also distinctive. Each had its proper Clarion and Sub-octave, any one being in pedal or manual divisions. However, the sassy but much needed Muted Trumpet 8' eluded him, as it did other builders.

He is famous for his Double English Horn 16' (later, English Posthorn). It managed to be pungent, brassy, and a source of higher partials for other stops all at the same time. His Clarinet and Solo Clarinet were good imitations, but this is the easiest woodwind to imitate in the organ. The Saxophone is the hardest, and no one has ever simulated its "floating" pitches and hybrid tonalities well because they come from different hand positions of the player and variations in breath control while the organ has steady wind. His co-workers were always coming up with a new style of resonator for his imitative Oboe, Bassoon, and Oboe Horn. He delighted in making Vox Humanas with special

Photo copying for this series was by official ATOS photographer Bill Lamb.



J. Lee Haggart served his apprenticeship with the Robert Morton Organ Co., Van Nuys, Calif., just as the rush to meet orders for theatre organs started. Starting with an installation crew, Lee helped put 28 organs in California theatres, restaurants, hotels and residences (e.g. the Morton in the Chaplin residence on which Charlie composed the scores for "City Lights" and "Modern Times.") It was his later association with James Nuttall which sharpened his voicing technique, a skill he practices to this day. Since his retirement as an electronics engineer, his pipe shop has become a Mecca for those with pipe problems. Lee is shown here in the Buddy Cole "Wurlitzer-Morton" solo chamber. — (Stufoto)

vowel cavities on their tops that uttered the *aa*, *ee*, *ihh*, *oooh*, and *uuu* we hear in speech. Such formant juggling has been done by General Electric with electronic gadgets, also.

Lee Haggart, an associate of Hope-Jones' voicer, James H. Nuttall, told this writer that Hope-Jones intended his Kinura to be a brilliant top for his numerous Viols and Muted Viols. He also regarded its harmonic richness as a "reed mixture" stop and so used it. As certain pipes of this short-tubed Reed can go up to even harmonic No. 85 or 90, no one will dispute its ability to make even Viols and Reeds more bright. A few examples have had quarter and eighth-unison tubes, even capped. Some of the Regals of ancient German builders had tubes much shorter than this, some with pressure cells but no resonators at all, such as the Physharmonika. But most Kinuras look like very short Horn resonators without caps, extremely wide in scale. Dan Barton placed three in his Chicago

Stadium organ on their own little chest.

As early builders knew, Hope-Jones' thundering Diaphone was quite hard to adjust mechanically because so many parts had to be put "in sympathy" with one another. Tension of the beater's spring must accord with weight of air in the tube, scale at top must be in resonance with size of "throat" at bottom of tube, and pressure must agree with air volume at the boot. It is too bad that Hope-Jones did not live long enough to hear the (hooded) 64' specimen in Convention Hall. It has full-length wood resonators of 27 x 27 inches square at the top of low CCCCC, is on 35 inches of wind, and unified with 85 pipes to the rank. It makes a profound Sub-Quint of 42 - 2/3'. This deep Quint reveals in itself one of the glories of unifying a rank of pipes. The low pipes speak instantly, even with a staccato touch, but it is more penetrating than loud. It can be heard and felt on the bottom of all



Henry Willis I, was the great builder of English cathedral and concert organs between 1845 and 1898. The fiery reeds and unrestrained "upperwork" of his earlier instruments were much tamer in his later work. Hope-Jones was deeply impressed by Willis' contributions to the art. — (British Museum Photo)

455 ranks. Hope-Jones made several 32' specimens, two in his Denver Auditorium masterpiece, the larger one unenclosed. Many builders have improved his beater mechanism. John Compton of London made Diaphones of String, Diapason, Flute, and Reed pipes which were excellent examples of each type of tone. Hope-Jones intended his Diaphones to be a variety of Diapason. They have been carried up to the note of treble C, one octave above middle C, which requires the beater to put out all of 523 cycles per second! The 8' stop exists on several organs on manuals!

A word on unified organ scaling of pipes. It has varied a lot, but the many 4', 2', and 1' derivations require treble pipes to be larger in scale than mid-range. This adds weight of tone and a sense of the dramatic. Scales were laid out in variable relative values. Scale changes were introduced at certain bass and treble notes, as bass BB below tenor C and treble G. Each builder had his own. Some, like the Concert Flute, progressed purely geometrically without changes.

The midrange of the Tibia Clausa exhibits its best features. It is sweet and gentle on the ear, yet permeates most combinations. Hope-Jones' speci-

mens were not the biggest in scale because he knew that very large pipes produce sounds which are cloying on the ear. The Tibia shocks the ear by having almost no prominent partial tones, yet being at the *mf* to *f* dynamic. It also speaks quickly, like most reeds, yet lacks the many overtones of the reeds. The ear catches this, and accepts it as a solo tone. The ear knows at once that the Tibia is sympathetic to the song it is "singing."

Nor do Tibia pitches anchor securely in the mind, because they lack overtones to confirm those pitches. In "romantic" and popular melodies this is an advantage, psychologically, at least. The tremulated tone seems to hover pleasantly around its pitch, but does not clash with a bright accompaniment; it has too few partials. The softer Mezzo Tibia, Tibia Minor, Echo Tibia, Tibia Mollis, and Doppel Tibia (with opposite mouths) are variations of this famous timbre. Muted Violas, Echo Diapasons, Gemshorns, and a Quintadena Celeste provide good accompaniments for its melody notes. A Solo Tibia Clausa may be on higher wind but its dimensions are likely to be the same as those of the regular Tibia, except for a higher cut-up of mouth. A few builders made gigantic pipes, much larger in scale than those of Hope-Jones, but these sound best in a huge auditorium. The Master also made many Gedeckts and Echo Gedeckts, some quite small and diminutive in sound. His Quintadena and its Celeste rank send forth plenty of 2-2/3' and 1-3/5' overtones from the 8' stop. This makes a compound tone that suggests his Phoneuma and its Celeste. This metal stop was small in scale and stoppered, but it sounded "stringy" due to its low cut-up and high wind. Many varieties of open Flutes existed in his organs, most unified at 8' and 4', sometimes also at 16' or 2'. Success of all of these theatre-type Flutes depends upon careful adjustment of the tremulants to suit pressure and volume of wind trunks. No amateur can do this successfully. Some trem raise midrange pitches almost a semitone and drop them a half semitone, especially on high pressure. Trem also vary the pitches of overtones as well as their fundamentals. Success in designing Tibias and other Flutes depends upon a subtle sort of sympathy between exact pressure and design of the pipe. Builders often changed pressure

slightly after an organ was erected to obtain better timbres.

Hope-Jones' famous Viols do not beg for attention. They were his special joy. He knew that strings are the mainstay of an orchestra, and he set out to make them as perfect as possible. Those in Denver Auditorium were famous because in the bass they had one-pipe-per-note, in tenor range two-pipes-per-note, in midrange three-pipes-per-note, and in the treble four-pipes-per-note. He made in this organ other patterns within ranks, and even in the same Celeste. The above description refers to only one "rank" and it required very special wind-chests. Organist Dick Hull has said that these Strings were the most realistic that have ever been constructed. They now rest in a warehouse; this organ was dismantled long ago.

Hope-Jones also made unison and octave Gambas, Violas, Muted Violas, and Cello Celestes, as well as Dolce and Duiciana Celestes at 8' and 4'. He muted his Viols by tapering them to a slender opening on top of the pipe. This softened the pipe, wiped out most of its even-numbered (warmer) partials, and accented its 1-3/5', 1-1/7', 8/9', 8/11', and 8/13' components, speaking of the 8' unison stop, and in terms of stop pitches. As string-toned pipes were usually of block tin, this contributed to their brightness, although the narrow mouths also cut out a few "highs." Wedgwood says that these Muted Viols had the most beautiful tone imaginable — deliciously stringy — and without horn-like or rough qualities. Austin too has made many such Viols, and some can be heard today in their huge organ in the Portland, Maine, City Auditorium. Some are better described by such colorful terms as Viole Mystique or Ethereal Viole. Many were not of the heavily bowed violin (or "frying-bacon") style of timbre but were actually silvery and clean, some even so soft as *mppp* in midrange. Such sounds are among the reasons that we are devotees of the theatre organ. Church organs rarely had such lovely Strings. Nor were they heard on the Classical Organ, save for some post-1925 Kimballs and Skinners. But then they all require enough wind pressure to elevate the partials so that the formant* will not beat with them to any great extent. Again we see

*See the explanatory note regarding "formants" in Part 2.

THE MEN WHO WERE HOPE-JONES is the provocative title of a book being written by organbuilder Lee Haggart of Granada Hills, Calif. The object, explains Haggart, is not to lessen Hope-Jones' claim to fame but to spotlight some of the remarkable associates, the skilled organ technicians which the personal magnetism of the master attracted to his banner. All of those whose names appear on the list are immigrants from England, with the exception of R. P. Elliot. This preview of the organ technicians whose lives Haggart will delve into looks at them during their sojourn at the Elmira, N. Y. Hope-Jones Organ Company factory; in later years most of them distinguished themselves as organbuilders, voicers, pipemakers and erectors in their own rights. Eddie Jones (son of J. Meakin Jones), retired from his lifelong duties with the Wurlitzer Co., assisted in compiling the list.

Theodore Ilse. With Fred Wood, he developed the horseshoe console.

David Arthur. Father Willis-trained reed voicer.

Joseph Carruthers. Organ design engineer, pipemaker and voicer. Was later head voicer for Kimball.

James H. Nuttall. Was Hope-Jones' head voicer. Had a Masters' Certificate in voicing and 20 years experience in England before emigrating.

David Marr. Apprentice reed voicer. Later opened his own factory with John Colton in Warsaw, N. Y.

John J. Colton. Flue voicer.

J. Meakin Jones. Plant Manager at Elmira. Was later Sales Manager for Wurlitzer where he compiled the famous Wurlitzer shipping list.

John Hurst. Pipemaker.

James Bolton. Pipemaker, voicer and pipe scale designer.

Ralph Bolton. Reed voicer.
Robert Shreeve. Pipemaker.

Earl Beach. Flue voicer. Later opened a chime and percussion factory.

Fred W. Smith. Headed organ rebuilding dept. Later left Wurlitzer to open his own Smith Organ Co. in Chicago.

H. Badger. Voicer. Later opened his own pipe plant.

Fred Wood. Organbuilder and erector.

Robert Pier Elliot. Tonal designer. Factory and sales manager. Exerted much influence on the unified organ because he laid out pipe scales for Robert Morton and later, Kimball, after the Elmira plant folded.

here a subtle sort of marriage between scale and wind pressure. Ideally, each Celeste requires its own tremulant and windchest. Larry Bray has some beautiful Strings in his Salt Lake City "Organ Loft" instrument, especially in the 16' octave where the bowing can be sensed and the surging of the orchestra felt.

Hope-Jones made other Strings that were wider in mid-pipe than at their ends. This stabilized the tone and prevented "wobbling" and "fluttering" — not altogether undesirable in an orchestral sound — and made them a little louder. But they cost more to fabricate. All pencil-thin Viols take from four to six cycles of the sound wave to reach steady tone, even on high wind, such as 10 to 20 inches. This initial sound makes us think of the impact of the bow! Hope-Jones' voicer, J. W. Whitely, actually made at least one rank of his Viol d'Orchestre that was only 1-1/16 inches in inside diameter of the 8' CC pipe for the Choir Organ of Worcester Cathedral. But most were less diminutive than this classic example.

The first Diapason in a theatre organ is often on the soft side, and the

second one loud. But Hope-Jones made also Horn Diapasons, English Diapasons, Echo Diapasons, Solo Diapasons, Stentor Diapasons, Violin Diapasons, and many others, some forgotten. These he enjoyed unifying into Contra Principals, Octaves, and Fifteenths, occasionally at 5-1/3', 2-2/3', 1-1/3' and 1-3/5'. But mostly he avoided the 2' and 1' stops.

His Hohlflotes, Tibia Plenas, Tibia Duras, and Solo Diapasons all resembled Principal tone because they had few overtones and strong fundamentals. Hope-Jones was very careful to fill up the lower reaches of the train of overtones! This he did to make a penetrating sound that was on exact true pitch. His Tibia Plena 32' in St. Paul's Cathedral, Buffalo, bore the name Tibia Profundissima, perhaps being named by one of his five brothers. The Rev. Kenyon Hope-Jones devised names for such tonal inventions as his brother's Hedeia-phonie, Phoneuma, and Kinura. The Plena in midrange was a warm, velvety timbre that must be heard to be appreciated. It carried solo line as well as it supported loud Trumpets and Tubas in combination. His Dura was

usually at 4' and was tapered slightly outward, except on the back sides of its thick wood forms. It was extremely penetrating.

Hope-Jones also appreciated the Wood Diapason, even at 8' and 4'. It is actually hard to tell the difference between some of his dull Flutes and his Diapasons, either of which might be made from thick metal or hardwood. In no way did they resemble his echo-like Lieblich Geschallt 8'. If you have a rank of these, or of his stopped wood Kalliope 8', guard them carefully. They are more valuable than a Titian portrait. Another stop that was unique in the annals of organ building was his Tiercina. It was a sort of String with a stopper, around the dynamic of *mp* in midrange. It was overblown to sound its fifth natural harmonic, and was of spotted metal. It also sounded a little of the lower 8' and 2-2/3' components, but its noticeable component was the 1-3/5' in the 8' example.

True to his orchestral instincts, he developed many types of Percussions.

James H. Nuttall was one of Hope-Jones' most influential associates. His specialty was reed voicing in addition to being a qualified organbuilder. He lived his later years in southern California. He's shown here voicing reeds for the Mormon Tabernacle Organ. — (From the Lee Haggart collection)



Among these were the Marimba, Xylophone, Harmonic Gongs, Chrysoglott, Sleigh Bells, and Chimes. His rectangular chromatic Saucer Bells were placed in the Ocean Grove organ. They continue to ring as long as keys are held down. His most unusual experimental Percussion was the Hedeia-phon. It consisted of small gongs that vibrated continuously as long as jets of wind from the chest were released by keys. Other stops we haven't discussed were his Viol d'Amour (as he spelled it), Claribel, Unda Maris Sourdine (Muted Viol), Zauberflote, Piccolo, Harmonic Piccolo, Bourdon, Geigen Principal, Echo Salicional, Vox Angelica, and Quintadena.

How can this Michelangelo in Sound be said to have failed? He obviously didn't. It should be said that the financial balance sheet was not one of his stronger points. One of his associates told this writer that author Mark Twain once made a one-hundred thousand dollars investment in the Elmira factory. Others contributed also to his factory and supplied numerous pay envelopes. Yet the factory faced bankruptcy. No doubt his individual style of thinking made him a lonely man, in spite of the efforts of his wife, Cecile Laurence Hope-Jones, who went around covering up his eccentricities and helping out on his projects, not to mention his brothers, who never lost faith in him. A witness has said that Hope-Jones had a pleasant manner, as when explaining the many new stops in his famous Ocean Grove organ, which he loved to do after recitals. Organist Stuart Barrie described him as "intensely interesting, soft-spoken."

But one that is so much in the realms of euphoria must sometimes swing the emotional pendulum in the other direction. Tragically, he ended his life in a gloomy old rooming house. His suicide came in 1914, just before the explosion of theatre organs all over this country and England. But probably he had invented all of the electrical adjuncts to the organ that were needed in his day, most of them before 1900. Certainly he had created a complete catalogue of stops. He probably felt that there was little else for him to accomplish. We cannot understand this genius in tone because we do not think as he did, but we can give him a belated thanks for giving us the machinery and sounds of the theatre organ. □



Don Thompson addresses audience at New Mexico concert.

Showtime In New Mexico

The Showtime on the Mighty Theatre Organ series on the first Thursday in February at New Mexico Military Institute in Roswell, New Mexico, presented versatile organist Don Thompson, who performed before the largest crowd yet to fill Roswell's Pearson Auditorium. The show was the fourth of the New Mexico Military Institute's Cadet Activities Forum sponsored series on the Institute's 3/14 Hillgreen-Lane theatre organ.

Thompson used the Hillgreen to take some 900 concert goers on a musical tour of the world.

Two silent classics, Barney Oldfield's *A Race for A Life* and Buster Keaton's *Cops*, rounded out the evening's three-hour program, which was characterized by an enthusiasm for the show that infected every element of the diverse audience.

Thompson is one of those organists who can claim world-wide fame; he has appeared in twenty countries in concert, cabaret, vaudeville, television

and radio performances.

As previously reported in *THEATRE ORGAN*, subsequent to an initial period of infrequent use, neglect became a factor in the fate of the organ. During the early 60's the organ was completely silent.

Cadet Robert MacNeur came to the Institute in the summer of '71, and began reconstruction of the instrument. With the help of Mr. Wilson, Mr. Jesse Reed, and fellow cadets Dennis Alley and Stanley Gantz, Bob was able to have the organ operable for the talent show of that same year. Recently, new parts have been added and old parts repaired; the Hillgreen is finally alive again. Bob has come a long way with the organ; all his talent and devoted time has been put into the organ during the past two years.

The final concert of the '73-74 series is to be held on April 9 when Gaylord Carter will be featured at the console. □

THEATRE ORGAN and OTHER RECORDINGS by

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Playing The Film

PART I

by John Muri

 ears ago we used to say that the organist who provided the music for a motion picture showing was "playing the film." Hence the title heading this article, the first of a series of three on film-playing. Regarding this sort of work, it has been often said — even in THEATRE ORGAN articles — that the best movie accompaniments are those of which audiences remain unaware. Any organist who has gone through years of apprenticeship and effort to improve his movie playing knows that such a generalization is too sweeping. The concept that music should enhance movie action while remaining imperceptible suggests that movie-music performs little more than hypnosis or sedation. Such a view has emerged from the floods of background music in supermarkets, arcades, and offices. If the listener doesn't know that the music is going on around him, how can it affect his emotions? What about sound effects? Are they supposed to be unobtrusive, too? Why have them at all, if an accompaniment is not supposed to distract from the film image?

It is easy to over-simplify an idea. Movie accompaniments can be quite complicated affairs with numerous themes to indicate personalities, relationships, and moods. They are properly unobtrusive if the music is worthless, but good music is worth hearing, and it enhances rather than destroys a film's impact. I remember how people were visibly moved at the Chicago Theatre in 1923 when a long storm and fire movie-scene was accompanied by the booming organ, lightning flashes, Brenograph flames, and the hissing and wailing sounds of wind, rain, and fire. Vocal soloists have been used at critical scenes with fine effect. An example still exists in the all-music sound-track of the 1928 silent, *Seventh Heaven*, in which a soprano sings Gounod's "O Divine Redeemer" during the betrothal scene. It is startling, beautiful, and dignified piece of

showmanship.

The organist can help tell a story, too, but the audience will have to pay attention. He can make clear (by playing one of the themes he has developed earlier in the picture) that something special is in the making, such as a love affair, a memory, a realization, or a deception. In the last case, he can musically suggest that things are not as they appear. Although he could do it, in a mystery film it would be improper for him to reveal the identity of a mysterious stranger through a musical identification.

In legitimate cases it is important that the organist be heard consciously and responded to emotionally and intellectually. If you don't listen with your brains, you'll miss some of the subtleties of music. You'll also miss some of the beautiful goofs organists make. If it doesn't spoil the show for you, you can have fun listening to the organist play "Linger Awhile" as the villain is dying a horrible death. A horror movie can be made laughable at the right moment if the organist plays "Strangers in the Night", but I don't recommend doing it.

The building up of emotional tension in a film character is quite easily reproduced in music. In Paramount's 1925 *The Vanishing American*, an Indian returns to his home after a war to learn that his bride-to-be has died. He has undergone many frustrations and losses, and at this point he breaks. The excellent film editing makes it possible to build up the tension to the breaking point musically and to express the wild despair. Here film and music add up to a double emotional impact. Music at such a moment should not be a zero quantity of background noise. It is a very important part of the show.

Many a poor film has taken on interest and some charm if care has been taken in providing a musical background for it. Actually, most films of the early years were over-

acted and badly edited. Some of the over-playing is still a source of embarrassment to actors who made those films. It was the music that made them worth while. Some people tell me that they do not care to look at old movies. Whenever people walk out on our old-movie organ shows before the end of the film, we need to find out why. We lose audiences when the film is not particularly good to begin with. Just because it is old or because it has a name star doesn't make it worth watching in 1974. Louise Glaum, one of the "vampire" stars of 1916, said in a telephone call just before her death a couple of years ago, "Old movies? What do you want to look at those old things for? They make much better movies nowadays." Technically speaking, yes; but I would hate to have to play organ for current films as silents. Too many of them are long-drawn-out, actionless, or meaninglessly violent, and their characterizations are too often confused. How do you turn a basically vulgar and immoral character into something decent and sympathetic in musical terms?

There is yet another kind of accompaniment. It is that in which the music is so fine that the audience realizes it is getting two shows at once, both worthy of separate attention. An orchestra of sixty or a big Wurlitzer playing for movies in the great theatres of the past produced that kind of show. They made the movies worth going to just to hear the music, and many people went regularly to a particular theatre just for that purpose. Some of the great shows of the past had so much going on at once that you could go back two or three times before you had taken in everything. You certainly were getting your money's worth.

But in spite of what I have just said, it is better in general that the music be unobtrusive, unless the movie is so bad that only music can save it. One should not be aware that the musician is making a special effort or that he is playing badly. The kind of double-feature I am talking about is one that makes the audiences respond with pleasure as they realize that they are witnessing a happy union of fine artistic media.

Incidentally, the projection methods we use to present our silent-film organ shows need more care. If we use 16 mm. projectors, we should not try to blow the image up to full-screen size. The picture breaks up and the

light becomes inadequate. The screen should be made smaller by masking it in with draperies to form an adequate frame for the smaller picture. It is self-defeating to try to make a 16-mm film fill up a Cinemascope screen. I have heard complaints about dark, hard-to-see pictures being shown to organ audiences. A small, clear picture is infinitely preferable to a large, dark, blurred one.

At the time of this writing there has been a little improvement in the quality of silent movie accompaniment on television. A good pipe organ has been used in one series. William P. Perry has done a good job playing piano for *Blood and Sand* on *The Silent Years* series even though he has a tendency

to play too much in one key and in minor mode. His work, good as it is, suggests that he has not been permitted to use copyrighted music, for which a royalty must be paid. A burden lies upon the television accompanists to produce something equivalent in musical quality or at least something that is not painful to hear. Excepting Perry, TV players have not bothered to create musical themes for characters and develop them. Long stretches of aimless chording and repeated cadences create a boredom that even non-musical ears can recognize as listless work. Comedy passages played on too heavy organ combinations, unduly protracted legato playing, and cues caught too late or ignored do not

win friends for the nostalgia movement. When a film mood changes, it is disconcerting to hear the wheels grind to a halt as the pianist or organist flounders in search of a suitable tune to improvise. It is such playing that gave us organists a bad name years ago.

Movie music should not be a nullity; it needs to be something worth listening to. It can be beautiful without detracting from the appeal or merit of a film. Our TV accompanists owe it to our fraternity to do the best job of which they are capable, for after all, they are representing a tradition, and they can do a lot of either good or harm.

(To be continued)

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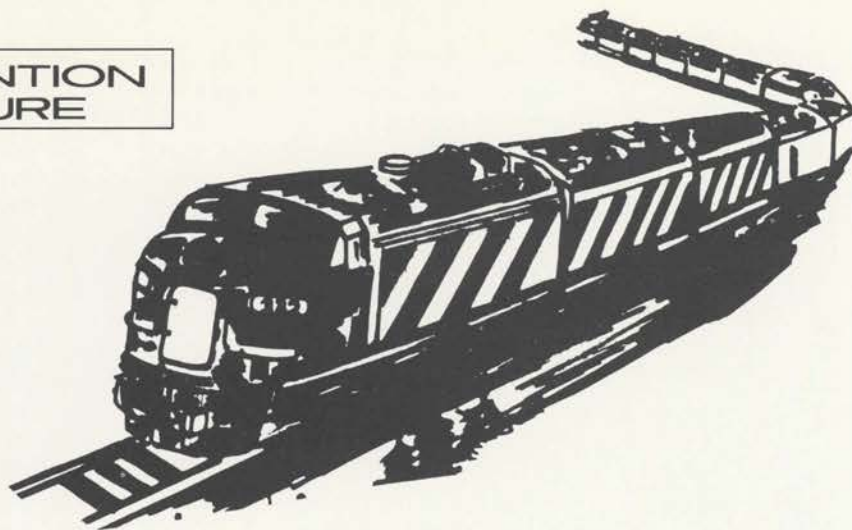
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A-L-L-L-L A-BOARD!

All you theatre organ buffs who get a special thrill out of hearing "Beyond the Blue Horizon" or other old railroad songs on the theatre organ, and who are maybe a little gun-shy about driving to the convention this July because of energy unknowns, don't forget that they're running trains again! And the tracks still run to Detroit.

Not necessarily in a straight line, though. If you live in the West or the central part of the country, there is a lot of really good service via either Chicago or Canada. Unfortunately, those who live closest, in the East or Southeast, will have a harder time taking the train than our friends way out West. But it *can* be done — from almost anywhere. (Our Australian and European conventioners, however, had better come another way . . . they haven't figured out how to make the things float.)

EAST

If you want to plan a train-ride to the "Note-able Nineteenth" and you're in the East, you have to get off a west-bound train in a sleepy little place called Lima, Ohio (home of the original Baldwin locomotive works, I believe) and take a bus to Detroit.

NORTHEAST

Take Amtrak service to Montreal, and ride excellent Canadian trains to our neighbor across the river, Windsor, Ontario. From there, a Canadian National bus will take you through customs and right to the front door of our convention headquarters, Detroit's

Sheraton Cadillac Hotel. There is a lot of fine St. Lawrence River scenery, the opportunity to change trains and rubberneck for a few hours in Canada's most swinging city, the new and exciting Toronto. And the real railroad buffs will get a thrill out of riding the new "Turbo-Train" on the Montreal-Toronto leg.

WEST AND SOUTHWEST

If you come from the West or Southwest and can connect in Chicago, you're in. From both Los Angeles and San Francisco, you can ride a train again. Los Angeles service is reported to be excellent, like the great "Super-Chiefs" of the past, fast, fine Santa-Fe roadbed, and great Southwestern scenery. *So* good, however, that you must make reservations. (And, even before the energy crunch, making an Amtrak reservation can be an exercise in real patience. Even before energy problems, the best accommodations were snapped up weeks in advance. Be forewarned!)

NORTHWEST

There are *two* trains from Seattle, the Empire Builder, running over the old Great Northern (now Burlington Northern) tracks, or more properly, it seems, over the *ties*, at times, and the North Coast Hiawatha, running on Milwaukee Road tracks and through better scenery. In fact, the only mountain scenery the Empire Builder provides, is the Washington Cascades and Glacier National Park, and the schedule is such that you may miss the Glacier Park scenery totally.

It is our understanding that the North Coast Hiawatha may be a better deal. It goes through more scenic country, and certainly the Milwaukee Road roadbed is exceptional. We would recommend that you consider this train, even if the Chicago to Detroit connections aren't so good.

VANCOUVER

It's just a quick train ride from Seattle to Vancouver, or a delightfully scenic combined boat-bus junket, with a four hour boat trip from Seattle to Victoria, B. C. on board the Canadian Pacific steamer, "Princess Margurite", good bus service from downtown Victoria to downtown Vancouver (via British Columbia ferries through the beautiful Straits of Georgia islands) and your choice of *two* fine, well-maintained, *fantastic* scenery streamliners across Canada to Toronto, with fast four-hour service to Windsor. Both thread their way up the rugged Fraser River canyon, and then part. Canadian Pacific crosses the Rockies following essentially the route of the Trans-Canada Highway, through Banff and Calgary. Canadian National takes a more northern, possibly even more scenic, route through Jasper and Edmonton. Both are popular trains even without an energy crunch. Make plans early.

You just can't beat the fun of travelling by train. It's a great way to see the country and maybe, for you (particularly if you'll be with a group) a great way to come to the "Note-able Nineteenth!"

All Aboard!



**NUGGETS
from the
GOLDEN
DAYS**



Nuggets prospected by Lloyd E. Klos

Ever wonder what the effect Vitaphone had on theatre organists in the late twenties and early thirties? The nuggets we found concerning that innovation will prove interesting. References were American Organist (AO), Diapason (D), Jacobs (J) and Motion Picture Herald (MPH) magazines.

Mar. 1928 (J) Advertisement: Organist wishes position in motion picture theatre. Three years' experience as pianist in theatre. Cue anything pictured. As side lines, would direct choir and teach piano. Best of references. SIGURD RISLOV, Sherman, South Dakota.

Apr. 1928 (J) A Movietone and Vitaphone have been installed in the Embassy Theatre in San Francisco. With the latter now going strong in the small towns, it is causing an acute situation for musicians, mainly organists. It has caused the organists to be dispensed with at the Blue Mouse theatres in Seattle, Tacoma and Portland. A second installation is to be made shortly in Seattle at the Egyptian. What effect the installation will have on the organists of this suburban house cannot definitely be stated, although it is rumored that only the Vita acts and Movietone news are to be used.

Apr. 1928 (AO) At the Rialto Theatre in Omaha, the Vitaphone has temporarily at least, dispensed with the orchestra and organist GEORGE A. JOHNSON. Is this a case of "hand-writing on the wall"?

Mar. 1929 (AO) Numerous Los Angeles theatre organists now manipulate the "Fader", controlling the tone of Vitaphone etc. as installed in many local houses. A good man is hard to find.

June 1929 (AO) Present days are more or less dark for organists and musicians connected with the picture world, owing to uncertainty in regard to sound films. A local organ company claims contracts for theatre instruments. Studios for motion picture production are supposed to be installing organs. However, it is difficult to pressure prospective students to enter the profession of theatre organist.

June 1929 (AO) The monumental Austin organ in the Eastman Theatre in Rochester, N. Y. has been silenced by the use of talking pictures.

June 1929 (AO) J. VAN CLEFT COOPER, Broadway theatre organist, has retired on a "real salary" and can't believe it when he doesn't have to work nights and Sundays. He left the business when sound came in and now creates crossword puzzles at the rate of two a day for an 1100-newspaper syndicate.

July 1929 (AO) ROBERT J. BERENTSEN, organist of the Eastman Theatre in Rochester, has resigned to go into the investment business. The idling of the organ and lessening demand for theatre organists in the Eastman School are responsible for his action.

Jan. 1930 (D) Some Cleveland organs are still in use; a few all the time, others on certain evenings. EMIL KOEPDEL plays a solo at each performance. He also interpolates interludes throughout the show.

Jan. 1930 (D) Shifting opportunities in his profession have caused WILLIAM BROWN, organist of the Temple Theatre and formerly of Keith's Palace in Cleveland, to return east after ten years there.

Mar. 1930 (D) A day of retribution seems to be dawning for those theatre organists whose jobs have vanished. Several have become theatre managers. The organist will now "have his innings" while the arrogant manager who once lorded over the man at the console and watched his downfall, is reduced to begging for bread. EDWARD C. MAY of Rochester, N. Y. and GEORGE GOLDKETTE of Niles Center, Ill., are two organists who have been named house managers.

May 1930 (D) The Los Angeles Society of Theatre Organists is proposing an "organ week" and is enlisting the aid of theatre managers, radio stations, organ manufacturers and organists. Membership in the

organization totals 52.

Mar. 14, 1931 (MPH) Many changes in the personnel of organists in San Francisco and vicinity have been made of late, making an almost complete new lineup. Organs are in use in almost all the largest downtown houses, even those also making use of orchestras, and it is anticipated that the organ will soon be restored to use in many neighborhood houses. Organists who pass muster nowadays are those who can present programs of the better class of music on the same high plane as orchestras and who can offer this as solos, as well as in playing with the orchestra. Among the organists playing in San Francisco are the following: CHARLES WILSON, RICHARD AURANDT AND LARRY SUTTON at the Fox; EDDIE SELLEN, Paramount; LOUIS FLINT, Warfield; ED MOORE, California; MEL HERTZ, El Capitan; BUSS MC CLELLAND, RKO Orpheum; A. G. FALK AND MELVILLE JOHNSON, relief organists at Fox houses in greater San Francisco. Across the bay in Oakland, BARON HARTSOUGH is at the Fox T & D; BILLY KNOX, Fox; DOROTHY JOHNSON AND AMY FREDERICK at the Grand-Lake.

GOLD DUST: There was still a healthy number of organists playing in spite of the ominous shadow of Vitaphone back in the late twenties and early thirties as this list will prove: 3/28 ARNOLD LOVERING AND DAVID BALL at Pantages 3-manual Robert Morton in Tacoma; BILLIE BILGER, Seattle's Blue Mouse; SIDNEY KELLAND, Capitol's Wurlitzer in Vancouver, B. C.; ENID ROTH, Loew's Cameo Wurlitzer, New York . . . 6/28 KENNETH CUTLER, Publix Riviera in Waterloo, Iowa; ANNA KARISH, Royal in LeMars, Ia.; TED COONS, Roxy in Gary, Ind. . . 3/31 TED MEYN, Loew's Jersey, Jersey City, N. J.; EGON DOUGHERTY, Loew's Astoria-Tribroro, New York; RALPH TUCHBAND, New York's Paradise; J. WESLEY LORD, Omaha's Paramount; MR. MARLIN, Brooklyn's Metropolitan; KEN WRIGHT, Orpheum in Green Bay, Wis.; JESSE CRAWFORD, N. Y. Paramount; ARLO HULTS, RKO 86th & 58th Street theatres, N. Y.

That should do it until next time. So long, sourdoughs!

Jason and The Old Prospector

AT TORONTO'S CASA LOMA

Wurlitzer Dedicated

by Lloyd E. Klos — photos by Karl Leutner

All the aurora, glitter and excitement of a theatre opening in the 1920's were in evidence the evening of February 12, 1974 when 325 notables were invited by the Toronto Theatre Organ Society and the West Toronto Kiwanis Club to attend the dedicatory concert of the ex-Shea's Hippodrome Wurlitzer in Casa Loma, with Dennis James at the console.

The amber floodlights never shone more brilliantly in illuminating the exterior of the magnificent edifice atop the hill which commands a total view of the Queen City. The beaming hosts, serving as ushers and guides, were constantly but courteously answering endless questions concerning the castle, and the organ whose installation took 3½ years of solid, hard work. The term "Wurlitzer Widow" applies in the ultimate degree here, as we are told the endless months spent at this project were responsible for four divorces! Et Tu Wurlitzer!

However, the fair sex were much in evidence opening night, and the audience was sprinkled with a sizeable number in floor-length gowns. Flowers decorated the console. Kiwanis and TTOS officers scurried about to make sure all details were handled properly.

At 8 P.M., the lights in the Great Hall were dimmed, and to the microphone, situated near the console, stepped the imposing figure of Ron Sclater, Public Relations Co-ordinator of the Kiwanis Club of West Toronto. Ron wisely kept his opening remarks brief and to the point, and with the audience's appetite for good music at fever pitch, he introduced Dennis James. The young American launched into a very inspiring and spirited rendition of Canada's National Anthem "Oh Canada", and from the crowd's rising for the auspicious beginning until it rose twice in standing ovations at the end of the concert, Dennis was in supreme command.

Following intermission, Ron Sclater provided an added touch to the evening's festivities by introducing some of the luminaries present. Getting some of the heartiest applause was the

fellows responsible for bringing the diverse elements together to make the project possible, Horace Lapp. Mr. Lapp played the organ in its two previous locations — Shea's Hippodrome and Maple Leaf Gardens, and is now playing it as official Kiwanis organist. The grand lady of Toronto theatre organ history, Kathleen (Kay) Stokes was introduced to spirited applause, and to this writer, one of the evening's dividends was to have the opportunity of conversation with her. She sat near the console, her eyes glued to every action of the organist.

Others introduced included the fellow who cracked the whip over the installation crew and kept the project moving, Roly Webb; organist Ron Padgett; Ray Gould and Wally Thurston who played the Wurlitzer when it was in Shea's; Tom Clifford, representing the Mayor's office; Harold Wooding, representing the City of Toronto; Randy Piazza, president of the Niagara Frontier Chapter, ATOS; Elwood Glover, who hosts a popular TV talk show in Toronto; and the writer, representing THEATRE ORGAN Magazine.

Others in the glittering opening



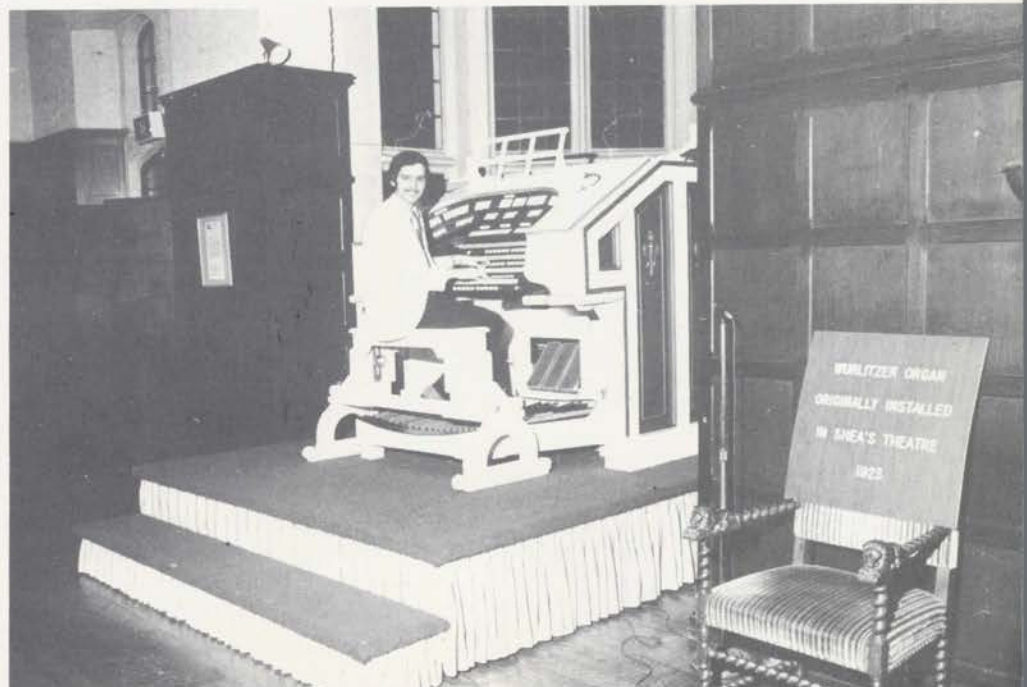
The opening night crowd starts filling seats in the Great Hall.

night crowd included noted historian of the theatre organ, H. Clealan Blakely, daughter Mary Lou and her husband "Slim"; Tom Lockwood, representing the Rochester Theatre Organ Society; Kenneth Trelford and Bill Caldwell, representing Heintzman & Co., leading music store of Toronto; and numerous radio, press and TV representatives.

A reception with light refreshments followed.

The organ really speaks out! The

Dennis James gets in a few hours of practice before his concert.





Engaged in news-gathering is Theatre Organ Associate Editor, Lloyd Klos (ctr), conversing with radioman John Carey (2nd from rt.), who runs a theatre organ program in Kingston, Ontario. — (Karl Leutner Photo)

Grand Hall is 60 feet high, the chambers are situated, one above the other at one end, and the entire organ is on 18 inches of wind. The crew admits that there will be a period of regulating; the piano has to be hooked up and the English horn can be made more strident. But these problems are minimal compared to the challenge of installation.

What impressed this writer was the complete spirit of harmony and cooperation exhibited by the men of the organ crew. Working right up to concert time, there was no evidence of salty language, bickering or in-fighting which can cause friction. A huge wreath of laurel to each and every person connected with this remarkable project!

And thanks are due to all concerned for the courtesies extended the writer during our stay in the Queen City.

What sort of day was February 12, 1974? A day like all days, filled with events which altered and illuminated the renaissance of the theatre organ. And we . . . were there! □

Horace Lapp and Kathleen Stokes, who played the organ in its previous locations, pose at the console following the concert. — (Karl Leutner Photo)



VOX POPS



Conducted by Stu Green

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



CHANDELIERS and SHALLOTS. The chamber was a dining room before the pipe invasion.

ATOSer Judd Walton, who keeps track of Wurlitzers, will be interested to learn that Publix No. 1, Opus 1148, originally in the State Theatre, Detroit, is destined for an eventual home in Dallas, Texas. Mark Muntzel, Jr. reveals that the senior Muntzel has purchased the instrument from Roy Davis of McMinnville, Tennessee, and will move it shortly — but not into the Muntzel residence in Dallas because a 3/9 Hillgreen-Lane is already ensconced there. Mark Jr. sends along a

photo of the H-G chamber which shows a chandelier above the rows of pipes. Mark explains that the chamber used to be the family dining room.



There may be a widespread public reaction arising about the destruction of '20s theatres which are no longer profitable as film houses. The Pittsburgh symphony orchestra is now heard in an ex-movie palace and a film theatre in St. Louis has been converted into an elegant concert hall. The Ohio Theatre in Columbus is now a performing arts center. Next may be the 2400-seat Majestic in Dallas, Texas. The theatre was closed recently for lack of movie attendance. Now the entire building, valued at \$2,000,000, has been offered free to the City of Dallas by the Hoblitzelle Foundation, trustees of the 1921 theatre's builder, Karl Hoblitzelle, for use as a performing arts center. The city council is dragging its heels because it would require 1½ million to restore the Majestic to its original opulence — a condition of the transfer. Chances are good because a study revealed that a proposed performing arts center would cost 20 or 30 million, according to the Dallas Times-Herald.



And plans are afoot to convert Omaha's 2975-seat Orpheum Theatre into a performing arts center. Mayor Zorinsky has sought a \$250,000 grant from the Kresge Foundation which has made previous grants to the arts. The Orpheum has been closed for 2½ years, although a couple of organ concerts were held during this period, using the 3/12 Wurlitzer.



Don't believe all those media reports about the closing of the Harold Lloyd estate in Beverly Hills, Calif., a project in which ATOS has a stake. Estate trustee and ATOSer Dick Simonton assures us that the closing is temporary and that the estate definitely will open again to the public. Several factors were involved in the decision for a temporary closing at this time: (1) the energy crisis which cut into tourist business, (2) Sanitation Department demands for immediate updating of the plumbing and (3) the popularity of the estate as a setting for TV and movie filming.

"The estate can take in up to

\$1500 daily during the slack season as a film location, but filming is a little clumsy with tourists coming and going. With commitments to Universal, Warners and Paramount, we thought that closing down tourism would be a wise move — especially until we get the plumbing fixed,” explains Dick.

Nor is “Little Mother” being neglected. Ben Hall’s 2/5 Wurlitzer has been moved to the warehouse of Dick Simonton’s Hollywood factory to put it in a central location so volunteers can afford the motor fuel to be able to work on it. The console has been shipped to Seattle, to Bill Bunch (he built the new console for the Wichita installation of the N. Y. Paramount 4/36 Wurlitzer) for a refurbishing which will include all new pneumatics and allow for more unification and additions (extra stopkeys). Back in the warehouse, a swell box will be built and a couple of ranks added, ones Dick has donated. It will emerge as a 7-ranker, equivalent to a Style E.

“Should be set up in the warehouse ready to play by summer. Perhaps we can have a chapter meeting there,” says Dick Simonton.



Harold Lloyd. Worries, yes, but with a silver lining.



“Cass” Parmentier on January 20 tackled a difficult assignment and came out the winner. He reopened the four-manual Moller theatre organ in the Philadelphia Convention Hall (another Moller in the same hall is a classical instrument). Delaware Valley Chapter members instigated and pursued the renewal project last year. The distinguished and able Parmentier was given the bid to do the honors and managed, despite organ chambers being fully six stories above the console and some things still not working. The occasion was a private meeting of the chapter, but attendance was over 300. Back in New York later, Dr. and Mrs. Parmentier gave a dinner party while in their “Philly Festival” mood. Among those they invited were two of their favorite organists, Rollin Smith from the classical field (Frick Museum) and Billy Nalle from the popular field. Mrs. Parmentier (“Topy” to you) cooked a scrumptious Italian dinner, the wine flowed and it was a very well-tremulated evening!



Organist Karl Cole, now talent scout for the Empire State Theatre and Musical Instrument Museum (meaning the Syracuse, N. Y. T. O. group), is planning a blockbuster June concert. He has invited four Syracuse console giants of the silent film era to participate in a concert featuring the group’s 3/11 Wurlitzer — Carleton James (who played it for years in Keith’s theatre), Peg Kimball, Luella Wickham and Syracuse’s “sing-along



Even a THEATRE ORGAN editor (Emeritus, that is) can learn to play the organ.

maestro,” Paul H. Forster. Success depends on whether Kimball and Forster will consent to trek north from their Florida homes.

Incidentally, teacher Cole, who works with retarded children, informs us that even those with I.Q.’s as low as 75 can learn to play the organ well. So, we’ll keep practicing.



Walter Draughon in Fort Myers, Florida continues work on his 3-manual, 15-rank (eventually) Wurlitzer in his organ studio on the grounds of his home. Presently, lots of new wiring for the setter board and new pistons are



ONE OF ESTMIM’S ANTIQUES. Karl Cole sounds forth on one of the Syracuse museum’s harmoniums.

keeping the premises mighty busy. This is the first Wurlitzer ever to be located in this way-down-south city.



Early in February Lee Erwin played a farewell concert for members of the New York Chapter, ATOS, and friends at Loew's Kings Theatre in Brooklyn. The next day the New York Times devoted nearly half a page to an account of the 4/23 "Wonder Morton" in the theatre (with a large picture). This is the organ which the Loew's chain has given to New York University which will install it in coming months in its famous property, New York's Town Hall. Then, once again there will be a first class theatre organ situation on Times Square and less than a block away from the spot where sat the late Paramount Theatre.



Harry "Pipes" Miller reports from Chicago that his attention was drawn to the Boob Tube during the Feb. 25th NBC airing of *The Magician* series when a horseshoe console hove into view on the small screen. But the sound, says Harry, was that of an old parlor reed organ (perhaps like the one in Karl Cole's photo an item back). Harry's attention was now focussed and in a moment he learned the horrible truth; the organ, according to the plot, was located in a home for derelict men. Apparently there were no voicers among the inmates.



From Ipswich, Massachusetts, new ATOSer Tim Bjareby (say it "B-R-B"), has completed the repair and installation of his 2/8 Robert Morton. He invited local musicians in to inspect it and was amazed to learn that many of the pro's and local citizens had no previous knowledge of the existence of theatre organs. Tim's Morton, which he purchased from the R. S. Rand collection, must be a real blaster: seven of the eight ranks are designed for 15" of wind pressure and the organ was originally powered by a 7½ hp, 3-phase blower. Because no 3-phase power was available, Tim put the output of three smaller (one 1½ hp, two 2 hp) single-phase blowers in series to obtain a static pressure of 25" of wind, more than enough wind "to sustain full organ when full chords are played in the lower registers with all three tremos on."



Several readers have noted the similarity of our VOX POPS heading with the revived *Liberty* magazine's letters column called VOX POP. Could we have thus influenced *Liberty*? No, quite the reverse. *Liberty* had its VOX POP column when it was a weekly back in the '30s. The name was derived by shortening the latin words "vox populi" – voice of the people. When this column first emerged in the old *POSTHORN* it was called VOX POPPING (as in "sounding off") which in time got shortened to VOX POPS. At the time we were aware of its similarity to the *Liberty* department title but by then *Liberty* had ceased publication. Now it's back, VOX POP et al, and a boon to nostalgia seekers.



On February 14, Ray Brubacher made his initial RTOS appearance, and the young man was playing under some sizeable handicaps. He was competing with the Rochester Philharmonic, a two-piano recital, a Duke Ellington concert, and the Shrine Circus. To top that, Ray had been in

an auto accident two days previously which injured his legs. "It only hurts when I walk", said he. However, the 1088 attendees who braved cold weather were treated to some spirited marches, some show tunes and a group of classical selections. It marked the first time since the 1972 ATOS Convention that two associate editors of *THEATRE ORGAN* were under the same roof, and photographer Dick Harold captured the event.



Former theatre organist Harold Jolles, living now in Cattaraugus, N. Y., recalls the days when he saw some of the theatre organ greats at Buffalo's Lafayette Theatre 3/15 Wurlitzer. "One day, I was seated in the balcony when C. Sharpe Minor hid a violinist in the solo chamber. He used slides, telling how he had blended stops to imitate a violin, and would wiggle his fingers on the keys to imitate the vibrato. Once, using the Vox Humana, he imitated a quartet; another time he had a soprano in the solo chamber, saying one could make the Wurlitzer sound like the human voice.

"I never saw him or Henry B. Murtagh with tux or tails, but Albert



Two Associate Editors of *THEATRE ORGAN* MAGAZINE get together at the RTOS console, Lloyd Klos and Ray Brubacher. — (Dick Harold Photo)

Hay Mallotte always wore a morning coat and striped trousers in the daytime and tails at night. Arthur Martel also dressed up at the Lafayette. I never heard a style 260 with the volume the Lafayette had. The console had no crescendo pedal, but pressure on one expression pedal brought in everything. Martel was a great fellow for full organ, including the 32' diapasons which lay horizontally above the proscenium arch."



Stevens Irwin, the walking encyclopedia of pipe organ stops, played the giant West Point Cadet Chapel organ in December, and reports that "some fine Dutch-made baroque stops are being added to it - not the usual flimsy, half-tunable ranks we so often hear, but well-chosen pipes and well installed, too." Steve is re-writing his Dictionary of Pipe Organ Stops and adding 500 stop names to it. He is also doing book reports and articles on How to Combine Stops for the April issue of the Philadelphia-based Journal of Church Music. "It is all great fun, but does not pay much," he says. Steve's final Homage to Robert Hope-Jones installment appears in this issue.



Rose Diamond reports that there's a radio station in Los Angeles with the call letters KLOS. "Old Prospector" Lloyd Klos isn't happy that KLOS programs are all rock - and no organ.



From Seattle, Margaret Sabo reports that staffers at the newly-opened organ-equipped Pizza and Pipes are Tom Sheen (5 nights) and Dick Schrum (2 nights). Don Myers played a well-attended concert for Puget Sounders there on Feb. 10. Margaret closes with a teaser: "Last Sunday we unloaded another wonderful Wurlitzer. Opus 2128 (got it, Judd?) arrived in our fair city from Dallas." Margaret - please drop all those other shoes!



The VOX POP about Dr. Orrin Hostetter in the Dec. 73 issue rang a bell for ATOSer Joe Coggeshall in Little Hocking, Ohio. Circa 25 years ago Joe purchased a 78 rpm Capitol organ record (sides No. 4748Y and 4749Z) of "Parade of the Wooden Soldiers" and "The Doll Dance"

played by Orrin Hostetter. Joe treasures his pressing and wanted to know whether Doc had recorded any more. We contacted Doc during office hours and he reports the 1948 record was a one-shot and his career as a recording organist stopped right there. The organ was the style 216 (2/10) Wurlitzer he rescued from the LA Lincoln Theatre and installed in his then Burbank Calif. home. He added several ranks plus the console from the LA Million Dollar Theatre, so the recording features about 14 ranks. It was later enlarged more. The instrument was recently purchased by Harvey Heck who is scouting a proper beanery location, so Joe may get to hear it again when he visits Southern California.



The petroleum fiasco has already hit record pressers. Vinyl, a petroleum by-product, is already in short supply, but that doesn't explain the scarcity of common cardboard for record jackets. Perhaps we could do without heavy jackets but those smooth vinyl grooves have probably spoiled us too much to ever again settle for the shellac record surfaces of pre-LP 78 rpm days. Tape is also in the "doubtful future" category.



Rosemary Bailey

Rosemary Bailey, billed as the youngest organist ever to play with the Chicago Symphony Orchestra, was set for a March 28 CATOE concert at the Chicago Patio Theatre's 3/17 Barton, sharing the spotlight with Wrigley Field "Cubs" organist Frank Pellico.



Lee Haggart, who is releathering the 11-rank Wicks chest he has secured for his originally 5-rank Smith home installation (See "Raid" in our October '73 issue) in Granada Hills, Calif., reports that he finds Titebond an excellent medium-priced adhesive for bonding leather to leather and leather to wood. Lee tried Contact Cement but found it to be generally unsatisfactory for leather bonding. In contrast, Bill Coffman, who does a lot of releathering for hobbyists (when his duties as co-impresario for the Old Town Music Hall in El Segundo, Calif., permit) swears by the old standby, hot glue, for leather bonding. "I have nothing against the new adhesives," explains Bill, "but I bought quite a load of hot glue when it was only thirty cents a pound. I'll be using it for years."



Alden Miller writes from Minneapolis that a second Cicero's pizzeria will be open by the time these words hit print, this one in Leisure Lane in West Minneapolis. The instrument, says Al, is the 3/15 Barton originally installed in the North Aurora (Illinois) Uptown Theatre. It was hoped that organbuilder Dan Barton, now pushing 90, would be able to attend the opening.



When the first pipe organs were installed in theatres over 60 years ago, they were church instruments. Rochesterians, the evening of February 22, had an opportunity to hear how non-tremulated accompaniment to silent movies sound when Tom Lockwood accompanied The Great Train Robbery and Buster Keaton's hilarious Go West. The show was presented as a benefit at First Universalist Church and utilized the Hope-Jones Opus 2, installed in 1908. In order for the artist to accompany the picture from the organ loft, closed circuit television was employed. The 200-plus audience thoroughly enjoyed the evening's program in the historic church, now protected as an historical landmark.



A March 10 ATOS Alabama Chapter concert at the Alabama Theatre (Birmingham) featured Charles E. Durham at the Wurlitzer, assisted by vocalist Jim Ferguson. Jim's eleven varied contributions ranged from "Mac-



Charles Durham

Arthur Park" to "Without a Song," while Charles soloed seven organ medleys on "Big Bertha" which covered a range from "Mickey Mouse Club Theme" to Tchaikowsky's "1812 Overture." Both artists are from Gadsden, Alabama, and this is their first joint concert. From reports on their reception, there will be more.



The theatre organ scene was given a hearty 13-minute boost on February 6 when "Old Prospector" Klos appeared on Rochester's leading talk show, hosted by Channel 10's Eddie Meath. Discussed were the ever-increasing memberships in ATOS and RTOS, artists on the concert circuit, removal of the 3/9 Hope-Jones Wurlitzer from Rochester's Regent Theatre and 10th Anniversary Celebration plans of RTOS. Strongly emphasized by Klos is the fact that the "theatre organ is not some old relic dredged up for nostalgic reasons, but it is every bit as much a current musical instrument on the concert circuit as a Steinway or Stradivarius."



Those who viewed TV's *World of Liberace* on January 13, saw and heard the pianist's pipe organ in one of his homes. "It is a theatre-type organ", the toothy musician said. He demonstrated a couple of the instrument's effects and admitted that he doesn't play it except when friends drop in. The make was not identified, but it appeared to be a Robert Morton.



Radio's former "Queen of the Soaps," Rosa Rio, paid a visit to the Ohio area in January where she played Stan Todd's famous Wurlitzer in the Shady Nook Steak House in Hamilton. The organ now boasts 31 ranks, up six from a year ago. She found that it was a joy to play, compared with her previous experiences at some consoles on the eastern seaboard the past couple of years. She also played the new Baldwin Multi-Wave Form Opus II and Opus III organs at the factory.



Vic Hyde, Niles, Michigan's talented vaudevillian, is happy with his latest acquisition, a 4/14 Cozatt theatre organ with horseshoe console. According to Vic, it was built in 1922 and had been standing unused in an empty house in Danville, Ill. for 15 years. With his wife's help, he built a mini-museum to house his 20 antique automobiles and then moved several loads of pipe organ components into his "new" restoration shop. Between engagements, the monster is being worked on. He has promised a feature story for THEATRE ORGAN.



Attention ATOS Detroit Conventioners: If you pass near Niles, Michigan, you are cordially invited to stop at Vic's residence for rest, coffee, bath, and inspect this Cozatt (and the fleet of rare three wheel autos.) 1737 Ferry St., Phone - 616-683-8279. Can offer hook-up for trailer camper or motor home. It's FREE!



In McMinnville, Tenn., ATOS member Roy Davis has a fascinating project underway. He owns Cumberland Caverns there, which is a big tourist attraction, and is in the process of installing a Wurlitzer down in the big cave which is to become a restaurant. Roy started in the pipe organ hobby eight years ago. He has parts of four organs, plus eight complete ones to sell, besides a Wurlitzer pipe organ in his home. Not bad for a 35-year-old bachelor!



There aren't many former theatre organists whose love for the instrument is such that they have installed one in their homes. How many are there who are installing their second box of whistles? Fewer yet. One of

these is Howard Burton of Marion, Iowa. His first one was installed in the mid-1960's, but not being satisfied with it, he dismantled it, and its place has been taken by a Style E Wurlitzer, opus No. 778 from the 961-seat Chicago Paramount, the first of 14 Style E's installed in that city. A feature story has been promised for THEATRE ORGAN.



The 5/110 Kimball in the Memphis Civic Auditorium, referred to by Alleen Cole in the December '73 issue ("Showplace of the South"), is still intact but mostly unplayable, reports ATOSer Vincent C. Astor who is also the organist at the Memphis Malco Theatre. Astor, whose official title at the Malco is Inspection Supervisor, held an open house at "The South's Finest Theatre" on Feb. 23. Attendees, coming to hear the Wurlitzer were surprised to hear another organ sounding forth from the Malco's gallery. It turned out to be a 2/3 Kilgen (Tibia, String and Vox) which had once been the WREC radio studio organ. It's residency in the Malco is temporary; it will probably go into a night club, says Astor.



Doc Bebko experienced a most interesting weekend in January in New York. Having seen about 10 ice shows in the 30's and 40's, he labeled the one at the Music Hall the best yet. Eighteen excellent musicians, a choral tape track and a synthesizer provided the music. The 4/58 Wurlitzer wasn't used. Doc missed Eddie Layton's show for about 100 enthusiasts at the United Palace (Loew's 175th St. Theatre). The house has been entirely repainted at a cost of \$125,000. He did hear Lee Erwin at Loew's Kings, however. "The Kings is about the most beautiful theatre existing anywhere. The Robert Morton is one of the best sounding organs of 23 ranks I've heard yet. When it goes into Town Hall, it should be sensational. Lee Erwin played for two hours for about 200, and wouldn't have asked for a better job, considering the organ hadn't been played for a year." □

Coming . . .

"THE NOTE-ABLE NINETEENTH"

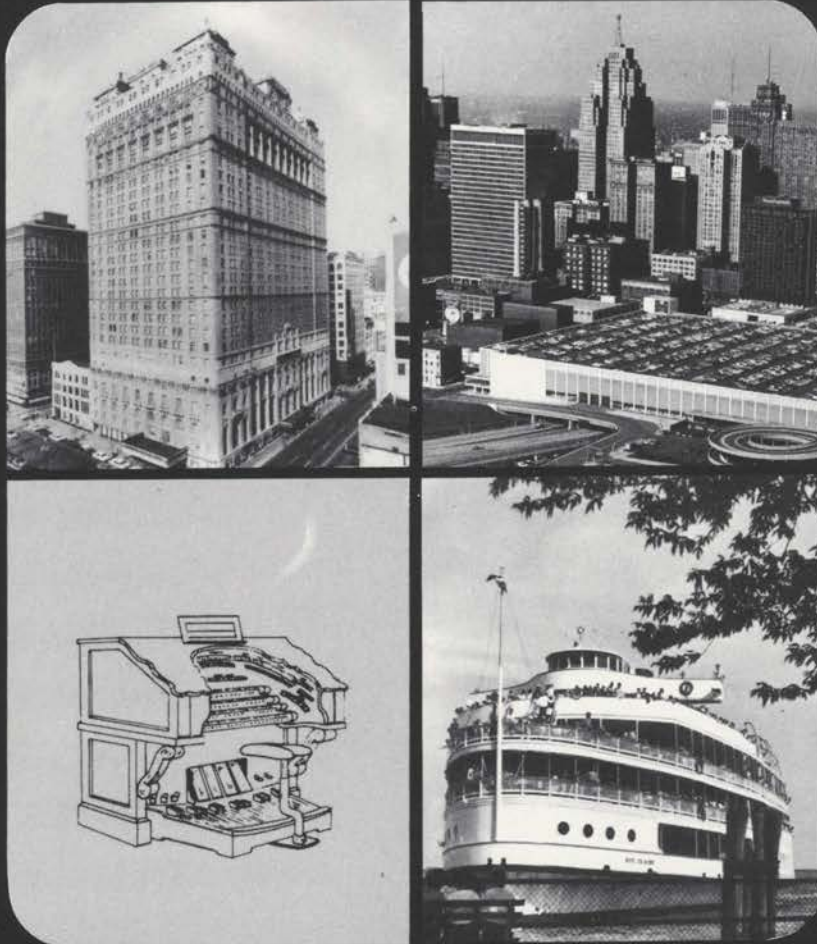
1974

NATIONAL CONVENTION

THE MOTOR CITY CHAPTER

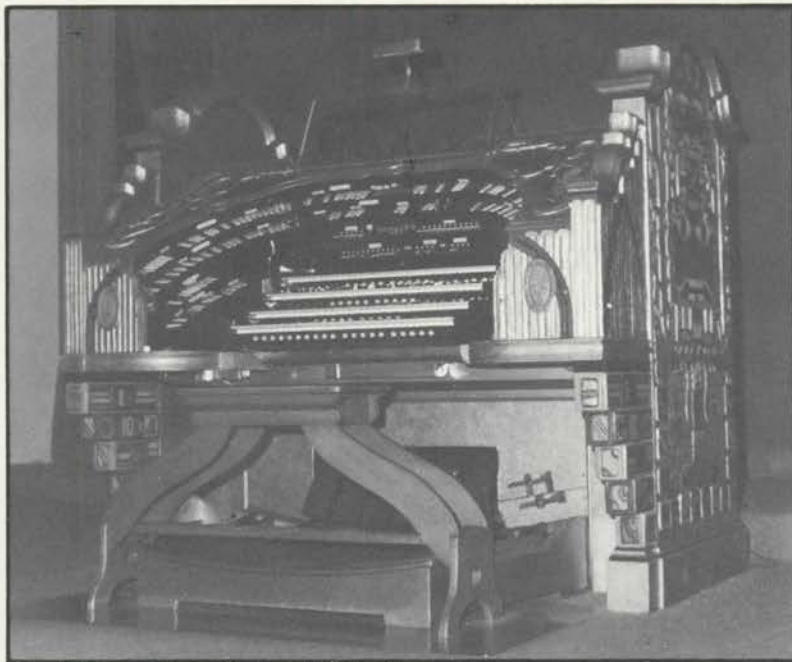
INVITES YOU TO ATTEND

THE 19TH ANNUAL NATIONAL CONVENTION



DETROIT - JULY 12 - 17, 1974





Detroit Theater Organ Club — 4/34 Wurlitzer

Tentative Schedule

FRIDAY, JULY 12

Afternoon Registration begins at hotel

Evening No Host Cocktail Party

SATURDAY, JULY 13

Morning National Board of Directors and C
Representatives Meeting
Registration at hotel

Afternoon Redford Theatre
John Muri
Vic Hyde
Cameos

Evening Senate Theater
Dennis and Heidi James

SUNDAY, JULY 14

Morning Punch and Judy Theatre
Lowell Ayars

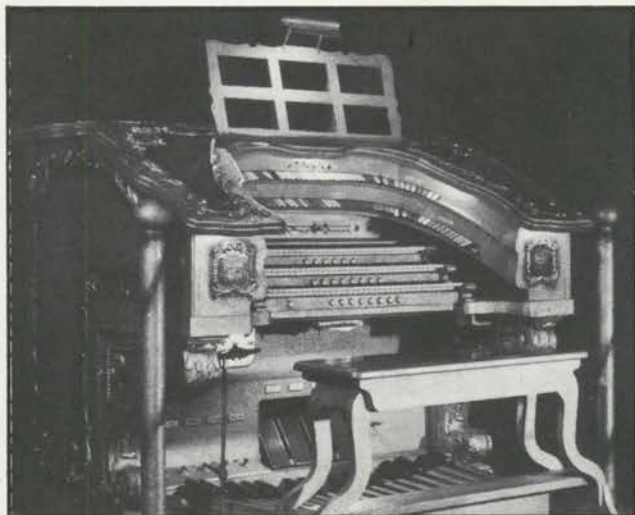
Two Home Installations
Authentic Miniature Circus Display
Evening Cocktail Party
Banquet



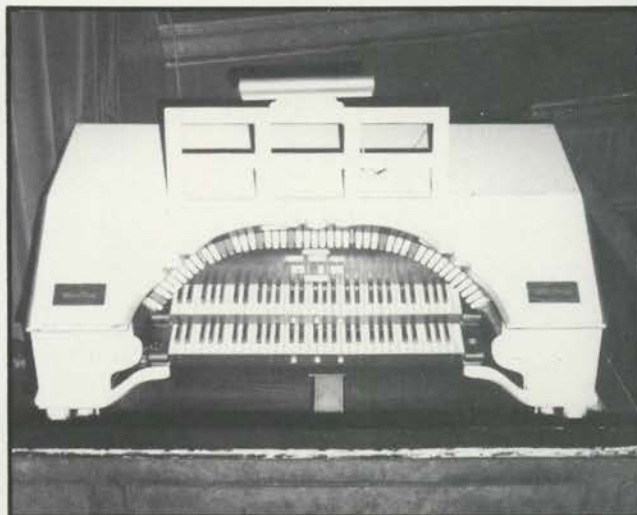
Royal Oak Theatre — 3/13 Barton



Redford Theatre



Michigan Theatre — 3/13 Barton



Punch and Judy Theatre — 2/5 Wurlitzer

edule - July 12-17

MONDAY, JULY 15

Morning Slide/Sound Show on Jesse Crawford
John Landon
Afternoon Senate Theater
Don Baker
Lyn Larsen
Evening Royal Oak Theatre
Rex Koury
Concert and Silent Film

TUESDAY, JULY 16

Morning Hill Auditorium - Ann Arbor
Searle Wright
Afternoon Michigan Theatre - Ann Arbor
Helen Dell
Searle Wright
Evening Senate Theater - Detroit
Lloyd Del Castillo
Hector Olivera

WEDNESDAY, JULY 17

Morning Home Tours (Optional)
Evening Afterglow Moonlight Cruise
Bob-Lo Boat



LOWELL AYARS



DON BAKER



LLOYD DEL CASTILLO



HELEN DELL



DENNIS & HEIDI JAMES



- 3/10 Barton



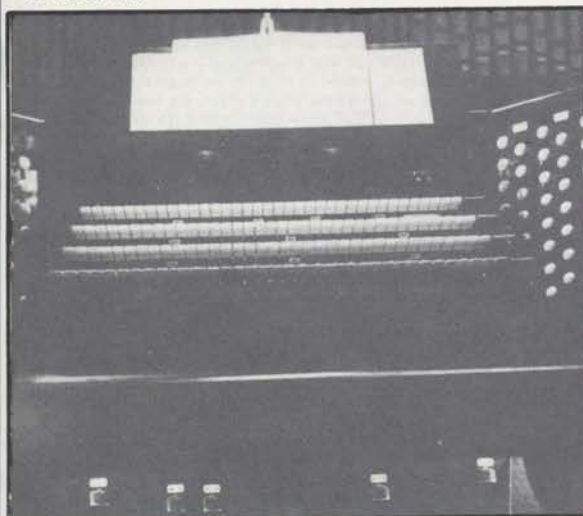
REX KOURY



LYN LARSEN



JOHN MURI



Hill Auditorium - 4/117 Skinner



HECTOR OLIVERA



SEARLE WRIGHT



VIC HYDE

REGISTRATION INFORMATION

REGISTER EARLY, Not only will you be helping us to make it a smooth and efficient registration by having your convention materials ready and waiting, but it will also save you time and confusion while registering. REGISTER EARLY, and HELP US TO HELP YOU!

For the convenience of those arriving early, registration will begin on Friday afternoon.

PHOTO AND TAPING RULES

PHOTOS: By-All-Means, bring your camera, but please, out of respect for the artists and the other guests, NO FLASH PICTURES during a performance!

TAPING: Small battery operated units will be allowed, but Do Not bring bulky equipment requiring house power. Again, respect the other guests, and flip cassettes or reels on applause between numbers — not on the softest selections!

There is one exception to the taping rule . . . Simply stated, there will be NO taping at the Detroit Theater Organ Club. This is a club rule so please don't embarrass yourself, ATOS, or the many members of your host chapter who are also DTOC members.

So, shoot and record all you want, but under the ground rules and rules of courtesy only, please.

CONVENTION RATES

Registration Fee*	.....	\$15.00 (Per Person)
Bus Transportation	.....	\$15.00 (Per Person)
Banquet	.....	\$12.00 (Per Person)
Home Tours (Bus)	.....	\$5.00 (Per Person)
<i>(Optional: limited to first 300)</i>		
Moonlight Boat Cruise	...	\$3.00 (Per Person)
<i>(Optional Afterglow)</i>		

*Children under 16 need not pay \$15 registration fee

HOTEL RATES

Singles (1 person)	.....	\$.18/Day
Double (2 persons, 1 bed)	.....	\$.22/Day
Twin (2 persons, twin beds)	.....	\$.22/Day
Economy single (Only 25 available)	..	\$.16/Day
<i>No advance deposit for room is required.</i>		

MUSIC STORE

Music/Records/Mementos — Located right next to the registration room — and open daily except during scheduled events.

If you have any questions regarding the convention, feel free to write or call:

ATOS NATIONAL CONVENTION
P.O. Box 2329
Livonia, Michigan 48150
(313) 261-1610

AFTERGLOW MOONLIGHT CRUISE

8:30 - 11:30 P.M. — WEDNESDAY, JULY 17

Three hours of fun, cruising up the Detroit River to Lake St. Clair aboard this authentic excursion steamer... We have chartered the boat and it is reserved for ATOS members and any guests they may wish to invite. Lots of fun, food, music, and dancing... a fine way to top-off the Note-Able Nineteenth.

- ELECTRONIC ORGANS
- FOOD & SOFT DRINK CONCESSIONS
- CASH BAR

\$ **3** per person





MARCUS AURELIUS

by Betty Heffer — photos by Fred Hohner

A funny thing happened to Lee Hohner on the way to the restoration of his pipe organ.

While searching for a suitable paint for the console, he carried an ornamented front section along for purposes of consultation. After visiting two or three paint stores, he wandered into still another shop to ask the proprietor's recommendation of a color to use as background, since the ornamentation would be gilded.

The man asked Lee if that section were part of an old piano. Lee explained that no, it had come off an old theatre organ. When the man asked from which theatre, Lee further explained that it had come from the Grand Riviera Theatre. The man

seemed surprised and asked if that were the one located at Grand River and Joy Road in Detroit. After Lee had given an affirmative reply, it was *his* turn to be surprised.

Back in the twenties, this man had worked in a store directly across the street from the Grand Riviera Theatre. He had watched the theatre being built; and it was his company which had made the ornamentation applied to the heretofore plain console in 1927, one year after the organ had been installed in 1926.

The left side of the console remained plain because that side was next to the wall of the organ pit and hidden from public view. However, the rest of the console, including the



The decorative figure on the side of the console was dubbed "Marcus Aurelius" by the restoration crew.

The console of Hohner's Robert Morton as it looks today.



music rack, is lavish with violins, scrolls, urns, florals, and cherubs; — and on the right side appears a Roman profile, dubbed Marcus Aurelius by one of the restorative crew.

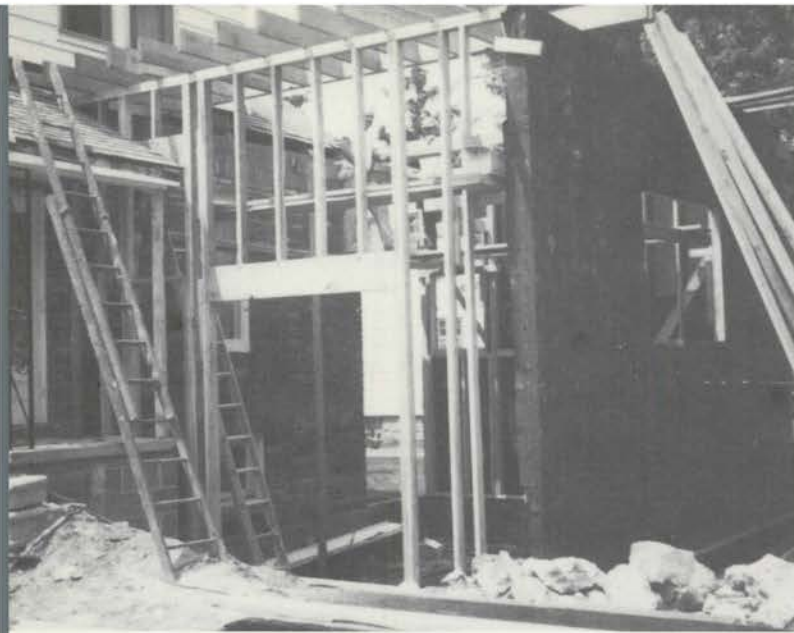
The man recommended Golden Cream for the background color, and Lee bought it.

Of course, this episode had been preceded by a few others.

Lee's initial experience with the 3/10 Robert Morton in the Detroit Riviera Theatre had been a rather disenchanting one. All the pedals ciphered in disunison. Even so, he decided to purchase the organ, and concluded the transaction with Joseph Nederlander in May of 1969.

Then followed the dismantling process, removing pipes during evenings and Sunday mornings, with Memorial Day week-end providing a big opportunity for a concerted effort. The fire escape near the pipe chamber facilitated handing large pipes to helpers waiting below, and onto the truck.

Lee's father and a friend, Rick Kuretich, spent all one night removing the console from its pit by raising it with hydraulic jacks over a bridge of



The organ chamber was constructed at the rear of the Hohner home during the summer of 1969.



Bethel Hohner outside the new organ chamber.



The pipework, still in the single, but divided chamber, at the Grand Riviera Theatre early in 1969.



The back of the Morton console.



Owner Lee Hohner started to install the pipework in January of 1970.

Fred Hohner, Chuck Heffer and Lee Hohner trucked the organ home on Memorial Day in 1969.



The real work crew that devoted so much time to the organ restoration, (l. to r.) Lee and Fred Hohner, Betty and Chuck Heffer, and Ted Andress toast the first sounds.



100 criss-crossed 4 x 4's to stage height, rolling it across the stage on a skid of 2 x 8's, and hauling it up a 7 foot ramp to street level with wood block and tackle to move it onto a snowmobile trailer hitched behind the car.

There was no way at all feasible to move the blower out and up the stairway except by taking it all apart, piece by piece.

Since Lee was living in an apartment which did not seem conducive to the installation of a theatre pipe organ, it was decided that the Robert Morton would find a new home in that of his parents.

The pipes were stored in the basement, two garages, and in his grandparents' barn, while construction of a new pipe chamber was built as an addition to the homestead. The addition is 16' by 20' with a 16' ceiling. One third of the back porch was removed to make room for the south wall of the addition; a five foot opening was cut from the back wall of the house; and the console was moved into the dining room on August 12.

That five foot opening now has a 30" by 30" by 60" wrought iron railed balcony below, and is covered by louvered doors. The swell shades are mounted 42" behind the louvers, forming a sound chamber 16' by 20' by 42", as the music bounces off a brick wall.

The winter of 1969-'70 found Lee working along with Chuck Heffer, ringing out wires and soldering.

Then in the summer of '70 Lee's mother began *her* project of stripping, sanding, and refinishing the console, ably assisted by her friend, Jeannette Grant.

August of 1970 saw the addition of the blower room behind the pipe chamber; and September heard the Morton's first ciphers in its new location. By Christmas the orchestra bells and xylophone played carols; and the marimba played backwards.

The toy counter was restored in time for the *next* Christmas ('71), and the manuals were re-bushed and re-finished in time for the Motor City Chapter's "Round Robin" in June of '73.

Marcus Aurelius must be quite pleased and proud these days as the Hohners' Grand Riviera Robert Morton plays once again, looking and sounding revitalized; and ciphering no more! □

Theatre Organ Donated To Canadian University

by Clealan Blakely

Odeon Theatres of Canada have made a gift to Queen's University, Kingston, Ontario, of the three manual 19 rank Hillgreen-Lane organ from the Odeon Carlton Theatre, Toronto, as a memorial to the late Leonard Brockington. Mr. Brockington was formerly president of Odeon Theatres of Canada, and rector of Queen's University for many years.

The gift was accepted by Queen's in late September, but an injunction halting demolition of the theatre prevented removal of the organ until the weekend of November 24, 1973. John Carey of the Kingston Whig-Standard, who spearheaded the project, was notified Nov. 23 that removal must be completed within 72 hours. These short deadlines for organ removal always create many problems; however, it is fortunate that Fred Knapton and his crew were available, and were willing to work the long hours involved. Fred is an organ builder by trade, a resident of Kingston, and was engaged by Queen's for the removal and reinstallation of the organ.

Others deeply involved in the "transplant" were Jim Courtright, Vice Principal, Planning and Development at Queen's University, Norm Hughes and Frank Platt.

Each of these gentlemen were of invaluable assistance in accomplishing the near impossible.

Two trips from Toronto to Kingston with a five-ton van, a station wagon and a half-ton truck were required to transport the organ. It has been temporarily stored in a large modern warehouse on Queen's property; it survived the move in good condition.

The University plans to install the organ in the Harty Arena at Queen's. This building is a new one, more on the lines of an auditorium than an arena. It has an inverted ceiling, seating about 2500, and has good acoustics. We feel sure that the organ will sound good. The installation will be financed by private donations only, and it is hoped that the work can proceed during 1974. A two chamber installation along one wall is planned, with adequate separation between in

order to assure good tonal results.

This organ was acknowledged to be the last one built for a theatre in 1947 at the end of the theatre organ era. It was not a Unit Orchestra in the sense of a Wurlitzer or Kimball, but the voices were fairly orchestral, and an abundance of couplers helped to offset the limited unification. Hillgreen-Lane identified the divisions as Pedal, Swell, Great and Orchestral. Percussions were Chimes, Xylophone and Orchestra Bells; there were no traps.

The Carlton was the flagship house of the Odeon Theatre chain in Canada, and the famous British organist Al Bollington was brought over to open the organ. Later, Bobby Jones and Colin Corbett played it. Corbett played interludes on Saturday nights right up to the closing of the house.

The console was a horseshoe type, finished in blonde oak, and when installed, was located in an alcove on the right of the proscenium. When the organ was playing, a section of the big contour curtain was lifted to reveal the console, which rolled out on tracks by means of hydraulic mechanism, very similar to the consoles at Radio City Music Hall in New York. However, when a cinerama screen was installed in the theatre, the console was covered, and had to be moved. At this time it was placed on a hydraulic lift in the front center of the stage and two doors in the stage floor opened to allow it to rise. The center stage position made it much easier for the organist to maintain proper balance between the Main and Solo chambers, which were in the conventional position adjacent to the proscenium opening.

The installation of a theatre organ in Eastern Ontario will be a great boost for Kingston. John Carey had worked hard to get a theatre organ for Kingston in 1973, the Tercentenary year of the city, and John and his theatre organ friends deserve much credit for their efforts. Thanks to John, the beautiful sounds of the theatre organ are heard again on radio, when he broadcasts an hour program of theatre organ recordings at 8 P.M. over CKWS-FM the last Sunday evening of each month. □

DINNY'S COLYUM

as
transcribed
by
Del Castillo



I been takin some organ lessons lately and I think its about time for me to show off on what I know. I couldn't afford to go to a top teacher, but I found a woman whowas a piano player and way back when they had the silent pitchers she had a job in a little move theyter, so you can see she had experience, and so I thought well if she could do that she ought to know enough to teach me about playin pitchers on the organ, on acct. it couldnt be such an awful lot difrent, especially at 3.50 a lesson. So when I went to her studio for the first lesson I told her what I wanted and she said sure she could teach me the organ and how to play for the pitchers.

She had a cute little organ she had bought from Sears or Montgomery Ward or one of them places and it had a couple of keyboards only they wasnt lined up with each other and about a dozen pedal keys, and then it had a gadget where you could press a key that said Tango or Rumba or March and it would start to beat out the sounds that go with them kinds of music. So she said can you read music and I says yes I can read the right hand part so long as they is only one note at a time and she says alright play me somethin and so I sat down and played Long Long Ago and I thought I played it pretty good except where it goes up an extry note where I always have to put my fourth finger over my little finger and when I got through she says where did you get them cords and I says why I just think them up and she says well I can see I got my work cut out for me.

So then she says playin cords is easy if you know where the letters is on the keyboards and I say O yes I know them alright I know how to find C because it is just to the left of

the two black keys and then I can count up on the alphabet to find the other ones and she says OK then all you have to do is put your indes finger on the letter it says for the cord and then if you put your thum and your little pinkie down at the same time you got your cord and so I tried it and sure rnough it was a good soundin cord. And so then she showed me how I could play an F cord and a G cord and then she says now play Long Long Ago again and I will tell you which cord to hit, and so I did and it come out fine.

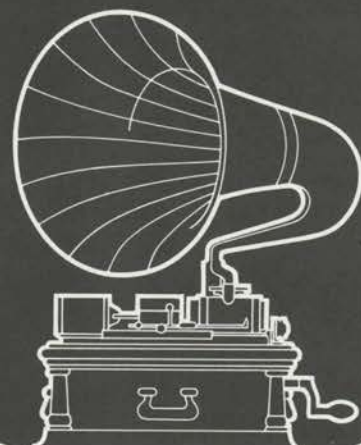
And so then I says can I play anything that way and she says yes just about anything you can play a B diminish and a D miner and a E miner and a A miner. So then I says how about the pedals are you goin to show me them too and she says I dont have to show you them because you just put your foot on the same note as the name of the cord and I says yes but will I know if I hit the right note and she say why just look down and you can see if your foot is in the right place because the pedals is made up with black keys just like the hands.

So then I says well how about the black keys what are they for, do I get to play them too and she says well not for awhile yet. And I says O I bet I know those are what they call sharps and flats but how do you know which is which and she says well to play a flat you play the black key just to the left. And so I tried a few and I could see that seemed to work OK except when I got to F they wasnt any black key to go to and I says how do I play F flat and she says O you dont have to bother with them you only play a flat when you got a black key to the left of it and you only play a sharp when you got a black key to the right of it, \$3.50 please.

So she sold me a book for \$2.50 and I thought to myself if she's goin to do that very often I'll have to quit because that meant I had to shell out six bucks for the lesson, but anyways I took the book home and I got along pretty good. So I thought well they is some peaces I wanted to learn that aint in this book like Close To You and We Only Just Begun, so I went into a music store and shot a couple more bucks gettin them two peaces and took em home and was I in a peck of trouble. They was full of cords like Bb maj7 and Cbmai7 — that was the one she said you dont have to bother

with. So I threw away one peace and tried the next one which was all full of Ebs and Bbs and I went rite to the telephone and I told her what a mess I was in and she says well you cant learn everything in one lesson, so when you come back next week I'll show you how to play the cords that has black notes. So I guess maybe there is still some things I dont know about the organ and how to play for pitchers. □

For The Records



Manufacturers, distributors or individuals sponsoring or merchandising theatre pipe organ records are encouraged to send pressings to the Record Reviewer, Box 3564, Granada Hills, California 91344. Be sure to include purchasing information, if applicable, and if possible a black and white photo which need not be returned.

FACES OF THE FUTURE, three youthful British organists playing the Wurlitzer organs in the Manchester (England) Odeon and Gaumont theatres. Indigo label, No. IRL 5213 (stereo). Available at \$6.49 postpaid (check or money order) by airmail from the Lancastrian Theatre Organ Trust. Send order to Mr. Tom Herd, Amsel Cottage, 19 Coupe Green, Houghton, Preston, Lancs., England.

Like all worthy theatre organ hobby clubs, the Lancastrian Theatre Organ Trust is interested in encouraging young talent. This recording is a showcase for three promising young musicians. 22-year-old Peter Jebson has been heard to good advantage on an L.T.O.T. disc, "Side by Side," pre-



Michael Thomson



Peter Jebson



Nigel Ogden

viously reviewed in this column. Peter's one-third of the total grooves provides a welcome encore. His musicianship is tops, his registration varied, and his program has enough offbeat material mixed with the familiar to maintain interest. He gets into a little registration trouble during the first part of his "Merry Widow" medley (the mutations seem to "solo"), one of those flaws a microphone will seek out while the balance seems okay at the console. However, this runs for only a few measures. "Over the Rainbow" is given a novel treatment. A pop medley includes "When You're Smiling," "For Me and My Gal," "You Made Me Love You" and "Keep Right on to the End of the Road," all performed with youthful intensity and a skill which belies Peter's years. He opens and closes his program with his lively broadcast theme, "Theatreland." The most interesting tune for this reviewer is "Calling All Workers," a striking war-time march by that neglected dean of British light music composers, Eric Coates. In brief, it's a thriller, especially for World War II radio listeners who tuned in to the BBC during the dark days of that conflict. There's something of the British will to win in the composition and Peter Jebson brings it out — even though he was born long after the meaningful days of the tune. Coates is much better known for his "Knightsbridge March," but the defiance evident in his "Dam Busters March" is worth remembering.

Peter Jebson's selections are played on the Gaumont 4/14 Wurlitzer. Top Drawer!

Michael Thomson is 24, and it might be said he has the most "USA-oriented" style of the trio. Not that he's in the least imitative; his musical ideas are individual, but one gets the impression that he has listened to

many organ records from the "colonies." His tunes are played on the Odeon 4/20 Wurlitzer. Michael is a smooth player whose specialty is variety in registration. Solo voices and attractive mixes are especially stand-out in "Begin the Beguine." After opening with his broadcast theme, "Music in May," Michael sails into a lively "Buttons and Bows." Lehar's "Oh Maiden, My Maiden" is played more formally but as attractively, and Michael's "Snake Charmer" alternates between a sinuous belly dance and a swingband blast; the oboe'd "bum-tiddy, bum tiddy" contrasted with the extroverted beat of big band brass. He goes to the "20s" for his lively closing medley, a bouncing "Charleston" (complete with solo "rides"), "I Wonder Where My Baby is Tonight," and "Black Bottom" — all played as one might remember them from the '20s records of say, Irving Aronson's Commanders, Ted Weems orchestra or (early) Waring's Pennsylvanians. It's a very professionally played set, and most enjoyable.

Nigel Ogden was 18 when he recorded these selections on the Manchester 4/14 Wurlitzer. He's the only one of the three who explores brief "tremors off" effects. His radio theme (all three broadcast from Radio Manchester) is "Those Were the Days," then into a lively "Manhattan Beach March." A novelty tune, "Grasshoppers' Dance," delves into the organ's percussors and sounds the most like silent film music of all the music on the disc. Nigel's "Rhythm Medley" includes a brightly-played "I've Got Rhythm," the "Lady is a Tramp," and "Five Foot Two," all done with much registration expertise and up-tempo zeal. The closer is an emotional "Last Waltz."

It would be difficult to pick a

"favorite" from these three; they all have different ways of saying things musically, and all are worth the listening. The T.O. heritage is safe in the hands of such "comers."

We would like to offer a suggestion concerning the liner notes to L.T.O.T. For some reason the selections are listed along with their publishers, rather than the composers or song writers. Who, among auditioners, is curious about publishers? And, in view of the fact that the records are intended also for export, some background on selections apt to be new to overseas ears would enhance the value of the music. Take "Calling All Workers," for example. During the unpleasantness with our now staunch allies, the Germans, the writer's unit, stationed in Italy, had an elaborate radio setup. We were often visited by groups of tense British troops from nearby units, asking us to tune in "the bloody BBC" at 1000 hours, usually on mornings after the "jerries" had bombed London. Promptly at 10:00 A.M. came the censored news with no mention of the air raids, followed by the daily "Music While You Work" program, with its cheerful theme, "Calling All Workers," a direct broadcast played either by the BBC studio orchestra or by an organist. The minute the music started there was a sigh of relief audible from the Britons: "The BBC is still perking. It's old Sandy MacPherson, bless 'im. I figures we've still got an England if Sandy can still play like that for us blokes over 'ere." So, there's a story behind "Calling All Workers."

It would seem that such liner note color would help enhance the "export" tunes, smoothing their way toward acceptance by the uninitiated. So, this is a plea for more informative liner notes, beyond promoting the

artists, the Trust and Radio Manchester. We "furriners" want to know more about your music, Britain.

But our carping about liner notes in no way diminishes the excellence of the three performances. This one's a "goodie."

NEW ENGLAND RAGTIME, Don Thompson playing the 3/10 Marr & Colton organ in the Thomaston Opera House (Connecticut). No. CR-0129 (stereo). Available postpaid at \$5.00 from Concert Recording, Box 531, Lynwood, Calif. 90262.

This recording represents a triumph of men over adversity, the latter including a 100° F temperature, 85 percent humidity and a thunderstorm, according to Don Thompson, who writes, "There was no air conditioning and it was a losing battle to keep everything in tune. Allen Miller was recording engineer, tuner and voicer. At times he became just a blur as he dashed between recorder and chambers."

Little of these travails are evident in the finished product, except where the pipework is somewhat out of tune with the fixed pitch percussions and even the piano, which isn't all bad in a honky tonk piano. Don romps through over two dozen hits of yesterday, giving most of the rhythm tunes a breezy ragtime treatment. Included are "No No Nanette" medley, "Jeepers Creepers," "Lullabye of Broadway," "Lulu's Back in Town," "Cecilia," "Sometimes I'm Happy," "Hard Hearted Hannah," "Singin' in the Rain" (complete with counter melody), "Broadway Melody," "I Double Dare You," an "Ooh-hoo Tibia'd" "Shadow Waltz," "Margie," "Avalon" and a score more of mostly toe-tappers from the past. There's the expected Thompson exuberance in Don's performance; he's obviously enjoying himself despite the rough working conditions, thusly described by one observer: "Organist and crew, stripped to their shorts, lathered in sweat and frazzled in temper, worked for thirteen hours to get one acceptable hour of tape."

This one will please Don's many fans through its bouncy drive. No attempt is made in the direction of subtlety; the jacket notes proclaim it a record "unashamedly aimed at the man in the street who likes a recog-



Don Thompson

nizable tune and a good swingy rhythm." In these areas, Don is very successful. That he neglects harmonic variety in an effort to keep things simple is excusable within the parameters he sets. The arrangements are all Don's and he sometimes toys slyly with melodic lines, just for fun. He's at his best when beating out the raunchy blues and rhythm tunes.

The recording takes advantage of the big hall sound of the revitalized opera house.

OUT OF A DREAM, Lyn Larsen playing the Thomaston Opera House 3/10 Marr and Colton organ. No. GA/1071 (stereo). Available postpaid at \$5.00 from Allen Associates, 5 South Street, Plymouth, Connecticut 06782.

Same organ, different player. Totally different result. Here the instrument provides a palette for the subtle tone colors and sophisticated arrange-



Lyn Larsen — (Stufoto)

ments associated with the Lyn Larsen style, except when he's cornhusking "Rubber Duckie" with Kinura'd honks. Where Don Thompson used the organ for the often staccato "ragtime" style, Lyn makes it soar, especially during his emotional ballads (e.g. "Sonny Boy").

The versatility of this particular Marr and Colton must be due to the TLC administered by ATOSers John Angevine, Jack Roberg and Peter Piliero and other crew members, because the M&C, as originally conceived, was not a particularly versatile organ. Most had one trem per chamber and the preponderance of solo voices often precluded a good ensemble sound. Yet, the Thomaston organ has a fine ensemble sound while solo voices remain distinctive.

Lyn opens with a driving "You," a fitting "console up" tune. His grouping of "Student Prince" melodies is pure joy. He steals a little of Don Thompson's stuff during "Old Piano Roll Blues," but even in the midst of corn his approach remains suave, if that's the correct word. His arrangements reveal a beautiful string ensemble which Lyn solos briefly several times. The pedal is particularly impressive with its four 16-footers (including a rare Violone). Particularly interesting is the way Lyn fakes a Posthorn by topping a brassy combination with that raucous M&C Kinura, the squawkiest ever. The distinctive M&C Tibia and Vox are given full reign for "Sonny Boy," during which Lyn takes some perhaps intentional liberties with the melody line, minor ones which don't interfere with the tune's tear-wrenching qualities.

In Lyn's hands, the organ shows a tremendous dynamic range which is apparent in "How Great Thou Art". It starts as a whisper and gradually swells to a full combination near the end. And Lyn uses the traps well, as during "Love Me or Leave Me" with its brush cymbal and back beat snare drum punctuation. A soaring Tuba introduces Lyn's original ballad, "There's a Place in My Heart For You," which is followed by a rhythmic "Me, Too," during which one may hear that well-worn Crawford "fill." Lyn's one bow to the "mod scene" is "Something," which features some luscious String/mutation combinations as well as brief solos on Clarion and then on Clarinet. The strings at the

end are gorgeous. The piano is used effectively to sharpen "Tarantella," played in a tempo lively enough to start any paesano toe-tapping, Italian or otherwise.

Lyn's closer is "You Stepped Out of a Dream," played in understated beguine rhythm on very spare and beautiful registration.

This recording marks a good start for a new organ record company, Allen Associates, backed by Glenn L. Allen and Allen R. Miller. The jacket notes are informative and provide a stoplist of the Marr and Colton. But best of all, this record was made while the organ was in tune.

THE CLASSIC ORGAN NICHE

THE GRAND COURT ORGAN, Keith Chapman playing the organ in the John Wanamaker store, Philadelphia. No. SC 1685 (stereo). Available at \$6.00 postpaid from Stentorian Records, Box 1945, Philadelphia, Penna. 19105.

Keith Chapman is the staff organist at the Wanamaker store. Judging from the content of his initial recording he has made a study of the giant instrument's facilities like no one since the late Charles M. Courboin, who played it many years ago. The recording technique is superior to that used for the Virgil Fox Command label recording of the same organ released a few years ago, where less careful miking muddled up the ensemble sound and lost some of the music's inner voices, despite a fine performance by Mr. Fox. It's a difficult organ to record, with chambers located on seven floors around the store's court well, and a 6-manual console which is 150 feet from the most distant pipework. Paul Strickler's jacket notes claim 469 ranks; our records say 451, with 129 ranks of strings alone. "They'd cut a man standing in the string chamber in two — if all played at once," the late Leonard MacClain once told us. He knew the instrument very well.

Youthful Keith Chapman offers an ambitious program which caters most often to those who like their serious music to be dramatic. The opener is Cesar Franck's "Pièce Héroïque," a familiar "romantic" concert piece, during which there isn't a dull moment. It's turbulent music, played for full dramatic effect. In contrast, Handel's "Allegro" from his "Con-



Keith Chapman at the Wanamaker Store console.

certo No. 4" is light music in its polyphonic ornamentation. Vierne's "Andante" from his "Organ Symphony No. 1" might be classed as "contemplative" music; it features choruses of gorgeous strings in an ever-changing harmonic pattern. Jongen's "Chorale" is the big cathedral sound at its best. Ever-modulating chord clusters provide the interest. The composition builds in volume and intensity from a whisper to end in a blaze of glory. "Petite Cloches" is one of Richard Purvis' minor efforts but one with great charm. It features the organ's percussions — "little bells."

The closer is that fine old concert chestnut, Leon Boellman's "Gothic Suite." Its four movements run the emotional gamut of perhaps the "William Tell Overture," ranging from the bucolic to something resembling silent movie "hurry" music — pure drama.

The musical tasks the organist has undertaken are not light ones. Yet, he manages them all with the confidence born of practiced skill. What he has to say musically will be of interest to theatre organ enthusiasts as well as to what are called "straight organ" boosters. In fact, in the time this takes to hit print, Keith Chapman will have played two theatre organ concerts.

In checking out such a recording we always dig into our supply of Dupre, Cochereau, Widor, Schweitzer (on old '78s) and Richard Ellsasser, to find points for comparison. We found many differences and likenesses, and

as we listened we realized that no one has yet come on the scene with the special qualifications of the late Ellsasser, who was a theatre organ enthusiast (he recorded for MGM) as well as being a master of the classics. While listening to the "head 'em off at the pass" dramatic quality of the "Gothic Suite's Toccata," the idea materialized that perhaps Keith Chapman, well founded in organ classics and a lively interest in the theatre organ genre — well, time will tell.

— THE PLUG-IN CORNER —

LOVE STORY, Tommy Stark playing the Gulbransen "Premiere" model. No. USR 3177 (stereo). Available at \$5.50 postpaid from Southland Music Center, 3459 Imperial Avenue, Lemon Grove, Calif. 92045.



Tommy Stark

The organist is a promising young musician with an involvement with pipes as well as the electronics he sells in his southern California music store. The instrument sounds advantageously "doctored"; no "Premiere" we've had access to has had the big, full ensemble sound heard here, nor the fine Tibia of Gulbransen's late, lamented "Rialto" model. Tommy made a solidly plus impression during the 1973 Home Organ Festival at Asilomar, Calif., playing an instrument which sounded very much like the one heard here. The selections, mostly contemporary tunes, are aimed toward youthful listeners: "If My Friends Could See Me Now," "Cabaret," "Shadow of Your Smile," "Wave," "Love Story," "Sunny," "Night Train" (with the usual steamy "choo-choo" effects),

"Listen to the Warm," "One Less Bell to Answer," "Nana Boogie," "Look of Love," and "Here, There and Everywhere." His approach to the music is vigorous and crisp, and his arrangements indicate a style which might foretell a future pipe release, if he can only control a tendency to "schmear" occasionally. He makes the most of the Premiere's "wah-wah," reverb, banjo, repeater traps, piano and other percussions. The strings, never a Gulbransen strong point on past models, are clean and scintillating as heard here. The ensemble sound is attractive and the Tibia sound passable. Tommy knows how to use the available voices and effects to their best advantage. Recording is good; the pressing modulation is at a very high level but even so, distortion is kept to a minimum. □



Letters to the Editor concerning all aspects of the theatre organ hobby are encouraged. Send them to the editor concerned. Unless it's stated clearly on the letter "not for publication," the editors feel free to reproduce it, in whole or part.

*Address: P.O. Box 1314
Salinas, Calif. 93901*

Dear Sir: —

In my travels as an entertainer, I have discovered a dormant Moller 4 manual pipe organ, "ripe for restoration" . . . it is installed in the Veteran's Coliseum in Evansville, Indiana, installed 1918, and not having been played in 15 years.

It appears sound, undamaged, dry, and the console covered to protect it from sports activities in the building.

The organ is not for sale, but the Veteran's are anxious to have it playing, and I feel this fine big organ would make a good project for some ambitious ATOS members in that lively city. I informed the directors that if the organ were put in playing condition, the ATOS would expect use

of it for concerts.

I was told quite a few people have made offers to buy the organ, but were refused. However, this Coliseum is quite old, eventually to be demolished, quite probable that whoever restores the Moller would have first choice in purchasing.

Vic Hyde
COZATT 4/14
Niles, Michigan

Dear Editor,

I was happy to read of the renewed interest in the State Cinema Wurlitzer of Springfield, Ohio. Mr. Cowley's efforts in the restoration of this fine instrument are to be praised and encouraged. His article sums up the history of this instrument quite well with the addition that follows. The organ did receive major work after the 1963 water damage — this was in the fall of 1971 in preparation of my four night presentation of *Phantom of the Opera*. The organ was restored to good playing condition by Mr. Tom Ferree from Indianapolis, Indiana. He located the instrument, performed extensive repairs and arranged the silent film presentation. A subsequent series featured Lee Erwin accompanying another silent film feature. Mr. Ferree's efforts should not be overlooked in the history of the State Wurlitzer.

Sincerely yours,
Dennis James

Dear Sir:

Seemingly, the biggest problem for ATOS is *communication*. This is a problem which I believe is caused not only by chapter officers and boards, but also by the individual members.

During my years as chairman of Sierra Chapter, it was necessary to correspond frequently with members all over the country. Much of said correspondence was of a nature to require prompt answers, but unfortunately relatively few letters ever received a quick response. Even letters written to those running THEATRE ORGAN classified ads frequently received slow, or no answers at all. On the other hand, there were many members and officials who were most considerate and prompt.

An organization, such as our's, that is spread across the entire country, must depend on correspondence to exist. I realize that often changes of address — especially in the case of

changing officers — are a cause of delayed mail. I also know that many people hesitate to answer mail simply because they do not want to become involved in an exchange of letters and personal correspondence; however, it is a simple matter in such cases to merely state that one does not want to become involved. A letter I wrote to one of our leading organists, brought a very prompt and cordial reply, and ended with the simple statement that he enjoyed hearing from me but did not have the time to become involved in further correspondence. I was not offended, since I too was not interested in prolonged correspondence.

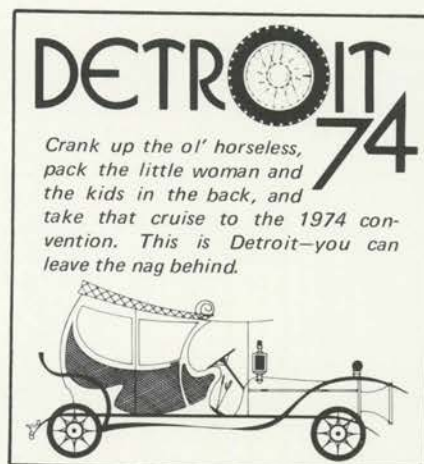
It seems to me that one of the prime considerations for each chapter in the selection of officers, should be whether or not those officers will have the necessary time to devote to *prompt* correspondence with other members. As to the individual members, it takes but a few minutes to reply to most letters, and if you do not wish to correspond further, say so in a nice way. There may be a few who will feel offended, but most will understand.

Let's all start 1974 by resolving to answer all ATOS correspondence as promptly as possible. This could be the answer to many of our problems.

Bob Longfield,
past chairman,
Sierra Chapter

New Console Coming

The Grant Joint Union High School governing body accepted the bid of Balcom and Vaughn to replace the console. It is estimated 15 months will be required for the job. See "Fire" in the February, 1974 issue of "THEATRE ORGAN".





Hollywood Cavalcade

Directed by Lyle W. Nash

NEWSREEL . . . The Ed. G. Robinson art collection sold for \$5.1 million . . . Musical researcher Miles M. Kreuger says Martha Mears was greatest voice dubber ever found in Hollywood . . . Dorothea Wieck turned up on TV the other night in a 1958 film. Looks well . . . Ruth Elder, the winsome flying beauty of the 1920s, lives in San Francisco. She told an interviewer: "Am happy here after years in Hawaii . . . Am happy to be out of celebrity fishbowl!" . . . Child star Margaret O'Brien is 37 this year . . . Bill Demarest, 82, looked sharp in a recent celebrity TV show . . . Silent personality Carmel Myers says she'll live in Hollywood again . . . Virginia Cherrill does hospital charity work in Santa Barbara area.



WHO IS WHERE . . . "May I contribute some items?" asks a No Name reader. "Joyce Compton, Lizabeth Scott and Una Merkel all live in the sprawling Los Angeles area. Are well but only accepting good acting roles - if any . . . I last saw Kenny Baker when he was living in Solvang, Calif. . . . Saw Alexander Gray in the La Jolla, Calif., last year . . . Last contact I had with Jackie "Butch" Jenkins (now 37) was in a Texas town not far from Dallas . . . You might try contacting Johnny Downs, 70, in Matamoras, Penn., at 717-491-2141 . . . Actor Mike Mazurki runs a Los Angeles luncheon spa when he's not before the cameras."



FOR YOUR INFORMATION . . . Here are some replies to questions. They are self explanatory. Ruth Waterbury and Adelah Rogers St. Johns are still writing about the Hollywood they knew for the last 50-plus years . . . Villain Sojin's first name was Kamiyama . . . Marth Mansfield, Edith Storey, Sylvia Breamer and Mary Thurman were early day (1919-20) stars on Photoplay covers . . . Expensive Celebrity Register may help locate some famous people. Some libraries have copies . . . Some Movies of the Week for TV cost only \$600,000. compared to at least \$2 million for a conventional feature film. Some TV quickies are shot in 12 days . . . "Life of Alex G. Bell" was probably the only big film that starred Loretta Young and had her sisters, Polly Ann, Sally and Georgianna in it.



NAMES OF 1934 . . . Forty years is a long time to remain a drawing power in the entertainment world. Among those who drew then and still command attention are: Helen Hayes, Bette Davis, Katharine Hepburn, Myrna Loy, Pat O'Brien, Laurence Oliver, Walter Pidgeon, Claudette Colbert, Jane Wyatt, John Wayne, Charles Boyer, Bing Crosby, Alice Faye, Fredric March, Merle Oberon, Marlene Dietrich and Ginger Rogers.

SELECTED SHORTS . . . In 1928 there was a Hollywood Museum on Hollywood Boulevard . . . His parents named him Henry Byron Charles Stewart Warner but fans knew him as H. B. Warner . . . Broadway is not always necessary for a successful career. Lurene Tuttle has been a star on radio, TV, in films and in the theatre but never worked on Broadway . . . Actor Oliver Blake is busy in his home town of Pasadena, Calif. but best known there to friends as Ollie Prickett.



HOLLYWOOD film statistics are often doctored by zealous press agents, fading memories or just plain poor research. Frequent question is about what name players appeared in most films over the years. Exact answer is probably unknown but most historians will agree that the following folk were among the most active. Numbers after names indicates an estimate of the number of film appearances. Slim Summerville (640), Edgar Kennedy (560), Zasu Pitts (505), Fritz Feld (325), Russell Simpson (410), Harry Woods (507), Philo McCullough (485), Henry Armetta (350), Charles Lane (370), EE Horton (525) and Lucien Littlefield (400).



THE younger generation has its own philosophy. Recently I heard it expressed at a Hollywood party: "She looked positively indecent. Sorta like Jane Fonda with clothes on."



TWO new LP albums are worth your attention. Warner Bros. have released one album which features dialogue tracks from many WB epics. The other LP features WB music from the "Jazz Singer" to "Mame" and includes many of the great 1930s musicals.



WHY were silent films so popular? Well, one of the greatest and most talented stars Mary Astor explained it this way:

"We were the hope peddlers; we pushed it in all sorts of brightly colored capsules: Love conquers all. Movie theatres were quiet, dark, hypnotic. Organ music throbbed gently and a huge brightly lighted silver square held one's total attention. You could forget, you could identify or you could sleep. People didn't kick the habit for years."



IF GOSSIP column items are a test of popularity, then fame is fleeting but only more so in Hollywood. From a 1952 column with 57 names mentioned only five are around today . . . Contributions, comments and questions are welcomed to HC, at Post Office Box 113, Pasadena, California 91102. □



ALABAMA

"STARS FELL ON ALABAMA CHAPTER, ATOS ONE YEAR AGO. HAPPY BIRTHDAY" said the sign held by Danny Keil as he led us in the Happy Birthday Song at our February meeting. Norville Hall accompanied him at the Mighty Wurlitzer.

The Alabama Chapter was one year old in February, and we celebrated with a surprise birthday party. The surprise continued when Larry Donaldson doused the house lights, leaving us literally as well as actually in the dark. The curtain opened and the only light was the glow of one candle on the huge birthday cake center stage.

The program continued with open console, while cake and coffee was served. Norville Hall began the program by playing "Stars Fell on Alabama" while pictures were taken and the cake was cut. Others playing on the program were Joan Aured, Connie Ann Boyd, Sandra Cavnar, Travis Cavnar, Charles Durham, Alleen Cole, Beatrice Fee, George Ferguson, Bruce Rockett, Ray Straits and Riedel West.

The year 1973 would seem a hard year to follow. It began with all the



Cathy Hoffman at Ala Wurlitzer at January meeting. — (Photo by Thomas L. Hatter)

excitement of forming a new chapter, obtaining a charter, and tax exempt status, good programs and was climaxed with complete coverage in the December THEATRE ORGAN — topped off with our beautiful Wurlitzer in color on the cover. How could we possibly top a year like that?

Well, we've started out like we just might. In January, Miss Cathy Hoffman, a fifteen year old young lady from Largo, Florida played a beautiful program, winning our hearts with her performance and with her personality.



Norville Hall plays appropriate music as Danny Keil holds sign appropos to the occasion. — (Photo by Thomas L. Hatter)

Cathy began her program with "Alabama Bound" and ended with the "Hungarian Rhapsody No. 2," with many of the old "goodies" in between, proving that the really good music will continue on from generation to generation. Cathy is a very talented young lady, having begun her organ study at the age of six. She has played several concerts at the Kirk of Dunedin in Florida. We predict a bright future for this lovely girl.

Further indication that 1974 is off to a good start is the way our work crew has grown. Both in January and February, we had approximately twenty workers with just about as many women as men turning up in work clothes. Larry always manages to find enough work for all of us.

In January, the work crew along with Cathy Hoffman and her parents, Mr. and Mrs. William Hoffman and some other special guests were invited to the home of Lee and Joan Aured for refreshments and a jam session on the beautiful Schoeber organ which Joan and Lee built. One of our special guests was Judd Walton of California who was on his way home from Spain and stopped off in Birmingham to be with us. Judd started our jam session off on the Schoeber and wound up on the piano later.

Another very special and most welcome guest was President Erwin Young.

A current project is the repairs needed to make the piano in the Alabama Theatre organ playable. Thanks to the many fine donations by chapter members, we have collected enough money to take care of it. Hopefully, it will be operating soon.

The fuel shortage threatened to cancel our February meeting, but those brave enough to try it made it with no trouble. If the situation doesn't become really critical, we hope to continue monthly meetings on the 2nd Sunday of each month at 9:00 A.M. at the Alabama Theatre in Birmingham, with a work session on the Saturday before. The Alabama Chapter extends a cordial invitation to any ATOS member to be our guest anytime, either at the work session or the meeting. Anyone wanting to visit may verify the meeting by calling our chairman, Miss Riedel West, at (205) 674-7644 or write her at P.O. Box 86, Graysville, Alabama 35073.

Y'all come!

ALLEEN COLE

BEEHIVE

The chapter election meeting was held on November 18, 1973, at the Arcade Theatre, Salt Lake City, Utah.

Newly elected officers are, Clarence Briggs, president; Darlene Walker, vice president; secretary-treasurer, Maxine V. Russell. Members discussed with great excitement, the installation of two pipe organs in the Salt Lake and Ogden area.

Mike Ohman and Calvin Christensen are installing a Wurlitzer pipe organ, in the "Pipes and Pizza", Salt Lake City. They will need a great deal of help from the area members. It is beginning to take shape and looks very inviting and intriguing as one peeks into the windows. It has aroused a great deal of interest and I'm sure residents of the area will be delighted when this beautiful instrument begins to emit it's wonderful sounds.

Walter Schofield and his family are working hard on the installation of their Wurlitzer. Their new home was built with the pipe organ in mind, the center of attraction, with their beautiful home around the organ.

Members also discussed the recent visit of Mr. Gaylord Carter. He played the accompaniment to silent movies at the Arcade. Mr. Christensen told the members that the movie and pipe organ music by Mr. Carter had been very successful and that he is hoping to schedule more entertainment of this type in the future. Mr. Christensen is a very ambitious man, running the Arcade Theatre and now installing another organ in the "Pipes and Pizza."

The Beehive Chapter would like to give special thanks to Mr. and Mrs. J Mack King who, with their son Krehl, hosted an ATOS meeting on August 26, 1973, and was somehow omitted from recent newsletters. At this meeting members discussed the concern for the organ at the Capitol Theatre, whose owner had just died. He had been interested in the organ and very cooperative with the chapter members. So far, no decision has been reached by other members of the theatre group as to the future of the organ.

MAXINE V. RUSSELL

CENTRAL OHIO

Our January meeting was hosted by Betsy and Bob Richards. Betsy played the concert for the evening and the

good turnout proves members are interested in hearing an outstanding musician use her home instrument. The organ is a Gulbranson Rialto, Model K with additional speakers. Many members played during open console time. Some of us heard Marie Peer for the first time and when quiet descends during open console you know something special is happening. President Frank Babbitt conducted the business meeting, including a discussion of traveling to the convention in Detroit by bus as a group. A report on the progress of rebuilding the Chapter's Wurlitzer was presented by our man in charge, Willard Ebner. Dave Billmire reported the best balance to date in the treasury and all of the good news plus the great hospitality of the Richards' made for a very enjoyable evening.

Coshocton, Ohio is the new home of our ex-president and finest chapter organist, bar none, Mike Williams. Still in the music business (Conn Organs), we wish him well in his new venture. While not too far away for an occasional visit, distance prevents perfect attendance. It is our loss — we had "grown accustomed to his style" and miss it.

In February our meeting was held at the home of Ginny and Ed Lawrence. True to her word, Ginny's promise was fulfilled. If she hosted, count on poor weather! True to his word, Ed had promised to do his best as program chairman and arranged not only a Will Rogers silent movie furnished by Willard Ebner, but also Marie Peer as concert organist for the evening. Marie, who is a local church organist, offered selections especially adaptable to the special features of the

Thomas Celebrity organ. With a cathedral ceiling, the speakers mounted high giving beautiful tonal qualities, a roaring fire in the fireplace, Ginny's command of the kitchen and Marie at the organ, who could care if the weather outside was frightful?

On the Ohio Theatre circuit, we were recently treated to a concert by Ashley Miller and Jim Leafe. Hector Olivera will play in March and Gaylord Carter in early April.

IRENE BLEGEN

CHICAGO AREA

The 1973 CATOE concert season concluded with a performance by Tom Gnaster on Nov. 29 at the Montclare Theatre. While only 22 years of age, Gnaster is a mature, solid musician. Chapter members have observed his growth and have remarked about how orchestral his playing has become. This was obvious in Tom's use of the 3/10 Barton's reeds — especially for "The Desert Song." His accompaniment for *Two Tars* with Laurel and Hardy plus a sing-along rounded out the forty-first public concert which CATOE has held. The Montclare has a new organ crew headed by Bill Benedict. Gary Bergmark is in technical charge. Most people like the results of their work which makes this a fine sounding, quick responding Golden-Voiced Barton.

The chapter's Christmas social was held Dec. 14 at the Pickwick Theatre. Jack Olander presented a mixed program of popular and seasonal tunes.

The new year opened for CATOE on Jan. 5 when Arthur Hollub, owner, and Stan Zimmerman, staff organist, invited the group to hold its monthly



Tom Gnaster at the Montclare Theatre Barton during CATOE's forty-first public concert. — (Photo by Bill Lamb)

social at the famous Aragon Ballroom. The CATOE Board of Directors answered a hurried call to help the janitors there make order out of chaos, such as the mess 6000 people had left behind after a New Year's Eve party. Clouds floated overhead while Zimmerman played a fine program at the 3/11 Wurlitzer which he maintains. When not busy at the Aragon, Stan plays for the Chicago Cougars hockey team and directs institutional sales of Conn Organs for Hofmann Music. Twenty-five people later took advantage of open console. Chapter hostess Helen Near's hot coffee was welcome on that wintry afternoon.



Stan Zimmerman at the walnut console of the Wurlitzer in the world famous Aragon Ballroom.

Last June an event happened which went unnoticed in these pages. That was the retirement of Al Melgard as staff organist at the Chicago Stadium after 44 years of playing the largest unit organ *ever* installed *anywhere*. Before he started playing at the Stadium in 1929 he played in local theatres and was a demonstrator for Barton organs. Al entertained millions every year playing the 6/62 Barton for basketball and hockey games. He was heard by countless more people over radio and TV and on his eight record albums. Melgard is CATOE's only Honorary Life Member in recognition of his contribution to theatre organ in general and his financial support of CATOE when it began, allowing it to become one of the most active ATOS chapters. ATOS members recall Al's stints at the Stadium for the 1965 and 1969 national conventions. Al has retired to Las Vegas with his wife. Even in retirement his influence is still with us. Ron Bogda, new Stadium organist, was his student.



A well deserved retirement to the Nevada sunshine for Mr. and Mrs. Al Melgard after Al's 44 year stint at the Chicago Stadium. — (Photo by Bill Lamb)

A CATOE committee chaired by Joseph R. DuciBella has recently petitioned the selection committee of the ATOS Organists Hall of Fame to name Melgard a member. Doing so while he and his wife still have their health to enjoy such an honor would be fitting and long-overdue tribute to this grand gentleman who has done so much to keep theatre organ alive and heard in Chicago.

RICHARD J. SKLENAR

DELAWARE VALLEY

As predicted, the annual membership business meeting for Delaware Valley in January was the best attended non-public affair in the history of TOSDV. Over 350 turned out on the frigid winter day to participate in this meeting and to hear the long silent Philadelphia Convention Hall Moller.

When Dr. C. A. J. Parmentier, the day's guest artist, mounted the console, the big chords that reverberated in the cavernous auditorium gave us an indication of what's to come by 1976. The restoration crew, headed by Jim Carter, has been doing an excellent job in refurbishing the giant Moller.

Dr. Parmentier's program, ranging from classics to popular standards, was well suited to the majestic and dignified sounds of the organ. And through his nostalgic style, the artist took us back in time to the "good 'ol days", as only someone who had been part of that great era in musical and theatrical history can do.

After a sumptuous catered dinner, open console reigned for those who had the nerve to climb onto the bench.

February's meeting presented an opportunity for members to get acquainted with the "new" Kimball at John Dickinson High School in Wilmington, Delaware. After a facelift, the organ sounds better than ever. Now that all of the challenging projects that were undertaken are out of the way, everyone could sit back and admire the craftsmanship of JDHS's enthusiastic young crew. In the proper perspective, the Dickinson organ looks and sounds like it has a new promising future.

March's meeting gradually looks to be reaching "mini-regional" proportions as several Northeastern chapters gather together to bus their way to New York City's Radio City Music Hall for a two-day foray that will include a concert by RCMH's newest addition, James Paulin, as well as the Easter stage show and program.

At our annual meeting, program chairman Jim Carter announced the tentative schedule for the rest of the year, and it looks like we'll be as active as ever in the months to come, with new, as well as repeated, happy experiences.

SHIRLEY HANNUM

EASTERN MASSACHUSETTS

January and February meetings were held at homes of two theatre pipe organs, a 2/10 Wurlitzer and a 4/20 Robert Morton. There is a difference, and as one member put it, "Viva la difference!"

January hosts Sarah and Garrett Shanklin treated some 60 members and guests to a mini-concert by an "unleashed" silent movie organist, EMC's Al Winslow, playing a well groomed Wurlitzer. Gasoline shortages combined with long travel distances apparently kept a number of members from attending this one.

February hosts Rosalie and Patsey Fucci brought from neighboring Conn Valley Chapter, Allen Miller, to play a very orchestral Robert Morton to the delight of some 80 members and guests.

This chapter's activities continue to center around completion of the club organ at Babson College in time for its public debut May 18 with Larry Ferrari at the console. A crucial moment to hard working members will be the

moment after the concert when Larry responds to the question, "How'd you like it, Larry?"

ERLE RENWICK

GARDEN STATE

The newly formed Garden State Theatre Organ Society had its annual banquet January 18, 1974, at the Casa Italiana, Seton Hall University, Vailsburg, N. J., the former Stanley Theatre. A tasty buffet was served and the beautiful atmospheric Mediterranean village-square theatre-ballroom was aglow with stars, clouds and surrounding lighting. More than 100 members and guests were dining and listening to the Wurlitzer the whole evening, serenaded by Richard De Karski, Dave Schutt, Wendell Rotter, Patti Germain, and Larry Ferrari, who appears frequently on Channel 6 TV, Philadelphia. Judd Walton, visiting ATOS member, also played.

Captain Erwin Young, who was introduced by Chairman Bob Balfour, presented the official Chapter Charter, and complimented the members on their many accomplishments of the past two years.

A slide show, narrated by Bob Balfour, showed the GSTOS members removing the large 4/28 Wurlitzer from the Fabian Theatre in Paterson, N. J. It reflected a strong group feeling to get the big job done, under the direction of Vice Chairman Walter Froehlich, Casa general manager and organ expert. This organ is to be installed in the Casa, replacing the 3/11 Wurlitzer. It promises to be "the pride of N. J." The present Wurlitzer is used weekly and for special events.

Bill Gage, house organist, played a sing-along and then accompanied *The General*, with Buster Keaton. The film



Bill Gage at the 3/11 Wurlitzer in Casa Italiana. — (Photo by Walter Froehlich)

was loaned to us by Commander E. J. Quinby, who recently had the GSTOS at his home, which houses a fine Moller organ — theatre and classical stops combined. Our busy Secretary-treasurer Joe Vanore, Jinny Vanore, editor of the new *Pedals and Pipes* bulletin, and Addy Froehlich hosted.

Walter Froehlich, the Casa staff, and Bill Gage provided an interesting evening, assisted by Bob Balfour and the GSTOS committee. Dr. Paul Rizzuto, Casa president, was most gracious in allowing this meeting to take place. We are most fortunate that he is a Wurlitzer buff and likes the organ to be woven into the many affairs held at the Casa during the year. At the present time, it is the "largest working Wurlitzer in a theatre in N. J." and Walter Froehlich, with his crew members, keeps the organ in fine condition.

BILL GAGE

LOS ANGELES

Our monthly program of concerts at the 4/37 Wiltern Kimball featured Jay Himes on Jan. 13. He presented a variety of classical and popular selections, a virtual tour de force of the tremendous orchestral capabilities of the Kimball, ranging from a lush string treatment of "Barcarolle" from Tales of Hoffman to the Bach "Toccat" and "Fugue in D Minor." As has been the recent custom, at intermission, young organist Donna Parker brought the console back up and demonstrated it to those who had not had the

opportunity to examine it at close range. An interesting innovation was the narration of the program by the artist's long time friend and manager, Richard Hoffman.

The February concert featured Don Lee Ellis, who plays regularly at the Captain's Inn on the Long Beach Marina. Selections included "Mood Indigo," "Carioca," and "One Fine Day" (Madam Butterfly). The concert was well received, and Don, who received the "Best Organist-Vocalist of the Year" award from *The Organist* magazine, sang several selections between his display of nimble fingerwork. He closed with a rousing encore of "Cumana."

In the afternoons after the Sunday concerts we continued our monthly jam sessions on the 4/61 Robert Morton at the Elks Club. Many chapter members and guests had the opportunity to play the massive instrument. We have the unique opportunity of offering our members practice time at the instrument at a nominal fee. Coordinating duties have been assumed by Gerald Nagano, a talented young organist who played a silent movie accompaniment last year as part of a showcase of *Stars of Tomorrow*.

We have a busy concert schedule in the coming months, including Bud Iverson at the Wiltern Kimball in March, and Ann Leaf in April. Other planned activities include an organ maintenance school conducted by Dick Stoney and a trip to Scotty's Castle in Death Valley to hear Rex Koury play the 3/11 Welte pipe organ installed there many years ago. The Saturday night jam sessions at Joe Koons' motorcycle shop in Long Beach continue as usual, and Joe would love to greet any visitors to Los Angeles and have them try out his big 3-manual Wurlitzer.

MALIN DOLLINGER

MOTOR CITY

On Sunday morning, January 20, our members met at the Royal Oak Theatre for a program by Detroit area nightclub organist, Danny Holly. An appearance by Danny on radio station WJR helped to publicize the event and resulted in a good-sized audience that morning.

Danny's program at the 3/12 Barton was very enjoyable and included a variety of today's popular songs and show tunes. His effervescent per-



Casa Italiana Marquee — October, 73. — Photo by Bill Gage)

sonality made his morning's program a pleasant remembrance. His last appearance at a theatre pipe organ was eight years ago, at the Detroit Theater Organ Club.

Several people took advantage of the open console session that followed the program, including, Lance Luce, visitor Dennis James, Gordon Perry, Amy Reimer, Gregory Smith, Jim Boutell and Harry Frohnapel.

Sunday morning, February 10, found some 46 members on a chartered bus headed for Lansing, and a program at the Michigan Theatre, as guests of the Wolverine Chapter. We were warmed by cups of hot coffee as the bus moved through a mid-winter snow storm.

Wolverine artists Lawrie Mallet, Mary Harrison and Scott Smith were heard in a fine triple-program at the Michigan Theatre's 3/12 Barton. An open console session followed.

Motor City members completely filled the front dining room at the nearby Holiday Inn in Lansing before making the return trip to Detroit.

In an effort to sell the last of a carton of THEATRE ORGAN magazine binders, members were canvassed, seat by seat. We not only managed to sell the few remaining binders, but took orders for a total of 34! Additional binders had to be ordered, and now we still have the same problem. But we're not worried, for because of the spirited response we had from our binder sale on the bus, word will get around and these will be sold in no time.

After the binder episode, someone



Danny Holly at the Royal Oak 3/12 Barton.
— (Photo by Marjorie Allen)



Guess which movie Dennis James accompanied at the Royal Oak Theatre?

decided it would be a good idea to hold auditions for bus captains for this summer's Note-able Nineteenth. Although done in jest, the nonsensical phrase, "Shut up and sit down!", was heard echoing throughout the bus. To our amazement, nine members enthusiastically agreed to be in charge of a convention bus this summer, to answer questions, point out interesting places enroute and generally make conventioners feel at home.

We presented Dennis James, accompanying the 1922 version of *Robin Hood*, at the Royal Oak Theatre's 3/12 Barton on Monday and Tuesday, February 25-26. Exceptional publicity, including many community bulletin board spot announcements over radio station WWJ, resulted in a turnout of some 2,300 people for the two-night run. Only favorable comments were heard, and many were submitted in writing in the weeks following the program, plauditing both Dennis James and the film.

Due to the two-hour running time for *Robin Hood*, the concert and sing-along portion of the program was held to a minimum, but did include a Dennis James rendition of "Maple Leaf Rag" for the public premiere of our "new" upright player piano, playable from the organ console. Credit for the rapid, but laborious, addition of the piano should go to Mert Harris, Jim Boutell and members of the work crew.

Committees concerned with making the Note-able Nineteenth in July a smooth and friendly convention are hard at work, and their efforts should

be evident when you visit the Motor City in July. Send in your reservations today, so you can be a part of the fun we will have July 13-16. The fun begins with a pre-convention party on the 12th and winds up with a Moonlight Cruise on the 17th.

DON LOCKWOOD

NEW YORK

The New York Chapter had a very active winter season.

Kay McAbee of Chicago gave a concert on Long Island University's 4/26 Wurlitzer November 18, 1973. Kay really pulled down that huge house finishing up with an old movie theme, "Land of the Pharaohs." He liked New York so much he spent a week of his vacation here.

The annual meeting and dinner at the Suburban Restaurant in Wanaque, N. J., December 12, 1973 was hosted by Jim Provissiero. Andy Kasparian of Philadelphia, house organist, members and guests played the 3/17 Wurlitzer (from the RKO Chester Theatre in the Bronx) which the Provissiero family has installed so attractively in their restaurant. Italian cuisine plus Wurlitzer music is a good combination! Retiring Chairman Bill Pennock and Vice Chairman Dr. Claude H. Miller each received gold-illuminated plaques expressing the gratitude of the chapter for their many services rendered to both the chapter and the cause of theatre organ. New officers for 1974 are Chairman William B. Warner of Garden City, N. Y., and Vice Chairman Harley G. "Jack" Horner of West Allenhurst, N. J. Board members re-elected are Arthur M. Cox, Jr., Lee Erwin, Virgil W. Hervey and Dr. Claude H. Miller. Allen W. Rossiter was re-elected secretary-treasurer.

An open console meeting held January 13, 1974 featured Plaza Sound's 3/13 Wurlitzer (Opus 2180), which has been recorded innumerable times. It is located on the top floor of Radio City Music Hall. The session was graced by the presence and playing of Jean Lautzenheiser, our National Secretary-Treasurer. After open console the group moved downstairs to the Music Hall Auditorium and heard James Paulin, Jr. at the 4/58 "Grand Organ". The Christmas stage and screen show topped off the day's program.

Eddie Layton returned to pipe organ on January 26 after an absence of



ANNUAL MEETING HIGHLIGHT — Newly-elected officers and directors of N.Y.T.O.S. move front and center for the membership during the annual meeting: Left to right — Allen W. Rossiter, re-elected secretary-treasurer, Arthur M. Cox, Jr., past president, elected director for another term, Dr. Claude and Kay Miller, retiring vice chairman and his wife received plaque expressing chapter's thanks for his services for the past years in that capacity; Marion and Bill Warner (he's the new chapter chairman) on "center stage" and Edith and Bill Pennock. Bill's retiring as chairman of the chapter. — (Photo by Herbert G. Frank, Jr.)



Eddie Layton acknowledges applause of an enthusiastic audience at the United Palace on upper Broadway, New York City, during his benefit concert for the Loew's Kings (Brooklyn) organ which is to be removed to New York University's Town Hall in Manhattan. The resplendent Robert "Wonder" Morton was in top shape for Eddie's memorable concert. — (Photo by Herbert G. Frank, Jr.)

some twelve years. He gave a noteworthy concert at the United Palace (formerly Loew's 175th Street) 4/23 Robert Morton. It was a benefit for the project of relocating the instrument's counterpart in Brooklyn in a new home in Manhattan. Eddie very graciously donated his time and talents to the furtherance of this project. Eddie is organist on the popular CBS soap opera *Love of Life*. He is also on the staff at Madison Square Garden. He has made 23 record albums, and was associated with the Hammond Organ Company. During his United Palace program, Eddie took many requests and demonstrated the "Wonder" Morton to its fullest. He played everything from soap opera radio and commercials themes to the blues. The United Palace instrument is the last "Wonder" Morton to be in working condition in its original location in New York. The audience verdict: "Terrific job, Eddie Layton."

On January 27 Lee Erwin gave a memorable Farewell Concert on the "Wonder" Morton of Loew's Kings Theatre in Brooklyn. This splendid instrument is destined for a new installation in New York University's Town Hall.

An open console held February 17 brought many budding organists to the Beacon Theatre's 4/19 Wurlitzer at 74th and Broadway in New York City. The Beacon is the last theatre on Broadway to possess a working theatre organ.

HERBERT G. FRANK, JR.

NIAGARA FRONTIER

Many fine things are happening in the Niagara Frontier. We had our annual election, and Randy Piazza has

been retained as chairman. Randy is the one we have to thank for the fifteen fine internationally known artists from Europe, Australia, Canada and all over the U.S.A. who played the Riviera in 1973. So far he has lined up ten top organists for 1974, no small task when you have to schedule your programs for the middle of the week as that is the only time the theatre is available to us and must be rented months in advance.

Many fine artists who would like to play the Riviera have had to be passed over because they could not meet the mid-week schedule or could not give us sufficient advance notice.

Nick Snow played the January concert, and Dennis James played on February 13.

Our "new" piano, a Steinway concert grand custom-built for King Alfonso of Spain in 1890, is really something. From Spain its first move was to England and eventually to Bradford, Pa. Through the efforts of George Edmonds of Bradford, the Niagara Chapter was able to purchase this fine instrument which now rests on the Riviera stage. We thank you Mr. Edmonds.

Speaking of Bradford we also would like to thank Mr. Gleason who owns the Bradford Theatre for his generous donation of much needed blocks and sheaves, several sets of stage curtains, spot lights and border lights and that wonderful old vaudeville backdrop of Main Street U.S.A. As Randy said, "If that curtain could only talk."

Another fine addition made to the Riviera Theatre, is a crystal chandelier now hanging from the dome. The fixture is 14 feet high and 8 feet in diameter and has four circuits of

lights. Weighing 3/4 ton, the exposed metal parts are gold plated. This fixture was made in France in 1926 at a cost of \$16,000 and hung in the Genesee Theatre in Buffalo from the time the theatre opened until a few months ago until it was purchased jointly by the chapter, the Hartwood Realty Corp. and Bill Hatzenbuehler.

It took many men and women two months to remove forty years of dirt and nicotine from this beautiful show piece. Also much credit must go to Curt Mangel and Jim Davis for the many nights they spent rewiring and hanging same.

STEVE CROWLEY

NORTHERN CALIFORNIA

The chapter finished out 1973 with more outstanding talent for our meetings.

Our trip to the National Convention over, we resumed activities with an invasion from the East Coast. It was Jean Lautzenheiser and her student Ron Pedley who stopped in San Francisco on their way to the Yamaha International Playing Competition finals in Japan. Chairman Warren Lubich was all ready for them, with the Avenue Theatre booked for a Sunday morning concert by Jean and a bonus appearance by Ron. Jean charmed the Bay Area folk with her winning personality and her versatile musicianship. She finalized her program with "I Left My Heart In (you know where)" — you would think that San Franciscan's might think this an over-worked tune — but, no, it still has that impact! We just hope Jean will do something about it — and return!

"Us On A Bus" was next, with a good turnout of chapter members meeting the chartered vehicle in San

Mateo and San Jose for a day with a brand new 2-manual 8-rank Wicks "Pizza Store Organ". Yes, it "Happened In Monterey" at the Red Vest. Our genial host was Steve Paul who, incidently, plays a mean Melodica. Before being a pizzeria manager, Steve worked with a number of swing bands. On hand to show us the new installation was staff organist Bud Taylor, who played for us briefly and then turned things over to the members. Bud has a great style — we wished we could have heard more. However, our members came through with a well rounded program. We are fortunate to have so many fine organists in the group, and many of them quite young. Bill Taylor, Florence Lydon (she says she's a "Little Old Lady", but don't you believe it), Warren White, Carol Segurson, Mike Prideaux Brune and Hazel Tierce gave us a wide variety of enjoyable music. Then the Judd Walton and his Barefoot Three provided a nice change of pace (that's Judd on piano, Warren Lubich on organ and Steve Paul on Melodica). Then to complete the afternoons fun the Wicks again soloed with Gordon Pratt, Warren Lubich, Bob Shoring, Judd Walton and a final set by Bud Taylor. Thanks to you all!

A side trip to the Bargetto Winery in Soquel for wine-tasting and a tour put everyone in the proper mood for the trip back to the Bay Area.

David Reese gave an excellent after hours concert at the Bella Roma in Martinez during the Christmas season.



Paul Quarino needs flashlight to read "Going Away" card — wife Roberta seems amused. Now, let's cut that cake, Paul! — (George Watson Photo)

The 3/15 Wurlitzer and David's great music and hilarious chatter made for a most enjoyable holiday interlude.

Then it was back to Avenue Theatre for our own Christmas program with Bob Vaughn and Warren Lubich and the 3/14 Wurlitzer to end up an interesting and musical 1973. Another fine program with Bob's excellent picture work and Warren's better-all-the-time solo work.

During the same period we heard Gaylord Carter at the Avenue in superb cuing of *The Winning Of Barbara Worth*, Tom Hazleton at the same theatre with a smashing back-up to *Ben Hur*. We welcomed to the West Coast two of Chicago's finest, John Seng and Tom Sheen. And we attended a "going away" bash at Melody Inn as Paul Quarino bid goodbye to

the 4/20 Wurlitzer and moved to Portland to share billing at The Organ Grinder with Jonas Nordwall. Tiny James played a "special" at the Orpheum's 4/22 Robert Morton and Chapter Chairman Warren Lubich acquired his first pipe organ (we say "first" because we know how it goes), a 3-rank Robert Morton.

NORTH TEXAS

The big news out of our chapter for 1974 is the election of a new slate of officers. A quorum (and then some) showed up at the Organ World studios in Garland, for the meeting on Feb. 18. Election results are Earl McDonald, chairman; Lorena McKee, 1st vice chairman; Fred Mitchell, 2nd vice chairman; and Doris Garrett is back in there doing the nitty-gritty, as secretary. Under our new by-laws, the 1st vice chairman also serves as program chairman and the 2nd vice chairman chairs the membership committee, so everybody will have plenty to do. Each member was unofficially elected to the job of supporting these officers in any manner they could. Participation is again the theme for 1974.

After the business meeting, we were entertained by the fine musicianship of Gene Powell of Organ World. Chapter members and guests really enjoyed Gene's playing in the auditorium where Gene and his crew are busy with a 4-manual super-duper theatre installation as part of the instruments at this location. When the work is all finished, this will truly be an "organ world" with everything from plug-in spinets up to a working 4-manual multiple rank theatre installation. The auditorium decor is currently "theatre organ", with toy counters, ranks of pipes, xylophones, marimbas and other theatre organ items used as wall decorations, eventually to become part of the final installation. The chapter is happy to have Gene and his wonderful wife, Denise, as members and we especially appreciate their hosting this meeting.

Your scribe has received many calls about more concerts at the Casa Manana Wurlitzer 235 and is happy to report that Casa is back in full swing developing Summer Musicals. Future concerts will be up to the new program chairman, of course, but Casa is willing and so are several artists. We're working on it within the chapter and also have several other possibilities for



A Taylor-Made smile for the photog.

future meetings and programs, both in Fort Worth and Dallas, not to slight other installations in Texas.

The chapter has felt the need for our own newsletter for some time as a means of keeping in closer contact between meetings. At the Feb. 18 meeting a major step in that direction was made when Jerry Bacon was appointed editor of a monthly bulletin. He's been getting copies of the various issues from other chapters and has asked everyone to forward information of local and chapter interest to him. We also want to hear about these things so we can include such material as might be of national interest in Chapter Notes in THE-ATRE ORGAN.

Another topic of discussion was "installations in process". It turned out that we had quite a few potential projects coming up, along with the fun technical sessions working on Jerry's Fine Arts Theatre installation. As has been previously reported, Jerry is expanding that installation and we hope to schedule some more of those Sunday morning (or other convenient time) work sessions where everyone that wants to get involved in various theatre organ installation and refurbishing projects, can do so.

The "swap sheet" that Mark Munnell, Sr. had been circulating is also proposed as an addition to the chapter newsletter. Its circulation to other chapters and with more coverage locally, should improve the swappin'. There are several new installations of theatre organs going in from Fort Worth and Dallas to Houston and points betwixt and between. Many of our area home installations are in the expansion-or-replacement-with-a-larger-instrument process and some of these should be having their "grand openings" in the next few months. Hopefully the chapter will be invited to participate in some of the activities and fun.

With the capable Earl McDonald at the helm, the 1974 season should be a great one for the chapter. Our membership has been growing, we are seeing new faces in the group and really enjoy chapter activities with everyone from the newest neophyte to the old greybeards like yours truly. The North Texas Chapter is still on the map, still moving ahead and "participating" to make our theatre organ activities more fun, more educational and an enjoyable hobby.

OREGON

The February 24 meeting of the chapter was in the home of Bob and Nadine Rickett.

Dennis Hedberg, chairman, opened the meeting and brought members up to date on current business.

Dennis then introduced our artist of the day, Mahon Tullis. Mahon began playing movies in the Tacoma, Washington area when he was a teenager — still in high school. He played a program of mostly familiar old tunes, in a most pleasant listening style.

The organ of the day was the 3/18 Wurlitzer of the Ricketts. Its original home was the Castle Theatre in Vancouver, Washington. Bob removed it from the theatre quite a few years ago. It was Portland's first major home theatre organ installation. The organ hasn't been heard publicly for some time, so it was good to get it "fired" up again.



Mahon Tullis at the Rickett 3/18 Wurlitzer. — (Photo by Claude V. Neuffer)

As of February 24 the roster of Oregon chapter members stands at 77. We may not be the biggest but we are busy . . .

DON INGRAM

POTOMAC VALLEY

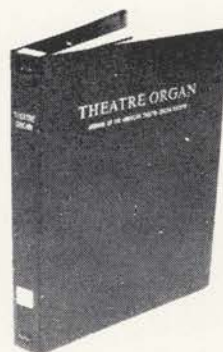
Potomac Valley Chapter is rolling right along in high gear. Our January meeting was just what we wanted to start the new year off, with a crowd of 240 members and guests in attendance and a combination of "just right" ingredients. There was a fine performance by an accomplished musician, Frank Lybolt; the sound of the Grande Barton 3/11 organ; the surroundings of the beautiful Virginia Theatre; and to top it all off, Frank accompanied a silent comedy.



Frank Lybolt — Starting the new year off right. — (Photo by L. Klein)

The business part of the meeting was filled with plans for the coming year; setting our club into motion to get things done, revising by-laws, planning for possible gasoline shortage, preparing an emergency telephone network, writing a history of the chapter and setting up instructional sessions so that all might learn what makes the "king of instruments" tick!

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Left — Jim Smiley, Right — Charlie Affelder Cameo Artists at the Feb. meeting. — (Photo by Mark Hurley)

We were then treated to a visit with two people from the West Coast to whom we are indebted, Woody Wise and no less than Judd Walton.

From Frank Lybolt's opening number to his rousing march at the end, there is only one way to describe it, top notch musicianship. Frank played for many of you during the 1972 convention at Lem Keller's residence organ, which brought about the requests for his return to the console.



Doug Bailey at his 2/11 Moller. — (Photo by Mark Hurley)

In the time remaining after the program, a few of our talented members took a turn at the console. Rick Maryman played his own composition, followed by Judd Walton, Marvin Fewell, Mark Hurley, Sharon Leiben, Doug Bailey (also of convention fame) and finally by past chapter chairman, Jean Lautzenheiser.

Continuing our schedule of activities, our February meeting was as much a social event as a concert event. Doug Bailey and his wonderful wife,

Joy, and his daughters Daryl and Devon, hosted one delightful get-together. Combine the genial atmosphere with Doug's sweet sounding 2/11 Moller organ, played not only by Doug, whom we all love to hear, but also by Jim Smiley, a long time professional of radio and TV, plus Charlie Affelder, who lends his professional touch to each of his stylings, and you have the making of a great meeting. To add to all of this, many of our members had a chance to play the Moller and to appear on the closed circuit television system.

ROY WAGNER

PUGET SOUND

The first meeting of 1974 was held on Sunday, February 10 at the newly-opened Pizza and Pipes Restaurant in North Seattle. During the pre-concert period, members dined on pizza, sandwiches and beer while listening to various Debussy piano classics via recorded music.

The afternoon's program began with a brief history of this instrument by the writer. The organ is a Balaban 3 Wurlitzer from the Salem, Massachusetts Paramount, Opus 2121 — 1930. Don Myers was then introduced and proceeded to put this great organ through its paces. The first portion of his concert consisted of explanations and demonstrations of various stops on the Wurlitzer, as used in several selections, including a medley of tunes from *South Pacific*. Don explained the proper use of Tibia mutation stops as well as a brief demonstration of the Pizzicato relays.

To top off his concert, he performed an abridged version of several movements from "Scheherazade" utilizing many of the organ's varied and unique stops.

Following Don's concert, Russ Evans told of the background of the installation of the Chapter's 3/8 Wurlitzer in the Haller Lake Improvement Club, including many of the terms of our contract with the club. Erskine MacPherson, one of our Canadian members, also told us of the impending sale of the Vancouver, Canada Orpheum Theatre and the possible disposition of the 3/13 Style 240 Wurlitzer pipe organ installed there.

Before the scheduled open-console session, Bill Breuer, owner of Pizza and Pipes, presented the installation crew with a plaque expressing appreciation for the restoration and re-installation of the organ. The plaque is now on display in the Solo Chamber of Pizza and Pipes.

Upcoming events for Puget Sound Chapter include a Clean-up, Fix-up and Learning Day at the Haller Lake



Pizza and Pipes owner Bill Breuer (far right) presents plaque to installation crew. (l. to r.) Terry Hochmuth, Margaret Sabo, Bill Carson, Genny Whitting and Don Myers. Console of the ex-Salem Paramount organ is on raised platform in the background.

Improvement Club where members will be able to take advantage of instruction in proper care and maintenance of pipe organs, including performing some needed work on the club's Wurlitzer. An outing to Bremerston, as well as a trip to Spokane, is also in the planning stages.

TERRY HOCHMUTH

RED RIVER

On a very cold and windy Saturday morning in January, the chapter held their first meeting at the Fargo Theatre. This was a history making event for the chapter; at last, the 2/7 Wurlitzer which had been off-limits for fifteen years was now in good hands. Members of the group have put in over three hundred hours, cleaning and repairing the organ so it could again be used publicly.

The organ was heard during the run of Walt Disney's *Robin Hood* in late December, and has been used every weekend since, including the American Film Theatre presentations. The people of Fargo-Moorhead have responded with generous applause and cheering!

For one Saturday morning chapter event, Ted Larson showed a rare print of a 1923 Our Gang comedy, *The Big Show*. This writer accompanied the film and finished with the Pathe News theme. Guests included film instructors from the Fargo-Moorhead area with the hope they will help promote future attractions by the chapter.

Following the film, the group toured the theatre and saw the dress-



Phil Felde and son recover pneumatics at Johnson Organ Co. plant for Fargo project.

ing rooms, the old asbestos curtain, the vaudeville back drop and equipment that has been out of use for over forty years. During the business meeting, a committee of four persons was formed to set up the machinery to hold silent film attractions to raise money for the chapter organ fund.

It was announced that the lift would be installed in late February at the Fargo Theatre and the console would be moved by the club to the center of the orchestra pit.

In early February, the chapter formed two cleaning parties, Friday and Saturday, and cleaned the entire organ, one chamber each night. It is astounding how much work a chapter can accomplish in five or six hours of hard work. New magnet coils were

purchased from Arndt Organ Supply and many pneumatics were recovered on a Saturday afternoon.

The February meeting took place at the Johnson Organ Company in Fargo, one Sunday afternoon, when this reporter demonstrated the new military band organ, model 164, which had just been completed for the G.W. MacKinnon showrooms at Santa Fe Springs, California. Because of the enormous power of this organ, members preferred to move their chairs back or just walk around it. The 164 organ is a copy of a Wurlitzer organ (only a few were built) designed originally for amusement parks and roller rinks. The mighty organ started out with "The Poet and Peasant Overture" and the ten-tune roll continued with waltzes and marches of the twenties.

The members then discussed having a film series to raise money. The four member committee met later and set up a campaign to promote the series. This will consist of a silent film with organ music, to which members of the news media will be invited.

Several TV stations and the local paper have pledged an all out promotion to help pack the theatre, and therefore pay for the organ repair. The local musicians union and stagehands union have pledged their 100% support for the project and have agreed to work free of charge to the club until the big event, when admission will be charged. The theatre chain has offered use of the theatre free of charge for chapter meetings and press showings, if no tickets are sold.

The film department of Moorhead State College has been given permission to hold classes at the theatre in



Gerald Schjelderup and chairman Dave Knutson repack Tibia stoppers, backstage at Fargo Theatre.



The last pipe in place, the entire organ is cleaned.



Art Buck and Lloyd Collins cleaning reed resonators at Fargo Theatre.

which silent films with organ will be part of the instruction. This school also trains young musicians in silent film accompaniment using both organ and piano. Hopefully the four-poster lift will be installed and all the repair work done in time for the press showing in early April.

LANCE E. JOHNSON

SIERRA

When you read this some of the news will be history and some of it will be current. Sierra Chapter invites members of other chapters to attend their meetings and functions. Regular monthly meetings are usually held at 2 P.M. on the third Sunday of each month. Most meetings are being held in 1974 at Arden Pizza and Pipes, 2911 Arden Way in Sacramento's Town and Country area which is north of the American River. A big year is planned, the loss of the Grant Union High School 4/22 Wurlitzer/Kilgen notwithstanding.

January 20 heard NorCal Chapter member Warren White presiding at the console. The March 17 meeting should be worthy of a separate article when the granddaddy of pizza parlor organists, Bill Langford, holds down the bench. It can be safely said that he will have the joint jumping. Due to his schedule at Carson Henningsen's Ye Old Pizza Joynt that night the program began one-half hour early. April 21 is scheduled to be Van Welch. This writer has heard Van on the Pizza and Pipes instrument — anyone who misses this concert needs to visit the nearest psychiatrist.

May brings another pizza parlor organist off his home bench. This one

is on May 19 and it's Dave Reese from Bella Roma in Martinez. June 16 is open but never fear, we'll have a goody for anyone who attends. July is National Convention month in Detroit. We don't know how many are going but we know a lot who want to.

August 18 is always picnic time in Pine Grove. Pine Grove is east of Sacramento in the foothills of the Sierra. It's gold country and the home of Janice, Jim and Jim, Jr. — the Welch family and their 2/22 Harris classic organ. September 15 means Everett Nourse time and a return to Pizza and Pipes after several months' absence. October is being held for Rex Koury time. It was planned for a silent picture — something deep and stirring like *Ben Hur*, but as with our April 21 date at Grant High School the plans are changed. The chapter is still waiting for the school authorities' decision on a benefit concert. November is an open date. December 15 is the annual party.

Sierra Chapter is trying something in 1974 that chapter board members hope will hypo club attendance and participation by all members. Bob and Cathy Breuer, owners of Arden Pizza and Pipes in Sacramento are behind the chapter in the venture, and it is being called the Mini-Concert.

There are any number of members in the group who play the pipe organ well but for one reason or another would feel ill at ease with a large audience. There are other members who would like to play for a short while but have been or are reluctant to follow a Rex Koury, Larry Vannucci, etc. There is also the problem of insufficient time after a big gathering for the pizza parlor crew to prepare for their regular evening trade. The Mini-Concert appears to be the answer.

Mini-Concerts are planned for the first Sunday of most months. They will not be advertised in the news media as are the regular chapter events. One, or two, members will open the afternoon with a half-hour concert, followed by open console. The open console sessions will be governed by random drawing of numbers for the order in which to play.

It's an experiment, and something Sierra Chapter wonders if others have used. We would like to hear your results and comments.

Death Valley California is Destination — Two years ago Sierra Chapter members and a group of theatre organ

music lovers from Los Angeles area attended a concert in Death Valley. Their friends and relatives thought them a bit demented at that time and couldn't believe there was such a beast in that valley of near nothingness. The fact is Death Valley Scotty's Castle contains a 3/15 Welte with a grand piano. The installation is beautiful and so are the sounds which come forth from the two chambers. Member Fred Beeks maintains the instrument for the National Park Service.

Two years ago Rex Koury, composer, conductor, and chapter member, played the concert as he will when the chapter hits the road on May 4. Things will be different this time. This concert is sponsored by Sierra Chapter. Attendance is limited to 75 persons which is the seating capacity of the room as determined by fire safety standards. There will be no seating on the floor as in the first concert. This will be virtually a package tour sponsored by our chapter.

Transportation is being arranged from Sacramento by chartered Greyhound bus. Overnight accommodations have been arranged at Stove Pipe Wells. Meals will be the individual's concern, and the only fee not payable in advance through the chapter. The price, exclusive of meals, approximately \$44, and what a way to have fun as well as become better acquainted with fellow ATOS members.

There just might be space for you. Interested? Write: Death Valley Tour; Sierra Chapter, ATOS; Post Office Box 491; Carmichael, CA. 95608. Payment in advance would be required. Telephone inquires should be made to Chairman Dale Mendenhall, (916) 967-5060.

SOUTHEASTERN

Linda Kent is easily one of the foremost young female organists in today's theatre organ scene. Her facility and dexterity at the console is derived from choosing few shortcuts towards a musical end as witnessed in the representative repertoire performed before the Southeastern Chapter ATOS at the Atlanta Fox, February 17.

A prime example was Leroy Anderson's "Fiddle Fiddle" — a composition well suited to the compass of the theatre organ, especially the Fox Moller and its companion piano. Miss

Kent literally *attacked* the piece at the composer's intended tempo, putting every note in its proper place. The Moller's "Phantom Grand Piano" was effectively used in conjunction with organ voices and then alone at the tune's bridge with its jazz-style rests. Here silence was as effective as the musical passages and Linda's on-the-line performance made it come off exactly (or possibly enhanced) as the orchestral rendition of this Anderson novelty. Miss Kent's adaptation of "un-written" George Wright arrangements, were impressive. But these recreations will not gain Linda the reputation that her own, highly sophisticated arrangements will. "When I Look Into Your Eyes," from the motion picture, *Dr. Doolittle*, is first-hand evidence. For it is in lyric pieces such as this that Miss Kent was able to direct her keyboard energies to giving height and breadth to the organ in the finest ballad tradition. Linda's finale was "The Waltz of the Flowers" from Tchaikovsky's *Nutcracker Suite*. This light classic was treated completely orchestrally — including some subtle *re-arranging* by Miss Kent that



Linda Kent and the Fox Moller before her "Rise To Glory". — (Photo by Robert Forgan, Jr.)

enhanced the piece. Linda's dynamics were excellent — with piano cadenzas of the caliber concert pianists render — and the work was carefully graduated to a thunderous end.

Linda Kent and the Fox 4/42 Moller have made indelible theatre organ history for the Southeastern Chapter. The appearance by this 17-year-old beauty, a member of both the Charlotte, N.C. area's Piedmont Chapter ATOS and the Southeastern Chapter

ATOS, was perhaps every bit as exciting as Christmas Day 1929 when Iris Vining Wilkins first brought the Moller to life for the Fox's inaugural audience. This "liberated" concert attests to the female ingenuity, but moreover, to the sheer thrill of flawless theatre organ sound, in its intended environment, by a talented and sincere preservationist of the musical art.

A reception to honor the young organist, twice a finalist in the National Yamaha Electone Organ Competition, was held at Atlanta's new Stouffer's Inn. The gathering gave ATOS members a chance to meet Linda and her gracious family.

In addition to the Sunday concert for ATOS, Linda was featured at the Fox's kiddie matinee on Saturday after limited practice time with the mammoth instrument. At six o'clock Sunday morning, ATOS members Joe Patten, James Thrower, Walter Winn, and Bob Foreman were doing janitorial duties in the Fox's cavernous balcony. Due to a hectic schedule of movies, a rock show, and the kiddie show, the Fox staff had to let the area go uncleaned. By 10:30 A.M., ATOS



(l. to r.) Chapter Chairman Bob Van Camp, Linda Kent and Vice Chairman Joe Patten.



Joe Patten's 3/8 Moller upon arrival at the East Point Theatre.

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members were setting up recording equipment and claiming seats in a litter-free area due to the work of these members.

Work on ATOS member Joe Patten's East Point Theatre and the installation of the 3/8 Moller from the Riviera Theatre, Scranton, Pa., continues at a steady pace. With the professional work by Patten, James Thrower, and a small crew of workers, this installation will easily be the "(Detroit) Fisher Theatre of the Southeast." What is more, ATOS member Charles Walker, who is supervising the architectural conversion of this late forties modern theatre to the style of the Spanish Renaissance set below an atmosphere of clouds and stars, is working closely with Patten to achieve not only exciting visual results but acoustic ones as well. With all major chests and pipework in place, the tedious work of wind line connection and wiring remains before this cousin of the Fox's great Moller speaks to the first East Point audience.

JOHN CLARK McCALL, JR.

SOUTHERN ARIZONA

The first meeting of 1974 was held on February 3rd, with our new of-

ficers presiding. Through the courtesy of Lee and Ida Morriss, the clubroom at the Desert Pueblo Mobile Home Park in Tucson was made available for our program. Entertainment chairman, Ralph Cloos, directed a musical offering using the talents of six of our members. The organ used was furnished through the courtesy of the Mueller Organ Company of Tucson, since, as of this date, we do not have a pipe organ available - owned or controlled by our chapter.

The performing artists covered the musical field from tunes of the gay nineties to modern compositions, with those of the 20's and 30's interspersed.

It was unfortunate that the acoustics of the room and the electronic organ used were not compatible. Some of the performers felt they were playing under adverse conditions on an instrument that was strange to them, and under more ideal conditions could have presented a more satisfactory performance. However, as the program moved along, the performers became more familiar with the hall's acoustics and the instrument, so that an enjoyable evening of music resulted.

After the regular program, Art Crowell was asked to have two of his younger students perform, and the youth of the chapter really put

"Granada" across.

The business meeting followed, with our next announced meeting for the first Sunday in April, the 7th. This will be a repeat of last year's success, to be held at Northminster Church on the "McDowell" assembled pipe organ and the "Cloos Chimes" followed by luncheon and open console on the Seamand's Conn 650 at Lois and Harry's home.

After the February meeting, luncheon was served by a very busy kitchen crew, and open console followed. Our guests came from as far away as Bremerton, Washington, and our members from Yuma, Arizona - 250 miles to the west. Our newest member, Mrs. Mamie Jackson, piano and organ teacher, must like to travel, for her students are located in several towns of Cochise County, Arizona.

BOB HIGH

SOUTH FLORIDA

In January, John Steele and Bill Binder of Binder Baldwin teamed up to introduce the new Rodgers 340 Theatre Organ. With a sound that had several of us looking for pipework, John wove a spell for the members and guests, including Erwin Young ATOS president. Members were delighted

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with the response from the theatre organ during the open console session which followed. Thanks again, John and Bill.

Saturday evening, February 23, saw club members taking a nostalgic tour of mechanical music makers at the home of Charles and Mary Ann Sebastian. Their fantastic collection covers music boxes, including the Regina-phone which uses large metal discs, a Victor talking machine, several player pianos, including a Knabe grand piano with expression, plus many more. The highlight of the tour for us was the large beautiful, well preserved circus organ which was in continuous operation until Mr. Sebastian purchased it. He is in the enviable position of combining business and pleasure, and provided the club with a fun-filled evening.

March meeting plans are being solidified and promise to make the first quarter 1974 a memorable one.

BOBBIE LITZINGER

WESTERN RESERVE

While still noting the highlights of 1973 – but prematurely thinking about summer picnics, WRTOS just can't end 1973 without recapping our friendly August picnic meeting at the Gates Mills estate of Virgil Bartz where

we were privileged to hear a 1930 Hook and Hasting 4/24 with a floating echo division. This concert organ with original console calls for 75 ranks – but Virgil expects to attach 15 additional ranks this winter. Hook Bros., a Boston company, was founded in 1827 and remained in business until before the early thirties, when it became Hook and Hastings. The organ was rebuilt by Schantz (still in business) of Orrville, Ohio in 1950. The original pipes are housed in the First Church of Christ Scientist in Cleveland Heights, Ohio – Virgil's installation (since 1964) however, includes pipes manufactured by Holtkamp, Aeolian and Estey, and a few etceteras.

Guesting that Sunday was Hayel Kehres, a charming lady with disciplines strictly of the "improvisational" style of the traditional theatre organist... which calls for "on the spot" talent and no intermission from the first note until the last of the movie being accompanied. Hayel "Hipwell" Kehres graduated in 1925 from the Theatre Organ department of the Eastman School of Music in Rochester, New York. We were pleased she appeared for us. Our gracious host teaches, composes musical arrangements used widely by other teachers, has performed at the Akron Civic Theatre, at the Gray's Armory on the

3/13 Wurlitzer and used to play the "intermissions" in the Genesee Theatre in Waukegan, Illinois.

In November, we enjoyed, for the first time, a "listen in" of the E. M. Skinner 5/167 in the Cleveland Public Hall Auditorium. The first renovation of this fine organ was completed a year ago by Joseph Nagel, and the new console was built by Klan, Inc. of Wayneboro, Virginia. This all was made possible by the Kulas Music Foundation which gave Cleveland \$25,000 expressly for this purpose. The console is on a castor truck that is up on the stage. It was originally on an



Rod Elliott, 1974 Program Director at the Cleveland Public Hall's 5/167 E.M. Skinner.

LYN LARSEN

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elevator that came up in the old orchestra pit. The console is all solid state with a new 100 Amp rectifier on the console. It is on plugs and can be played anywhere on the stage and on the main floor as well. The main organ has a floating string division which plays on all five manuals. It runs from the third floor backstage, to the eighth floor as follows: Third Floor – String and Choir Organ; Fourth Floor – Swell Organ; Fifth Floor – Solo Organ; and the entire Great Organ from the third to the eighth floors are completely open. The Echo Organ is equivalent to about the 7th or 8th floor in the rear of the auditorium and speaks out over the full ceiling of the Public Hall which seats 15,000 persons. When the curtains are up backstage, you can hear the full organ throughout the whole auditorium.

The rededication program for this organ took place about a year ago at the Knights of Columbus track meets with Dr. Robert J. Bray playing the National Anthem accompanied by Rocco Scotti, the official "Voice" of the Cleveland Arena. Our November show was opened also by Dr. Bray who played overtures and light classics. Lew Hegybeli presented the theatre portion of the program with "Dancing Tambourines," "The Dream of Olwen," and "To a Wild Rose".

Sixteen-year-old David Dorsch, a student of theory, music composition and organ at the Cleveland Institute of Music, closed by playing two of his own compositions. Open console concluded the afternoon.

Our special appreciation goes to Joe Nagel who was on standby for any corrections or repairs. Necessarily, because of the massive size of this organ, Mr. Nagel is always present when the organ is played. Currently we're getting underway with the city of Cleveland for an open console program, to be operative when the building is completely empty; otherwise the sound would interfere with any convention-type activities. This organ was built 51 years ago, and at that time, it was said to be the fifth largest in the world!

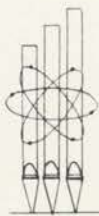
Our Christmas party at the Gray's Armory highlighted December. The special feature of this annual event was the largest tree in Cleveland! Music for our enjoyment was provided by Marge Lentz and Hazel Kehres – Lance Havens, formerly a theatre organist at the Five Points Theatre in Cleveland, was the surprise treat of the evening – You will hear more about this fine gentleman in the future.

Here it is – 1974 – and we have circumvented the gas shortage by changing our meetings to Saturdays



Pictured with the largest Christmas tree in Cleveland is member David Snell – 5' 6" tall. 76 boxes of tinsel and 200 large, handmade ornaments decorated the tree.

instead of Sundays. Tom Drake, pictured at the Lamplighter's Kimball 3/11 in Olmsted Falls, was our first guest performer of the year. Seventeen-year-old Tom is the organist at the Lamplighter Inn on Thursday evenings. He has been studying organ privately for five and one-half years. After graduation from Parma High School, he expects to study classical organ at the Cleveland Institute of Music. Tom entertained us with his



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Tom Drake at the Lamplighter Inn's 3/11 Kimball.

renditions of music from the 1920's to compositions of the 1970's. We publicly thank Gus DeAngelo and John DeRosa, proprietors of the Lamplighter for their hospitality and for providing us with refreshments.

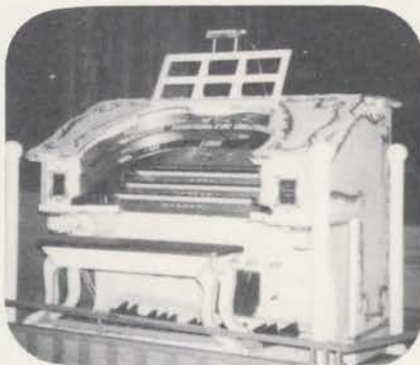
New in the Cleveland area — Lewis Hegybeli is recording music for the "Silents" a program feature sponsored by Channel 25 — WVIZ educational TV station, which will continue for at least eight weeks, having started February 10th. Lew is pre-recording on his home organ, a Moller cabinet 2/3

which is a self-contained unit, the Armory's Wurlitzer 3/13 and on a Wick's pipe organ 2/4. Having already tuned in, our family laughs on Saturday night!

BEA ROSSIN

WOLVERINE

Wolverine Chapter's February 10 tripleheader at the Michigan Theatre in Lansing was opened by chapter chairman Lawrie Mallett rising out of the pit at the console of the 3/12 Barton, playing his inimitable version of "The World is Waiting For the Sunrise." Lawrie's unique style of playing was further displayed throughout his pro-



The Michigan Theatre 3/12 Barton, in Lansing.

gram.

The next artist to come up on the Barton lift was Mary Harrison with a boisterous arrangement of "Come Fly With Me." Mary played a diversified program; a real audience pleaser.

The writer (chapter secretary Scott Smith) was the final artist of the morning, starting with "I Know That You Know." Each of the three artists presented a different style of playing which gave the program the charm of pleasant variety.

Following the set program, many tried their hand at the Barton during an open console session. The success of the program was due in large part to DTOC maintenance chairman David Voydanoff, who came down to the theatre in the early morning hours just prior to the program to join the work crew for some emergency last minute repair work on the main chest in the solo chamber.

Some of the plans for upcoming months include a March program by member Gary Montgomery at the 4/34 Wurlitzer in the Detroit Theater Organ Club, and an April program at the Meadowbrook Hall, with John Muri at the large Aeolian residence organ. 1974 promises to be a year full of activity for the Wolverine Chapter.

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Thursday thru Sunday.

MONTEREY
The Red Vest
2110 Fremont
2/8 Wicks.
Nightly, except Monday.

REDWOOD CITY
Capn's Galley No. 2
821 Winslow
4/18 Wurlitzer
Nightly except Monday.

SACRAMENTO
Arden Pipe & Pizza
2911 Arden Way
4/22 Wurlitzer. Nightly.

Grant Union High School
4/21 Kilgen-Wurlitzer
temporarily silent — awaiting
new console.
See Feb., 1974 T.O.

Sheraton Inn
2600 Auburn Blvd.
4/16 Robert Morton
Nightly.

SAN FRANCISCO
Avenue Theatre
2650 San Bruno Avenue
3/14 Wurlitzer
Friday evenings.

Cinema 21
2141 Chestnut
2/6 Robert Morton
Occasionally.

Lost Weekend
1940 Taraval
2/10 Wurlitzer. Nightly.

Orpheum Theatre
1192 Market
4/22 Robert Morton
Theatre Dark.

SAN LORENZO
Ye Olde Pizza Joynt
1951 Hesperian Rd.
3/13 Wurlitzer. Nightly
except Monday and Tuesday.

SAN RAFAEL
Marin Pizza Pub
526 Third
3/13 Robert Morton. Nightly.

SANTA CLARA
Capn's Galley No. 1
3581 Homestead Rd.
3/12 Wurlitzer.
Nightly except Monday.

SANTA ROSA
California Theatre
431 B St.
2/7 Wurlitzer. Occasionally.

VALLEJO
Rudy's Supper Club
2565 Springs Rd.
2/6 Wurlitzer.
Nightly except Monday.

CALIFORNIA (South)

ANAHEIM
Shakey's Pizza Parlor
2/9 Wurlitzer.
Nightly except Monday.

DEATH VALLEY
Scotty's Castle
3/15 Weite. Daily.

EL SEGUNDO
Old Town Music Hall
146 Richmond
4/24 Wurlitzer. Regularly.

GARDENA
Roosevelt Memorial Pk.
18255 S. Vermont
4/17 Wurlitzer. Regularly.

GLENDALE
Whitney Recording Studio
4/34 Wurlitzer-Morton.
Often.

LONG BEACH
Koons' Motorcycle Shop
1350 E. Anaheim
3/22 Wurlitzer.
Saturday evenings.

LOS ANGELES
Elks' Lodge
607 S. Parkview Avenue
4/61 Robert Morton.
Often.

Haven of Rest Studio
3/11 Wurlitzer-Kimball.
Daily.

Universal Studios
3/13 Robert Morton. Often.

Wiltern Theatre
3790 Wilshire Blvd.
4/37 Kimball. Often.

PARAMOUNT
Iceland Amphitheatre
8041 Jackson
3/19 Wurlitzer.
Regularly.

PASADENA
Crown Theatre
3/11 Wurlitzer. Nightly.

RESEDA
Pipes 'n Pizza
7500 Reseda Blvd.
2/10 Wurlitzer.
Nightly except Monday.

SAN DIEGO
Fox Theatre
720 B Street
4/31 Robert Morton. Often.

SAN GABRIEL
Civic Auditorium
3/11 Wurlitzer. Often.

SAN SYLMAR
San Sylmar Museum
3/18 Wurlitzer.
By appointment only.

COLORADO

ALAMOSA
Rialto Theatre
2/7 Wurlitzer.
Nightly except Thursday.

DENVER
Paramount Theatre
16th Street
4/20 Wurlitzer. Sundays.

WHEATRIDGE
Markell's Restaurant
3/15 Wurlitzer. Occasionally.

CONNECTICUT

HARTFORD
Goss Organ & Piano Store
4/28 Hybrid. Often.

THOMASTON
Thomaston Opera House
3/10 Marr & Colton. Often.

WATERBURY
State Theatre
2/10 Wurlitzer. Occasionally.

WILLIMANTIC
Windham Technical School
3/15 Wurlitzer. Periodically.

DELAWARE

WILMINGTON
John Dickinson High School
3/28 Kimball. Often.

FLORIDA

DUNEDIN
Kirk Theatre
2686 U.S. Alt. 19.
3/19 Wurlitzer. Often.

PENSACOLA
Saenger Theatre
Robert Morton. Occasionally.

GEORGIA

ATLANTA
Fox Theatre
660 Peachtree St. NE.
4/42 Moller. Weekends.

HAWAII

HONOLULU
Hawaii Theatre
1130 Bethel
4/16 Robert Morton.
Sunday & Monday.

Waikiki Theatre
2284 Kalakaua Avenue
4/16 Robert Morton.
Friday & Saturday.

IDAHO

MOSCOW
University of Idaho
2/6 Robert Morton. Occasionally.

ILLINOIS

CHICAGO
Aragon Ballroom
1106 W. Lawrence
3/10 Wurlitzer. Occasionally.

Chicago Stadium
1800 W. Madison
6/62 Barton. Often.

Downer's Grove High School
3/10 Wurlitzer. Periodically.

Montclare Theatre
7133 W. Grand
3/10 Barton. Occasionally.

Oriental Theatre
20 W. Randolph
4/20 Wurlitzer. Occasionally.

Patio Theatre
6008 W. Irving Pk.
3/17 Barton. Occasionally.

WGN Studios
2501 Bradley Pl.
3/11 Wurlitzer-Kimball.
Often.

CRYSTAL LAKE
Martineti's Restaurant
6305 NW Hwy.
2/8 Wicks w/percussions.
Nightly.

ELMHURST
Elmhurst Skating Club
Roosevelt Rd. & Route 83
4/24 Hybrid. Daily.

JOLIET
Rialto Theatre
4/21 Barton. Saturday evenings.

LA GRANGE
Lyons Township High School
3/21 Moller. Occasionally.

LAKE FOREST
Deerpath Theatre
3/10 Geneva. Periodically.

MUNDELEIN
St. Mary of the Lake Seminary
4/24 Wurlitzer-Gottfried.
Occasionally.

NORRIDGE
Hub Roller Rink
4510 Harlem Avenue
3/10 Wurlitzer. Daily.

PARK RIDGE
Pickwick Theatre
5 S. Prospect
3/11 Wurlitzer. Occasionally.

ROCKFORD
Coronado Theatre
4/17 Barton. Occasionally.

ST. CHARLES
Arcada Theatre
3/ Geneva. Often.

INDIANA

ANDERSON
Anderson Music Center
2/6 Wurlitzer. Periodically.

Paramount Theatre
3/7 Page. Occasionally.

EAST CHICAGO
Indiana Theatre
3458 Michigan
3/10 Wurlitzer. Occasionally.

FORT WAYNE
Calvary Temple
2/7 Marr & Colton w/traps.
Regularly.

Embassy Theatre
121 W. Jefferson
4/15 Page.
Weekends, Sept. thru May.

INDIANAPOLIS
Indiana Theatre
3/21 Barton. Occasionally.

Rivoli Theatre
3155 E. Tenth
3/16 Uniphone. Daily.

WHITING
Hoosier Theatre
1335 - 119th
3/11 Wurlitzer. Occasionally.

IOWA

CEDAR RAPIDS
Iowa Theatre
3/14 Barton. Periodically.

Paramount Theatre
3/14 Wurlitzer. Periodically.

DAVENPORT
Capitol Theatre
330 W. Third
3/10 Wicks. Periodically.

SIOUX CITY
Civic Auditorium
3/13 Wurlitzer. Occasionally.

KANSAS

WICHITA
Century II Auditorium
Civic Center
4/36 Wurlitzer. Periodically.

LOUISIANA

BATON ROUGE
Paramount Theatre
2/6 Robert Morton. Weekly.

MAINE

PORTLAND
State Theatre
609 Congress
2/7 Wurlitzer. Occasionally.

MARYLAND

FREDERICK
Tivoli Theatre
2/8 Wurlitzer. Often.

ROCKVILLE
WXLN Studio
140 Congressional Lane
2/11 Moller. Often.

MASSACHUSETTS

Paramount Theatre
549 Washington
3/14 Wurlitzer.
Saturday evenings.

SPRINGFIELD
Julia Sanderson Theatre
1700 Main
3/11 Wurlitzer. Periodically.

STONEHAM
Stoneham Town Hall
2/14 Wurlitzer. Occasionally.

WELLESLEY
Babson College
Knight Auditorium
3/13 Wurlitzer. Often.

— MICHIGAN —

ANN ARBOR
Michigan Theatre
3/13 Barton. Often.

DETROIT
Cranbrook School
2/7 Barton. Periodically.

Fox Theatre
Woodward Avenue
4/36 Wurlitzer. Seldom.

Redford Theatre
Lahser Road
3/10 Barton. Friday evenings
September thru May.

Senate Theater (DTCO)
6424 Michigan
4/34 Wurlitzer. Monthly.

FLINT
Capitol Theatre
3/11 Barton. Weekends.

GROSSE POINTE FARMS
Punch & Judy Theatre
Kercheval Ave.
2/5 Wurlitzer. Occasionally.

KALAMAZOO
State Theatre
404 S. Burdick
3/22 Barton. Saturday nights.

LANSING
Michigan Theatre
3/10 Barton. Sunday nights.

MUSKEGON
Michigan Theatre
3/8 Barton. Often.

ROYAL OAK
Royal Oak Theatre
318 W. Fourth
3/12 Barton. Often.

— MINNESOTA —

LILYDALE
Diamond Jim's
2/7 Wurlitzer. Nightly.

MOORHEAD
Bud's Roller Rink
2120 First Avenue N.
3/7 Barton-Johnson
Weekends.

Rex Cafe
2/5 Johnson. Nightly.

RED WING
Auditorium Theatre
2/8 Kilgen. Periodically.

ST. PAUL
Cicero's Pizza
3/12 organ. Nightly.

— MISSISSIPPI —

MERIDIAN
Shrine Auditorium
3/2 Robert Morton. Periodically.

— MISSOURI —

KANSAS CITY
Russell Stover Auditorium
3/8 Wurlitzer. Occasionally.

POINT LOOKOUT
School of the Ozarks
Highway 65
3/15 Wurlitzer. Often.

ST. LOUIS
Fox Theatre
527 N. Grand
4/36 Wurlitzer. Daily.

— MONTANA —

BOZEMAN
Ellen Theatre
2/7 Wurlitzer. Regularly.

— NEBRASKA —

OMAHA
Military Theatre
2/6 Wurlitzer. Often.

Orpheum Theatre
3/12 Wurlitzer. Periodically.

— NEW JERSEY —

ASBURY PARK
Convention Hall
3/7 Kilgen. Occasionally.

ATLANTIC CITY
Convention Hall
7/455 Midmer-Losh. Occasionally.

Convention Hall Ballroom
4/42 Kimball. Occasionally.

BOUND BROOK
Brook Theatre
Hamilton Street
2/4 Wurlitzer.
Saturday evenings.

EATONTOWN
Mahns Bros. Bicycle Shop
2/18 Robert Morton.
Occasionally.

MONTAGUE
Montague Roller Rink
2/8 Robert Morton. Daily.

MONTVALE
Montvale Roller Rink
Chestnut Ridge Rd.
2/8 Robert Morton. Daily
except Monday and Wednesday.

NEWARK
Center of Italian Culture
985 S. Orange Avenue
3/11 Wurlitzer. Sundays
Sept. thru May.

OCEAN GROVE
Ocean Grove Auditorium
4/30 Hope-Jones.
Occasionally.

PITMAN
Broadway Theatre
3/8 Kimball. Sundays.

RAHWAY
Rahway Theatre
1601 Irving.
2/7 Wurlitzer. Often.

SURF CITY
Surf City Hotel
Long Beach Island
3/15 Wurlitzer. Nightly.
May thru September.

WANAQUE
Suburban Restaurant
Belvidere Avenue
3/17 Wurlitzer. Nightly.

— NEW MEXICO —

ROSWELL
Pearson Auditorium
N. Mexico Military Inst.
3/14 Hilgreen-Lane.
Periodically.

— NEW YORK —

AMHERST
Amherst Club Steam Baths
2/7 Marr & Colton. Often.

BINGHAMTON
Roberson Center for Fine Arts
30 Front
3/17 Link. Monthly.

BROOKLYN
Long Island Univ.
385 Flatburh Ave. Ext.
4/26 Wurlitzer. Often.

NEW YORK CITY
Academy of Music
126 - 14th St. E.
3/17 Wurlitzer. Occasionally.

Beacon Theatre
Broadway and 7th Avenue
4/19 Wurlitzer. Periodically.

Plaza Recording Studio
Rockefeller Ctr.
3/14 Wurlitzer. Often.

Radio City Music Hall
Rockefeller Ctr.
4/58 Wurlitzer. Daily.

United Palace
175th St.
4/23 Robert Morton. Sundays.

NORTH TONAWANDA
Riviera Theatre
67 Webster
3/12 Wurlitzer. Monthly.

PORT WASHINGTON
Beacon Theatre
116 Main St.
3/11 Austin. Occasionally.

ROCHESTER
Auditorium Theatre
875 Main St. E.
4/22 Wurlitzer. Monthly
Sept. thru May.

ROME
Capitol Theatre
3/7 Moller. Weekends.

SYRACUSE
State Fair Grounds
Mills Bldg.
3/11 Wurlitzer. Monthly.

— NORTH CAROLINA —

GREENSBORO
Carolina Theatre
2/6 Robert Morton.
Occasionally.

— OHIO —

AKRON
Akron Civic Theatre
3/13 Wurlitzer. Periodically.

CANTON
Palace Theatre
3/9 Kilgen. Weekends.

CLEVELAND
Gray's Armory
1234 Bolivar Rd.
3/13 Wurlitzer. Periodically.

COLUMBUS
Ohio Theatre
4/20 Robert Morton. Often.

HAMILTON
Shady Nook Steak House
Route 27
4/31 Wurlitzer.
Nightly except Monday.

LORAIN
Palace Theatre
4/11 Wurlitzer. Occasionally.

OLMSTEAD FALLS
Lampighter's Inn
7068 Columbia Rd.
3/18 Kimball.
Wed., Fri. & Sat. nights.

SPRINGFIELD
State Cinema
3/7 Wurlitzer.
Friday evenings.

— OKLAHOMA —

MUSKOGEE
Muskogee Civic Center
3/7 Robert Morton. Often.

TULSA
Central High School
4/45 Kilgen. Often.

Christian Crusade Auditorium
2808 S. Sheridan
3/10 Robert Morton w/traps.
Sundays.

— OREGON —

COOS BAY
Egyptian Theatre
4/12 Wurlitzer.
Saturday evenings.

PORTLAND
Benson High School
3/26 Kimball. Often.

Imperial Skating Rink
Union and Madison.
4/18 Wurlitzer.
Daily except Monday.

Oaks Park Roller Rink
4/17 Wurlitzer. Daily.

Organ Grinder Restaurant
3/34 Wurlitzer. Nightly.

Paramount Theatre
Broadway and Main
4/20 Wurlitzer. Periodically.

— PENNSYLVANIA —

BROOKLINE
Brookline Theatre
3/24 Kimball. Weekends.

HERSHEY
Hershey Community Theatre
4/45 Aeolian-Skinner.
Periodically.

KITTANING
Manos Theatre
3/8 Robert Morton. Often.

LANSDOWNE
Lansdowne Theatre
Lansdowne Avenue
3/8 Kimball.
Daily except Sunday.

LONGWOOD GARDENS
Kennett Square
4/200 Aeolian w/traps.
Sunday in winter.

MARIETTA
Marietta Theatre
130 W. Market
3/26 Wurlitzer-Page.
Monthly.

PHILADELPHIA
Wanamaker Store
13th and Market
6/469 organ. Daily.

PITTSBURGH
South Hills Theatre
3075 W. Liberty
Wurlitzer. Often.

UPPER DARBY
Tower Theatre
69th and Marget
3/17 Wurlitzer. Occasionally.

— RHODE ISLAND —

WOONSOCKET
Stadium Theatre
2/8 Wurlitzer. Occasionally.

— TENNESSEE —

CHATTANOOGA
Tivoli Theatre
Broad St.
3/14 Wurlitzer. Occasionally.

KNOXVILLE
Tennessee Theatre
604 Gay
3/14 Wurlitzer. Weekends.

McMINNVILLE
Cumberland Caverns.
2/7 Wurlitzer.
Daily during summer.

MEMPHIS
Malco Theatre
3/13 Wurlitzer. Sundays.

— TEXAS —

FORT WORTH
Casa Manana Theatre
3/11 Wurlitzer. Often.

— UTAH —

SALT LAKE CITY
Arcade Theatre
2/7 Wurlitzer. Often.

Capitol Theatre
Second and Main
2/8 Wurlitzer. Periodically.

The Organ Loft
3331 Edison
5/42 Wurlitzer-Morton.
Often.

— VIRGINIA —

ALEXANDRIA
Alexandria Skating Arena
807 N. St. Asaph.
4/34 Wurlitzer. Nightly.

Virginia Theatre
First St.
3/11 Barton. Nightly.

RICHMOND
Byrd Theatre
2908 W. Cary
4/17 Wurlitzer. Nightly.

Loew's Theatre
6th and Grace
3/13 Wurlitzer. Nightly.

Mosque Auditorium
Laurel and Main
3/17 Wurlitzer. Often.

— WASHINGTON —

BELLINGHAM
Mt. Baker Theatre
2/10 Wurlitzer. Often.

BREMERTON
Masonic Temple
2/8 Wurlitzer. Occasionally.

FEDERAL WAY
Big Bob's Pizza
31406 S. Pacific Hwy.
2/10 Robert Morton. Nightly.

SEATTLE
Haller Lake Improvement Club
3/7 Wurlitzer. Often.

Paramount Theatre
9th and Pine
4/20 Wurlitzer. Periodically.

Pizza & Pipes
100 N. 85th.
3/17 Wurlitzer. Nightly.

Queen Anne High School
3/10 Kimball. Often.

Ridge Skating Rink
620 N. 85th.
2/7 Wurlitzer. Rarely.

SOUTH TACOMA
Steve's Gay Nineties Restaurant
3/10 Wurlitzer
Fri. and Sat. nights.

TACOMA
Temple Theatre
2/9 Kimball. Occasionally.

WEST SEATTLE
Granada Organ Loft Club
5011 California
4/32 Wurlitzer.
Fri. and Sat. evenings.

— WISCONSIN —

BARABOO
Al Ringling Theatre
3/9 Barton. Occasionally.

MILWAUKEE
Avalon Theatre
3/8 Wurlitzer. Occasionally.

Riverside Theatre
3/13 Wurlitzer. Occasionally.

Schnitzelhaus Restaurant
52nd and Capitol Dr.
3/11 Wurlitzer.
Nightly except Monday.

WAUSAU
Grand Theatre
3/9 Kilgen. Often.

Editor's Note: Status and use of each installation are subject to change at any time. Advance inquiry is recommended before visiting.

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Elon College, N.C. 27244

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Rockville, Md. 20853

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Fargo, North Dakota 58102

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Tucson, Arizona 85710

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