

THEATRE ORGAN

December 1978/January 1979



To the organist with a creative urge to explore new sounds

The new Wurlitzer Professional Total Tone Console Organ Model 950 is larger in tone and more extensive in special effects than any organ available today.

The new Model 950 is a theatre organ, an orchestral organ, a classical organ and a jazz organ. It's Total Tone all the way.

There is a whole new world of sounds to explore!

The third keyboard Orbit Synthesizer creates pitches from 32' to 1'—plus 16 realistic instrumental effects from harpsichord and string celeste to brass and reeds—

including a 32' bass reed and 32' bass clarinet. These are also playable from the upper keyboard or may be coupled to the pedals.

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DeKalb, Illinois

THEATRE ORGAN

JOURNAL OF THE
AMERICAN
THEATRE ORGAN
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Originally installed in the Plaza Theatre, Kansas City, Missouri, Wurlitzer Opus 1949 is now in the home of Ronald F. Wehmeier in Cincinnati. A look at this unique installation begins on page 5.

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- 1974 — Lloyd E. Klos
- 1975 — Joe Patten
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- 1977 — Les and Edith Rawle
- 1978 — Len Clarke

Notice

At a special meeting of the ATOS National Board held on November 4th in San Francisco, President Preston "Sandy" Fleet tendered his resignation which was accepted by the Board.

Mr. Fleet had taken the presidency in July at the Atlanta national meeting not realizing it would be a time-consuming position and because of his expanding personal business, he felt he could not do justice to the ATOS office and his own affairs simultaneously.

The Board, understanding the problems involved, accepted Sandy's resignation but asked that he remain as a consultant to National ATOS so that his expertise can be utilized. Sandy agreed to help in any way possible.

National Board Member Tommy Landrum agreed to complete the remaining term as president.

President's Message

Richmond, Virginia
November 6, 1978

Dear Members:

I consider it an honor to have been asked by the Board of Directors to serve as President until July, 1979.

I will do all I can to keep things running as smoothly as possible. The Board has offered any help I may need. I hope you, as members, will do the same.

Because I was elected president by the Board of Directors, a vacancy was created on the Board. Paul (Mac) Abernethy, Jr. who, in our last election of directors, received the next highest number of votes will fill this vacancy.



Tommy Landrum

Tommy Landrum
President

A QUALITY ORGAN INSTALLATION

by Ronald F. Wehmeier

Several years ago it was suggested that ATOS set up a committee of qualified craftsmen to inspect and grade, at the request of owners, home installations for the purpose of improving the quality of theatre organ transplants. (See THEATRE ORGAN Vol. 13 No. 5 October 1971.) The idea was never pursued as many complications became apparent.

If we were to grade home installations from the standpoint of neatness and craftsmanship, it is certain that Ronald Wehmeier's Cincinnati project would rank among the best.

But, we'll let Ron tell you about it.

The instrument installed in my home is Wurlitzer Opus 1949, orig-

inally installed in the Plaza Theatre, Kansas City, Missouri. It was shipped from the Wurlitzer factory on 8-31-28 as a 220 Special.

This is the second Wurlitzer I have owned since the organ bug bit in 1964. The first organ was a 2/5 removed from WLW in Cincinnati. An article appeared giving details in the Winter 1965 issue of THEATRE ORGAN. I sold this organ for parts, keeping the Salicional and five-rank chest for adding to the Plaza instrument.

I now have 13 well-unified ranks playing, and have prepared for a total of 16 ranks. Most of the tonal ideas for the new specification were taken from George Wright's studio organ, which I regard as the finest

sounding due to his tonal refinements and smooth regulation.

This is a single chamber installation, with all percussion and pipes under one expression. I did this due to space limitations, since the 18' x 22' chamber is a basement room constructed for the old 2/5. The shades are mounted horizontally under a grille in the entrance hall floor. The hall acts as a mixing chamber, giving that in-theatre sound.

Two pianos are connected to the organ. An upright player which is used as a Mandolin, and a 6'2" Steinway Duo-Art Grand. The Steinway is completely expressive, using the left expression pedal on the console. This controls the Duo-Art expression accordion pneumatics. The piano sustain is accomplished by depressing any pedal note, or by means of a slide switch on the expression pedal.

The Steinway is located directly to the left of the console in the music room. Sound from the entrance hall enters the music room thru a 5'x6' tone opening in the wall, and a 3'x7' doorway. This gives a good balance at the console, without parting one's hair.

Wind pressures are: 15" Tuba Horn, 12½" Tibia, 6" Vox Humana, and 10" on all other ranks. The 20" static pressure, produced by a 10 hp blower, is reduced to 16½" by means of a blower reservoir. The wind is then fed into the chamber thru a 14" diameter blow pipe. This type of wind supply greatly reduces any blower noise transmission into the

Vintage Steinway piano connected to the console. This is a rare example of the Steinway Duo-Art grand.

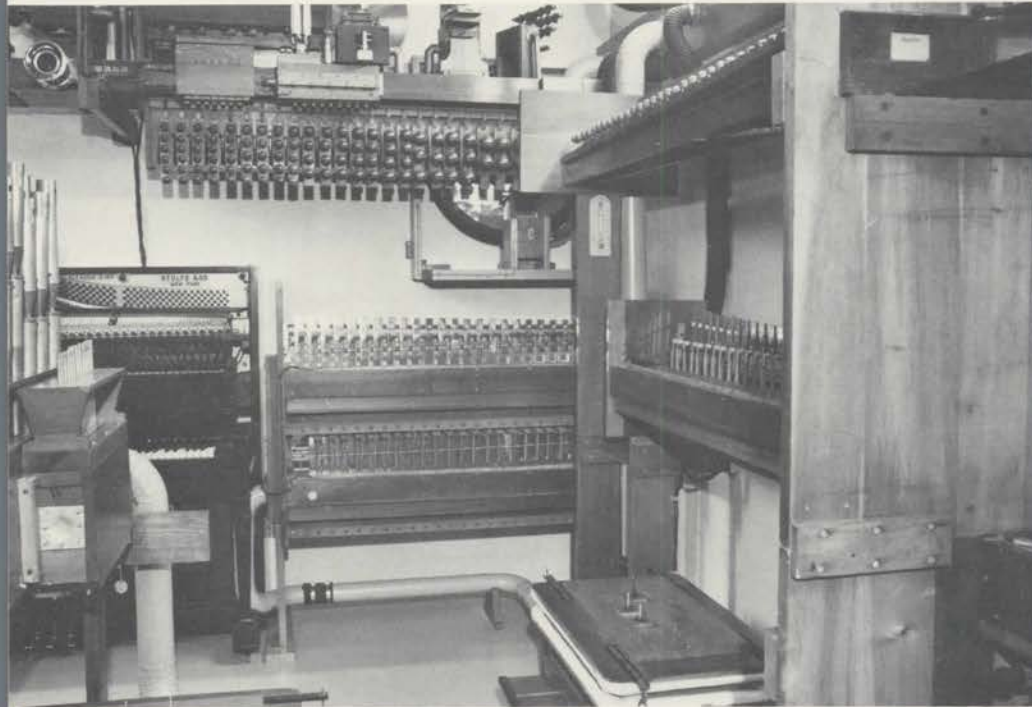




General view of pipework. Note careful placement of windlines.

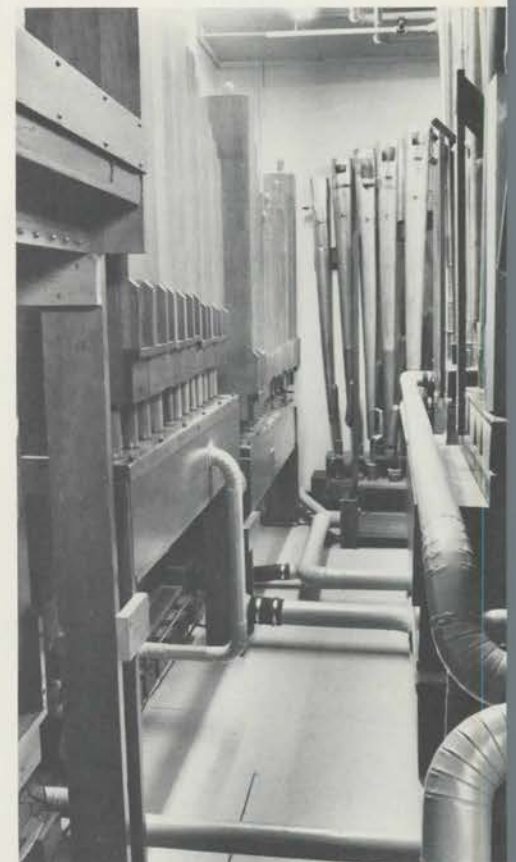


Except for the Moller Post Horn and the new Brass Trumpet, all the pipework is original Wurlitzer in mint condition.



Percussion section of the single chamber installation.

Upright piano modified to be used as a Mandolin. Second piano is outside of chamber.

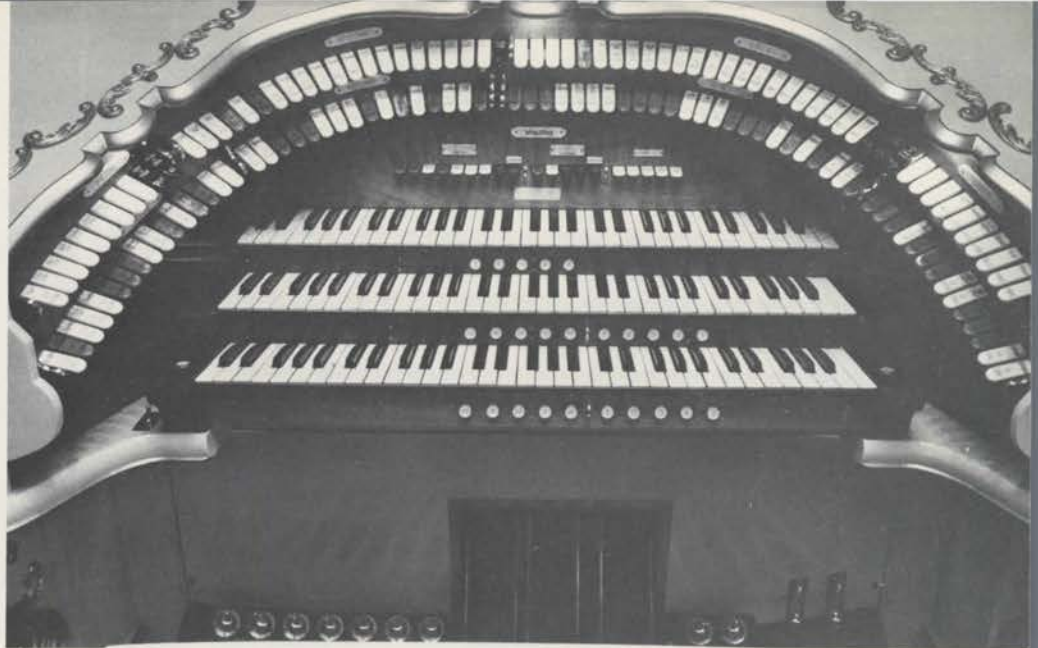


View of offset chests. Adequate work space is clearly shown.

organ chamber, and produces no audible noise at the console.

All pipework is original mint condition Wurlitzer, except for the new Moller Post Horn, and the new Brass Trumpet manufactured by Al Bizik (resonators) and Bob Schopp (block assemblies).

My interest in pipe organs started with George Wright's first Hi-Fi record. Organ building became my profession in 1965. Since that time I have had the privilege of being associated with M. P. Moller, Inc., pipe organ builders, and I now sell, install and maintain their instruments in the Ohio, Indiana, Kentucky and West Virginia area. I also rebuild player and reproducing pianos, and theatre organs. □



The Plaza Theatre Wurlitzer console was enlarged to accommodate 16 ranks.

SPECIFICATIONS

Pedal

32' Resultant
16' Tuba
16' Diaphone
16' Tibia
16' Bourdon
8' Post Horn
8' Brass Trumpet
8' Tuba
8' Diaphone
8' Tibia
8' Clarinet
8' Salicional
8' Cello
8' Oboe Horn
8' Flute
4' Octave
16' Piano
Piano Sustain
Bass Drum
Kettle Drum
Cymbal Re-it
Crash Cymbal
Chinese Gong
Finger Cymbals
Brush Cymbal
Great to Pedal
Accomp to Pedal

Accomp

16' Contra Viol T.C.
16' Bourdon
16' Vox Humana T.C.
8' Post Horn
8' Tuba
8' Diaphonic Diapason
8' Open Diapason
8' Tibia
8' Clarinet
8' Viol d Orchestra
8' Viol Celeste
8' Salicional
8' Oboe Horn
8' Quintadena
8' Flute
8' Vox Humana
8' 1/3' Fifth (Tibia)
4' Octave

4' Viol
4' Celeste
4' Flute
4' Vox Humana
2-2/3' Twelfth (Flute)
2' Piccolo (Flute)
8' Piano
Mandolin
Marimba
Chrysoglott
Snare Drum
Tamborine
Chinese Block
Tom Tom
Sand Block
Finger Cymbals
Brush Cymbal
Castanets
Accomp Octave

Great

16' Post Horn T.C.
16' Brass Trumpet T.C.
16' Tuba
16' Diaphone
16' Tibia
16' Contra Viol T.C.
16' Bourdon
16' Vox Humana T.C.
8' Post Horn
8' Brass Trumpet
8' Tuba
8' Diaphonic Diapason
8' Open Diapason
8' Tibia
8' Clarinet
8' Kinura
8' Orchestral Oboe
8' Viol d Orchestra
8' Viol Celeste
8' Salicional
8' Oboe Horn
8' Quintadena
8' Flute
8' Vox Humana
5-1/3' Fifth (Tibia)
4' Octave

4' Piccolo (Tibia)
4' Viol
4' Celeste
4' Flute
2-2/3' Twelfth (Tibia)
2-2/3' Twelfth (Flute)
2' Piccolo (Tibia)
2' Fifteenth (String)
2' Piccolo (Flute)
1-3/5' Tierce (Flute)
1' Fife (Tibia)
16' Piano
8' Piano
4' Piano
Chimes
Sleigh Bells
Xylophone
Master Xylophone
Glockenspiel
Orchestra Bells
Chrysoglott
Great Sub Octave
Great Octave
Solo to Great Pizzicato

Solo

16' Post Horn T.C.
16' Brass Trumpet T.C.
16' Tuba
16' Diaphone
8' Post Horn
8' Brass Trumpet
8' Tuba
8' Diaphonic Diapason
8' Tibia
8' Clarinet
8' Kinura
8' Orchestral Oboe
8' Salicional

Piano: 6'2" Steinway Duo-Art built in 1928.
Mandolin: Converted Stultz upright player.
Chinese Gong: 30" diameter from China.
Crash Cymbal: 20" diameter Zildjian.
Brush Cymbal: 18" diameter Zildjian.
Finger Cymbals: 1-1/2" diameter Zildjians.
Cymbal Re-it: 18" diameter Zildjian.

8' Quintadena
4' Octave
4' Piccolo
8' Piano
Chimes
Xylophone
Master Xylophone
Glockenspiel
Orchestra Bells
Marimba
Chrysoglott
Solo Sub Octave
Solo Octave

Accomp Second Touch

8' Post Horn
8' Tuba
8' Diaphonic Diapason
8' Clarinet
Chimes
Triangle
Xylophone
Solo to Accomp
Solo to Accomp Pizzicato

Great Second Touch

16' Tuba
8' Tibia
Solo to Great 16'
Solo to Great 8'
Solo to Great 8' Pizzicato

Tremulants

Main
Solo
Vox Humana
Tibia
Tuba



THE BROKEN DREAM OF JOHN LEDWON

by Mike Ohman and Stu Green

Post-fire photos by Stu Green

Fire and water, the arch enemies of the pipe organ, wreaked their havoc on a fine instrument during the October California brush fires. The organ had been a focal point in the life of John Ledwon since he was a teen-ager. We watched it grow from an 11-rank instrument to more than 25-ranks. We recall the slow trek of the present console westward from Plattsburg, N.Y., and chronicled John's painstaking work in re-arranging the stopkeys and adding pistons to accommodate the much larger organ he planned. We wrote about the projected home to be built,

with a high-ceilinged music room, even published sketches of the plans. Then came the carefully selected additional ranks of pipework.

When completed, a few years ago, it was truly a thing of beauty. The Ledwon home was often a meeting place for organ enthusiasts over the years, and it was on the agenda for the 1979 ATOS Convention. But no

ABOVE PHOTO — The living quarters of the Ledwon home fully involved as firemen pour on water. They succeeded in extinguishing this afternoon fire which burned its way right up to the pipe chambers where a fire wall helped block it.

(News-Chronicle photo by Tom Kelsey)

longer. The home is a burnt-out shell, the organ nearly totalled. Mike Ohman was on the scene; his story follows.

Fall is normally a beautifully colorful season, brimmed with the hopes of a new year and fulfilled dreams. On October 23, 1978 at 2:45 p.m. John Ledwon's dreams went up in an agonizing 25 minutes of intense heat and devouring flames. His exquisite home and 3/26 Wurlitzer theatre pipe organ were the object of a desperate struggle.

A sick person — an arsonist — had set fire to the dry grass near the

freeway in Agoura, California, a spaced-out residential area north of Los Angeles county limits. John, on his way home from Newbury Park High School, where he teaches music, saw the beginning of the fire just past noon and reported it to the fire department before he went on home. Once there, he watched the flames as they moved away from his home. Thinking he was safe, he went about his normal tasks of the day.

It was a dry day. The unpredictable Santa Ana winds suddenly changed course and without warning, blew the flames directly towards John's home. They traveled across the dry brush faster than a man could run. Before he could do anything to prevent it, the flames came up from the back of the property, up the steep incline to the side of the house, leaped to the back patio roof and made a feast of what they found.

Desperately, John and neighbors fought the flames. A husky garden hose was going full force but was as useless as trying to cool the hot, dry desert floor with a water pistol. Ten brush firemen stood at the bottom of the hill about 500 feet away from the house. John summoned their help but was refused because their assignment was to fight brush fires not structure fires. Some minutes later an engine company arrived and in a

Before the disaster, John stands at the foot of the hill with his organ-filled home looming above.



few moments the flames were out. But not before devouring the complete living quarters at the rear of the home. A fire wall barred the flames from the chambers — for a time.

All of John's personal possessions — gone! All the mementos of a lifetime of activities and personal achievements — gone!

Mike Ohman heard a live radio interview of the Ledwon fire and being quite close, drove there to see if he could help in any way.

When he arrived the neighbors were trying to get what valuables were left out into the open air to dry (an upright piano belonging to a neighbor, a few tools, two badly smoke and water damaged chairs, pieces of several antique chandeliers, a burned lamp, a singed teddy bear).

A bathtub on the top (3rd) floor had broken through the charred beams and fallen two stories to the basement floor. Refrigerator, oven, a brand new color TV and microwave oven all scorched and charred were lying in a pile of rubble on the basement floor, a grim sight.

The firemen, before leaving, gave instructions to guard the house against looters. They left a fire hose — "in case the fire rekindles". Mike and John cautiously began to make way towards the pipe chamber door. Blackened and crumbled as it was, when the door was finally forced ajar, it revealed pipework in relatively good condition. A few large wooden offset pipes were burned, some water damage, but mostly intact. The percussions which rested in their own chamber above the main and solo chambers were a total loss.

John considered himself lucky for even having saved what was left — a rare 16' Octave of a Wurlitzer English Posthorn, some choice brass pipes and the beautifully voiced pipework so professionally blended by Lee Haggart. There were only a few badly damaged pipes; these could be replaced.

The fire had charred 57,000 acres and some 150 homes were engulfed or badly damaged by flames. Livestock and pets perished. Many people were left destitute by the flames.

John and Mike decided to spend the night at the house to protect the charred remains from the hands of those who benefit from someone else's tragedy — looters! They left to get some food and sleeping bags. Be-



Longshot of the hilltop home. The afternoon fire burned away the entire living area (left end of structure) and ripped into the Percussion Chamber, destroying the percussions.



Light leaks through the ruined Percussion Chamber (above). A large wind chest (foreground), removed from behind the charred swell shutters, awaits transportation.

Closer view of the ruined living area and Percussion Chamber. The remains of the Marimba resonators can be seen in the upper level.





Student Gloria Higgins examines ruined console. The small sign at the end of the center manual is appropriate: 'Temporarily out of service.'

Dramatic shot of a borate bomber dropping its fire-quenching load on the Ledwon home. This is a last resort move. Firemen claim that the weight of the liquid can crush a sound roof.

(News-Chronicle photo by Tom Kelsey)



fore they could return someone had entered the house and removed an undamaged miniature electric train collection John had had for years in a specially built glass display case. It's most depressing to know there are people loose who can be so dastardly and brazen.

They bedded down on the undamaged front balcony of the house so that they could keep watch and listen for intruders. The night was quiet. The stench of burned oak permeated the thick air. Two or three crickets that had survived the ground blaze chirped; a maimed coyote howled in agony. Two roosters shrieked in the night. There were no stars; the sky was dark with clouds of smoke.

The two lay in their sleeping bags listening to the eerie sounds, each lost in thought, wondering why it had to happen, why this lovely place, and ironically, why to the very man who discovered and reported the fire.

Suddenly, without warning, there was a sound like small calibre gun shots, infrequent at first, then more intense and assertive. The chills ran up Mike's back. After a few moments John said, "I've got to see what's going on." Both jumped back into their wet clothes and shoes and ran into the basement to find wild flames consuming wooden wind lines. Quickly and without communication, each ran for the garden hose. Mike hooked it up to the faucet, John doused the flames in the regulator room which is located under the main and solo chambers. If there was fire in the basement, it meant that there must be fire in the chambers just above. Again both ran up the outside stairs and into the already weakened structure. Gingerly, they walked across the blackened floorboards hoping they would not fall through the flooring to the basement. They looked through the chamber door to be sickened by the sight of hungry blades of fire delighted by the taste of Tibias, Trumpets, and Tubas. The once stately 16' English Posthorn was now a molten mass of metal lying in a puddle on the blazing floor. The tears ran down Mike's face as he turned on the fire hose full force knowing that the water would kill the fire, but also totally destroy the remains of the magnificent organ. The smoke was intense and difficulty in breathing caused much discomfort. John and



A singed teddy bear guards the switch stacks and relays while they await loading on a truck bound for the Power warehouse for storage. These parts came through the fire almost unscathed because they were located in the cellar — except for water damage.



Ray Ledwon, John's dad, awaits the forklift which will lower the console (right niche) to ground level then take it down the steep driveway to the flatbed truck.

Jim Warner rides the console down as the forklift lowers it to the driveway pavement.





The forklift moves the ruined console slowly down the driveway for loading. The trees which line the driveway escaped the unpredictable course of the flames, which were propelled by a 55 mph Santa Ana wind.



The strain shows on John Ledwon's face as he examines a Tibia pipe burned beyond repair.

Harvey Heck and son Ron packed the pipes in coffin-like crates for shipment to the warehouse. The top of the Tuba pipe has been melted away.



Mike took turns holding the fire hose towards the blaze so that the other could run out of the chambers for a gasp of fresher air and then right back to relieve the other.

Some moments later, the fire out, John again inspected his once carefully laid out pipe chambers. The string pipes had melted and lay folded over like bobby pins, held up by the ties which supported them on their wind chest. The solo Tibias were now charcoal, hanging on the wall by their supports with the wind chest underneath them devoured by flames and gone.

The Tuba pipes looked as if they had been torn at by a large vicious animal whose instinct is to kill and leave for dead a mangled carcass. The taller metal pipes were mostly gone. The smaller ones were left full of melted remains of the larger pipes. Water lay in huge puddles all over the wooden chamber floors. The swell shades were nothing but large chunks of charcoal in a frame.

The two went to the basement and with screwdrivers, removed some of the chest bottomboards to find them full of water. They put their screwdrivers away. Went back to their sleeping bags and laid there waiting for the sun to come up over the mountain peaks.

Blackness, pierced by fierce fiery arrows.

The birth of a new day, a day missing a magnificent organ.

That's Mike Ohman's eye-witness report. It is difficult to contemplate the despair such a disaster brings, unless one is involved in one. As in all such disasters there was a brighter side looming. Although John's home and organ lay in ruins, the human element was soon apparent.

They started arriving in twos and threes — John's friends. They had come to help in any way possible. They came in work clothes and brought leather gloves for rough work. They brought food and drink.

One of the first to arrive was LA Chapter Chairman, Bob Power. After some consultation, it was decided to salvage what was left of the Wurlitzer. Bob Power offered storage space in his warehouse in Camarillo, an hour's drive north. He also loaned a flatbed truck and a forklift, drivers included. Meanwhile John's



John's high school students showed up en masse to help with the salvage and cleanup. Student Cory Campbell (left) conducted John's classes at school while he was doing cleanup work. Here, the pedalboard is being moved to the flatbed truck. We asked them to smile for the photo, to help relieve the tension of working in the ruins.

friends were converging on the ruined house, including many of John's students at Newbury Park High School and many ATOSers. All were told of the plan and how they could help. Let us record the names of some of the volunteers: Gene Davis, Bob Smith, Steve Ross, Harold Donze, Harvey and Ronald Heck, Bill Coffman, Neal Kissell, Ralph Beaudry, Rod Skelding and Virgil Purdue. Jim Warner acted as foreman. Chick Landers was the only casualty; he was conked by a falling fluorescent lighting fixture.

For the remainder of the week these volunteers (and we probably missed some names), showed up for the heavy labor of removing the water-logged pipe chests, getting the charred console, the badly scorched grand piano, the blower and other heavy or clumsy parts which might be salvaged, aboard the flatbed. It was always a struggle because the house is on top of a hill and the main approach is a steep, paved driveway. The water-soaked carpets had to be torn out to take weight off the weakened floor, and the broken glass from heat-shattered windows and mirrors had to be swept into piles as such rubble was a hazard to the workers.

The lighter work was ably handled by John's students; they insist he's a genius, an attitude probably engendered by his closeness to the students and his youthful outlook. He keeps students busy putting on school plays and musicals at a close to professional level.

At the end of the week the remains of the pipe organ had been put in



John's antique harmonium got both fried and waterlogged. The caption in the *LA Times* photo listed this as the \$100,000 organ which burned.

storage along with John's Hammond which somehow escaped fire damage. For the present John is rooming with a neighbor and he finally borrowed a change of clothing; all he had after the fire was what he had on his back.

John has taken his loss stoically. He hasn't lost his sense of humor. He will rebuild the house immediately, or as soon as his insurance company comes through.

"The sadness of losing my Wurlitzer was too much. But I have friends," philosophizes John Ledwon. "They proved it." □

Vancouver Orpheum To Feature George Blackmore Concerts

On Monday and Tuesday, December 18th and 19th, George Blackmore will present concerts at the Orpheum, Vancouver, B.C.

Each evening will be an entirely different program which means the true theatre organ buff will be served two days of top quality organ music featuring the artistry of Mr. Blackmore.

This is the final presentation in a series produced by Herbert McDonald of Vancouver. Past programs have featured Reginald Foort, Ann Leaf and Rex Koury.

The Blackmore appearances should prove to be a highlight event for the Vancouver Orpheum. Tickets



George Blackmore

for each performance are available through the Vancouver Ticket Center, 630 Hamilton Street, Vancouver, B.C. V6B-2R3 and are priced at \$5.00, \$6.00, and \$7.00, Canadian currency. □

George Wright Initiates 'Help John Ledwon Fund'

by Stu Green

When the flames had been extinguished, John Ledwon stood in the ruins of his once beautiful Agoura (Calif.) hilltop home and surveyed the shambles. In only a few hours his dream home had been reduced to a burned-out shell, the once proud organ destroyed for all practical purposes. John had come out of his



George Wright

bouts with flames with only the clothing on his back, but with more friends than he knew he had. They all wanted to help. Some donated their physical labor during cleanup operations. Others wanted to help in other ways.

Organist George Wright took the initiative by suggesting a "Help John Ledwon Fund" to gather donations from those who want to contribute some money to help assuage John's great loss. George knows John but slightly but he felt moved to help a fellow organist through the aftermath of fire destruction. George has lost much to fire — his own 3/25 studio organ, the 2/10 Wurlitzer in the Pasadena Rialto where he played concerts, and part of the roof of his hilltop home to a brush fire a few years ago. So George Wright has much empathy for anyone suffering such a disaster, and especially when an organist or organ are involved.

George contacted his friend Bob Power and asked Bob to be the trea-

surer for the proposed fund. Bob, already caught up in the aftermath of the Ledwon fire, agreed.

George started the ball rolling with a sizable contribution. Bob matched it. So did Dick Loderhose, Marion Cook, Howard Vollum and Peg Nielsen. Del Castillo said he would contribute proceeds from his January concert. John's students at Newbury Park High School said that proceeds from a November show they are putting on (John is the director/coach) will be passed on to John.

George Wright admitted that such contributions could never equal the loss (\$250,000 according to one published report) but at least they will help take the sting out of the heart-wrenching ordeal that John Ledwon is facing.

Those desiring to contribute to the George Wright-sponsored "Help John Ledwon Fund" can make out their checks to John Ledwon and send them to Mr. Robert Power, Box 392, Oxnard, Calif. 93032. □

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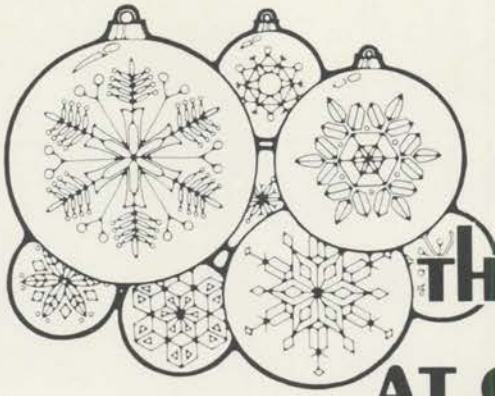
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THOUGHTS AT CHRISTMAS

by John Muri

In last February's issue of *THEATRE ORGAN*, Dinny the Elevator Man complained about the way we have juggled holidays so as to make them meaningless parts of long weekends. We don't celebrate much of anything any more except Christmas and the Fourth of July. I suppose nobody has dared to tamper with them. The creation of our artificial Monday holidays (for the extension of weekend hangovers) has reduced both respect for and observance of most of our special occasions.

Christmas and New Year are the holidays most dedicated to the celebration of expectations and renewals. For the aged, there are days when one reviews the past, assesses one's losses, revises expectations, and enjoys the season for its own sake. For the young, they are more or less happy, conspicuous mileposts on a long adventure, the purposes and goals of which are yet obscure.

There is joy in the prospect of a busy future; but however joyous it may be, in later years it can never contain the life of youth, of growth, of prospects, of grand hopes. With the passing of time, ambitions lose intensity; achievements seem less significant. How fortunate it is to enjoy triumphs in days when one is filled with energy! Holidays bring all such memories to us, and if we are sentimentally inclined, we may be tempted to give some thought to the effects of change, of mortality and immortality.

The word *immortal* is, in general, used carelessly. One mail-order classical record firm uses the word incessantly in its advertising of great (and not so great) composers. The repeti-

tion is irritating for its obsequiousness, particularly when one considers mortality and the history of music. Where are the "immortals" of the fifteenth and sixteenth centuries? Musical content and style change through time, and old favorites disappear.

Periodicals dealing with ideas and ideals frequently complain about the lowering of standards. One critic maintains that people are not only attacking excellence; they are even attacking mere competence. We find increasing concern (rightly or wrongly) about the culture of young people and particularly their deficiencies in language, mathematics, and history. The flower children of the Sixties are now ten years older, and many are said to be living in a pitiful, alienated, drug-ridden, rootless, hopeless existence. In time they may have to be written off in a reluctant hope that the next generation will repudiate their progenitors' lifestyle.

How do we learn to respect the virtues: honor, industriousness, justice, decency, mercy, reason, beauty, and taste? How do we build character? Over forty years ago, students of education were preaching that one could not hope to develop good character in children by simply telling them to be good; one had to provide and be an inspiring example. Teachers would try to let classic stories and histories speak for themselves and let the academic disciplines breed habit-

Mr. Muri's opinions expressed herein are his own and do not necessarily reflect the policies of ATOS or THEATRE ORGAN Magazine.

its of civilized thought and action. If our holidays are to be effective, they must regularly bring to mind those things we consider to be virtues. How important, then, must be the work of our conscientious music teachers, who quietly encourage and exhort our children to love and to play good music!

As we grow older, our attitudes change during the Christmas holidays. Our thoughts turn to the past, since most of us oldsters have more of a past than we have of anything else. We think about the life-choices we have made. Would we have done things differently? There is usually no satisfactory answer, not even for the luckiest of us. Have we made the most of the talent we have? Are we as good as we can be? As organists, have we done the best of which we are capable?

We must also give a little time to wish success and happiness for the young newcomers to the theatre organ field. Unfortunately, the theatre industry offers almost nothing to them in the way of careers, and pizza organ jobs are not plentiful; so we wish for them (in the paraphrased words of an anonymous writer): enough success to keep one happy, enough failure to develop humility, enough trials to develop strength, and enough hope to keep one working.

At our house on Christmas Eve we shall remember and toast those who have been parts of our lives, particularly those whom we see only occasionally. Caught in the tyrannies of time and distance, spread over a vast continent (not to mention our overseas friends) good friends whom we love are infrequently met, but they are frequently thought about. Those of us who concertize go into a community for a few days, meet charming, generous people and quickly depart. Rarely can we feel that we have repaid their generous hospitality. Life is made up of happy meetings, but it is also made up of bitter-sweet partings.

There are also those whom we shall never see again on earth. Are we morbid in remembering them at our holiday tables? Charles Dickens long ago said that we should banish no one from remembrance at Christmas, not even those who live in the halls of the Dead.

This Christmas, our little house-

hold will celebrate, if only in memory, the organists whose work has delighted and taught us so much and whose persons remain to us only in dreams. With love and affection, we summon the spirits of Henry B. Murtagh who wrote and published organ arrangements for all of us; of Dick Liebert, whose lovely compositions "Come Dance with Me" and "Under Christmas Mistletoe" make the world lovelier; Arthur Gutow, who taught us to register tastefully and to play for movies beautifully; Mr. and Mrs. Jesse Crawford, who brought popular solo work to its highest point; Albert Hay Malotte, a fine all-around theatre organist and composer of "The Lord's Prayer." We shall salute Don Miller, Con Maffie, Jack Ward, Preston Sellers, Ambrose Larsen, Eddie Dunstedter, Dessa Byrd, Fred Feibel, and Pearl White. There will be others. Rummaging through our scrapbooks and record collections, we shall see and hear these fine players again. To their ghosts we shall say "Welcome!" There will be room for them in our hearts, even if they cannot come to our hearths in this happy, solemn time. □

QUESTIONS AND ANSWERS ON THE TECHNICAL SIDE

by Lance Johnson

Q. Can you or your readers suggest a technique for repainting the brass Wurlitzer Nameplates, and do you know how the Wurlitzer factory did it? It seems very impractical (and imperfect) to use a brush, yet other methods I have tried fail because it is hard to remove the excess paint from the surface of the plate.

A. From Bob Arndt, at Arndt Organ Supply, comes this informa-

tion: Take the old paint out of the engraving completely. Using colored lacquers, brush in the letters and do not smear over the engraving any more than necessary. After the lacquer is completely dry, take a sheet of no. 499 wet or dry sandpaper and attach it to a rubber sanding block (the type sold in hardware and paint stores) and sand the surface of the plate. Finish off with no. 600 and spray with clear lacquer to prevent tarnishing.

Q. I have a Wurlitzer Model B theatre organ (four ranks on one chest) to which I am adding four ranks of Wurlitzer pipes on single Marr & Colton unit and off-note chests. The lowest twelve pipes of each rank will be winded from two separate regulators without tremulant. On the regulators to have the tremulant, the wind goes through a larger conductor to a manifold box and from there branches out in smaller conductors to the various single unit and off-note chests. I would like to use the electronic tremulants with the valve dump boxes on

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the added four ranks and was wondering if it would be more effective and better to wind the tremulant dump boxes direct from the regulator rather than from the opposite end of one of the single rank chests that is fed from that regulator. One situation has three single rank chests and one 12-note off-note chest, each with separate conductors from one manifold box which is connected to that particular regulator.

A. I see no reason why you cannot connect your dump box directly to your regulator. You will find that it will be necessary to dump with a hole at least 4" in diameter in order to shake the wind enough to effect your Marr & Colton chests which are now to be located quite a distance from the tremulant.

Do you have any questions?

Send them direct to:

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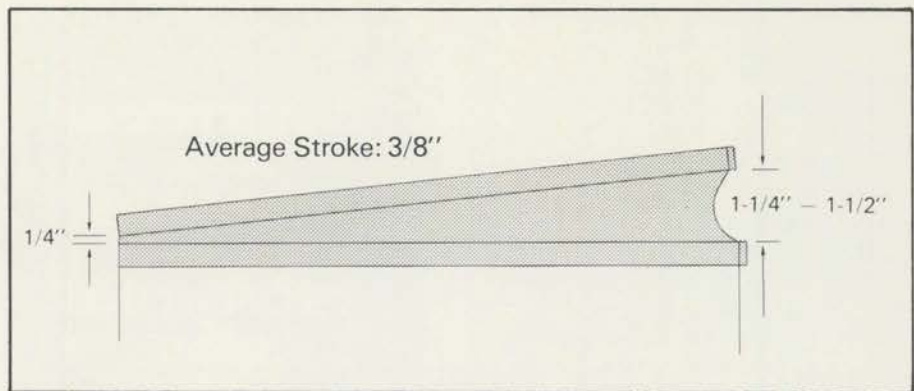
Q. About how high should a small Wurlitzer regulator rise to the point where all the valves (2 flapper, 1 cone) are completely closed?

A. From top of regulator to bottom should be about 6".

Q. What material would you suggest that I recover my trem with?

A. Heavy bellows rubber cloth, the type with soft linen face and rubber on back. You may wish to try heavy leather, too, but would suggest you contact an organ supply firm for their recommendation.

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Q. What is the best and easiest way to remove chamber indicators?

A. Drill a hole one size larger than 1/8" from the back of the bolster and directly toward the indicator. Then take a nail 1/8" in diameter, file the point flat and set it in the hole. Tapping it lightly with the hammer will pop the indicator out. Be careful not to tear the wood along with it!

Q. During the rebuilding of my tremulants, my girlfriend and I recovered the pallets. The proper thickness of felt was not available so we used one layer of felt and two thicknesses of leather. It turned out fine and is completely airtight. BUT, when the head of the trem is up, the pallet makes a loud noise, louder than usual. I would like to know if this would harm the trem in any way?

A. It sounds to me as if you used the wrong adhesive. Either that or the pallet is not sufficiently padded enough to operate quietly. The glue must not penetrate deeply if it dries hard. Hot animal glue is usually used. Contact cement will also work because it stays somewhat flexible and will not harden the felt and leather. Glueing felt and leather is tricky to say the least. Organ manufacturers will occasionally struggle with this procedure if the felt and/or leather is not uniform in thickness. I don't see any harm being done to the tremulant, only to your nervous system. I would recommend sending it to an organ supply house such as Klann, Inc. in Waynesboro, Virginia, or, Organ Supply Industries in Erie, Pennsylvania, and have them recover it for you.

Q. I understand that the trem height is relative to the adjusted speed and depth and what the trem is shaking. Mine is working on 10" wind with the Violin, Flute and Trumpet. About what, on the average, is the height of the head of the trem when it is fully up? Also, how high does the head of the trem go from top stroke to bottom stroke? How much space is between the head and the board that the head is hinged to?

A. See drawing. □

Closing Chord

Lois Miller McGill, who performed at the console of the Atlantic City Convention Hall Midmer-Losh organ for over 25 years, died on October 6th at a nursing home in Hightstown, N.J. She was 77.

A native of Pittsburgh, she played Loew's theatres in that city while attending Carnegie Tech. She also played over KDKA there. Coming to Atlantic City in 1937, she was organist at the old Heinz Pier. Thru the years, she became acquainted with show business personalities Ginger Rogers, Jack Benny, Phil Baker, Dick Powell, Fred Waring, Perry Como, Guy Lombardo and Dave Garroway. Playing for a number of Miss America pageants, she also was heard by Presidents Eisenhower, Kennedy and Johnson from whom she received letters of commendation.

She was the widow of Westinghouse executive Byron McGill, who died in 1954. There is no immediate family surviving. □

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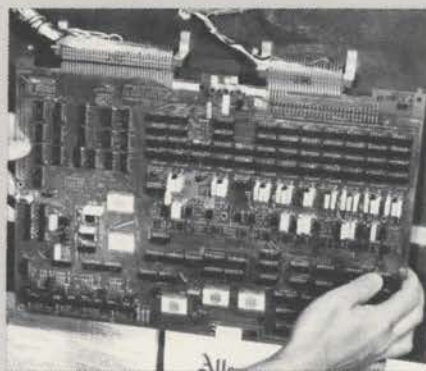
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TULSA ORGAN

by Dorothy Smith photos by Lewis Jarrett

"Dor'thy, we've got the organ!"

It was 5 p.m., Saturday, May 13th, 1978, and Phil Judkins, chairman of Sooner State Chapter, American Theatre Organ Society, was on the phone.

"I knew it, I knew it!" I shrieked! Why? Because the number "11" has been connected to my pipe organ life ever since it began: I was born on the 11th; I first played Tulsa's Ritz organ on the 11th; I played the swan-song for the auction when the Ritz closed, on the 11th . . . That very morning, when I was figuring funds from my current pay check, I came up with cash-on-hand of \$111.11! Now who wouldn't be superstitious and consider that an omen?

"We're meeting tomorrow at American Christian College," Phil continued when I calmed down. "Because it's Mother's Day we're not starting 'til 4 p.m."

"I'll wear my grubbies," I promised.

And so it began. Suddenly all the stories I'd read in *THEATRE ORGAN* about this group and that group and how they'd acquired their own instrument completely flip-flopped from *ho-hum-big-deal* to *wow-we've-done-it-too!*

Our story really begins early in 1978 when news came out that the American Christian College, in serious financial difficulty for the past year or so, was going to close. The campus was to be purchased by the United States Department of Labor for a Job Corps training center — and they certainly weren't interested in the 3/10 Robert Morton theatre organ installed in the auditorium. We learned subsequently that the government was to take over on June 1st; the school — and the organ — had to be out by May 31st.

Originally installed in a theatre in Steubenville, Ohio, the Robert Morton (and its rebuilt console) had been moved to Tulsa in 1966 by Phil Wellington, and our chapter had been responsible for its maintenance since that time. In return we had enjoyed many delightful meetings at the college and had considered it "home

"How do you transfer out of this chicken outfit??" says Lee Smith. L. to R.: Harry Rasmussen, Jim Reel (way back, in the doorway), Lee Smith, Deshayn Wilson, (behind Lee), Dorothy Smith and Phil Judkins.



base." In fact, the 1969 Southwestern Regional ATOS Convention had been centered around this instrument. Was it all to end now?

We ought to buy the organ.

Yes, but we're a small group without a prayer of raising enough money, and anyway, where would we put it even if we could buy it? We'd have to pay for storage 'til we could find somewhere to re-install it . . . Mini-storage for a year would ruin the console, and who's got room to store it anywhere else? We'd never get the blower out without tearing out the wall . . . we'd have to re-build the wall: more money. Of course, they'd give us every consideration because of the maintenance we'd done, but after all . . . surely they'd sell to the highest bidder. . . .

In March, we'd looked into our pocketbooks, came up with a figure, and submitted a bid.

Our bid's too low, we'll never get it. But at least we've tried. All the other theatre organs in Tulsa have gone to Texas. We'll never find another one right in our own backyard . . . they're all gone. Well, Oral Roberts University has its 21-rank Wurlitzer, Central High School has its 4/46 Kilgen. Phil Judkins has his 3/8 Wicks in his home, and Bruce and Martha Wilson have their 2/12 Hilgreen-Lane up in Claremore. Others have non-assembled organs in planning stages. Theatre Pipe Organ isn't completely dead in Tulsa — we'll manage. . . .

Phil called a special meeting on May 3rd. College officials had sent us a letter stating their minimum acceptable bid — way over what we'd barely scraped up earlier. We could never come up with that much money — no way! Furthermore, the May 31st deadline was staring us in the face: even if we started this coming Saturday we'd only have four weekends to get the organ out . . .

That's not enough time . . . we'd never do it by then. And who'd take vacation time during the week to take out a pipe organ?

Phil called the college secretary at home that night, and told him we absolutely could only raise (and he named the sum); if that wasn't enough we'd be out of the running. The secretary would let us know.

The first weekend came and went — no word.

They must have higher bids. Why

didn't they let us know? Maybe they didn't have other bids . . . This suspense is awful!

On Friday, May 12th, my husband, Lee Smith, dropped by the college just as an "interested civilian." He wished them well on their move to Colorado, then "By the way," he said, "I've listened to the pipe organ in your auditorium these past years; what are you going to do with it?"

"An organ group in Tulsa is interested in it, plus one other party, a church," they told him. "No, the church isn't from Texas, it's local."

"I imagine it would be quite a job to remove the organ," Lee continued, "and it couldn't be done too hurriedly or it'd end up a pile of junk. I'd think taking the blower out would be a problem, too." Then he added, "If you're going to sell it, I'd say you ought to do it real soon. The government doesn't want it, and you may end up with a white elephant you can't give away, if whoever gets it can't take it out in time."

They said someone from the interested church was coming by that afternoon, and then they'd know.

And the next day (Saturday) they said it was ours!

I don't think anybody, gathered that red-letter Mother's Day, truly realized that we had *actually* purchased the organ! Even though, as people drifted in, one by one, each wanted to play "one last number before we shut her down," it was almost as if we were having an ordinary open console meeting. Furthermore, we had *no* definite arrangements as yet for storage: mini-storage would do for all but the console, but no lease had been signed, nor decisions made about the console. We didn't even have a truck rented to haul it in! Talk about faith!

But then a few cameras appeared for "one last picture at the console," and then somebody asked, "How do we begin?"

The reply came back, "First we turn off the blower. . . ."

For the record, Bob Busby was at the console, cut off in mid-song, as our beast sputtered its last breath in its second home, Tulsa's American Christian College.

For a hot Oklahoma Sunday afternoon with no air conditioning we had a good turnout. Phil Judkins was there (this was his sixth organ to remove), and Harry Rasmussen, Bob



Here comes the toy counter. Top (in the chamber door): Phil Judkins. Below (catching) L. to R.: Jim Reel, Harry Rasmussen and Joe Crutchfield.

Busby, Jim Reel, Joe Crutchfield, Betty and Bob Weddle, and Bruce and Martha Wilson with sons Derek (age 11) and Deshayn (age 5½). Thank goodness Martha thought to bring iced tea — we drank *gallons* of it! Sam Rhoades, with the first check for the purchase fund, was there, with his wife Nona. Fern Dean had been recruited from a meeting of the Tulsa Organ Club (plug-ins) and appeared in her Sunday best to help. And of course I was there, and had persuaded my son Jeff that his muscles could be his Mother's Day present to me.

After we'd cleared all the auditorium chairs out of the way and removed the railing from in front of the console, the console was disconnected and pushed out of the way — on its own wheels — over near the door. Then Bruce and Derek Wilson climbed the stepladder (there never had been any built-in access to either chamber) to the left-hand chamber and started to hand out pipes, little ones first. Betty Weddle and Martha Wilson, old hands at wrapping them in newspapers, showed us how, and we took turns wrapping and placing them in the several pipe boxes Phil had scrounged from the Central High School project. Little Deshayn Wilson was just the right size to help put them in the boxes.

When the pipes got too big for Derek to lift, Jeff Smith took his place. By the time Bruce and Jeff

had moved to the right-hand chamber, the big diaphones and tubas were moving slower and slower. From where we were waiting on the stage, we'd hear Jeff call out in his best Karate-chop voice, "Ei-YA . . . UNH!" — and another pedal pipe would appear in the doorway. When they got to the D# diaphone (they told us later), after the preparatory "Ei-YA . . ." — nothing moved! They each looked at each other, thinking, "Are you giving this all you've got??" — and tried again. At last it, too, yielded, and appeared in the chamber door to be handed down.

Joe Crutchfield, Martha Wilson and I, along with Deshayn, had formed a bucket brigade to pass pipes along, off the stage, to Jim Reel and Fern Dean. Jim shouldered the big pipes without too much trouble and laid them carefully side-by-side on the auditorium floor. He hated to admit he had to have some help with the very biggest ones, however — quite a blow to his ego!

"I'm getting stronger with each one," Jim insisted.

"It's awf'ly hot in here with no air conditioning," I answered. "How do you mean that, 'stronger'?"

Meanwhile, Phil, Harry Rasmussen and Bob Busby had been inspecting the relay board and switch stack, deciding how it could be dismantled. Bob agreed to come in early the next evening (Monday) and start unsoldering switches. They'd work out the removal of the relay later.

And like a giant game of jackstraws, the pile of ductwork on the auditorium floor was growing, as piece after piece was unscrewed and lowered to waiting hands below.

By 8:30 p.m. all the speaking pipes were out. When Joe Crutchfield declared that he'd had about all the "fun" he could take for one night, the rest of us agreed that this was a good place to stop. Joe was assigned the job of finding us a storage place, renting a truck, and getting other necessary supplies.

As Phil was locking up after everyone had gone, Bill Roberts, finished with his Mother's Day activities, showed up to help. Phil showed him all we'd done.

"I can't believe it," said Bill. "You mean you got *all* the speaking pipes out in four hours?!!" Then he added,

"Well, that's the easy part . . ."

How right he was! The next night, although not all the same people could make it, we added more names to the crew: Laura Judkins (Phil's wife), Lee Smith, Bill Roberts, and Harvey Young. Bob Busby had started the mammoth task of unsoldering the relay switches, while the rest finished packing pipes and began to dismantle the wind chests. The mess on the auditorium floor was growing!

Tuesday night J. B. Ellis added his name to the roster. More chests were taken down, more relay switches were unsoldered, more duct pipes were handed down. The blower might not be an impossibility, after all — maybe it could be taken apart and moved through the door one piece at a time, and we wouldn't have to tear the wall down.

There were more new names on the sign-in list Wednesday night: Paul Lynch (Phil's neighbor) and Dr. Raymond Maguire. Dr. Maguire, a pathologist, had never done anything like this before in his life, but we handed him a screwdriver and put him to work. I sat in the middle of the chamber floor with masking tape and newspapers, and began the arduous task of swathing relay switches in protective wrappings. Bill Rob-

erts was directing the removal of more parts from around me — the swell shutters, the bar harp, the xylophone, orchestra bells, chrysog-lott, more chests — the place was getting empty! If you remember the scene in the movie *Around the World in 80 Days* toward the end, where Phineas Fogg ran out of coal crossing the Atlantic and ordered the ship's crew to dismantle the ship itself to burn for fuel — *that's* what our organ removal was like!

On the lower lever, meanwhile, the blower was yielding to the mechanical artistry of Phil Judkins and Bruce Wilson, with Joe Crutchfield to help. Three fan blades — each three feet in diameter — had to come off, and by hitching a hydraulic jack to the hub with a chain, two had come off quite easily. The third wouldn't budge. Maybe if they loaded it with grease and tried again the next night? . . .

By Thursday night the two chambers were emptied of everything but the relay and switch stack. And from the blower room came the triumphant announcement that the third fan blade had come off! The entire blower was now disassembled and was waiting by the freight entrance to be moved.

Friday we tackled the cable. Since

Dorothy Smith with pedal Tuba and the console.



one part had to be push-pulled across the arch on top of the stage, Lee Smith and Phil got on one side to *push*, and Jim Reel and I were on the other side to *pull*. At the cry of "PUSH!", we synchronized our "PULL!" — and inch by inch, the three-inch-diameter cable began to move. When Bruce Wilson added his muscles to the *pull* it moved a little easier — and finally, suddenly it was through and lying at our feet. It was only then that Phil informed us that he'd run out of cable to *push* after only a few times, but had stayed on his side of the arch, hollering, so we wouldn't be discouraged!

The other part of the cable had to be pulled *up*, through the wall from where the console had been connected. This time no amount of *push-pull* by the entire crew had the slightest effect. Maybe we could undo the red one and pull it through separately — no luck. Maybe four of us could pull in rhythm — it didn't move. Finally, Phil brought his "come-along" up into the chamber, hitched the rope around the entire cable, braced the back hitch around the only piece of wood left bolted to the floor, and ratcheted it, *half-inch* by *half-inch*, up through the opening in the wall.

Saturday was moving day. For a job proceeding on faith, we were doing well! Joe Crutchfield had arranged the truck rental and loading would begin as soon as he arrived with it. Storage space had materi-

alized . . . miraculously! Phil had found a friend with a storage building on his private property, larger and costing much less than commercial mini-storage. Harry Rasmussen had offered space in the front window of his sound-equipment store for the console; the toy counter would be safer in Phil's garage.

Dr. Jim Routson's name had been added to Friday night's roster; Jim Reel's wife Helen joined the crew for Saturday. We'd saved the toy counter removal for *Tulsa Tribune* photographer Lewis Jarrett: it was the last thing to come down the ladder from the right-hand chamber. (The half-page feature story which appeared in the *Tribune* later was written by Jackie Boucher of the *Tribune* staff.)

With Bruce Wilson masterfully supervising the loading of the truck, the rest of us carried pipe organ parts, one by one, from the auditorium floor, out the door, to the gaping back end of the truck. Laura Judkins, Martha Wilson, Helen Reel and I made up the "girls' team", merrily determined that anything the men could do, we could do! It took two of us to lift many parts that they could carry alone, but I'm sure we made up in enthusiasm what we lacked in muscles!

Regulators . . . pipe boxes . . . big pipes . . . wind chests . . . we were a column of ants, carrying loads far bigger and heavier than anything

we'd dreamed existed! Big stuff on the bottom, little stuff on the top . . . quick break for lunch, back to work again . . .

"What I'd like to know," deadpanned Lee Smith, "is how d'you . . . (*ooph*) . . . transfer out of this . . . (*agh*) . . . chicken outfit . . . (*howoo!*) . . . !??"

Piece by piece, the truck was filling up. Thanks to Bruce's genius it was packed without a single vacant space. At last, late in the afternoon, it was ready.

With Phil and Lee driving the truck and the rest of us piled in cars, we drove the several miles to the storage building.

Thank goodness our experienced members could assure us that *unloading* was easier than *loading*! Again, the "girls' team" competed gleefully with the men: "I've got it, I've got it," we'd call as we took turns with the parts handed off the truck. Pedal tubas and diaphones were tied standing up on the back wall; wooden flutes and tibias were stacked near the center by size on their sides; shutters were leaned along a side wall; xylophone and chrysoglott were opposite, with the chimes beside them . . . The big chests were *heavy!* We girls staggered with a couple — just to prove we *could!* — then decided it might be wiser to let the men do the others. My legs were numb.

Finally . . . sore muscles, dirt, splinters, bruises, sweat, and all . . .

Saturday moving crew — L. to R. — Deshayn Wilson (age 5½), Phil Judkins, Jim Reel, Dorothy Smith, Harry Rasmussen, Derek Wilson (age 11), Joe Crutchfield, Bruce Wilson, Martha Wilson. Not pictured: Laura Judkins, Helen Reel and Lee Smith.



it was done.

Sunday, with Tony Reel (Jim and Helen's son) and John Roberts as fresh recruits, enough brave souls came back to move the console and the blower. It was quite an engineering feat to maneuver the console out the door (how in the world did they ever get it *in*?) and onto the hydraulic lift, but at last it was wedged and tied inside the back end of the truck. There was a bumpy ride in the rain of several miles, then the process was reversed: carefully, the console was lowered to the sidewalk in front of Harry Rasmussen's store and pushed through the front doors to the display window.

The blower was easy by compari-

son! Its disassembled parts were soon on the truck, and the space we'd left in our storage building was just the right size for it.

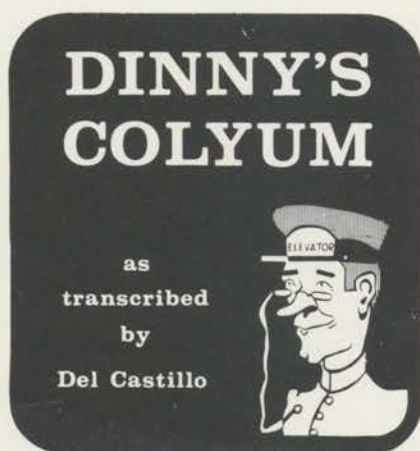
It was Tuesday night before we'd rested up enough to tackle the relay board and the switch stack. Gene Robinson was the last new name on the crew list. After much "Let's try . . ." and "Why don't we . . .?" and "D'you think we can . . ." we *very* cautiously, with two ladders optimistically tied together for a ramp — roped . . . slid . . . creaked . . . breathed . . . and precariously coaxed the bulky switch stack and its cable-linked heavy relay board to the floor. From there we could use dollies to move it all to Bob Busby's

pick-up truck. Alas, the "girls' team" wasn't much use — I couldn't even pick up the cable!

But finally this last load was also safely stored with the rest of the organ: the job was finished. Ten ranks in ten days . . . we did it!

Now our faith has taken over again. We're still trying to find a place to re-install our Robert Morton, where it can be played and enjoyed by all. I'm sure we will.

Oh yes . . . the government pulled out of the Job Corps center for the college buildings; the campus has now been leased by a Tulsa church. Does anyone suppose that *they* would have "not-wanted" the pipe organ? □



I got to hear a whoppin good organ concert by a lady organ player last month and it got me to wonder in why we dont get to hearin from the gals more often. The one I was lissenin to was a cute little Japanese organ player her name is Maria Kumagai and she has give three organ concerts at the Wiltern Theayter here in L.A. and the way she gets around them peddles reminds me of Miss Ann Leaf who cant scarcely reach down that far but boy they both of them they can sure dish it out. Bein a left foot organ player myself and dam little of that I got a lot of admiration for these organ players that can use both ends of both feet as you mite say. And when they is only about five foot tall and they start stretchin way up and down them peddles and sometimes even usin both feet together I dont know why they dont fall off of the bench.

I remember Miss Ethel Smith Miss Twinkle Toes I use to call her on acct. she had them cute little high

heel shoes with her left foot agoin lickety split all over the place. Of course I never heard Miss Smith on a pipe organ she mostly played what they call plug ins so I dont know as I should menshun her in a classy magazine like this one that is all about pipe organs. But anyways she could certainly tear off some of them fast peaces like Dizzy Fingers and Ticko Ticko and peaces like that there. Way back in the good old days they was another little bitty lady organ player in Boston name of Edith Lang and I always got a kick out of hearin her when they was war pitchers because she had a big base drum over to one side and when they was any cannon shootin she would give the base drum a good whack with one hand while she kep on aplayin with the other.

Maybe it is on acct. lady organ players is littler than men organ players we dont hear them so much but I dunno they has certainly been a lot of good ones goin way back to Miss Helen Crawford who was Jessey Crawford's wife who a lot of people said she played better than he did. I dunno, they both of them played pretty good only they was different on acct. Mrs. Crawford like to play fast jiggy kind of music while Mr. Crawford he was espeshally good on the slow stuff. Then they is another little bitty blonde I been hearin a lot around here lately who is Candy Carley and pretty cute. Candi is espeshal remarkable because she is blind but she finds her way around them stops better than a lot of organ players I have heard who can see

what they is doin.

I got to noticin about lady organ players because in the last one I just got of this magazine they was a peace about Candi Carley with a cute picture of her and then they was two ladies who got mentioned in a peace about the big organ in the Wana-maker store that was Miss Mary Vogt who played on it for almost fifty years and then in a peace by Mr. Bill Reeves he tells about a Polish lady who could play real good and her husband Sam he built her a organ with five keyboards for the cocktail joint they owned and I happen to know who it was it was Miss Madeline Frank and they called the place the 588 Keys I think it was because it has 588 keys which kind of reminds me of Miss Kumagai who was playin in a reherrsle in church for a quire and the quire driector he asked her for the key so she got up and handed him the key to the organ.

But I got to thinkin about lady organ players when I read a colyum by Mr. Lloyd Klos called Nuggets From The Old Days and he had a lot of little notices back in the twenties he had collected out of papers and magazines about 22 different organ players and they wasnt a gal in the whole lot. And when you think back to all the good lady organ players like Rosa Rio and Irma Glen and Edna Sellers and Billie Campbell and Ramona Gerhard and Luella Wickham and Rose Diamond who was all great in there day and some of them is still goin strong why you can see what I mean. □

A KIWI WURLITZER IN FLIGHT

by Norman Dawe

Eddie Horton made history at the Regent Theatre, Auckland, New Zealand, when, in late December of 1926, he presented his first programme at the console of Opus 1475, a 2/8 Model F Wurlitzer. (See *THEATRE ORGAN*, Volume 14, Number 3 of June 1972 — page 14.) The instrument was used constantly until 1944 when it was purchased by parents and pupils of the Lower Hutt High School (Wellington). Unfortunately, due to water damage after a severe storm, the organ became unplayable and was later acquired by Mr. Lindsay Anderson of Wellington who stored it in his home and warehouses in the city. Recently he decided to sell, and Mr. Leslie Stenersen of Auckland, a keen collector of vintage mechanical musical instruments and other memorabilia, and a member of the Kiwi Chapter, became the new owner.

Then came the problem of transportation back to Auckland, some 450 miles to the north, and the following paragraphs tell the story of the UPHEAVE ALL that followed.

We are very fortunate in Auckland, to have a Museum of Transport and Technology, known as MOTAT. Situated close to the city, this covers a large area with many buildings, steam engines, trams (street cars) aeroplanes, and anything from the past. You name it, all is there and in perfect working order. It is also very fortunate that Les Stenersen is a member of the management committee, and when he mentioned purchase of the Wurlitzer and the problems connected

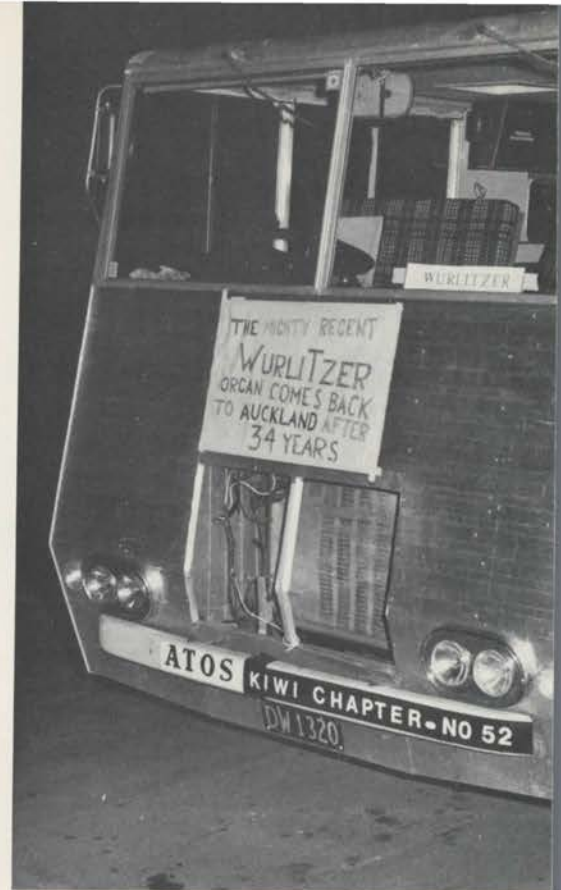
with the uplifting, and the transport, many more cogs of a different nature started to turn. Another keen member of MOTAT, Mr. Hugh Lithgow of Freightways, a haulage firm, offered the use of an articulated truck and trailer, along with three of his drivers.

Members of ATOS and MOTAT offered to journey to Wellington to help with the loading. Accommodation and transport problems were quickly solved when Keith Wagner, of the Kiwi chapter, offered the use of his mobile home unit, which, with all the modern conveniences provided sleeping accommodation for eight. This unit is affectionately known as Jumbo.

George Croft and Son, organ-builders, offered much encouragement, and, at their expense, flew their representative, John Parker, to Wellington, to supervise the sorting and loading of the beastie.

A date in August was set for the big lift. Les and the writer would travel a day ahead by car, Jumbo and party would leave early Friday morning, the transporter later in the day and travel through the night — all to rendezvous early next day. Chapter wives rallied round and provided casseroles and tasty dishes. Meals were cooked and tea and coffee served to the accompaniment of organ music on 4-track stereo sound.

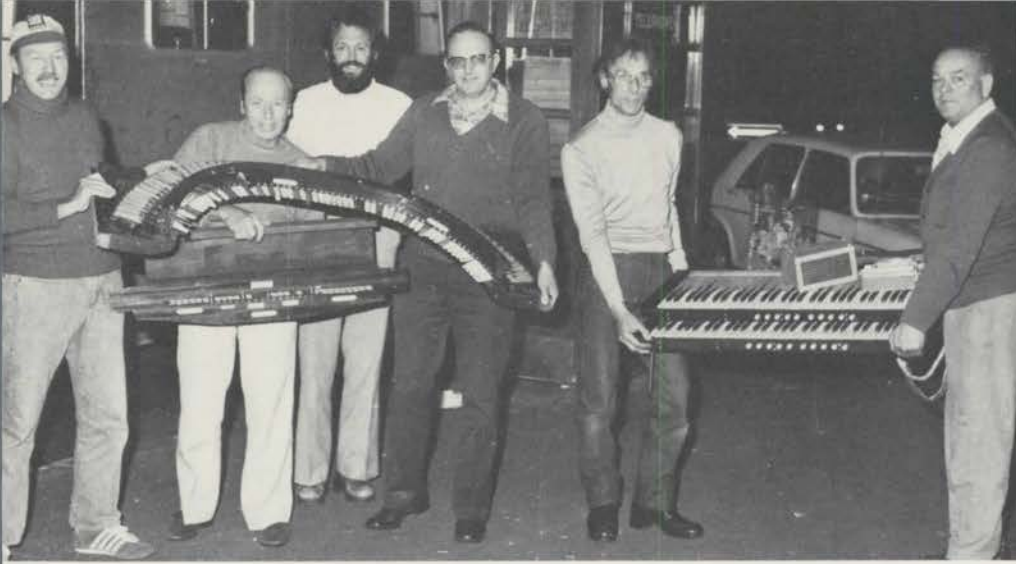
All proceeded to plan, but we had not reckoned with the elements. There is, in the centre of the island, a very large desert area. Active volcanoes tower over this, and Mount



Jumbo

Ruapehu is the mecca of thousands of ski enthusiasts during the snow season. These sports minded people pray all week for snow, and more snow, and it did just that. Jumbo plowed bravely through, spurred on by a recording of Christmas music. More history being made — who had ever heard of Christmas in August?

Alas, the transporter did not fare so well, for the road had been closed for the night. The drivers stayed overnight in Taupo and made an early start on Saturday but it meant the loss of several valuable hours of daylight, but, by 3 p.m. that day all was under control. Masses of pipes were delivered to the Wellington Cathedral, where Croft's is installing a new organ, the trailer was left at a warehouse with a loading party, and the truck to Mr. Anderson's home. Here, a party of four had emptied the house and covered the lawn and footpath with pipes, relay equipment and toy counter, much to the amazement of passers-by, who had probably never seen an organ in such a state of confusion. The keyboards and stop rail were placed with loving care in Jumbo's wardrobe and by 6:30 p.m. loading was completed at this point. Yet a call to another address to collect the swell fronts and shutters, then to



Keyboard and stoprail being unloaded from Jumbo. Bill Mitchelhill, Norman Dawe, Keith Wagner, Les Stenersen, John Hardicker and Alan Gwyn.



A disorganized organ unloaded in a hurry.



The transporter and trailer.

Console of the Regent Wurlitzer, Opus 1475.



The blower.

Heave Ho! Heavy pipes that really were heavy.



connect with the trailer, and by 8 p.m. the procession headed for the North.

At Paraparaumu, ATOS member, Len Southward had been storing the blower and other parts, and these were awaiting our arrival. The final lift was completed, dinner was served and we called it a day.

Len is the owner of the 3/16 Wurlitzer special, Opus 2075, which was previously in the Civic Theatre in Auckland. This will eventually be installed in a concert hall that he is building, in conjunction with a vintage car museum — but that will be another story.

Sunday, at 7 a.m. saw us on the road again, all in high spirits, one of the most beautiful days you could ever have in mid-winter, with the mountains glistening in their mantles of snow. With a stop at Taupo for lunch, the mountainous area all behind, Jumbo rolled on, bearing a canvas that announced the return of the Wurlitzer to Auckland. We were welcomed at 6 p.m. by Vice Chairman Jack Granwal, who had organized a band of willing helpers, and by 7:30 p.m. Opus 1475 was housed in its new temporary home, the Hollywood Cinema. Here it will be reassembled and played until some future date, when, hopefully, it will be installed in a concert hall to be built at MOTAT.

A "live" weekend of music at MOTAT was presented the following week and over 12,000 people visited the museum and to see the new arrival. The console of Opus 1475 was on view, and the grand old lady smiled at everyone. For many people, young and old, it was the first time they had seen the control centre of a Wurlitzer pipe organ.

Music filled the air for two days, organ societies and dealers provided instruments and players — they were everywhere, in the fire station, the car museum and the oddest of places. The mammoth fairground organ, the barrel organ and player pianos worked overtime, as did a pipe band, a choir, strolling players, a xylophone and harmonica player. Now comes the task of rebuilding the organ, and, under the direction of John Parker, enthusiasts gather each Sunday to help in the project. All are helping to make history and to demonstrate the aims and ideals of the American Theatre Organ Society. □

AN APOLOGY

To Wallace Baumann of Knoxville

Mr. Baumann researched and wrote the cover story, "The Beautiful Tennessee," for the October/November issue of THEATRE ORGAN. In the publication of the story, he was given no credit for his work.

This is particularly embarrassing because the story shows that a great effort was put forth and much time was consumed documenting the article. He went so far as to search files, old newspapers, and other documents in order to list all the organists who had played the Tennessee Wurlitzer.

We offer no excuses for this gross oversight and can only humbly apologize to Wallace Baumann, admitting that he deserves more than an apology after the fact. The lack of credits for his efforts is inexcusable.

It is sincerely hoped that Mr. Baumann will accept the apologies of the staff of THEATRE ORGAN and the editor, George Thompson.

Knoxville's Tennessee Theatre Closed

by Wallace W. Baumann

The Tennessee Theatre, the cover story in the October-November 1978 THEATRE ORGAN, closed October 3, 1978, just two days after its 50th birthday, which passed unnoticed. Two months unpaid rent caused the C. B. Atkin Estate, owners of the building, to ask the lessee, Tennessee Theatre Classics, to vacate the premises.

Poor management, and a completely unprofessional approach in operating the theatre caused its demise. Attendance at first was very good, but poor advertising and poor marquee and exterior sign displays were early evidence that the operation was doomed to failure.

The theatre was closed November 3, 1977, by ABC Southeastern Theatres and was reopened March 15, 1978 by the new company with much fanfare. The theatre was opened again for one evening, October 19, for a special benefit showing of *The Hasty Heart* starring Patricia Neal, former Knoxville, who appeared in person in connection with the dedication of the Patricia Neal Re-

habilitation Center of Fort Sanders Presbyterian Hospital, Knoxville, sponsor of the program. Billy Barnes, Tennessee house organist from 1937 to 1942, returned to play the 3/14 Mighty Wurlitzer for the event. □

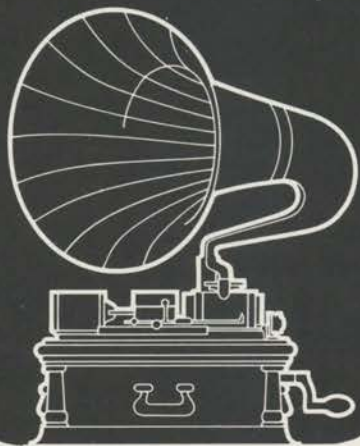
New Catalogue "L"

The Organ Literature Foundation is the largest supplier of organ books and recordings in the world and offers the most diversified stock anywhere. They are also active in reprints and the publishing of original works on organ history.

The foundation has announced a new catalogue "L" offering over 800 items. Over 160 of these are new and were not previously listed in the former catalogue. There are new books and over 100 new recordings. Catalogue "L" is available free to any of our readers who care to have one.

Sincerely yours,
Henry Karl Baker
45 Norfolk Road
Braintree, Massachusetts 02184
Telephone: (617) 848-1388 □

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.

JOHNNY SENG, Vol 2, played on the Mundelein Seminary 4/24 Wurlitzer. Concert label Nr. CR-0170. \$6.50 postpaid from Keyboard World, Box 4399, Downey, Calif. 90241

John Seng has always been an enigma. He first came to our attention as a teenager when he cut a notable album on the Loderhose Wurlitzer entitled "Beyond the Blue Horizon." Long unavailable, pressings have become collectors' items, and in our opinion, rightly so. In his teen years, John seemed to show the promise of leading the field in the T.O. area. But to John Seng, T.O. was a small area of music; he had much larger horizons. His efforts have been spread over a broad musical palette, from performing his own supernal transcription of Ravel's multi-rhythmed "La Valse" to writing commercials for a national hamburger merchandiser. Perhaps the nadir of his T.O. career came during the '75 ATOS convention when he bombarded an audience expecting theatre organ sounds with deafening synthesizer effects and

occasionally music. One never knows quite what to expect from John Seng.

One of his finest moments was when he revitalized the Wurlitzer organ in the Mundelein Seminary (near Chicago), with a complete re-vamping and added pipework to 24 ranks. Originally it had been the late Al Carney's studio organ at circa 15 ranks. John put much time and effort in the 4/24 and it shone brightly during an ATOS convention, played by John and by Don Baker. John had an interesting record release on the organ at the time, then nothing more was heard of it. Meanwhile, John went into the hamburger jingle biz. And the organ apparently went downhill.

But before that happened, John cut some test pressings on it and recently decided that the best of them were worthy material for a record release. We couldn't agree more. The music was recorded between 1963 and 1971. The playing is intensely theatrical. So is the registration. John was never happy with the Tibia-dominated sound so dear to T.O. fans. His Tibia sound on the Mundelein organ is bright and somewhat austere. But his reeds are top-notch. So are the percussions.

One whole side is devoted to the Tchaikowsky "Nutcracker Suite." Recordings of such standard classics by John Seng are rare; he does beautifully orchestrating them all — the "Overture," "March," "Sugar Plum Fairy," "Chinese Dance," "Reed Flutes," and "Waltz of the Flowers." Registration often goes untrem'd to better follow the orchestral originals. At other times it is very theatrical.

The only fault we can find is in the speed of the "Overture" — much too fast to honor the composer's intent. But after that it's smooth sailing; most of John's renditions would please composer Tchaikowsky, just as they will charm the T.O. fan.

Side 2 gives John a chance to spread his wings. Uninhibited by the necessity of remaining within the intentions of a well-known composer, John takes off on Raymond Scott's "Powerhouse" with all the drive of Scott's late '30s quintet. Describing the humming of an electric generating plant it has all the ebullience and verve of Mousolov's "Soviet Iron Foundry." "Love Song" is an especially lovely ballad with theatrical



John Seng

(Stufoto)

registration, while "Girl Talk" is a bit of forgettable fluff from a Doris Day-type movie which features John's prominent pedal cymbal and some scintillating reeds during the first loosely played chorus. Then improvisation on the simple theme improves things as carried on heady percussions. This is John at his creative best.

"If" and "We've Only Just Begun" are the two most current selections. They are the longest selections on the side ("If" runs 4 minutes) as John puts much loving care in phrasing and shading, plus plenty of registration and key changes. "Begun" is preceded by a Buddy Cole-style atmospheric intro, then to the chorus, first on a Tibia/Vox combination, then to many others, including brief snatches on solo reeds.

"Fiddle Fiddle" is rushed on its way with lots of percussors. To us, one of the highlights is the 53-second "Pick Yourself Up." Adapted from a classical concert fugatto, "Schwanda, the Bagpiper" by arranger Fletcher Henderson in the late '30s, and popularized by a Benny Goodman record then, the piece has never enjoyed such a thorough going over in such a brief period of time. It's taken at rocket speed and the variations are worthy of a Lionel Hampton on "Vibes." On this tune, and on

others, can be heard the electronic "bass viol" which enabled Johnny to make his fast footwork cleanly audible.

Recording quality, considering that cuts are from many sessions over several years, is surprisingly uniform. Pressing is good. Jacket notes are negligible but two large photos of Johnny at the console substitute effectively. He's a musician of many facets and here he is at his theatre organ best. He'll probably deny it.

GOOD NIGHT, SWEET PRINCE, Helen Dell playing the Kearns-Carson 3/26 studio Wurlitzer. Deluxe 2-record double album MAS — 2025 & 2026. \$9.00 postpaid from Malar Productions, Box 3104, Glendale, Calif. 91201.

When the late Bob Carson realized that he would have to give up the Joe Kearns Hollywood home with its beautifully appointed Wurlitzer, he decided on a monumental final album. When the taping was completed he started to make notes suitable for the jacket. He observed that if the N.Y. Paramount 4/36 was considered the "Queen Mother" of Wurlitzers, certainly the Kearns-Carson 3/26 studio organ should be thought of as the "Crown Prince." After these observations he scrawled "good night, sweet prince" — his farewell to the instrument his efforts had brought to public attention. He couldn't know then that the line he borrowed from Shakespeare would later be the title of his own memorial album. He died a few months after its taping.

This album is in all ways monumental, just as Bob Carson intended. Helen Dell never sounded better and her 22 selections offer a generous variety, ranging from ballads to swingers (in her own "chiffon" style), from marches to light opera.

The selections are: "Marching Along Together," "Soft Lights and Sweet Music," "Send a Little Love My Way," "Everybody Loves My Baby," "I Didn't Know About You," "If This Isn't Love," "Repsz Band March," "Love Is A Simple Thing," "Fools Rush In," "You're Getting to be a Habit With Me," "Now I Have Everything," "I Know That You Know," "I Won't Dance," "Early



Helen Dell

(Bob Hill Photo)

Autumn," "Come Back to Me," "I'm Yours," "The Wish That I Wish Tonight," "You're the One," *Robin Hood* Overture (DeKoven), "My Sugar is So Refined," "Come Blow Your Horn," and "Circus."

There are far too many selections for us to comment on each one, but Helen has done just that on the back of the album, giving combinations featured and comments about the selections, which lean heavily toward time-tested, but rarely recorded standards. A good example would be the music from Reginald DeKoven's *Robin Hood*, an almost forgotten opera (in English) of much merit. The open center of the 2-record album bears a history of the Wurlitzer, from its installation in Warner Bros. studio in 1929 to the present, written by a known writer in the TO field, plus several photos. The front cover photo shows a closeup of the console.

For this album, Helen tried to include everything on the organ except the Sleighbells. Therefore there are passages featuring the refined solo voices (e.g. the Brass Trumpet, Brass Sax), the Vox chorus, the rich mutation chorus and the very special grand piano which had an attack which reproduced the touch of the player. The music has been expertly recorded by Dick Stoney. The complete stop list appears on the jacket. Pressing surface is smooth.

The Kearns-Carson Wurlitzer, in its studio home, was a unique instrument and this is a fitting tribute

both to it and to remarkable Bob Carson whose records made the organ's voices available everywhere.

Dr. JOHN W. LANDON AT THE PAGE PIPE ORGAN, JWL-1003 (stereo). \$6.00 postpaid from Paramount Organ Society, Inc. 902 E. 27th Street, Anderson, Indiana 46014. European: 5 Pounds Sterling postpaid from Ian McIver, 10 Woodlands Way, Southwater, Horsham, Sussex, England RH 13 7H2.

The first photo we saw of John Landon was taken at the 3/7 Page console in the Anderson Paramount in 1955. In fact it appears on the album's back cover. He has been carrying on a love affair with this same instrument since then. This is his third record release played on it, and easily his best.

John went out of his way to assure a novel tunelist by checking selections against his collection of 10,000 78s. He aimed for tunes never before recorded on a theatre organ. He has done very well; the only slip-up we could muster was "After I Say I'm Sorry." Apparently John's huge collection doesn't include Frederick Kinsley's mid-'20s version for Edison played on a hooty Midmer-Losh.

From all viewpoints, this recording is a nostalgia trip: "Captain Betty One-Step" (Circa 1920), "Old New England Moon" (1930), "House of David Blues," "Cryin' Myself to Sleep" (1930), "Love, Your Magic Spell is Everywhere" (1929), "I Am the Words — You Are the Melody" (1930), "Alone" (an original, 1963), "Take Your Finger Out of Your Mouth — I Want a Kiss From You" (1923), "I'm Following You" (1929), "Honolulu Moon" (1927), "My Silver Bell," "I'll Always Be In Love With You" (1929), "I Cannot Find My Way Alone" (hymn), "Beautiful Love" (1931), "Spirit of Independence March" (1920). (The dates given indicate year of greatest popularity, not publication date).

Since that 1955 photo, much has happened to John Landon. He became a man of the cloth, a professor at the University of Kentucky and earned two master's degrees and a Ph.D in Social Science. He wrote the definitive biography of Jesse Crawford and an upcoming history



John Landon

(Stufoto)

of the theatre organ. Yet, on Saturdays he invariably embarks on the 3-hour drive from his home in Lexington, Kentucky to Anderson, Indiana, to play intermissions on his favorite Page 3/7. That's a lot of devotion. And don't let the "Dr." before his name implant the idea that John's playing is in any way religious, restrained or stuffy. What is heard here is what was heard in the average organ-equipped theatre in the '20s and '30s.

David Priest's jacket notes sum up the content and style effectively: "No complex harmonies, exotic rhythms or spectacular registration changes are found here . . . What we do have are simple, singable melodies, played with a warmth and simplicity that will delight all but the hyper-sophisticated."

Within these parameters, John does very well. Most selections offer one or two choruses, with a key change in the latter case. Not much time is devoted to intros when they appear at all. And John's favorite keys are easily C, Bb and F. He doesn't claim to be a professional, but he comes very close and his music adds up to enjoyable easy listening of a novel variety of almost forgotten but worthy tunes.

The 3/7 Page in the Anderson Paramount provides everything John needs for his presentation. The organ is maintained by Lewis Hodson, Carlton Smith and Bob Dunn; they had it in fine shape for the recording session. Recording is good. Jacket notes tell about the artist, the music and the organ. All proceeds from the sale of this album will be poured back into the Page maintenance fund.



— CHRISTMAS MUSIC —

UPON A MIDNIGHT CLEAR, Fred Bock playing the Lorin Whitney Studio 4/34 WurliMorton. No. R3479 (stereo). \$5.00 postpaid from Impact Records, 365 Great Circle Road, Nashville, Tenn. 37228. For Canada: Box 2307, Vancouver, B.C. Canada.

Here's a fine array of 14 Christmas selections played by Fred Bock on the Whitney Studio WurliMorton. The tunelist covers most of the old favorites, and there are a couple of unfamiliar but worthy additions. As buyers of previously reviewed Fred Bock records know, he plays music with a religious slant on full theatre organ registration. We've never had a complaint about the content of Fred's record albums. He's the only organist currently releasing music played on the Whitney organ (now owned by MCA), an instrument recorded by Don Baker, Jesse Craw-



Fred Bock at the Whitney WurliMorton console. (Stufoto)

ford, George Wright, Buddy Cole (in ensemble) and Eddie Dunstetter.

Fred plays the selections mostly as written, but with a smidgeon of the Bock personality included. The recording is good and pressing surfaces noise-free. □

The Organists' Prayer

A Parody on Now I Lay Me Down to Sleep

*Now I sit me down to work
I pray thee Lord, I will not shirk.
If I should fail to fix this leak
I pray thee Lord, I will not shreik.
But if I do, don't pity me (at all)
Just put the parts in the nearest stall.
Tell my listeners I did my best
Then pile my pipes upon my chest.
Now I start again to work,
And pray I'll fix each little quirk,
If I should die before I wake
There's one less cipher I have to take!*


Dorothy Standley
Gulf Coast Chapter

Christmas is a time of hustle and bustle, scurrying in all directions to fulfill commitments of home, family, church and business. But, in the midst of it all, thousands of people of all ages each year set aside at least one evening to visit the Indianapolis Zoo. Since 1968, one of the highlighted events of the yule season in Indianapolis is Christmas at the Zoo. For ten days and nights in mid-December the zoo becomes a glistening wonderland that delights young and old alike.

Yule scenes are created in and around the animal areas and thousands of twinkle lights decorate the zoo grounds. A nativity scene, Noah's Ark floating on the lake, a calico-decorated barn, and a reindeer descending the ski slope in the penguin area add color, atmosphere and excitement. Candy canes here and there, a tin can tree in the goat pen, Chinese characters spelling holiday greetings in the oriental garden, and stained glass window reproductions outside the Education Building add a festive and "human" note to Christmas at the Zoo.

A train ride weaves a labyrinth of intrigue in and around the animal areas, creating a feeling of being in a land of fantasy. For a closer look at the attractions, a foot path traverses the grounds and eventually leads to

Christmas at the Zoo



the Education Building for refreshments and a festive finale of gayety, Christmas spirit and carols.

Where does the American Theatre Organ Society fit into the scheme of things? Live organ music provided by the Central Indiana Chapter vol-

Logo used by special permission of the Indianapolis Zoological Guild.

unteers sets the holiday mood in the Education Building to greet visitors as they end their tour of the grounds and gather to "thaw" out and have refreshments. The organ is situated in the foyer, with holiday greenery and a five-foot tall poinsettia tree as background. Not only does the organ add appropriate background music, but also serves as accompaniment

Thousands of twinkling lights transform Indianapolis Zoo into fantasy land.
(Photo courtesy Indianapolis Zoological Society)



for many groups — Scouts, Brownies, church and school — that find it inspiring and fun to gather around the organ and sing carols. This is an experience that ATOS organists look forward to each year, not only as a service to the zoo, but to fulfill a desire to exemplify the true meaning of Christmas through music.

The Indianapolis Zoo is privately operated and supported, receiving no federal or local tax support. It was opened to the public in 1964 after twenty years of diligent planning and a lot of hard work by a dedicated volunteer group. It is maintained wholly by revenue derived from membership dues, an annual benefit dance, and a food concession and gift shop in the Education Building which sells unusual handmade fun and useful items and decorative ornaments. Christmas at the Zoo is the Zoo Guild's primary fund raising project and the CIC-ATOS is proud and happy to contribute time and talent to help make it a success each year. There have been only two fund raising campaigns during its existence, which speaks highly for community support to an endeavor which offers so much in providing family recreation, educational programs, conservation and other services.

The Indianapolis Zoo has the distinction of being the first Zoo in the nation to decorate for the Christmas

LEE ERWIN AND ASHLEY MILLER AT RADIO CITY

Nearly 900 attended a theatre organ program sponsored by the New York Chapter and Radio City Music Hall followed by the hall's Christmas show on Sunday, November 12th. This was the first time the twin consoles had been used to play a concert where definitive arrangements were used to achieve stereophonic and antiphonal effects. And it was only the second time a silent film had ever been shown in this theatre.

Claud Beckham wrote, directed

holidays. Each year is better than the last, with a changing theme each year.

It's yuletide again, ATOS and Christmas at the Zoo! You're on! Give us a repeat performance of past years — the double feature we look forward to each year! □



A wonderful opportunity. Lance Luce also performs at the Radio City Music Hall Wurlitzer.

(Lance Luce Photo)

and emceed the program, demonstrating the stage facilities and special effects of which only this theatre can boast. Claud announced Frank Sinatra was responsible for having both consoles working. When he was there for a show a few weeks before, he wanted both the "prompt" console (audience-left) and the "opposite-prompt" console (the right side) to be used. Since parts from the right console had been used to keep the left side going, it took a bit of doing to get them both working. So, thank you, Frank Sinatra and the maintenance crew who, incidently, made operable 65 more swell shades that previously had not been working.

Lee Erwin, seated at the right console, played a brief concert then accompanied the Buster Keaton silent "Sherlock, Jr." Ashley Miller soloed at the left console. The two artists then performed together at the twin consoles.

In introducing Lance Luce, National Yamaha Competition winner from Detroit, Claud Beckham commented that young people should be given an opportunity in the theatre organ field. Lance then soloed at the left console, followed by several duets with Lee at the right console.

The grand finale was a "trio" with Lee and Lance at the twin consoles and Ashley, accomplished pianist that he is, appearing at the grand piano in the center of the orchestra lift — another first for Radio City.

It is hoped that more pipe organ programs will be possible in the future in this theatre of theatres. □

CIC-ATOS members Don Craig, Max Cole and Ruth Ward watch as Gladys Grant entertains during Preview Party for Christmas at the Zoo.



AIO CONVENTION

by Lance Johnson and Sonia Carlson
photos by Erik Swee

The 1978 National Convention of the American Institute of Organbuilders, which includes church and theatre organ builders, convened in Moorhead, Minn., October 8th to 11th. The national chairman for the event was Lance Johnson. With 95 in attendance, it was the second largest turnout in the history of the A.I.O. Along with builders from America, there were three from Europe and one from England.

The convention opened Sunday with a bus trip to Gethsemane Episcopal Cathedral, Fargo, N.D., to see and hear the new 3/43 Zimmer organ, which was demonstrated by Dr. Andrew Smith. A lecture followed by Franz Zimmer, the builder.

Monday the builders heard a lecture by Dirk Flentrop of Zandaam, Holland, on the subject of the organ building movement in Europe, with respect to the restoration of historic Dutch organs. The restoration process is done according to a strict set of rules, 90% of the cost paid by the Dutch Government through its Historic Monuments Department.

At noon Monday the organbuilders were bused to the Fargo Theatre, where they picked up a lunch in the lobby and sat down to hear a brief concert on the recently restored 2/8 Style E Wurlitzer. Lance Johnson and Bob Arndt, of Arndt Organ Supply, provided the music. Ted Larson, instructor of the film studies at Moorhead State University, gave a lecture demonstration of the theatre lighting system and stage. Lance Johnson followed with the history of the theatre and the restoration process of the organ, which has been done in a strictly historical manner.

Dr. John Ferguson lecture recital at Trinity Lutheran, Moorhead, Minnesota.





Dirk Flentrop, Flentrop Orgelblau, Holland, lectures on historic Dutch organ restorations.

The builders then took a bus tour of Fargo-Moorhead to inspect a number of newer church organs, represented by Austin, Casavant and Holtkamp. One of the most interesting facets of the tour was an electronic recording device wired into the 3/32 Casavant (Lutheran Church of the Good Shepherd, Moorhead). Once recorded, the organ itself played back the music. This device was just designed by Peterson Electronics of Worth, Ill.

During the course of the convention there were lecture demonstrations on problems in the organ maintenance industry, accounting methods for organbuilders, performance bonds and insurance for organbuilders, techniques in drafting organ cases and chest layouts, and also a lecture by Hans Knaths,

a West German pipe manufacturer, on reed shallots. Eight manufacturers of organ-related equipment maintained display booths at the Ramada Inn, convention headquarters, which proved to be a very popular spot.

On Tuesday the group rode the buses to Grand Forks, N.D., to see and hear a Casavant tracker and a Skinner organ with electric slider chests and then to Hillsboro, N.D., to hear a Johnson organ.

Tuesday evening the organbuilders were treated to an unforgettable lecture-concert by Dr. John Ferguson (Minister of Music at Central Lutheran Church in Minneapolis) at the 1957 3/34 Holtkamp organ at Trinity Lutheran, Moorhead. His lecture stressed the problems encountered in preparing the church for this organ and the philosophy behind the tonal design, as built by Walter Holtkamp, Sr.

Wednesday there were more lectures which included another by Dirk Flentrop on the restoration of cathedral organs in Mexico City, which required three years. The convention came to a close that evening with a gala banquet, at which Mr. Flentrop spoke on the fiasco concerning the large tracker organ designed and built by his firm for Carnegie Hall in New York City, but never installed. Another interesting part of his talk was the problem he encountered when shipping his first tracker organ in 1956 to New York



Red River Chapter member Ted Larson addresses convention at the Fargo Theatre.

State, only to find that the construction unions would not allow him to assemble the organ. The unions then assigned to him two steel workers to assemble the frame of the organ, two carpenters to assemble the case and two plumbers to install the pipes!

In conclusion, the convention was termed an unqualified success. It was the first time in the history of the A.I.O. that a theatre organ was included on the organ crawl inspection of organs. Quite a number of builders who have a history of having little use for the theatre organ, were the most vocal about the organ program at the Fargo Theatre. Also, Dirk Flentrop was heard to remark that the Wurlitzer had integrity, was designed to suit the building and had a thrilling sound. □

Lynn Dobson, tracker builder, displays his ink drawings of organ facades.



Organbuilders inspect Peterson solid-state recording device for live playback.



GAYLORD CARTER PRESENTS CONCERT IN JUNEAU

August 5th, found over 400 theatre organ buffs crowding the State Office Building lobby in Juneau, Alaska, to hear Gaylord Carter present a concert at the newly dedicated Kimball Theatre pipe organ. The occasion was the docking of the cruise ship T.S.S. Fairsea, with 120 members of the Organists' Sea Safari group aboard. The group is an enthusiastic gathering of organ buffs who take cruises annually and enjoy being entertained by some of the top organists in the country.

The Sea Safari group is headed by Anne Olson of Coronado, Calif., who started this cruise concept on the West Coast five years ago. Until this year the Safaris were one week cruises, but the Alaska trip was the first time a two-week cruise was booked. It was a tremendous success as it gave more time for organ events, plus time to enjoy the various ship-board activities that were offered.

The pipe organ concert came about when Dick Engen, director of State Museums and Libraries in Alaska contacted Anne Olson regarding the possibilities of such a concert when he heard that the Sea Safari group would be aboard the Fairsea and would be making a stop in Juneau. It was decided the concert should be held at 12:30 noon in-between the ship's scheduled sightseeing tours. He also made it possible for the group to have the use of the organ after the concert for those who wished to try their hand at playing the pipe organ.

The organ is a 2/8 Kimball, originally installed in the Coliseum The-

atre in Juneau in 1928 (February issue, see THEATRE ORGAN Volume 20, Number 1, "Our Last Frontier"). The organ was donated to the state in 1975 as a "museum piece, to be restored and made playable, to remain in Juneau and be installed in a public place." The Save the Organ committee raised over \$30,000 for the restoration and the organ was dedicated May 1, 1977. It is used for noon concerts and other gatherings.

The Sea Safari group stayed all afternoon and organists Bud Iver-

son, Gene Roberson and Chuck Wright each displayed their talents by performing for the group. The three artists were on the cruise with Gaylord Carter, and all gave concerts and seminars on two organs installed on the ship for the occasion. Gaylord brought along some of his silent films and played for them in the ship's theatre.

Gaylord's concert had people standing and cheering and was most enthusiastically received by the people of Juneau. □

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Power Requirements of Pipe Organs

by R.J. Weisenberger

There are various factors involved in making a good installation great. The first of these is **adequate power**.

A blower of sufficient power must be used to meet or to exceed anticipated usage requirements for any installation.

To move air at 1 PSI (28" dynamic pressure) through a windline of 1 sq. ft. represents about 10.3 KW of power or about 13.8 hp. A 12"X12" windline will be sufficient for most organs. The flow rate would be approximately 21,000 CFM for such a blower. The static (no flow) pressure will be somewhat in excess of the dynamic (flow) pressure, although the dynamic pressure represents the maximum usable pressure after regulation. **The CFM rate may drop severely through inadequate regulators.**

A blower with a high efficiency of 60% would require 23 hp to be developed in the blower motor. The power required for various installations will be reflected as "the square of the change in pressure" for a given windline size, or "in direct proportion to the cross-sectional area" of the windline for a given pressure.

A 25 hp blower (figuring 60% eff.) could power all but the largest high pressure unit organs, while for most classic organs voiced on no greater than 5" WP, a 1 hp blower will usually suffice (using adequately designed regulators).

The above technology represents nothing new. The exact specifications of a particular blower can be obtained from its manufacturer.

Note: Most blowers may have efficiencies considerably less than 60% (necessitating higher hp).

Unless its purpose is solely to provide background music, or as an accompaniment for singing, an instrument with such a broad range of frequencies and tonal colors as the pipe organ should also be capable of filling an auditorium with a full-organ level of at least 100 DBc for full aesthetic appeal and to utilize the full capabilities of the hearing range. For reasons of safety to the ear, as well as to buildings with large installations, the upper levels should be limited to 110 DBc in the auditorium. 110 DBc equals 10 times the power required for 100 DBc.

Many pipe organs presently installed in churches fall short of adequately filling the area with a commanding tone. The rear organ in a local cathedral, for example, can only produce about 90 DBc from a typical seating location when played wide open. 90 DBc equals 1/10 the power required for 100 DBc. 90 DBc is attainable by a 1 watt amplifier in a small room of a home, driving a typical home speaker system.

Note: Do not interpret me as saying that this organ is no more powerful than a 1 watt amplifier. The fact is that the power required to produce a given sound level is directly proportional to the cubic volume of a room.

This organ had been previously installed in another church, for which it may have been adequate. It was not up to the task of adequately filling the huge cathedral.

Obviously, this weakness does not lie in the number of ranks, which outnumber most theatre organs, but in the pressure on which the

pipes are voiced (3" WP).

If this organ were revoiced on a little over three times its pressure (approximately 10" WP), levels up to 100 DBc could be obtained.

After repeated tests, I found that raising the mouth cuts 80% for such an increase in pressure (and careful revoicing) leaves the tonalities basically unchanged (in the flue divisions), but causes them to speak with 10 times their present power for an awe-inspiring sound that will make itself felt as well as heard.

Theatre and concert organ builders were more generous in the area of power than classic organ builders, as can be proved by measurements and heard by ear.

The newly-installed 3/20 Wurmlitzer in Emery Theatre in Cincinnati, for example, has produced measured levels in excess of 105 DBc at a typical seating location in the auditorium, which has a seating capacity of nearly 2000 including the balcony. An extra 15 DB in a similar sized structure means that this organ has approximately 25 times the acoustical power output as the previously mentioned church instrument, and it is well-suited to its environment.

Home installations I have seen have ranged from great to moderate in the quality of the sound. With one exception, none had any trouble being heard, (to the contrary, upper levels typically reach 110 DBc), but those with the pipework located one floor below the console typically exhibit a noted weakness toward the treble, particularly when the treble pipes are mounted on chests far from the tone chute.

This can also be remedied through application of the data gained in my research (which will appear in my next article), and through use of the more conventional knowledge of architectural acoustics.

The use of this new knowledge, combined with the knowledge of those already familiar with the con-

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struction, rebuilding, and voicing of pipe organs, should produce a new generation of instruments of unparalleled tonal beauty, dynamic range, awesome power, and fewer limitations, capable of meeting all musical demands placed on them by the performing artist under any circumstance.

Cases where electronic amplification had to be used to augment the sound from a given installation, due to inadequate design planning, would be completely eliminated. (A large pipe organ extensively voiced on 30" WP or greater can create equivalent sound levels of several thousand watts of amplification!) — The power required to fill a stadium.

For years leading speaker manufacturers have used acoustical tests to evaluate their products. Amplifier manufacturers are using the latest methods to constantly produce products with greater power and fidelity.

Research has been responsible for the vast improvements in reproduced sound over recent years.

Until now, there has been no reliable method to determine the pow-

er of any given pipe in a rank, short of actually building it.

It is the purpose of my column to make these latest test results known to those involved in the building, reconstruction and design of pipe organs.

A note of warning:

The hearing hazard that applies to rock fans also applies to us if adequate caution is not taken.

Those working in or touring organ chambers, particularly those of large, high pressure instruments, will experience sound levels from 15-25 DB higher than those in the auditorium. Depending on the individual instrument, this can put chamber levels as high as 120-130 DB during full-organ passages! These levels compare to being on stage during a rock concert. Obviously, the use of ear protection cannot be over-emphasized for large installations where chamber tours are made during the playing of the organ.

My next article will give a detailed look at scaling practices, how they evolved, and how to achieve tonal balance in a rank. □

Vestal Press Issues Their New Catalog

The Vestal Press, one of America's best-known publishers and distributors of hobby publications through mail order, has just issued its 15th catalog.

According to owner Harvey Roehl, mail-order firms do business about in proportion to the quality of the catalogs and sales literature they distribute, so each year the Vestal Press tries to do better — and this catalog for the first time now has a full-color cover, featuring a picture of a beautiful European Gavioli fairground organ.


The Vestal Press got its start in 1961 by publishing how-to-do-it books and pamphlets in the then-new hobby of player piano collecting. Today it enjoys the distinction of dominating a world-wide market in this field, encompassing all types of automatic musical instruments — music boxes, carousel organs, orchestrons (mechanical orchestras), reproducing pianos (player pianos that play with full artistic fidelity), violin-playing machines, and all sorts of odd music devices.

Related fields of interest among collectors and nostalgia buffs include pump organs, railroadiana, antique automobiles, motorcycles and bicycles, radio, clocks and watches, and the fast-growing area of antique gambling machines. The Vestal Press also enjoys the distinction of publishing the only complete book available to the general public on how to service and rebuild ordinary (nonplayer) pianos.

Mr. Roehl suggests that hobbies are the "safety valves" that take us away from our daily worries. In a world that's full of frustrations, his firm is doing its best to help people get acquainted with many fast-growing hobbies that will help them get their minds off their troubles for a while!

Readers are invited to send \$2 (refundable with any order) for this fascinating new catalog, and are promised complete satisfaction or money will be instantly returned.

WRITE: The Vestal Press, Dept. B, Box 97, Vestal, New York 13850. □



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Theatre Organ

"Sponsored by the San Jose Chapter of the American Guild of Organists, he gave a display of musicianship that must be heard, live, to fully appreciate. He had them in the palm of his hand."

Tabs and Drawbars

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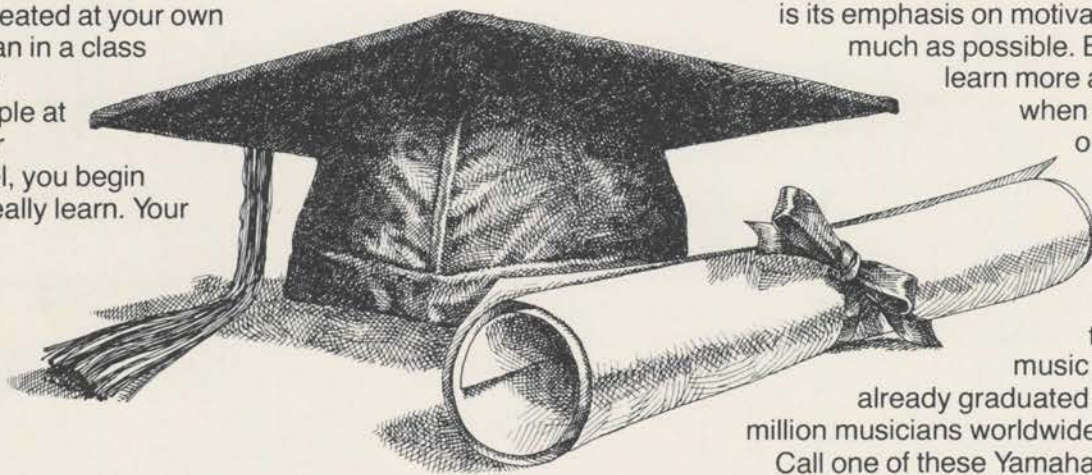
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NUGGETS
from the
GOLDEN DAYS

Prospected
by Lloyd E. Klos



Let's see who was playing theatre organ around Christmastime during the big era. References were *Motion Picture World (MPW)*, *Local Press (LP)*, *Around the Town (ATT)*, and *Motion Picture Herald (MPH)*.

Dec. 1926 (MPW) OTTO F. BECK is playing "The Wonder Wurlitzer" in the Rialto Theatre in Washington, D.C.

Dec. 1927 (LP) As the RKO Albee Theatre in Cincinnati opens, ARTHUR "High C" GEIS dedicates its Wurlitzer.

Dec. 1928 (ATT) The Terminal Theatre in Chicago is headlining L. CARLOS MEIER at the organ. He features community singing, solos, and spotlight numbers. Meier is in his second year there and is very much appreciated by his audiences.

Dec. 1928 (ATT) ALBERT F. BROWN, solo organist and alternating between the Marbro and Granada theatres, the two biggest ace houses of Marks Bros. in Chicago, is enthusiastically received at each appearance. It is only fitting that these two beautiful houses should have such a splendid organist in Brown. In community singing or feature numbers, he is well liked. Charles Kaley and his orchestra also alternate between the two theatres.

Dec. 1928 (ATT) STEVEN E. BOISCLAIR, formerly at WGY, Schenectady, is now featured organist at the Avon Theatre in Utica, N.Y.

Dec. 1928 (ATT) HAROLD JOLLES easily merits the rating he has received as solo organist at the Lerner Theatre in Elkhart, Ind., where he has been for three years. Formerly he played at the Palace Theatre in Jamestown, N.Y. Mr. Jolles arranges all his special numbers, and features solos, slides and novelties very successfully. He plays a Kimball which does full justice to his remarkable technique.

Dec. 1928 (ATT) HAROLD PERL (sic), solo organist at the Midwest Theatre in Chicago, is meeting with continued success. Perl carries a personality with a fine style in his playing, and as a result, has created a large personal following at the theatre. Lynn Hazzard leads the orchestra.

Dec. 1928 (ATT) BOB CLARKE is featured at the organ of the Hollywood Theatre in Detroit where he is a big favorite with the patrons.

Dec. 1928 (ATT) Spotlight features, community singing and solos have made PAUL H. FORSTER's first year at the Eckel Theatre in Syracuse a success. He formerly played at the Worth Theatre in Fort Worth, Texas.

Dec. 1928 (ATT) ERNEST H. HUNT, solo organist, is appearing at Loew's State Theatre in Cleveland. Mr. Hunt has much personality and with his wide range of knowledge of music, has become one of the greatest organ attractions in Cleveland. He has originated ideas for organ presentations which are now being used in other houses.

"Stubby" Gordon leads the orchestra.

Dec. 1928 (ATT) Shea's Theatres have scored another master stroke by employing ROBERT DEMMING, solo organist, to open their Kensington Theatre in Buffalo. Demming has written some new compositions which will be released shortly. Bobby features novelties, and his famous solos have created a large following. Previous to this engagement, he was featured in Buffalo's Hippodrome.

Dec. 1928 (ATT) The New York Hippodrome, one of the world's largest theatres, is featuring WALTER WILD as solo organist. This is his first year here, and he features community singing and novelties. He was formerly at the New York Strand Theatre for three years. Wild has written several compositions which were published by H. W. Gray Co. Previous to his theatre engagements, he was featured in many organ recitals.

Dec. 1928 (ATT) KARL BONAWITZ, "The Eminent Organist-Entertainer," has found favor with the Stanley Theatre people in Philadelphia and is featured chiefly for opening their houses as guest organist. There is something intriguing about his playing which makes one know it is the real thing. His unfailing ability has been recognized, and he is one of the foremost organists in Philadelphia.

Dec. 1928 (ATT) A versatile solo organist is GEORGE BACON at the Rochester (N.Y.) Theatre. He broadcasts over WHEC and is very well liked by the extensive patronage. Bacon formerly filled engagements at the largest houses in San Diego, Cal. His associate at the Rochester is HARRY G. SULLIVAN, who previously was at the Strand and other houses in the city. He also broadcasts over WHEC, with both organists featuring solos, novelties and slides at the theatre.

Dec. 5, 1931 (MPH) LLOYD "Wild Oscar" HILL at Brooklyn's Albee Theatre, offered a community singing solo this week which was not up to the entertainment standard set by this organist. Apparently, it was because of lack of time in preparation. Nevertheless, the audience sang well three popular songs; two choruses of the first two and one of the last, with Oscar leading the singing nicely.

GOLD DUST: 12/26 TOM GRIERSON, Rochester, N.Y.'s Riviera . . . 12/27 WESLEY RAY BURROUGHS, Lyndhurst's Kohl and C. SHARPE MINOR, Rochester (N.Y.) Theatre . . . 12/28 EDDIE HANSON, B&K theatres, Chicago; EDWARD C. MAY, Riviera, Rochester; LARRY BARALDI, Philadelphia's Aldine; JESSE G. STOUT, Keystone, Phila.; BOB CORDRAY, Detroit's Annex; DWIGHT BROWN, Shea's Buffalo; JIM THOMAS, Branford in Newark, N.J.; MERLE E. CLARK, Detroit's Grand Riviera; LOUIS A. "Doc" WEBB, Marshall Square Theatre, Chicago; MORRIS L. SHEFF, Brooklyn's Sanders; ERNIE MILLS, Strand in Syracuse; RICHARD "Dick" BETTS, Buffalo's Century; HARRY A. CRISP, Stanton, and EDWARD J. MAGUIRE, Nixon's Grand Opera House, Philadelphia; HAYES WATSON, Atlantic City's Stanley; CARLETON A. JAMES, Keith's, Syracuse; BILL BENNETT, Allen in Racine, Wisc.; WILLIAM J. STEWART, Kent and JOHN V. STANGO, 69th St. Theatre, Philadelphia; HAROLD RAMSAY, Baltimore's Loew's Century; JACK MARTIN, Uptown, and ROY SCHNEIDER, Tower in Milwaukee; WILLIAM E. THOMPSON, Atlantic City's Strand.

We send all our readers warmest Season's Greetings.
Jason & The Old Prospector □

It is rarely that this writer-researcher is privileged to spend over four hours with an organist whose reminiscences about scores of his contemporaries from the great era of the theatre organ, can hold us spellbound. Such was our experience when ATOS member Mary Bowles arranged for Dr. C. A. J. Parmentier, the only organist to open the two largest theatres in the United States (Roxy in 1927, Radio City Music Hall in 1932) to meet with us. They were visiting Rochester to hear a concert and to try out the Auditorium Theatre's 4/22 Wurlitzer. Frankly, we were sorry to end our meet, as this amazing man is a concert unto himself.

Not having a portable tape recorder, we were at a disadvantage, and for some time after our meeting, we wondered how we could put Dr. Parmentier's phenomenal memory to the advantage of THEATRE ORGAN readers. Having built a master card index of all the organists (over 890) whose names have appeared in "Nuggets From the Golden Days" since its inception in 1967, we compiled a list of 128 organists who worked in the metropolitan New York area, sent it to the good doctor, and he graciously responded with more than sufficient material for this feature. He enlisted the aid of two of his organist-friends to provide additional information.

This will be, for the most part, a listing of organists remembered by Dr. Parmentier and friends.

"FRANK STEWART ADAMS was a fine organist, most conservative in everything. He gave one the impression of the looks of a mortician, but was a most pleasant fellow. At New York Society of Theatre Organists get-togethers, he was the most amusing and funniest fellow you'd ever meet. He played the Rialto and Rivoli theatres in New York, and served in several offices in the NY, STO. His wife, MARGARET FRENCH, was a fine organist in Loew's houses in New York.

"RUTH BARRETT, and I worked at the Cameo (B.S. Moss) Theatre on 42nd Street, a very small but classy theatre with a fine 3-manual Ernest Skinner organ. Ruth Barrett, who later worked the Colony Theatre in New York, has been for years the organist in the Christian Science Mother Church in Boston. She mar-

ried Lawrence Phelps whom I believe was in insurance, then became an organ architect and consultant, through his connection with the church and with Cassavant.

"OTTO F. BECK played the Boyd Theatre in Philadelphia, Virginia Theatre in Atlantic City, the Rialto in New York and several Washington, D. C. theatres.

"HAL BECKETT I remember as playing the Roxy, Loew's Premier and the Brooklyn Fox 4/37 Wurlitzer.

the aging Harry, as he had to make the rounds of 20 publishers each week, sort the music into groups, purchase it and mail it. Adele helped in most phases of this work.

"When Harry died, Adele carried on, probably with one helper. She was especially fond of organists, having been one herself. She was playing in Loew's Gates Theatre when she met Harry. I do not know how long the club continued as I lost touch when I went into the service. But, I feel a warm glow when I think

Reminiscences of Dr. C.A.J. Parmentier and his friends

As Told To Lloyd E. Klos

"HARRY (Nick) and ADELE BLAIR always were of great help to organists." Doc Parmentier's friend, organist Johnny Winters, recalls the Blairs: "These were two of the nicest and kindest persons it was my good fortune to know. Harry was a song-plugger for Shapiro-Bernstein and when the business petered out, Harry suggested to Bernstein that he retain an office and set up a music service for organists. There were still many organists working throughout the country in the thirties, and, turning out professional copies of new songs was a service publishers were not too eager to perform.

"So, they welcomed Harry's service as did the organists. He called the venture 'The Noon-Day Club,' because local organists and those visiting New York would meet in Harry's office and then go to lunch. Performing this service was tiring for

of the Blairs' Thanksgiving and Christmas dinners which were fabulous."

Dr. Parmentier says that Johnny Winters should be heard by ATOS audiences. "He plays the heavy classics, and has a most interesting style when he plays pop music. He gave a recital in New York's Town Hall a few years ago. The first half of the program was a masterful interpretation of the standard organ works of Bach, Wagner, De Fala and Ravel. The second half was all popular music and novelties. It was absolutely marvelous, believe me!

"GEORGE BLAKE was organist over WJZ, New York, in the early thirties. All these years, I never knew he was an organist, but knew him as Dick Leibert's manager.

"KURT BOEHM played theatres in Philadelphia and the Criterion Theatre in New York.

"CARL BONAWITZ played theatres, in Atlantic City, and the Strand, 69th St. and Germantown theatres in Philadelphia. He did some broadcasting from New York's Waldorf Astoria ballroom (4-manual Moller concert organ) when the hotel first opened. Incidentally, they tried to get Jesse Crawford to play here, but he took one look at the organ and decided it was not his cup of tea.

"Bonawitz eventually wound up with Penny-Owsley, the Hammond organ dealers in Los Angeles, before his death.

"EDYTHE BROOKS played New York's Loew's Victory Theatre. Her husband, ARTHUR SCOTT BROOKS and I worked together at Loew's New York Theatre Roof. He was an organbuilder and was private organist to Bennett Champ Clark, a multi-millionaire. Their daughter, THEODORA BROOKS, played in many theatres, including Loew's Lexington. Their son at one time was in charge of the Convention Hall organs in Atlantic City, where I met him a few years ago.

"J. VAN CLEFT COOPER played at New York's Rivoli Theatre and served in several offices of the N. Y. Society of Theatre Organists. He and I worked together at the old Academy of Music.

"BERNIE COWHAM played the RKO Flushing Theatre. At one time, they dispensed with his services and all the people in the neighborhood boycotted the theatre. So, they had to reengage him. Bernie used to say, 'I play two ways — loud and louder.'

"JESSE CRAWFORD played in many theatres on the Coast, then in Chicago, and finally the New York Paramount in 1926. After leaving theatre work, he got the agency for the Leslie Vibraphone for the eastern United States, and we worked together in promoting the Leslie, and at N.B.C. After World War II, he turned the agency over to Steinway & Sons, and they made him the head of their organ school.

"DESZO VON D'ANTALFFY played the Capitol, the Roxy and later the Radio City Music Hall. He was a fine organist and composer. In 1922, I left a steady job at Loew's 83rd Street Theatre (my partner there was Marsh McCurdy) to play for one week as substitute for D'Antalfy at the Capitol while he took a vacation. It turned out his week's va-

cation was a trip to Rochester to discuss a professorship at the Eastman School of Music. A few weeks later, Deszo left officially, and I got the Capitol job on a more permanent basis.

"ROBERT ELMORE played theatres in Philadelphia and Bethlehem, Pa., and was a fine recitalist and church organist.

"I arranged for GEORGE EPSTEIN to replace me at the Carlton Theatre in Brooklyn and the Roxy where he played for some time.

"JOHN GART played Loew's Metropolitan Theatre (my brother and teacher, Firmin, also played there), Loew's Valencia in Jamaica (organ now Pete Schaeble's). John had an excellent musical background, both in Europe and in America. He studied organ with Herbert Sisson and Clarence Dickinson, and began playing professionally at 16, and became the youngest vaudeville director for Loew's Theatres at 21. He was also a top-flight accordionist and wrote accordion solos and orchestral compositions, and was in the habit of working 22 hours a day, 7 days a week for a long time. John and I have been dear friends ever since we worked together on radio transcriptions. Now living in Florida, he is a wonderful fellow and it was a real pleasure working with him and for him. He does not play in public, but still plays exceedingly well.

"ARCHER GIBSON, an organist on WJZ and WEAJ in New York, was the pet organist of the Rockefeller family, and was the darling of the society women. He was tall, slim and had a great deal of charm. Whenever any organ company installed instruments in these society people's homes and the owners complained about ciphers and other malfunctions, they'd send Archer Gibson over. He'd play noodles around the ciphers and pacify the owners!

"DOLPH GOBEL played the RKO 58th Street Theatre and over NBC in New York.

"KENNETH HALLET and I worked as demonstrators for the Choralcello Organ Co. in 1916. I had been in the United States for only a few months and I still spoke with a slight British accent; Hallet tried to boss me around. In 1923, he was my assistant at the Philadelphia Fox Theatre. He also played the Strand

and Aldine theatres in Philadelphia.

"JOHN F. HAMMOND, who taught at Rochester's Eastman School of Music in the early twenties, was also organist in New York's Piccadilly Theatre. He played the Saenger Theatre in New Orleans, starting in early 1927. Rosa Rio, who was his wife then, played the theatre as 'Betty Hammond.' Later, John managed the Hammond Organ Studios in New York where he did an outstanding job, helping many organists including yours truly.

"ARLO HULTS played the RKO 86th Street Theatre and over NBC in New York. Now on the Coast, he is known as 'Arlo.'

"ERNEST F. JORES (pronounced Joe-Ray) played New York's Audubon and Capitol theatres.

"HENRIETTA KAMERN played Loew's Rio Theatre in 1927. Still a very fine organist, she lives in Florida.

"FREDERICK KINSLEY played the Hippodrome Theatre, and the Riverside Baptist Church, which was the Rockefeller's place of worship.

"SIGMUND KRUMGOLD played the New York Paramount and Criterion theatres. According to my friend, Johnny Winters, Boris Morros was general music director for Paramount Theatres in New York, and when he took Krumgold to Hollywood to be studio organist and to score pictures for Paramount, it was a sad day for patrons of the Paramount Theatre. He was a true master of playing a movie.

"DICK LEIBERT, after his Pittsburgh days, played the Brooklyn Paramount before his long tenure as chief organist at Radio City Music Hall, beginning in December 1932. He and I opened the Music Hall's 4/58 Wurlitzer.

"LEONARD MAC CLAIN, the famous 'Melody Mac,' opened practically every theatre in Philadelphia. He studied organ for 30 years, had his own radio program, did extensive teaching (Dennis James and Keith Chapman were two of his students) and played at Wanamaker's Store.

"ROLLO MAITLAND was one of the finest organists. His home ground was Philadelphia where he played the Aldine, Arcadia, Stanley and Strand theatres. He eventually became blind.

"DR. MELCHIORE MAURO-

COTTONE for years was the featured artist at New York's Capitol Theatre, playing the illuminated Estey console. He also had a stint at the Roxy for awhile.

"MARSH MC CURDY, who played Loew's Lexington Theatre for several years, also played Loew's State and Loew's 83rd Street theatres.

"BILL MEEDER played in New Jersey theatres, taught (one of his students was Rex Koury of *Gun-smoke* fame), played at the RKO Richmond Hill 3-manual Robert Morton. From here, he became staff organist at NBC before free-lancing. One radio program for which he played was *Search For Tomorrow*.

"HENRY B. MURTAGH played the Rivoli and Capitol theatres in New York, as well as other theatres from coast to coast.

"JOHN PFEIFFER played the Loew's New York Theatre and the Hippodrome. We met at the former. When my wife and I were married, we were both under age. So, John acted as guardian at our wedding!

"JOHN PRIEST, besides the Cameo, played the Colony and Rialto in New York. In 1924, when I left the Fox Theatre in Philadelphia, John urged me to work with him at the Colony as his associate. He took ill a few days before I was to become his co-worker, and I took John's place on a Sunday. After the last show, I visited him at the hospital, where he died about midnight.

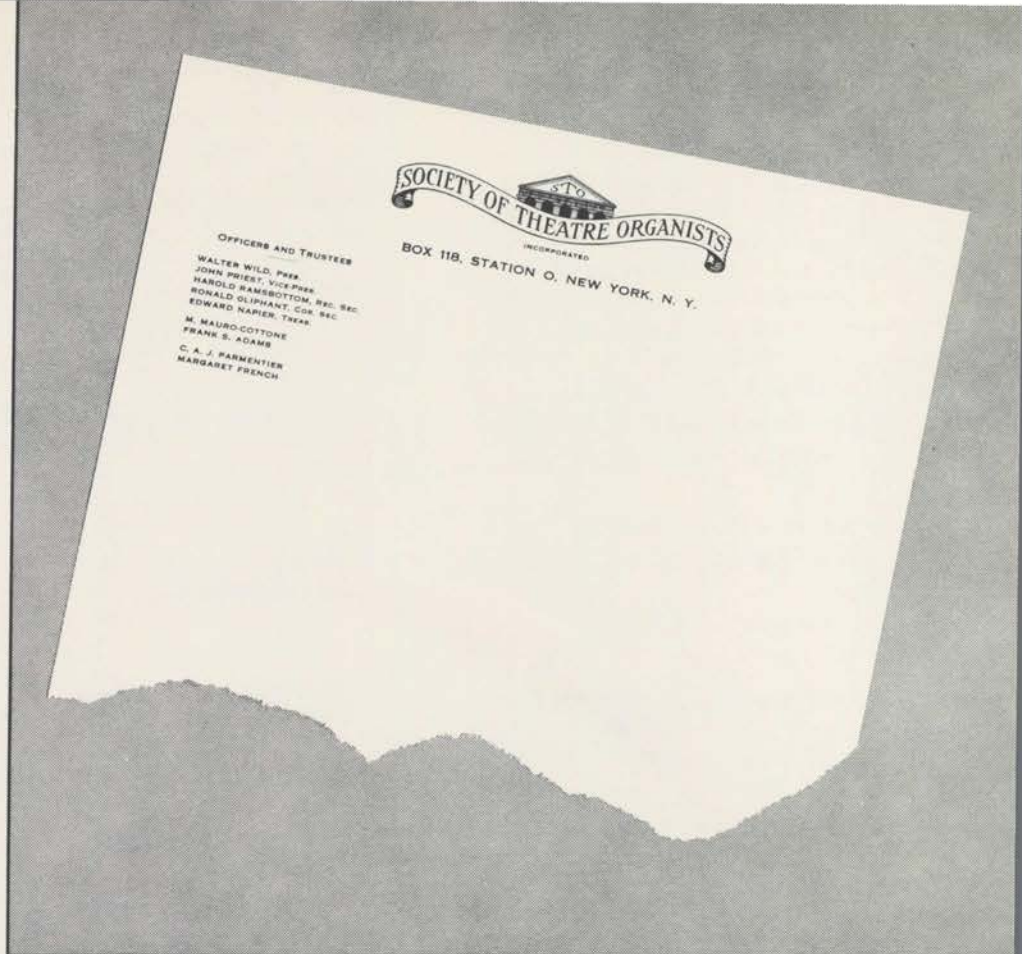
"I insisted that his wife and daughter spend the night with us, instead of going back to their apartment. They were so shaken and helpless that I made the funeral and burial arrangements.

"John Priest was one of the finest organists I ever met. He was to have played the Sesquicentennial in Philadelphia in 1926, and was slated for the Roxy in 1927.

"HAROLD RAMSAY (Ramsbottom) traveled extensively from coast to coast. In New York, he played the Rivoli.

"JOHN STANGO was at the Boyd and 69th Street Theatres in Philadelphia.

"PROF. FIRMIN SWINNEN studied at the Royal Flemish Conservatory of Music in Antwerp, Belgium, about the same time my brother, Firmin, did. Besides the Rivoli and Rialto theatres in New York, he



Letterhead of New York Society of Theatre Organists. Dr. Parmentier knew most of the persons listed.

played the Aldine Theatre in Philadelphia, and the State Theatre in Jersey City. I understand he was private organist for the Du Pont family, and he played a concert every Sunday at the fabulous Du Pont Conservatories in Wilmington, Del., which was open to the public.

"EMIL VELAZCO played mostly in the Midwest, including Chicago. He was slated as one of the Roxy organists in New York, and we even rehearsed together. But, he took ill a few days before the opening in March 1927 and never played the Roxy publicly. Soon after, he opened an organ school in New York, and eventually he went into business, composing, scoring and recording music for commercial films."

When the use of the theatre pipe organ diminished, following advent of the talkies, many organists transferred their talents to the infant medium, radio. Dr. Parmentier's good friend, John Gart now adds a sizeable contribution to this feature, which he calls "Organ in Radio."

"The organist played a very important part in radio. It helped the listener in building a better image and fantasy. Best known was the soap opera, because most of the

sponsors were manufacturers of soaps and detergents (Proctor & Gamble, Colgate, Lever Bros., etc.).

"Besides the impressive openings and closings, the pipe organ (with Hammond entering the picture after 1935 because of low maintenance cost and mobility), set the mood and led into and out of commercials. The organ made an important contribution to radio, and today, the electronic organ is still being widely used on many TV shows. Here is a list of some of the organists and their program credits as I remember them. Some are still active. You will notice several names credited to one show. Most organists subbed during vacations and illness.

PAUL CARSON — *One Man's Family; I Love a Mystery.*

GAYLORD CARTER — *Amos n' Andy; Second Mrs. Burton; Hollywood Hotel; Phantom of the Organ; California Melodies; Bride & Groom; One Man's Family; I Love a Mystery; Breakfast In Hollywood.*

GEORGE CROOK — Played Brooklyn Strand and was a star demonstrator for Hammond while John Hammond was in charge. Played

Park Ave. Synagogue and was on NBC staff.

JOHN GART — *Bright Horizon; True Story Theatre; Superman; House of Mystery; Truth or Consequences; Evelyn Winters; House in the Country* (conductor). TV credits include *Valiant Lady, Love of Life; Whom Do You Trust?; The Guiding Light*.

DOLPH GOBEL — *Ethel & Albert*

ABE GOLDMAN — *Easy Aces; Gangbusters; Grand Slam*

EDDIE HOUSE — *Myrt & Marge*

SKITCH HENDERSON — *Smile Time*

CHESTER KINGSBURY — On CBS staff

ANN LEAF — *Lorenzo Jones; Easy Aces; Vic & Sade; Pretty Kitty Kelly; Ann Leaf at the Organ; Nocturne*.

DICK LEIBERT — *The Second Mrs. Burton; Stella Dallas; When a Girl Marries; Big Sister*.

HERSCHEL LEUCKE — *We Love and Learn; Life Can Be Beautiful*.

WILLIAM MEEDER — *Pepper Young's Family; Right to Happiness; Search for Tomorrow*.

DR. C. A. J. PARMENTIER — On CBS, NBC staffs. From 1936 to 1948, he worked on approximately 40 shows.

CHARLES PAUL — *Young Dr. Malone; Road of Life; This is Nora Drake; The Shadow; As the World Turns*.

ROSA RIO — *Between the Bookends; Second Honeymoon; The Shadow; Cavalcade of America; Court of Missing Heirs; Myrt & Marge; Deadline Drama; Ethel & Albert; Front Page Farrell; Lorenzo Jones; When a Girl Marries; Rosa Rio Rhythms*.

HENRY SULVERN — *Nick Carter; Boston Blackie; Phio Vance*

PAUL TAUBMAN — *Rosemary; Penthouse Club*

ELSIE THOMPSON — *Aunt Jenny; The Shadow*

DOC WHIPPLE — *Ma Perkins; Light of the World*

LEW WHITE — *The Shadow; Young Dr. Malone; The Green Hornet; Ethel & Albert*

JOHNNY WINTERS — *Young Widder Brown; Backstage Wife;*

Myrt & Marge; Mr. Keene; Strange as it Seems; Land of the Lost; Young Dr. Malone; When a Girl Marries; Valiant Lady, Whispering Streets. TV included the *Chubby Jackson Show; Where the Heart Is; Love Is a Many Splendored Thing; Time For Fun; Discovery*. Winters served all three major networks.

ATOS sincerely thanks Dr. Parmentier and his friends, John Gart and Johnny Winters, for their invaluable assistance and cooperation. Without them, this article would not have been possible. □



the letters to the editors

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:

George Thompson
Editor
P.O. Box 1314
Salinas, Calif. 93902

Dear Mr. Thompson:

We've just received our copy of the August/September THEATRE ORGAN and have been looking over the section about the Atlanta convention.

I got a chuckle out of Bob Oberlander's piece about the jam sessions where he mentioned my age. Of course I'm not 80 — yet. I sometimes say, "I'm having a hard time convincing people that I'm going to be 85," and then after a short pause I add "some day." Guess Bob didn't hear that part.

To set the record straight let's say

that I will admit to being 60 — plus.

Seriously, I'd like to say that since becoming an ATOS member in 1974, Cathy and I have attended all of the national conventions as well as some of the regional conventions. Where else can we meet such nice people?

Sincerely,
Harry Koenig
Niles, Illinois

Dear Lloyd:

We just want you to know what a superb writing job you did on the Arnold Leverenze article which was in the August/September THEATRE ORGAN. Our magazine came yesterday and we went over to see the Leverenz's tonight.

I only wish you could have seen those thrilled people, to see the expression on Arnold's face! As Marie read aloud to him, he nodded approval several times. Even though it is difficult for him to communicate, he obviously thought the article was very good.

We wanted you to know how much this meant to them, and we all thank you for your fine work.

Sincerely and best wishes,
Homer & Jane McKee Johnson
Portland, Oregon

Dear Editor,

A situation has been transpiring in a number of churches in this nation which is disturbing. Theatre organ enthusiasts who have been involved with theatre organ installations and restorations have set themselves up in business "over night" so to speak to maintain church organs.

The American Institute of Organbuilders, a professional society, had discussed this problem recently at their National Convention in Moorhead, Minnesota. Organbuilders, who have spent a good share of a life time being trained to be organbuilders and who have a business of tuning and repairing church organs, are extremely distressed over this situation. Professional organ maintenance firms are finding that their regular customers are being talked into having hobbyists take over their service contracts in order to make a few bucks on the side and so churches can "save money" on their organ maintenance. In my opinion, this is a deplorable practice! Many fine church organs have been damaged

and yes, vandalized by these self-styled organbuilders.

I would suggest that hobbyists take a long, hard look at what tremendous harm is not only being done to organs but to the reputation of the theatre organ hobby. It would be like professional organbuilders suddenly moving into the theatres and having all organ enthusiasts kicked out of the organ chambers!

The AIO has a number of organbuilders as members of the ATOS who are more than happy to help theatre organ hobbyists with their restoration and installation problems. If this practice of interfering with church organ maintenance contracts continues, you will have to look long and hard to find professional organbuilders who will offer even one word of advice to theatre organ hobbyists. When the services of organbuilders are sought often for theatre organ work, it would behoove the hobbyists to maintain the best of relations with the professional organbuilding sector.

Sincerely,

Lance E. Johnson

Vice President

American Institute of Organbuilders, Fargo, N. Dak.

Dear Mr. Thompson:

I would like to inform the many people who attended the Afterglow at the recent Atlanta convention, and especially those people who also donated to the "Save the Fox" fund, that they were cheated out of ten dollars by the Atlanta Chapter.

First, because of poor planning by the chapter, no tickets were issued to the people who paid their admission to the Afterglow. Because of this, I know that some people were admitted to the Afterglow who did not pay the admission price. Some of these people did not know that there was an extra fee for these concerts, a situation again caused by the neglect of the chapter to make this clear. However, other people knew that there was a fee but realized that without admission tickets, paying this fee was unnecessary.

Secondly, the Atlanta Chapter sent invitations to donors to the "Save the Fox" fund to attend the Afterglow free of charge. These invitations were mailed to these donors and were delivered to most, either in-

entionally or not, after they returned home from the convention, thus making it too late to avoid the admission fee. I am sure that many members of ATOS who attended the Afterglow also contributed to the "Save the Fox" fund, and were therefore entitled to this free admission but were not aware of it. This is a classic example of "biting the hand that feeds you."

I urge anyone who was affected by the negligence of the Atlanta Chapter to write, as I did, to Mr. James G. Thrower, Convention Chairman, and voice your dissatisfaction. Perhaps if enough people express their opinion, something will be done to correct this situation. Thank you.

Very truly yours,
Larry A. Fenner
Lebanon, Pa.

Dear George:

I appreciate your publishing my articles, but I caught two very important typographical errors in the October/November issue:

1. ODB to 120 DB was printed correctly as a 1,000,000,000,000 to 1 power ratio, but was referred to as a one billion to one ratio.

This ratio is read one *trillion* to one, (which is one thousand billion.)

2. ODB was correctly referenced to .0002 u Bar, but incorrectly as 10^{16} W/cm^2 . ODB= 10^{-16} W/cm^2 , a very *small* amount of power, not 10^{16} , a very large amount.

R.J. Weisenberger

Dear Mr. Thompson:

I admire the writer of the report on the Atlanta '78 convention in the August/September THEATRE ORGAN for, "telling it like it was." The Atlanta Chapter can be commended for only one thing — the great lineup of artists. Outside of that, their portion of the convention was a mismanaged mess.

A thank you to the Birmingham Chapter for well-planned arrangements and sincere Southern hospitality; not a rude one in the group.

Hats off to the artists for great performances in spite of inadequate rehearsal time.

It is my opinion that in no way was the Atlanta Chapter ready to host a national convention. Well, we can't win 'em all.

Yours very truly,
Lyman Nellis
Milwaukee, Wis. □

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 a 10¢ postcard to get it to VOX POPS Editor, Box 3564, Granada Hills, California 91344. If the contributor can afford a 15¢ stamp, why not include a black and white photo which need not be returned.

"Organist of the Year" Milton Charles, who survived the rigors of the "golden era" with flags flying (they still are) is a fountain-head of anecdotes about his colleagues. Much has been said and written about "display organists," those artists who affect console mannerisms or perform visual tricks to "wow" their viewers, sometimes at the expense of musical values. Milton assures us the practice is nothing new. One of the most famous recitalists of the first quarter of this century was a gifted concert organist named Edwin H. Lemare, a man steeped in the classics (his Wagner transcriptions are still played by those with the ability). Straight organist Lemare hated the theatre organ with a passion, and theatre organists with the proper skills loved to tweak him by playing his recital pieces as their theatrical spotlight solos. As unbending as Lemare might have seemed at the time, he obviously had a streak of theatrical "ham" in him. To even the score with theatre organists who mocked



Milton Charles. He's loaded with memories of the great and near great. (Pepin)

him. Lemare selected one of their showpiece selections, "The Stars and Stripes Forever." Some could play the piccolo obligato in the trio with ease. Lemare went them one better, recalls Milton Charles.

Audiences which had assembled to hear Lemare play a concert of Bach, Vivaldi and similar traditional favorites at the Panama-Pacific Exhibition (San Francisco, 1915) could hardly wait for the encore when respected classical recitalist Edwin H. Lemare would offer "The Stars and Stripes Forever," playing the lively piccolo frippery on the pedals!



Across the continent, in Syracuse, N.Y., veteran organist Luella Wickham was making a recovery from a fall resulting in broken bones. She received so many "get well" cards as a result of our recent blurb, she can't begin to answer them all by mail. Instead she asked us to help her out.

"Many, many thanks to all the kind people who sent me cards. They were much appreciated. I am still confined but hope to get out before spring."

She will, too.



From Utica, N.Y. radiocaster Don Robinson reveals that his October 8, '78 "Organ Loft" program featured Candi Carli's recent record album, its premiere on Central New York

radio. He wrote Candi, "Not only was it a pleasant surprise but a real musical treat, as well."



Wichita Theatre Organ Inc. will participate in the 10th Anniversary Celebration of the opening of the Century II civic auditorium complex on Jan. 7. Dance, dramatic groups and symphonists who appear on the Century II stages will be joined by Billy Nalle at the 4/37 Wurlitzer for some informal playing and explanations of the organ's workings.



George Blackmore (Stuloto)

As we go to press, the Dec. 18-19 concerts by George Blackmore at the Vancouver (B.C.) Orpheum 3/13 Wurlitzer are still in the future. We are apprehensive because these may be the last — unless support in the form of ticket sales is forthcoming. Two previous concerts were poorly attended despite the star performers; press reviews were enthusiastic; everything was first class except attendance. Herb McDonald, sparker of the concerts, in his October flyer was frank in laying his cards on the table; it costs \$9,000 to put on an organ concert at the Orpheum. Unless the house is 75% full each of the two nights — no more. By now the fate of future concerts has been decided. Ahead of time, we hope for the best.



For the first time since 1960, the Chicago Symphony is to have an electronic organ. A Burlington, Vt. technician, Neil Shaw, is putting together a giant instrument which

will have 750 speakers and cost \$250,000, to be ready in three years. Shaw says his instruments are unique because each note has a separate amplifier and speaker, and through a patented design he can put notes rarely played together through the same amplifier and speaker.

For all his efforts, Shaw has been bombarded with letters from pipe organ purists, objecting to what he is doing. A number of unsigned letters have been filled with obscenities. However Shaw is determined to go ahead. "I love the pipe organ. It's the ultimate in musical sound. That's why I use a pipe organ as my criteria. If my electronic organ doesn't sound like a pipe, I'm not satisfied with it."



The Riviera Theatre in Anderson, Ind. and not the Paramount, was struck by lightning in September, according to Dr. John Landon, organist at the latter house. "The roof collapsed, injuring three persons of the 100 who were in attendance. The house, directly across the street from the Paramount, was built in 1919 and had a 2/6 Wurlitzer years ago. A while later, an entire Anderson business block burned. The blaze occurred during a firemen's strike. This was several blocks away from the Paramount, so fortunately it and its 3/7 Page were spared."



Anita Stoney sent us a clipping from the Pasadena *Star News* with an article about the loading of the 4/28 Marr & Colton organ which the LA Chapter donated to the Valley of the Sun Chapter (see LA Chapter News), including a photo of dozens of pipes and parts lying on the sidewalk outside of the Civic Auditorium, where they had been stored, awaiting loading for the trip to Phoenix where Chapter Chairman Bill Carr promises the organ will be installed intact in a good home. Arrangements had been made by the LA Chapter to install the M&C in the Pasadena Civic Auditorium. When the Reg. Foort 5/27 Moller became available it was purchased by J.B. Nethercutt, of San Sylmar fame and donated to Pasadena. The city fathers preferred the Moller for the Civic Auditorium. This cut the LA Chapter out of the deal as

professional installers will now take over. While the two organs are about the same size number of ranks, the Moller has larger scale pipework and ranks suitable for playing classical music. The M&C is purely theatrical.

In the end, the Moller may be a better choice for such a hall; it can be used for pop concerts as well as "legit" music.

That was scant comfort to the work crews who spent weekends readying the M&C for installation. But most agreed that the certainty of a good home and an appreciative group would be worth a trip to Phoenix to hear it when installed.



We haven't heard much lately about ex-theatre organist, John Kiley, who has achieved the reputation of playing for three Boston baseball teams — Red Sox, Celtics and Bruins. A recent article in the Boston Globe reviewed his career which began at the Criterion Theatre in Roxbury, Mass. After that, he played at Boston's Keith Memorial theatre for seven years, was on staff at WMEX, and then Tom Yawkey hired him in 1959 to play for his Red Sox atop Fenway Park.

For 12 years, Kiley has played at the Prudential Center for the Christmas season, opening with Arthur Fiedler, "a delight, for he is wonderful to work with." John also does some church work, and plays for the silent screen once a year at MIT's Kresge Auditorium. When the Bruins, Celtics or Red Sox are on the road, he plays Thursdays, Fridays and Saturdays at the Stockyard, a restaurant in Brighton, Mass.



When the console of the 4/14 Robert Morton in the Fresno Warner's theatre on October 7 rose after intermission (it's the fastest lift in the West) the audience of 1200 heard a brassy fanfare — but there was no organist at the console. Strolling leisurely down the aisle came Gaylord Carter and hopped aboard before the lift had reached its zenith. How was it done? Manager Frank Caglia has added a Peterson digital computer player to the Morton. Gaylord simply pre-recorded the fanfares.

Correspondent Tom DeLay reports that profits from the Warner

theatre organ concerts are helping finance the installation of a 3/55 Aeolian-Skinner in the local University Presbyterian church. Wouldn't the 1920's AGO raise an eyebrow at that revolutionary idea!



Veteran theatre organist Rose Diamond is back in circulation after a long hospitalization for a broken bone suffered in a fall. Rose, well remembered for her broadcasts from Broadway's Loew's (on a Moller), is a well-known fixture in Los Angeles professional organists circles. During her hospitalization and recovery she received "get well" cards from



Rose Diamond

(Stufoto)

fans ranging from the rank and file to the greats of organom. One of her solid fans is George Wright.

Rose is a little touchy about the bone she broke in the fall, but a little coaxing will bring it out; she broke her right Tibia. "Isn't that a revolting development for a theatre organist?" asks Rose.



Another promising young organist will be on his way with his first public pipe organ concert held at San Gabriel Civic Auditorium on January 5, according to his flack, Don Cooke. A student of Gene Roberson and Bill Thomson, John Brown has become increasingly interested in pipes, after encountering the LA Wilern Kimball and The Old Town



John Brown

(Stufoto)

Music Hall Wurlitzer in El Segundo, Calif. John has music diplomas enough to paper a relay room. He's been playing in public since he was 10. We wish him well.



On October 29, veteran organist Harry Jenkins played a benefit concert for "Spud" Koons, widow of the late Joe Koons, in the interest of continuing the Saturday night open console sessions which have made the Long Beach (Calif.) organ-equipped cycle shop an institution. Realizing that such a project can be expensive for a widow, Harry volunteered his services. Despite limited promotion, the audience filled better than two-thirds of the folding chairs brought in for music sessions. Harry's major theme was circus music and he played such memory-tweakers as "Barnum & Bailey's Favorites," "Sells-Floto's Processional," and "Thunder & Blazes," music his 10 years as a one-man circus band had fully equipped him to play. The audience ate it up.



RTOS opened its 15th concert season September 30 at the Auditorium Theatre with Australian organist Tony Felon. The 1462 concert goers were treated to some excellent music, especially the American marches "Stars and Stripes Forever," "American Patrol," and "Battle Hymn of the Republic." It was Tony's third appearance at the 4/22 Wurlitzer, and artist and instrument, both in top-notch play-

ing condition, contributed to whet the appetites of those who had passed the 3-month summer hiatus without theatre organ music. Incidentally, Mildred Alexander is still waiting for the Honorary Membership Tony promised her in the Theatre Organ Club of Australia during his 1969 concert at the Annual Home Organ Festival, then held at Hoberg's Resort in northern California. There were a thousand witnesses — the audience.



Those who attended the 1976 ATOS Convention, remember the Broadway Theatre in Pitman, N.J. which houses a 3/8 Kimball. Though the organ is used daily, the theatre has acquired a reputation as a country and western house. Owner Clayton Platt gambled on the current craze of this type music because of the difficulty in getting good films, and because of the Pitman's orchestra pit and stage. People have come as far away as Delaware and Massachusetts to attend the reserved-seat productions. "Whatever sound the people like," says Platt, "we'll try to get it for them."



Dr. John Landon, after two years' effort by workers of the Heaston Pipe Organ Co., has had the formal opening of the 3/10 hybrid in his Lexington, Ky. home. John Muri did the honors on September 25 and 26.

The instrument has components from Wurlitzer, Uniphone, Gottfried and Skinner, with a Pianista player piano wired into the console.



The NCR Corp. is planning to donate its four-manual Estey pipe organ, which has been in the film's auditorium since 1922, to the 1460-seat Victory Theatre in downtown Dayton, Ohio. The house, which was spared from the wrecker's ball by the work of hundreds of civic-minded residents, has been declared an historic landmark.

The organ's value in terms of replacement cost, has been estimated at \$150,000. It had been played in the NCR auditorium for high school and college commencement programs since 1925 for over 400,000 students. The auditorium will be razed this fall. Removing, refurbishing and re-installing the instrument will be a community-wide volunteer project. Spearheading the effort is ATOS member, Michael West, head of the newly-formed "Committee to Save the NCR Organ for the Victory Theatre." He is also a member of the Ohio Valley Chapter, ATOS.



Don Baker has been on the move of late. In September, he and wife Anne, packed up and moved from Florida to Houston, Texas. Seems he was offered the position of Program Director and Executive Organist for



Mr. and Mrs. Don Baker, On to Texas.

the Fun Factory Restaurants. Two are being built in Houston, another to be in Dallas. During the confusion of moving, Don has given concerts in Topeka, Abeline, Garland and Wilmington. On October 21, he was scheduled in Wichita for a recording session for Readers' Digest, and in November, another recording date for RD in Redwood City, Calif.



The giant Music Corporation of America (MCA) is slowly learning about the responsibility of owning a pipe organ, reports organist Fred Bock, who continues to record the 4/34 WurlliMorton in the former Whitney Studio in Glendale, Calif. MCA failed to keep the chamber air conditioner operating. The result was cracked regulator, trem and chest leather. It cost MCA \$12,000 to repair the damage. Don Kohles did the releathering, says Fred.



Terry Helgesen, one of the founders of the Theatre Historical Society, says that the society's 1979 convention will be in Los Angeles, July 13-16, overlapping the ATOS National Convention by only one day (the Society convenes on the date ATOS coventioneers go to Catalina to hear the big Page). THS is arranging to explore the LA Wiltern, the Shrine auditorium, and — hopefully — the old Forum theatre which has been closed for many years but has become a legend (the Wiltern's Kimball organ was originally installed in the fabulous Forum, re-



John Landon's home installation console. Much of the organ came from Tom Ferree's last lamented Indianapolis 'Uniphone' theatre installation.

portedly with special swell shutters which would permit organ music to be dispersed out-of-doors for the benefit of the surrounding neighborhood).



The 2/8 Kimball in Juneau, Alaska's State Office Building continues to be a big attraction. It even serves as a magnet for AGO organists to try their talents. Following the AGO Convention in Seattle in July, Ruth Plummer, representative for Artist Recitals, and Director of Music at Wilshire United Methodist Church in Los Angeles, played a noon recital for the brown-bagging state employees. Following this performance, which was broadcast over KTOO, she was the subject of an interview by J. Allan McKinnon, organist and official of KINY-TV. Alaska may be America's last frontier but the Kimball in this building, and the 3/8 Robert Morton in Anchorage's Uncle's Pizza, have put Alaska on a par with the other 49 states as regards to theatre pipe organs.



The memory of organist Fred Feibel will be perpetuated and in a way he desired. Several years before his passing, he had set up the Fred Feibel Music Scholarship Trust Fund at Indian River Community College in Ft. Pierce, Fla. and gave yearly concerts to raise funds. The principal had reached \$7,000, but Fred wanted a fund of \$10,000 minimum. His widow Lenore, has been busy with arrangements for a memorial concert at the Riverside Theatre in Vero Beach in December. Scheduled to play some of Fred's compositions, including "Toccata In Blue," was a long-time friend, organist Bob Pereda.



We have a goodie about the "Old Prospector," Lloyd Klos, who also contributes to this column. A look at his dad's diary is revealing. Lloyd was exposed to his first movie in 1926 when he was 3½ years old. And what was little Lloyd's reaction to being ushered into a dark theatre (the Cameo in Rochester, N.Y.) while the organ was pealing out chase music?

Lloyd began to cry!



'Old Prospector' Klos. A crybaby no more.

His folks calmed him down and he seemed to enjoy Esther Ralston as "The American Venus."

When confronted with this bit of history Lloyd states, "I find it incredible that the instrument about which I have written so much over the past 20 years, once moved me to tears."



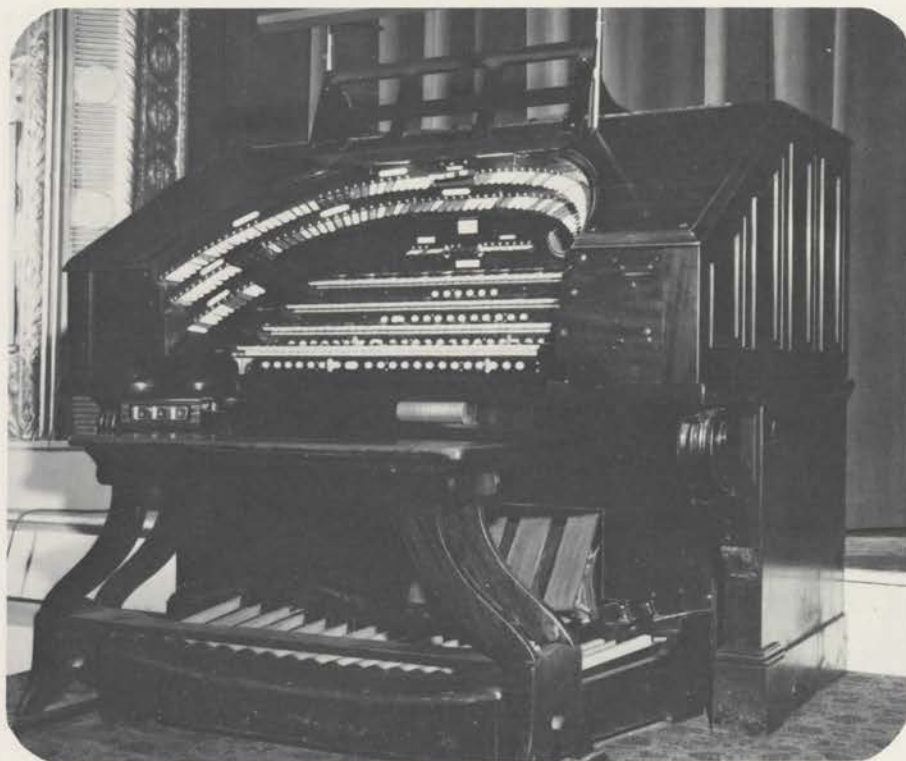
Dave Teeter and Lauren Peckham inform us that the installation of

the new relay, combination action, and larger blower for the 4/22 Marr & Colton in Elmira's Samuel Clemens Center has been completed by Lauren and his assistants. There are a few other tasks remaining, but the big work is finished in anticipation of upcoming concerts. On December 15, Don Kinnier is the artist, followed by David Peckham, February 18, and Dennis James on April 27. Large turnouts on these dates will convince the Center's management that theatre organ music is a popular item, and should be a part of season programming. Lots of luck to this fledgling effort.



Veteran ATOSer Judd Walton attended the October 22 George Wright concert at Grant Union High School in Sacramento, Calif., where George went to school and was instrumental in assembling the pipe organ in the school auditorium.

Judd writes, "George did a lot of reminiscing about his days at Grant. He even revealed a mural on the back wall of the stage painted as part of a depression days WPA project. (Works Progress Adm. was a government-sponsored work-relief program, in case anyone has forgotten, or was born too late. Ed.)"



The Wurlitzer console which controls the 4/22 Marr & Colton in the Samuel Clemens Performing Arts Center, Elmira, N.Y. (Peckham Photo)



Sixteen-year-old George Wright working in the chambers of the Grant Union High School theatre organ.

A very young George was depicted in the mural.

Judd reports that George played a variety program. "The concert was really great."



Remember the story we ran in the February 1977 issue on Vic Hyde's ownership of a little known Cozatt theatre organ? He had ambitious plans to install it in his Niles, Michigan abode, but an even more ambitious schedule of multiple-trumpet-

ing has kept him from realizing this goal. Last May, he sold the organ to an intermediary, Ken Wright, for a Florida pizza parlor. Latest word from Wright, is that it won't be going into the eatery after all: "I can state almost irrevocably that this organ will not see a pizza parlor. It will be in something much bigger in concept, and housed in a very large, multiple-purpose building, open to the public at all times. Staff organists will be employed and visiting organists booked."



Vic Hyde never misses an opportunity to perform. On September 16, he was invited to an organ club weekly breakfast in Muskegon, Mich. "I spoke extemporaneously, and afterward, the crowd went to the Michigan Theatre where the club has restored a 3/8 Barton to fabulous shape — no wheezing, no ciphers. They asked me to play for them. Ye Gods, wuz I scared! Then I turned around, chatted old-time show talk, vaudeville, name bands, celebrities with whom I worked. The people were truly happy, and it was the biggest turnout they ever had, simply because the word was passed that I'd be there. I was in town to display my three-wheeled autos in a hobby show at the arena."



The Cozatt console in Florida. The organ will be enlarged, and changes made in the console accordingly. It will be painted white, with accents in silver or gold. (Ken Wright Photo)

Incidentally, Vic is getting bookings now from ATOS chapters. "I'm doing the vaude turn I did at the Detroit ATOS Convention in 1974. I do this with my taped background music, or live organ." His routine is really something to behold.



The Miami Herald, with the cooperation of the South Florida Theatre Organ Society, staged a Halloween show at the Miami Gusman Cultural Center, with Lee Erwin at the Wurlitzer, on October 31. Film was the classic *Phantom of the Opera*. The event was promo'd in a 2-column, page long advertisement. Helen Kiley sent us the clipping.



One never knows where winners of music scholarships will land. Take James Arsenault of Stratford, Conn., who has won several Connecticut Valley Chapter awards. Jim, 18, has developed a great propensity for roller skating accompaniment. He recently attended the National Skating Championships at Lincoln, Neb., and upon returning home, was selected as organist for the new Pine Hollow Skating Rink in Oyster Bay, Long Island. The skaters have taken to his theatre organ approach to playing the music. His teacher is Rosa Rio.



From Howard Beach, N.Y., Ken Ladner reports a composite Austin organ going into the Chaminade High School auditorium on Long Island. Jim Lavake, Bob Coe, Diane Maldonado, Tom Atkins and Ladner used parts from the Austins in two Queen's borough theatres, the Queen's and Village, to assemble an 11-ranker for the private school auditorium. Faculty member, Brother Robert Lahey is involved also in the installation. The organs which supplied the components were never wet, so the original leather is in good shape, reports Ladner, who adds that the "Strings are keen but beautiful and the Harmonic Tuba is superb. We have also an 'Oriental Reed' which is like a Musette. The 16' Open Sub-bass really shakes the place."

The main problem with the stop-

list is the absence of enough unification to take full advantage of the 11 ranks. This may be solved by the purchase of an electronic relay. Ken says they expect to have the Austin fully perking by next summer.

"We get constant support from the school and faculty," advises Ken. "They are very enthusiastic about the whole organ project."



Can anyone help Jon L. Busch, manager of the Wheeler Opera House Theatre in Aspen, Colorado? He says that the authorities of the city-owned house want to acquire a theatre pipe organ and will guarantee it a safe home. "We have plenty of chamber space available. The 1889 structure features a 445-seat auditorium, and includes a horseshoe balcony." Anyone who can assist can write Mr. Busch at the theatre in Aspen, Col. 81611.



From New Hartford, N.Y. Kenneth Gardner, who is a former chief engineer of Rochester's WHAM writes, "I knew organist Tom Grierson well. I was in the control room at the time of the RKO Palace opening as well as for his Thursday night radio programs after the final show of the evening. That was in the late '20s. He also worked in our studios and broadcast from the First Universalist Church at Clinton and Court.

"We broadcast a lot of organ music in the old days, and I became acquainted with Bob Berentsen, Bea Ryan, Harold Gleason, Helen Anker (our staff organist and pianist), J. Gordon Baldwin, Hugh Dodge, and Ed May, just to name a few. After placing mikes for broadcasting the Eastman Theatre orchestra, I used to climb onto the bench with Bea Ryan and watch the movie while chatting with her as she played. I was fascinated by pipe organs, and after I got acquainted with Bryant Parsons, Sr., who lovingly took care of the Eastman Theatre organ, the Kilbourn Hall organ, and the student practice organs in the Eastman School, I used to delight in prowling through the organ chambers as Bryant explained their workings." □



Let us know what's happening in YOUR Chapter!

Send Photos and News to:

GEORGE THOMPSON
P.O. BOX 1314
SALINAS, CALIFORNIA 93902

Deadlines

Jan. 1st. for Feb./Mar.
Mar. 1st. for Apr./May
May 1st. for June/July
July 1st. for Aug./Sept.
Sept. 1st. for Oct./Nov.
Nov. 1st. for Dec./Jan.

ALABAMA

The hot and sultry days of a southern summer lingered with us in Alabama, and we of the Alabama Chapter enjoyed a lazy meeting for our September get-together at the Alabama Theatre. This was an open console meeting to allow our mem-



Frank Evans (pictured here at the Jeff Seale studio organ) played for the October program at the Alabama Theatre.

bers to try their hand at trying to tame the Alabama Theatre Wurlitzer (and hope we might discover a budding Hector Olivera in our midst). For all of us amateurs it is really a treat to get to try our hand at an instrument such as the Alabama Wurlitzer. It makes us appreciate even more the great job that our "work crew" under the care of Larry Donaldson and Chuck Hancock does in keeping this instrument in such good shape.

Our October meeting was held on a beautiful Fall Sunday morning. Our guest artist was one of the founders of the Magnolia Chapter in Meridian, Mississippi, Frank Evans. Frank and his father were the backbone of the restoration of the Robert Morton theatre organ in the Temple Theatre in Meridian, and Frank is the Temple organist now. Like most of us, Frank began his organ studies on electronic instruments, and at one time operated a Hammond Organ studio in Meridian.

Frank had a very versatile program for us at the Alabama Wurlitzer. His opener of "Paramont on Parade" was followed by "Alabama Bound." From there, eye opening Frank put "Big Bertha" through her paces with a variety of numbers, including one of my favorites "Butterflies in the Rain." He is a most versatile musician and we were pleased to have him for our October program.

RIEDEL WEST

BLUEGRASS

Monday, September 25th, we joined with Chairman John Landon for the official inaugural concert of his 3/10 theatre pipe organ. Artist of the evening was John Muri, 1977 ATOS Organist of the Year. Members of the Lexington Chapter of



It's Dues Time

See Page 17 of the Oct./Nov. Issue for details on how to pay your dues for 1979.

Don't Miss an Issue!



the American Guild of Organists were also guests for the evening. More than forty people were present for a program which varied from Theodore Dubois "Toccat" to selections from *My Fair Lady*.

A similar concert was held the following evening for friends of Dr. Landon's including some members of the faculty at the University of Kentucky. More than fifty persons were present the second evening making a total of more than 100 persons who heard John Muri at Landon's organ.

Each guest was given, in addition to a copy of the evening's program, an informational brochure about

Landon's theatre pipe organ and a one sheet flier advertising the Bluegrass Chapter of ATOS. Additional copies of the brochure about the organ are available to ATOS members from Dr. Landon.

CENTRAL INDIANA

The September meeting was held at one of our favorite places, Manual High School. After a short business meeting, Paul Roberts brought us all into focus on the inner secrets of the mechanics of the pipe organ. With Tim Needler assisting on Man-



Rob Calceterra played the 3/14 Louisville at Manual High School in September.

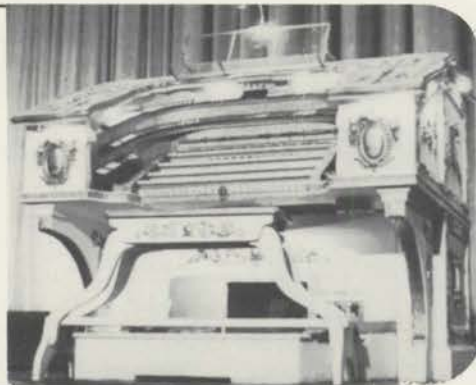
ual's 3/14 Louisville theatre pipe organ, Paul held up the various pipes and blew into them. Tim then demonstrated a suitable musical sequence for each pipe. It was very interesting and enlightening. How nice to enjoy the beautiful sounds from these magnificent instruments and at the same time understand how they are produced. There are to be more of these sessions in the future.

Rob Calceterra was our artist of the day and presented a marvelous program. His appropriate opener was "What a Wonderful Day." Rob's interpolation of "Doll Dance" was cleverly interlaced simultaneously with "Paper Doll." Standards followed, and the final selection was on the classic side, Widor's "Festival Toccata." Thunderous applause resulted in an encore rendition of "Around the World in 80 Days." The footwork displayed was superb. A standing ovation was awarded Rob Calceterra for his efforts. He is an amazing young man who studies, teaches and directs so many different groups. He is, at present choirmaster at Cathedral St. Raymond in Joliet, Illinois, where he also teaches and gives private instruction. Among other numerous doings he managed to find time to write the musical score for an animated TV movie. He is one busy,

HOLIDAY GREETINGS

members of J.A.T.O.E.

and the Rialto Theatre Joliet, Ill.



Holiday Greetings

Southeast Texas Chapter



SEASON'S GREETINGS
from your

South Florida Chapter

Season's Greetings

TO ALL OUR ATOS FRIENDS

Jason and the Old Prospector



talented young man, and we wish him luck.

The October meeting was held at St. Joan of Arc Church. The artist was Tim Needler at the 3/14 Kilgen. Tim was at his usual "best performance" and presented a varied program that highlighted the versatility of the pipe organ. Tim's versatility was quite noticeable!

Word is out that the Pizza Pipe Organ Palace is progressing. The organ is being shipped from California about the first of November and when the installation is completed it should be the largest in the country. We are looking forward to the opening.

BEE BUTLER



The late Bill Bendler. He was a dedicated member of Central Ohio.

CENTRAL OHIO

In the accompanying photo, Bill Bendler is seen at the key relay that he built for our Wurlitzer. It attests his dedication to our cause. Almost every Wurlitzer work day found Bill present, lending his skills to completing the renovation and installation of the organ. Shock and sorrow were deeply felt by COTOS when we learned he had suffered a fatal heart attack on Friday, October 6th. He had been preparing to participate in the formal concert for our meeting two days later at Somerset, Ohio, and had been pleased with the slide, prepared by Ralph Charles, that read "Sing Along with Bill Bendler." His death leaves a void in our chapter.

In July we had our first meeting at a cattle farm. Karen and Marvin Boerger were our hosts at their farm in Irwin, Ohio. Karen, an organ teacher for twelve years, played a number of selections at her Gulbranson Premiere before turning the remainder of the concert over to her

student, Cheryl Schieder, a most promising organist.

The contented cows did their bit too, providing the cream for the fabulous home churned ice cream plus entertaining the children during the milking session.

In September we were at the home of Ginny and Ed Lawrence for our annual meeting and picnic. As always, it was a day of fun. Charles Prior, Jr. played the formal concert and exceeded what we have come to expect from him. An unexpected treat came from our teenage member Kevin Sowers. Accompanying himself at the organ, Kevin sang a number of hymns and pop tunes. He has an excellent voice and charmed his audience.

Meeting at the home of Leona and Ralph Charles and having the use of their Robert Morton is always a joy. There are now two glittering revolving balls hung from the ceiling and the chimes have been moved from the chamber into the room. Displayed from left to right are the calliope, Robert Morton, grand piano and player piano. With all of

this plus our potluck meal, it was a very special day.

Much has been going on at the Ohio Theatre. Because of our energy problems last winter the Jubilee Celebration of the 50th birthday of the theatre was postponed until this fall.

In September the spotlight was on the Columbus Symphony Orchestra, under the direction of Evan Whal- len, the Morton organ with Dennis James and the grand piano with Heidi James. The orchestration for all instruments was admirably accomplished by Heidi and the performance of her original composition for the Harold Lloyd *Safety Last* movie was a tremendous success.

In October the celebration continued with a stage show headlining Bob Hope, Vic Damone, Ginger Rogers, Carmen Cavallero and others. It will be included in Bob Hope's TV Special on December 3rd, over national network. One of the spectacular events of the show was Dennis James at the organ, as proved by the tremendous ovation he received.

IRENE BLEGEN

The October 8th meeting was held at the home of Ralph and Leona Charles, near Somerset, and where his beautifully-voiced 4/20 Robert Morton is installed. Opening selections by Kenny Winland were followed by a husband/wife duet featuring a melodia with organ accompaniment. Featured keyboard artists included Lois Hayes, Tom Johnson, Bob Shaw, Bob Tyo and Kevin Sowers. Last, but certainly not least, were highly entertaining organ/piano duets by Betsy Richards and Ralph Schuttenhofer.

Our 3-manual Wurlitzer renovation at the Worthington High School continues to be a prime Sat-

Season's Greetings
and a Merry Christmas
to your group from ours...



Toledo Chapter ATOS

Season's Greetings

from

Southern Arizona Chapter



urday project. The completion of the stop tab releathering and replacement of stop contact wires virtually assures console readiness for a limited organ performance planned for our November meeting. Due to the unstinting efforts of Willard Ebner the right chamber installation is proceeding with duct work, chest and air regulator mounting. Modernization of organ circuitry will include new solid state relays on universal plug-in circuit boards, accessible for testing and trouble shooting.

JOHN R. POLSLEY

CONNECTICUT VALLEY

Our August meeting was held at Melody Hill, the home of Stillman and Claire Rice. Open console at the Allen digital organ gave all who wished to do so a chance to try this latest marvel of electronics.

Following dinner, Chairman Norm Ray again managed to get our business over with in proper time and turn the meeting over to Program Chairman Paul Taylor at 8 p.m.

We had been advised that Paul Taylor had a guest "mysterioso virtuoso" artist scheduled for the evening. We were, of course, extraordinarily delighted when Paul introduced, as guest artist, none other than Ashley Miller. This talented, gracious man goes far out of his way to do good things for people. It is always a pleasure to be in his company.

Ashley was most generous and played fourteen numbers for us. As always, his arrangements were great.

Some of the selections that appealed especially to this writer were the opening medley of "rain" songs and a medley of songs by Jobin. At the end of the program all present

made very clear their appreciation of Ashley's time and effort in giving us such a wonderful finale to our day's program.

On September 22nd and 23rd, our chapter members and professionals, Tom Gnaster and Allen Miller, appeared in concert at the Thomaston Opera House. The two instruments were the 3/15 Marr & Colton pipe organ and a grand piano. These concerts were the fifth in the Rice Memorial series.

Having two artists doesn't necessarily guarantee double entertainment content in a program, but in this case it did. Al Miller is a very good organist and Tom Gnaster is an equally fine organist and pianist. Both have good stage presence and all their talents were combined in a polished presentation.

Tom Gnaster played "Alba," a piece he had composed for concert orchestra and had transcribed for organ. It was a beautiful composition.

With Tom at the piano and Al at the console, they played "Deep Purple." Tom then continued with a rendition of "Danse Macabre," and a gently contrasting "The Breeze and I."

They closed their program with a rousing "Tritsch Tratsch Polka." An extremely enthusiastic response from the audience left no doubt that the concert was well received.

On January 20th and 21st Lyn Larsen will appear and on March 16th, 17th and 18th George Wright is scheduled.

DAIRYLAND

After our spring concert, everyone who had been working at the Avalon thought that all the problems of ciphers, etc., were finally conquered. With rains of one or more inches

almost everyday for the first week of September, the main chest was hit with some severe water damage.

Although the roof had been repaired during the summer, there was just too much rain. Members Rick Johnson, Bill James, and George Larson were responsible for doing so much of the work needed to rebuild the main chest.

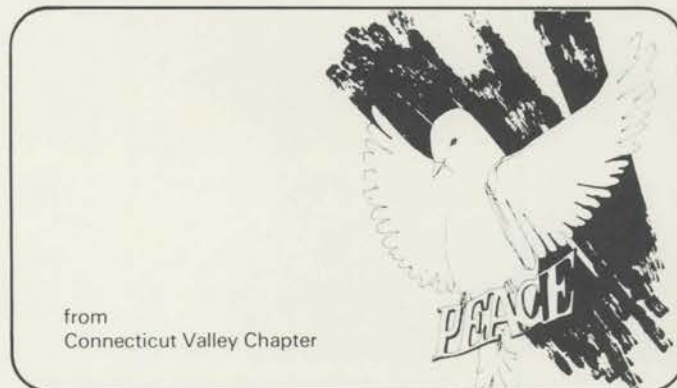
George and Bill constructed a plastic shield to place above the chest, while Rick Johnson was busy replacing the damaged parts of the chest. Thanks to all, we're back in playing shape again.

As if water damage wasn't enough of a setback, we received notice on October 1st that the theatre would be closing October 31st. Wayne, Chuck and Paul, the present managers, were pulling out and there were no new managers in sight.

But as luck would have it, Tony Grough stepped in at the last minute and took over. He has some exciting ideas about utilizing this theatre including more use of the organ.

On the weekend of October 7th, Dairyland was host to the Land-of-Lakes Chapter for some interchapter organ playing, socializing and sight-seeing. Our guests were received on Friday night at the mansion of Chairman Greg Filardo. Here they were treated to various forms of musical entertainment from Greg's extensive collection of antique musical instruments. On Saturday, our guests were greeted at the Avalon by members of our club. Here they were given a short demonstration of the organ and then we turned them loose for two hours of open console. Everybody played and had a good time. From there, our guests adjourned to lunch and on to the Pabst Theatre and the Hermes Residence.

Our annual fall concert starred Karl Cole. It was his first time in



Milwaukee, and the audience appreciated his vocal and organ solos in grand fashion. He was the first singing organist we've had, and his vocals added a new dimension to our concert series. Karl played a wide variety of music from Broadway and the 1920s.

Jim De Luca is opening up a new Pipe Organ Pizza in Chicago. He is using the organ from the Sheboygan Theatre. He has hired Donna Parker as chief organist. It is located at 3110 W. Peterson, Chicago, Ill.

The Racine Theatre Guild project is nearing completion. With some luck, it should be ready next year.

But for now, we're looking forward to the 50th anniversary of the Avalon on May 4th, 1979.

WILLIAM CAMPBELL

EASTERN MASS.

For the sake of some of our professionals and variety, an afternoon meeting was scheduled, on September 24th at Babson College. Chairman Royal Schweiger welcomed visiting members from Pine Tree Chapter and SENETOS. Two by-law changes passed establishing a permanent organ committee and authorizing the board of directors to award the title of "Member Extraordinaire," when deemed appropriate.

Pat Fucci, chairman of the nominating committee, presented the slate of 1979 officers with uncontested acceptance by the membership: Royal N. Schweiger, President; Robert Bramhall, V.P.; Rosalie M. Fucci, Secretary; Alvah Winslow, Treasurer; Edward Stanley and Timothy Holloran, Board of Directors (3 years) with David Marden and Arthur Goggin (1 year).

Program Chairman Holloran announced that Jimmy Boyce of Alex-

andria Rink (Va.) fame was to be our Fall Concert Artist, November 18 (Babson) and 19th (Stoneham Town Hall).

Our talent for the afternoon was seldom-heard member Tom O'Brien. This quiet gentleman can always be counted upon for a polished performance at the Wurlitzer and his re-creation of several George Wright originals were near perfect. Tom's mini-concert concluded with a sing-along. The bench was then kept occupied by members and guests.

Saturday, September 30th, a small group of members and friends took advantage of the Harold Weavers' kind invitation for a field trip to Bethany, Conn., to hear and play their fine Marr and Colton.

Jimmy Boyce's playing, via tape, greeted us upon entering the Knight Auditorium at Babson, October 21st. Sufficient interest was shown in the Ashley Miller and Lee Erwin concert at Radio City Music Hall on November 12th that a bus will be arranged for members to attend.

As an experiment next spring, our concerts will be on a Friday and Saturday evening sequence rather than the present Saturday evening and Sunday afternoon arrangement.

Tim Holloran then introduced our former EMC member, Richard Giglio, as the entertainer of the evening. With Mildred Alexander having had a major influence on his playing, Dick always gives the Wurlitzer a thorough workout even though his "daily bread" has been demonstrating Hammonds and now Yamahas. He enjoys pipes even though "more work" and is awed by the power and variety of sounds possible, by his own admission. Carefully worked out registrations and arrangements made his opening *Sound of Music* selections good

listening. His program included a group of Latin numbers, theatre songs and styles in medley form and his all-time favorite, "Waltz of the Flowers" — a real tour de force. His encore was "Just a Closer Walk with Thee" with stop after stop being added and building to a climax of complex, yet harmonious sound, untremmed then tremmed.

Customary open console and refreshments brought the evening's events to a pleasant close.

STANLEY C. GARNISS

GULF COAST

For years our chapter has worked to "Save the Saenger" (theatre) here in Pensacola, Fla. Our efforts have borne fruit, since the theatre has been saved, but then the politicians took over. Committees were formed, planners hired, meetings held, budgets reviewed. The prices were in six figures; which boggles the imagination. Seven figures were also mentioned. Architects were advised to bid. Plumbers, electricians, acousticians, painters, plasterers and more, were all on alert for consultations. Then the city council, under whose auspices the theatre will operate, appointed a Cultural Affairs Board to guide the Saenger. Estimates were estimated, hearings heard, then all this was scrapped and sent back to the drawing board to start the process all over again. For a year or more this went on while we continued the maintenance and enjoyment of our Robert Morton. Now we can finally see some positive results. The popcorn stand has a new Formica top!

Last year, when we staged our first production of *The Phantom of the Opera*, we learned a lot. The advance advertising went well, thanks to the helpful advice of Lee Erwin.

season's
greetings

wolverine

a.t.o.s.



Merry Möller
and a
Happy Wurlitzer

FROM

FRIENDS OF THE FOX INC.
DETROIT

A nonprofit organization dedicated to the preservation and restoration of the Detroit Fox Theatre Pipe Organs and their original settings.

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and we were pleased with the gate. We had stately pallbearers carry in a coffin, as in all good Phantom shows. Our own "Phantom," Tom Helms, jumped out of this unique coffin, designed especially for us by member Barclay D. Rhea, M.D., and literally flew off the stage, with his black Phantom cape flying, to the console to start the Phantom's Overture, Bach's *Tocatta and Fugue in D Minor*. At the end of the film our "Phantom" literally swirled out of the orchestra pit, leaped back upon the stage, reentered the once-again present coffin and the pallbearers prepared to depart. As they closed the lid, Tom realized his long Phantom cape was partially hanging out of the coffin. With the aplomb of a master, he lifted the lid himself, swished the cape inside, closed the lid and off went the entourage.

This year, a local TV station asked to tape a preview of Tom's coffin sequence on the Saenger stage for the evening news, along with some of the music for the film. This would be great publicity for our *Phantom* show and we surely didn't want to miss the opportunity. Unfortunately, the coffin was still in Dr. Rhea's garage and Tom had no way to get it to the theatre for the taping. Upon revealing his plight to a prominent local priest, Richard J. Bowles, Fr. Bowles called a local funeral director who supplied his big, black, shiny hearse for the occasion. Many eyes must have popped in the neighborhood as the hearse pulled up to Dr. Rhea's garage, accepted the empty coffin and with formal dignity proceeded to the theatre for the filming.

Our chapter was delighted to display our work when our organ and staff organist of the Saenger, Tom Helms, was featured in a series of five television programs. One of

these programs featured the governor of Florida, Reuben O'D Askew.

More and more organizations are asking us to use the organ for performances they are sponsoring at the Saenger.

In October, SPEBSQSA, asked our organist to play for their vaudeville night at the Saenger. And the United Methodist Church Music Festival requested that the organ accompany their 500-member choir, and the organist be featured in a short concert before their own program. Again we reached people who had never heard "Lola," our beloved Robert Morton.

We are looking forward to establishing a regular schedule of concerts as soon as it is feasible in the being-restored Saenger.

DOROTHY STANDLEY

JOLIET AREA

They came by car, station wagon, vans, RV's and Amtrak. Talk about devotion to the king of instruments! Several members took advantage of the perfect weather and an early arrival to walk almost three miles from the depot, even though our host would have willingly met the train. They all converged on the home of Leo and Sally Kikendall in Springfield, Illinois, on Saturday, September the 16th. The guest register listed twenty-four members and friends in attendance, plus the gracious Kikendall family.

From the first view of the flashing marquee welcoming JATOE, to being ushered into the residence theatre, we were awed by the ingenuity, craftsmanship and the care that went into the making of this entertainment center built around the Wicks pipe organ.

Our most genial host presented



L. to R. Les Mathews, Harry Koenig, Sally Kikendall, Leo Kikendall and Norm Martin at Kikendall's Wicks pipe organ in Springfield, Illinois.

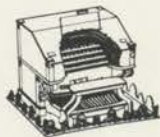
us with the history of the instrument, from its original installation at the Princess Theatre in Alton in 1927, to the Christian Science Church in Granite City, Illinois, then finally to his home in the early thirties. This was followed by Norm Martin playing a series of popular melodies, religious hymns and then a variety of songs. Then Les Mathews took over the console and entertained the group with his baseball tunes and a sing-along. Harry Koenig then took to the keyboard with his repertoire followed by open console and the usual picture taking.

This event will be remembered and treasured by the Joliet Area Theatre Organ Enthusiasts.

WILLARD E. BRIER

LAND OF LINCOLN

In October, our chapter again produced an outstanding stage show for the Coronado Theatre on the occasion of the 51st Anniversary of the opening of the Coronado. Chad Weirick was the organist for the occasion, assisted by Bob Coe, who filled in at the organ when Chad moved to the piano for a fine organ-piano duet. Also on the show were Myron Floren of Lawrence Welk



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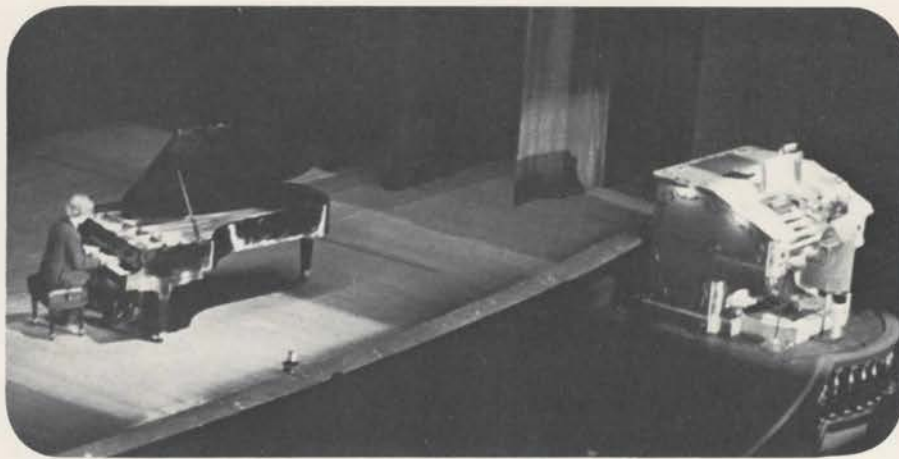


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fame. De Yip Lu, magician, and the balancing feats of Martin Lamberti. Jay Marshall was MC for the day and Larry Guline conducted a 13-piece orchestra in the pit. Two shows were presented with good attendance at both shows. Harry Koenig played the lobby grand piano during intermissions. In preparation for the event, LOLTOS members replaced 824 red light bulbs that have been missing for many years from the coves under the balcony. The new lights created a rosy glow in the theatre, much like the inner glow that many of the members felt after a most successful and enjoyable day. The annual LOLTOS Christmas party will be held in December at the home of Bob Weirick.

LOLTOS will present two shows in early 1979 at the Coronado. On March 15, Bob Ralston will visit and Hector Olivera will bring his



LOLTOS members Chad Weirick and Bob Coe at the 51st Anniversary Show.

(Bob Schmoock Photo)

distinctive styling to Rockford on May 12.

BOB SCHMOOCK

LAND O' LAKES

Activities in Red Wing, Milwaukee and "at home" (Minnesota) provided LOL members with a fine series of organ concerts in late summer and early fall.

Four members made their "concert" debuts September 23rd when they entertained the chapter at the 2/8 Kilgen in Sheldon Auditorium in Red Wing, Minn. Rhonda Livingston, John Zetterstrom, Don Johnson and Gene Bryant gave a varied and entertaining program.

Forty members enjoyed a charter bus trip to Milwaukee in October as guests of that chapter. Their chairman, Gregory Felardo, hosted our group on a well-planned safari in the Milwaukee area. At the Avalon Theatre (soon to be closed) the group heard resident organist William Campbell play openers at the 3/8 Wurlitzer, then took turns at the instrument during open console.

An unexpected thrill awaited members when they visited Fred

Hermes' Basement Theatre, Racine, Wisconsin. None could have anticipated the sheer magnitude of it; as the curtain parted the 5/31 Wurlitzer rose on its lift to the brilliant strains of "Another Opening, Another Show", played by Fred Hermes Jr. It was a console riser in true theatre organ tradition. It did not matter that the Hermes theatre is far from completed. What mattered to those who cherish the tradition was that this great instrument was vibrantly alive and speaking. Following several selections played by Fred Jr., Fred Sr. produced some fine, traditional music, following a brief description of the organ's specs. The organ was purchased by Mr. Hermes (from the Michigan Theatre, Detroit) in 1960, and has been going through complete rehabilitation ever since, including a stunning refinishing of the console, in ivory, with tasteful decoration. Fred also accompanied an entertaining Laurel and Hardy silent.

The courtesy of open console was then extended to visitors. Four LOL members eagerly took the opportunity to play: Alan Gerber, John Zetterstrom, Gene Bryant and Margaret



While most theatres are celebrating their 50th anniversary this year, the Coronado boasts 51.

(Bob Schmoock Photo)




**Convention
1981!**

***Yuletide Greetings from Puget Sound Chapter
Seattle, Washington***

*The Bluegrass Chapter
wishes fellow ATOSers...*

**The Best Of
Holiday Greetings**





Alan Gerber, along with other members, played the 5/31 Wurlitzer in the Hermes residence theatre during the chapter's visit to Milwaukee. (Edwin C. Hirschhoff Photo)



Greg Filardo, chairman of the Milwaukee Chapter, and Marjorie Shepard, Land-O-Lakes Chairman, at Kalvelage Schloss. (Edwin C. Hirschhoff Photo)

Buending, as well as Greg Filardo. With dedicated afficiandos like the Hermes team, the theatre organ tradition will live on.

Other stops on the LOL-Milwaukee tour were the House on the Rock, the Pabst Theatre (the organ was inaccessible) and Kalvalage Schloss, owned by Milwaukee Chapter Chairman Greg Felardo and operated also as a historical restored instruments museum.

October also heralded the reactivation of the Small Home Groups program following a summer hiatus. This program gives members a closer association with other members, exposes them to different organs (including pipes) and provides an opportunity to gain performing experience.

Other recent LOL events include a concert by Karl Eilers at the KSTP-TV Wurlitzer, a program given by member Alan Gerber for the Cedar Rapids Chapter and the regular monthly concerts by Paul Bowen at the Twin City Federal Atrium.

Under the capable leadership of Chairman Marjorie Shepard during 1978 the Land O' Lakes Chapter is going strong and still growing.

EDWIN C. HIRSCHHOFF

LONDON AND SOUTH OF ENGLAND

Dennis James launched our winter programme in sparkling style at the Gaumont State Kilburn 4/16 'Torch' Wurlitzer on September 17th on which he gave a truly brilliant recital maintaining the very high standard that we have now come to expect at our Kilburn presentations. In true ATOS style the concert was augmented by an imaginative 'After-glow' when 70 chapter members and friends took part in a river trip by launch from Westminster Pier to Greenwich and back with supper on board. There was also music on a Yamaha electronic organ provided by Len Rawle and played by Dennis James, Len and a number of members. A fitting end to a most enjoy-

able day.

Dennis had earlier appeared at the British-built 3/7 Compton in the Regal Cinema, Henley-on-Thames and the famed 4/20 'Queen' Wurlitzer in the Free Trade Hall (home of the world famous Halle Orchestra) during the Manchester International Organ Festival, organised by our colleagues of the Lancastrian Theatre Organ Trust.

Other notable Stateside performers at the festival were Lyn Larsen, Hector Olivera and Maria Kumagai. Hector later also appeared on national television and paid a welcome visit to the convivial home of our well-known members Edith and Les Rawle at 'Wurlitzer Lodge' in the London suburb of Northolt.

Both Hector and Maria are planning to return to the UK next year for electronic organ trade promotions.

Dubbed 'Micro-Safari,' the 1978 American contingent numbered only 16 but fortunately several chapter members were able to join the party

**merry
christmas**

*"It was good to
have you in Alabama"*

ALABAMA CHAPTER



SEASON'S GREETINGS

from

**WESTERN
RESERVE**
Cleveland, Ohio





Hector Olivera and Dennis James at Wurlitzer Lodge, home of Edith and Les Rawle.

on the numerous trips specially arranged for them in London and the South of England in mid-September.

After attending the Manchester Organ Festival this Safari of visitors moved south to become the chapter's guests for five days. The party first visited Bath where, after a tour of this historic city, the Pavilion Wurlitzer was demonstrated to them by resident organist Ken Morrish. Also visited in this area was member Graham Kent's beautifully-installed Compton at Almondsbury, near Bristol, which our chapter visited in July on the occasion of the opening. On following days, visits were made to the Granada cinemas at Clapham Junction and Harrow (Wurlitzers) and Churches at Clayhall and Hornchurch (both containing Comptons), the Music Museum at Brentford (Wurlitzer) and, of course, Wurlitzer Lodge. Although on a much smaller scale than the previous two Safaris, our visitors were thus given a good sample of

the British theatre organ enthusiasts scene — and of chapter activities.

Our monthly Chapter Club Nights at Wurlitzer Lodge continue to be varied, enjoyable and well-patronised. Popular chapter member Tim Moody and his colleague Colin Godfrey from Bristol entertained in September, and Ron Rogers (former County Cinemas organist — notably at the Capitol Wembley Compton — in the halcyon days) in October.

Now we are embarking on what we have justifiably dubbed 'The Theatre Organ Double Event of 1978' at the Gaumont State on November 26th.

In the morning we are staging, in conjunction with Rank Leisure Services (the proprietors of this famous theatre), the first 'Young Organist of the Year' Competition.

Open to contestants aged up to 16 years, our adjudicators for the competition will be George Blackmore, FRCO, Jan van Weelden and Len Rawle.

Conceived by Mr. Bill Weir, genial general manager of the Gaumont State and good friend of our chapter, the most imaginative competition has attracted 22 entrants. The winner is to receive a handsome 'chain of office' to be held for one year plus a monetary prize. The two runners-up will also receive money and all entrants will get a consolation prize.

A unique function, this competition is in direct accord with our central chapter aim of encouraging young people and new interest in the joys of theatre organ music.

In the afternoon we are promoting Dutch international console stars Jan van Weelden and Han Notrott in concert at the Wurlitzer.

Looking further ahead, we have already booked Gaylord Carter a full year ahead to play for us on September 16th at the Gaumont State, and are near to finalising our three other major functions planned during the year.

A census is also being drawn up of the numerous pipe and electronic organs owned by our chapter members and several of them will doubtless be featured in special events.

LOS ANGELES

Of course the big news from Los Angeles is the destruction by brush fire of the John Ledwon pipe organ-equipped home, which is reported elsewhere in this issue.

Bill Thomson is no stranger to LATOS and each concert creates witty moments which are discussed until his next performance for the chapter. Sunday, September 24th, at San Gabriel's 3/16 prize Wurlitzer was no exception. After a brief introduction by MC Mike Ohman, all expected to see the talented mu-

**Merry
Christmas**

**Motor City
Theatre Organ Society**



Happy Holidays

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LA Chapter Chairman Bob Power turns over ownership of the chapter's 4/28 Marr & Colton organ (originally in the New York Piccadilly Theatre) to Valley of the Sun Chapter members Ron Rhode, Don Reasor (Program Chairman) and Bill Carr (Chapter Chairman). (Zimphoto)



They fixed the Kimball. Members of the Wilern technical crew step to the stage for a bow. L. to R.: Mike Ohman, Paul Birk, Bruce Meyers, Ross Farmer and Ted Lutz. Not shown are Harold Donze and Hill Hood. (Zimphoto)

sician ride the sterile white console up with a rousing opener — but, not Bill. He motored on stage in one of the beautiful additions to his ever growing car collection.

This year there were no voluptuous girl chauffeur's as last year, "because I gave each girl a car and a credit card. I just had a phone call from one who said she was having a wonderful time in Vegas, and thanks for the loan of the car," Bill quipped.

Well, anxiously, Bill stepped to the Wurlti and mesmerized his appreciative audience with beautiful theatre style organ playing including "Crazy Rhythm," a medley from *The Sound of Music*, the complete score of *Man of Lamancha* and all too quickly the show closed with an excerpt from Gershwin's "Rhapsody in Blue."

As Bill was about to leave the stage in his car, someone had removed it. Mike Ohman stepped to the microphone to announce that one of those beautiful babe's had returned to the auditorium to pick up Bill's transportation and to leave hers. So Bill exited on a bicycle with one flat tire.

Bills statement? "I never did trust

women anyway." Always expect the unexpected from Bill Thomson.

On October 15th, it was a return engagement for Maria Kumagai at 9:30 a.m. at the LA Wilern's 4/28 Kimball (that's the count minus the Echo division which isn't used). Maria's console riser was a lively "Belle of the Ball" (Anderson), fol-



An old smoothie, Bill Thomson did it again. (Zimphoto)

lowed by a well Chrysoglotted "Clair de Lune" (Debussy). Maria tends toward suites and show medleys, thus we were treated to Ponchielli's "Dance of the Hours" and 15 minutes of selections from *Song of Norway*.

During the intermission, members of the Valley of the Sun Chapter accepted the gift of the LA chapter's 4/28 Marr and Colton organ, promising to give it a proper home, installed intact in either Phoenix or Tucson Arizona. The M&C became excess baggage to some members of the L.A. chapter when J.B. Nethercutt donated the Reg. Foort 5/27 Moller to the city of Pasadena for professional installation in the Civic Auditorium, the M&C's intended home. There was scant comfort in this development to the chapter technical crew which had devoted so many hours over many months getting the M&C ready for installation. The techs finally approved the donation to the Phoenix Chapter where a good home was assured the M&C in an atmosphere where its very special characteristics will be appreciated.

Next on the program was a tribute to the technical crew which had

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Maria Kumagai

gotten the Wiltern's Kimball in good shape for the Maria Kumagai concert. Crew Chief Ross Farmer led his group to the stage for a bow and a round of applause for the time, skills and patience involved in readying a huge instrument for a concert. The LA Chapter is proud of its technicians who labor to help "put across" a concert.

With the formalities over, MC Rod Skelding introduced Maria for the second half of her program. Her opener was the Strauss "Tritsch-Tratsch" polka. Then came an atmospheric "May Night" followed by selections from *My Fair Lady*. On the classical side, Maria played a toccata by her teacher, Richard Purvis. Her encore was Puccini's "One Fine Day" from *Madame Butterfly*, a selection fitting Maria's scenario — a Japanese who made it on her own in the US of A without wasting time waiting for a Lieutenant Pinkerton.

Maria was her own announcer, and she was quite clearly conversant with her audience when the PA levels were right.

MAGNOLIA

An invitation was extended to the public for our September meeting, at which time Frank Evans was to give a preview of his upcoming concert for the Alabama Chapter, at the Alabama's Mighty Wurlitzer. The turnout of the public was quite surprising, considering the local newspaper had the notice under the headline: "Ocean Group to Meet." As a result the chapter gained four new members and some inquiries about school groups touring the Temple Theatre and hearing the Robert Morton.

The chapter would like to welcome new members Mr. and Mrs. Adam Jensen and Mr. and Mrs. Ray Surratt. These people have proven their interest in ATOS just by attending the meetings, and actively supporting the programs that have been presented.

We want to pay special tribute to a charter member of the Magnolia chapter, Ms. Cathrine Sullivan. Ms. Sullivan has supported all facets of ATOS. She served as chairperson of the chapter, has helped in the sale of tickets for all our concerts and in the last rebuild of the Temple Robert Morton. A bouquet of roses to this fine lady, who recently celebrated her eighty-fourth birthday.

The October meeting was at the home of Sam Feltenstein, where the chapter has use of a fine Lowery organ. The basement area has been recently redecorated, and you could say that this meeting was a housewarming. Before the meeting had adjourned eighteen people were in the room. Frank Evans usually is the only one on hand that will play before a group, but tonight he wasn't. Effie Evans (Frank's mother), Adam Jensen, and for the first time, Sam Feltenstein entertained for the

group. After all this a short business meeting was held to cover future plans.

We wish to thank Don and Alleen Cole for the hospitality that was extended to the Meridian group that attended the Alabama meeting October 8th. Effie, Pop and Frank Evans, plus the writer and his wife, Ouida, made the trip to Birmingham. The Alabama Theatre is a most beautiful building, and the so-called "gaudy" red, black and gold Wurlitzer console grows on you. Before you leave, the instrument really is beautiful.

TOMMY DARSEY

MOTOR CITY

The 50th Anniversary Celebration of the Michigan Theatre in Ann Arbor in September was a big success, and attracted an audience of 1050. Walt Stroney was featured at the 3/13 Barton and accompanied a silent comedy. Stage acts included a barbershop chorus and a magician who sawed Walt in half. Fortunately it was only an illusion, and Walt pulled himself together and finished the program. Champagne at intermission added to the gaiety of the evening.

We were guests in September at the Detroit Theater Organ Club for a concert by John Ferguson at the 4/34 Wurlitzer. John is currently musical director at the Roaring Twenties pizza emporium in Grand Rapids.

On October 8th we took our second chartered bus excursion to the Roaring Twenties in Grand Rapids, where we heard Dave Russell at the 3/33 Wurlitzer.

Karl Cole, and his synthesizer, appeared at the Redford Theatre 3/10 Barton in October. Karl played an enjoyable concert offering a num-

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Walt Strony played for the 50th Anniversary Celebration of the Michigan Theatre in Ann Arbor in September. (Marjorie Allen Photo)



Twenties costumes and champagne added to the festivities of the celebration. (Marjorie Allen Photo)

ber of vocal selections. He also accompanied Miss Harriet's Sophisticats, a local group of precision dancers, and the comedy-tap team of Teri and Erik on the Redford stage. In addition to a sing-along, Karl provided a nice change of pace by performing at the grand piano on stage. Champagne was available during intermission, a rather unique way of "fund raising."

Members were invited to an open console session October 15th at the 4/36 Wurlitzer at the Fox Theatre.

Harry Koenig appeared at the organ, and piano, for our Second Sun-

day program at the Michigan Theatre in Ann Arbor in September. In October, Greg Yassick was the featured Second Sunday artist at the Michigan's 3/13 Barton.

Lance Luce stepped in as the Fourth Sunday organist at the Royal Oak Theatre in September, when scheduled artist Velma Burnham broke her arm. In October Kevin Werner appeared at the Royal Oak Theatre's 3/16 Barton for the Fourth Sunday program.

Chapter artists are given plenty of opportunity to play overture and intermission music for the public, at

the Barton, as our bi-weekly series of Hollywood's greatest hits marches on and on and on at the Redford.

DON LOCKWOOD

NOR-CAL

Nor-Cal enjoyed a concert by Bill Langford at the 4/23 Wurlitzer on September 24th at Pizza and Pipes in Redwood City. Attendees at the 1975 convention will remember that Bill played at Ye Olde Pizza Joynt in San Lorenzo. We witnessed a new Langford, a slim and trim serious musician, displaying his spellbinding musicianship. His program was well-



Karl Cole and his synthesizer at the Redford Theatre in October. (Marjorie Allen Photo)



Harry Koenig was featured at the Second Sunday program at the Michigan (Ann Arbor) in September. (Fred Paer Photo)

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Bob Baese, Nor-Cal chairman, at left and Bill Langford, Organist of the Month. (Don Creswell Photo)



Bill Blunk at his Marr & Colton, in the Sherwood Oriental Theatre, where the Oregon Chapter held a party in September. (Claude V. Neuffer Photo)

balanced with dance tunes, old standards and a religious "Holy City" taught to him by his organist grandmother. ATOS member Jacob Jonker and his family, visiting from Amsterdam, Holland, received a dedication of "Tulip From Amsterdam." Another tune was dedicated by Bill to his wife, "The Most Beautiful Girl in the World." His program concluded with lofty renditions of "You'll Never Walk Alone" and "Climb Every Mountain." Bill Langford certainly can extract the most from any Wurlitzer and provide sheer entertainment for the listener.

Everett Nourse appeared in concert in October, also at Redwood City's Wurlitzer. Everett was the staff organist at the San Francisco Fox Theatre for the last 19 years of its existence until February 1963. Many of the melodies which fascinated theatre patrons were recreated for our enjoyment such as "Sundown," "Lady's In Love With You," "Who" and "Rosalie." Newer tunes from *Oliver* and *The Sound of Music*, were also included. The concert was a delightful pure theatre organ

presentation done by a man who knew how. A well-filled house showed its appreciation by demanding several encores and a good sale of his Doric records made during the closing of the Fox Theatre.

Nor-Cal participated in the worldwide Wurlitzer operation on October 20th. The performance was at Bob Baese's home with Bob playing his 2/10 Wurlitzer for the board of directors and a few members.

OREGON

In the small town of Sherwood, near Portland, there is a tiny little theatre whose modest and innocent appearing exterior hides what must surely be the greatest organ/theatre ratio in history. This was the scene of our September meeting.

After being closed by television long ago, this theatre was later purchased by Bob Rothchild and Eugene Stoller, who, after several years of labor, have created a diminutive masterpiece of artistic renovation. Many of the ornaments and decorations in the lobby are from the late

Oriental Theatre in Portland and their beauty is enhanced by subdued lighting. Hence the name Sherwood Oriental.

Imagine the surprise of an old-time theatre organ buff, unsuspecting and not forewarned, seeing the giant 5-manual console rise out of the pit of this small theatre with all 24 ranks bellowing in full glory! This is the largest Marr and Colton ever built and was purchased by Bill Blunk from the Loew's Rochester Theatre, Rochester, New York. Bill used it for some time in a skating rink in Astoria, and then moved it to a studio in Portland, where it was heard by ATOS conventioners in 1966, when played by Dick Schrum.

To install the organ in its present location, it was necessary to extend the stage a few feet forward to make room for the two huge chambers. Bill also replaced the old relays and switches with a new solid-state system which provides fast and dependable action. An ingenious adaptation of a fork-lift mechanism provides the slow and dramatic rise of the console.

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FRANK CIMMINO
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Lee Erwin at the Weinberg Center (formerly the Tivoli Theatre) Wurlitzer.
(Harold R. Richman Photo)



Leon Clark at the Allen 425 Digital Computer organ and a Lowrey Celebrant at the Jordan-Kitt Music Co. in Bethesda.
(Harold R. Richman Photo)

Flanking the stage are two very large ornamental grilles with beautiful indirect lighting from which the sound seems to originate.

The program included a short organ concert and an expertly-cued silent comedy accompanied by Bill Blunk. There followed an open console session played by those brave enough not to be intimidated by the five manuals and a sea of stop tabs.

Our chapter is indebted to Bill Blunk, Bob Rothchild and Eugene Stoller for the rare opportunity to hear and play this great organ.

BUD ABEL

POTOMAC VALLEY

The Jordan-Kitt Music Company at Montgomery Mall, Bethesda, Maryland, hosted our August 27th meeting. Eighty members and guests filled the spacious showroom. The concert portion of the meeting was performed at an Allen Electronic, Model 425 Digital Computer organ and a Lowrey Celebrant. Personable Leon Clark presented a pleasing group of organ pieces from a repertoire of many years as a performing organist and musical consultant. Leon, manager of a suburban J-K store, is an avid theatre organ en-

thusiast.

Open console followed with selections by our Ardis Sneed, Dick Haight, Ron Kragler, Doug Bailey, Earl Sharits and Rolland Miller.

Two eagerly awaited special events brought us together in Frederick and Thurmont, Maryland on September 17th. In the afternoon we met at the Weinberg Center for the Performing Arts (formerly the Tivoli Theatre); now owned by the city of Frederick, for a paid pipe organ concert. The old movie house, flooded during one of last year's hurricanes, has been completely and beautifully refurbished by the city. The 2/8 Model F Wurlitzer console, badly damaged by flood waters, has been meticulously cleaned, completely rebuilt and looked radiant.

For the first half of the program at the center, our good friend, and celebrated theatre organist and recording artist, Lee Erwin, presented theatre organ favorites, including his *Moon River* music and a medley of tunes from the great Broadway shows of the 30s.

After intermission, Lee accompanied Buster Keaton's *Sherlock, Jr.* Needless to say, Lee's interpretations at the organ console en-

hanced our enjoyment of Keaton's antics on the screen.

After the Weinberg Center program in Frederick, PVC members were invited to the Dick Kline residence organ studio in nearby Thurmont, Maryland, for an evening of open console. Visually and technically, Dick's 4/28 Wurlitzer never fails to thrill us. In its incomparable setting, the wholesome and full voicing of the organ is one of a kind. Open console included performances by PVC members Mark Hurley, John Terwilliger and Doug Bailey. Then Lee Erwin, at the Wurlitzer, was joined in duet by Doug Bailey at a concert grand piano. Lee continued, with more tuneful arrays of songs of yesteryear, including those closely associated with his long and active career in theatre and radio/television scoring. It was Dick's Wurlitzer at which Lee made his Angel recordings several years ago.

A third priceless treat was the open, gracious hospitality of Dick Kline and his mother. Our grateful thanks to Dick, Lee and Mrs. Kline for providing us with another memorable evening.

HAROLD R. RICHMAN



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A picture of a picture of Andy Crow's private railroad car.



Andy Crow on the rear platform of his private railroad car.

PUGET SOUND

In October, the chapter was privileged to spend the day in Olympia, our state capitol, to enjoy the artistry of Andy Crow. Many members arrived in time to attend the 11 a.m. service at First Methodist, where Andy is resident organist. The balcony had been reserved for ATOS and special music programmed. After the service, members were invited to try the 17-rank Wicks.

At one o'clock we met at the Olympic Theatre, owned by Andy and his partner, Marshall Woodbridge, and housing a 2/10 Wurlitzer, including a new Moller Post Horn. Here we heard a fine concert by Andy featuring a Laurel and Hardy film, followed by open console. From there we proceeded to Government House for a buffet and short business meeting.

As a climax to the day's events we proceeded to the railroad yards to tour the private railroad car which Andy and his partner have obtained from the estate of a former railroad executive, and on which they make a yearly vacation tour together with a complement of friends. What a way to go! To quote Andy: "That's

really traveling Fuuuurst Claaaass!"

The Bremerton Pipe Organ Society (across Puget Sound) invited the chapter to the first open house and concert of their finally installed composite theatre organ in the Community Theatre. Featured were Lew Wells, who, as a former technician with Balcom and Vaughan, provided much of the guidance in installation, and as a former theatre organist, had actually played this same instrument in the silent movie days, and John Nafie, a young newcomer to theatre pipe organ. The organ is a 2/8 obtained from the estate of Dan Adamson, who had been an active and fondly remembered member of our chapter, as well as the now defunct Granada Organ Loft. Open console followed the program.

Later in the month, the Home Organ Society, formerly the Hammond Organ Club, presented Dick Kimball in one of his rare concert performances, and generously made the chapter welcome. A full house at Haller Lake Clubhouse enjoyed his performance, capped by a number done at the chapter 3/8 Wurlitzer in his unique jazz-liturgical style.

A newcomer we are delighted to

welcome to Puget Sound is Tom Cotner, who has joined Associated Organ Builders of Auburn. They are producing custom electronic instruments.

GENNY WHITTING

RED RIVER

The beginning of fall has meant many new and exciting things for us.

At our first meeting in September, we all cheered the bank note stamped "Paid" as it was passed around — our chapter organ finally belongs to us! A celebration is planned later. Entertainment at this meeting was provided first by Mary Nyberg, a two-year theatre organ student of Mrs. Melita Nelson, our hostess. Mary is a freshman at the University of North Dakota in Grand Forks, N.D., majoring in business. She played an all-too-short, delightful program of five numbers, two of them her own arrangements. Following that was a jam session using all the instruments in Mrs. Nelson's living room — a Baldwin piano, a Lowrey Berkshire Deluxe, the Lowrey Citation Theatre Console, and an RMI electric piano, played by Hildegard

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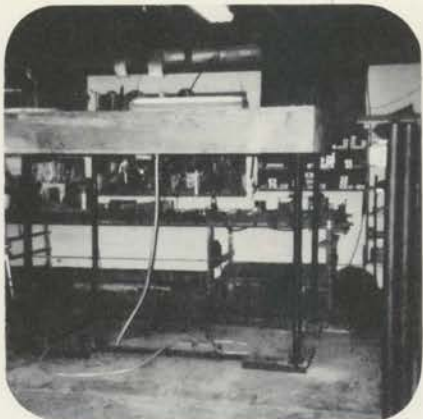
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A lift for the Fargo Theatre. (S. Carlson Photo)



Lance Johnson and Dave Knudtson at the Fargo Theatre, remove pit floor. (S. Carlson Photo)



American Institute of Organ Builders tour the Fargo Theatre. (S. Carlson Photo)

Kraus, Lance Johnson and Pat Kelly.

The 2/8 Wurlitzer at the Fargo Theatre continues to get much use, besides the usual weekend film intermissions. On October 4th, Hildegard played a special concert for the Fine Arts Club and was a great success. The organ was featured October 9th during a noon program as part of the National American Institute of Organ Builders Convention, (see story elsewhere in this issue). The console is now ready to rise in glory as it sits on our four-poster lift, installed the weekend of October 21st. Fairly soon, the two-manual console will be moved to the side of the orchestra pit, to reside where it did originally. Our own satin-finish ebony three-manual console will be placed on the lift. After much thought and the failure of plans A through D, it was decided that the Fargo Theatre would be the logical home for our organ, at least for the present. We will wire our console into the existing organ in such a way as to not disturb the original instrument. The restoration of the two-manual Wurlitzer (Style E) continues and will be kept in its original situation. Both consoles will be playing

the same organ. As we find time, our own ranks will be added, playable from just our console.

Our most ambitious show to date at the theatre will take place in November. We will present the greatest actress of the silent screen, Miss Lillian Gish, in person, to share anecdotes about her fabulous career and introduce scenes from some of her best-known films. The film feature will be one of her greatest and most popular film dramas, D.W. Griffith's *Way Down East* made in 1920, scored by Lance Johnson on the Mighty Wurlitzer.

SONIA CARLSON

ROCKY MOUNTAIN

What we as organists greatly fear has happened here in Denver, Colorado. Almost to the day of 'Remember the Wurlitzer Day,' someone tried to "jimmy" open the business office of the Paramount Theatre. Not being successful, he, or she, went backstage and "torched" the curtains. The fire curtain dropped and saved the front. The Denver Opera Company was preparing the stage for *Madame Butterfly* and had

built platforms out over the two Wurlitzer consoles and the orchestra pit.

When the burning front curtain dropped to the floor, only these platforms saved the consoles, which had been covered with heavy plastic sheeting. The sheeting also kept the firemen's water out. Our work crew was down there the next morning to examine the damage. The stage was badly scorched, and the curtains, wings, flies, switchboard, screen and sound system totally destroyed. The front rows of seats were soot-covered and the rest of the house suffered smoke damage. Even the glass in the projection booth ports was broken.

No doubt it will be two months or better before shows and stage productions can be resumed, but the Mighty Wurlitzer is saved.

On October 30th, George Wright honored us with his presence and music at the Allen Organ Studios. The place was packed and even the organ purists (church and concert) loved his theatre stylings. After intermission the chapter presented George with an honorary membership in the chapter.



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When the Aladdin Theatre was running *My Fair Lady* three of our organists, Bill Johnston, Ron Graham and the writer, played selections from the film and other tunes before the show. However, one Saturday night the writer warmed up the blower, set some combinations, put the music on the rack, struck an opening chord and — nothing. An examination downstairs revealed that a coupling had come apart joining the motor to the generator. There was no music that Saturday or Sunday night, but all has now been repaired.

Bill Arthur's Marr & Colton is ready. The pipes are in, tuned and voiced. Several members have stopped by to play it and are pleased with it.

Fred Riser's Wurlitzer has had the cable connected to the back of the console and to the relay. Another regulator is being fixed to the main wind trunk under the chambers to handle the shutters and all of the percussions. Charlie Herman has become the world's finest plastic drain pipe layer we have known.

Everything is wined with plastic pipe and the place looks like one big "bathroom."

The Organ Grinder Restaurant here in Denver is due to open very soon. Examination of the interior makes one wonder if they are going to have everything in place in one night. We haven't seen a sign of a console or pipes as yet. We will keep watch and let you all know what develops.

Merry Christmas and Happy New Year to all from Rocky Mountain Chapter.

FRANK R. GANDY

ST. LOUIS

Maryan Harrison, St. Louis' best-known blind pianist and organist, hosted our September meeting in her home. The musical portion of the program consisted of several numbers by Maryan at the piano then several more at her Conn two-manual Deluxe theatre organ. Joe Page followed at the piano to give

his brilliant interpretation of the classics, then accompanied Maryan while she sang one of her own compositions. The grand finale was "Glow Worm," a fabulous instrumental trio by Earline Medlock, a blind pianist from California, Missouri, who played an upright, while Maryan played the organ and Joe the grand.

Members received an "on the spot" report in October on the progress of the 2/9 Wurlitzer installation at the Kingsland Theatre in South St Louis. A figure of 30% completion was announced by Joe Barnes. A special part of this evening was a show put on by Ed and Jan Plitt. Jan sang while Ed pumped out a fantastic variety of music on a modified Hammond C-3 with piano. Ed showed the great form he displayed during a recent engagement at the Plantation Dinner Theatre with the famous singer, Frankie Laine.

That talented theatre organist and funny man, Stan Kann, briefly returned to St. Louis this past month. It was a sad note to theatre organ enthusiasts because Stan did not return in concert, but merely to pick up the remainder of his antique vacuum cleaner collection.

BILL ANTHONY

SAN DIEGO

On October 8th, chapter members drove down to Chula Vista for a meeting in the home of Mr. and Mrs. Vern Bickle. After the meeting came the fun time. Besides open console at the beautiful Rodgers, there was a delightful concert from piano rolls on their newly-restored Fisher Ampico grand piano. In sad condition at the time of purchase, the piano now is resplendent, beautifully re-finished.

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Work, work, work, month after month, but the night of October 28th, finally came when, with great excitement, the doors to the California Theatre at 4th and C streets, downtown San Diego, were opened to the public for an evening of silent movies with organ music — organ music played on *our* organ.

Dreams do come true! Some people were there very early just to wander around and reminisce about the days long gone by when they could come often and hear a Wurlitzer organ putting life into a movie.

What a thrill to see so many people lined up getting their tickets at the box office as others jostled each other in their eagerness to get through the door into the theatre.

I'm sure that the beautiful old theatre smiled and chuckled with satisfaction to see again happy people milling around in the foyer, strolling down the main floor aisles or climbing the stairs to the balcony to find a choice seat, expressing their emotions as they gazed up at the ornate grills of the organ chambers high on each side of the stage, and chatting with expectation of the night's performance.

The moment did come when the beautiful old curtain, the colors mellowed with age, rose slowly and the show was on. But only one person could have made the evening so perfect, the one and only "Flicker Fingers" himself — Gaylord Carter — King of silent film organists.

"The Perfect Song," his long time trademark, rippled out; and San Diego's Wurlitzer D came into its own. In time the second chamber will be complete with seven more ranks to enhance the present installation, all a gift from Sandy Fleet.

Hats off to our chapter's faithful crew! They are: Ray Krebs, Marty Stuhler and student technician

Marty, Jr., George Bryam, Charlie Porter, Bob Naill, Joe Forand, Bob Meyer, Coulter Cunningham, Tim Kreifel, Bob Cochrane, Dave Miller, and two nonmembers, Carrol Cunningham and Neil Campbell, who did ductwork fabrication. These people put in a lot of time and hard work to have this organ right for this special night. They also stripped the organ console and restored its natural beauty. Besides all this they smothered it with TLC.

No wonder the organ sent out its melodic blessing in closing with the lovely tune "When The Organ Played at Twilight." May there be many more such nights for San Diego.

GWEN O'CONNOR

SIERRA

The following excerpts are from a feature story by William C. Glacklin that appeared in *The Sacramento Bee* and are reprinted here with permission.

Even the introduction sounded like an old-time movie: "The Return of George Wright!" said the man from the Theatre Organ Society.

The smiling fellow who stepped into the spotlight on the stage of the Grant Union High School auditorium Sunday afternoon looked too young by almost half to have been 17 years old in 1938, when the huge theatre organ in this auditorium was introduced to the public by the young musical prodigy who had designed it. Nevertheless George Wright, who went on from Grant to become perhaps the most popular theatre organist in the world today, seemed downright pleased to date himself. He seemed, in fact, as happy as going back to Grandma's for Thanksgiving. And in between numbers in a concert of more than two hours, he regaled his near-capacity

audience of more than 800 with a lot of homecoming recollections, including old school songs and a brief demonstration of what used to be called truckin'.

The concert, cosponsored by the Grant music department, was, in short, the work of a master who has not lost his relish for music.

Still, one was warmed as much by the good feelings of the occasion as by the concert.

Because this was a special concert, George announced at the end that those who would like to stay for a question and answer session move down to the front rows after the regular audience had left. Approximately fifty accepted his offer. George shed his coat and, microphone in hand, spent more than an hour going from person to person answering questions about the organ, his own career and theatre organ in general. He was a most effervescent and gracious host and the audience loved every minute of it. It was after six o'clock when he finally sat down at the console and played a very beautiful "That's All." Our deepest thanks to Geroge Wright for a truly wonderful afternoon.

KEYZANDPEDALS

SOONER STATE

After a long, hot, dry summer, our chapter (Tulsa, Oklahoma), finally got back into the swing with a picnic for our September meeting. We feasted on hot dogs, with all the trimmings, at Harvey Young's "island," which Harvey has built along his man-made lagoon at one side of the private airport which he owns and operates. Afterwards we moved indoors for open console at his Conn organ.

October found us gathered around

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the 3/8 Wicks at Phil and Laura Judkins' home. Business consisted mainly of discussion about our still-homeless Robert Morton, discussion of future activities and the announcement that Phil and Joe Crutchfield had been taking turns volunteering ghostly (ghastly??) organ music for the Halloween Spook House sponsored by the March of Dimes. We welcomed several prospective new members: Harvey and Janice Barbour, John and Pauline Price, Bruce Johnson and Terry Sherry. Afterwards we were entertained by open console.

DOROTHY SMITH

SOUTH FLORIDA

Always a favorite with South Florida members, organist Hector Olivera renewed old friendships and made many new ones during his return to Andre Hall in September. Despite a rainy Tuesday night, it was a festive occasion with the predictable audience enthusiasm and "... Bumble Bee" finale. As always, Hector displayed an enviable command of the instrument and of the literature chosen from his broad repertoire. He skillfully wove a mixture of familiar classics, modern pops, fine old standards and witty

comments into a well-balanced, crowd-pleasing extravaganza.

Because of the deadline for this issue falling when it did, you folks will have to wait for the outcome of Lee Erwin and *The Phantom of the Opera* scheduled for Gusman Hall on October 31st. Judging from the advance ticket sales, it should be sold out by concert time. Hope y'all have a snowy, happy Christmas and a very prosperous New Year.

STEVE FITZGERALD

SOUTHERN ARIZONA

The biggest news from SATOS is that last May a ruling, in our favor, came to us from the Internal Revenue Service.

In August Chairman Rudy Kotasek hosted an afternoon program featuring our own Lynn Staininger at Bea and Rudy's new Allen Digital computer organ, Model TH 435, a very theatrical sounding organ, especially in the hands of a very capable, talented performer such as Lynn. From "Alexander's Ragtime Band" to "If They Could See Me Now" the program went over very well. Also included were Bea's favorite hymn, "In The Garden," and "Voices of Spring."

Our first fall meeting was held



Southern Arizona chapter member Lynn Staininger at the Allen digital computer organ.

on September 10th at Broadway Keyboard, courtesy of member Allen Guirl. After a very short business meeting, the program began and featured Evelyn Crosby, Allen Guirl and Ralph Cloos at the 2-manual Conn Martinique. Open console was followed by dinner at Furrs Cafeteria.

BOB HIGH

TOLEDO

We are rapidly coming to the close of a very successful and eventful year. We are proud of our large increase in membership and of every member, both new and old, working toward completing our goal, the restoration of the 4/21 Marr and



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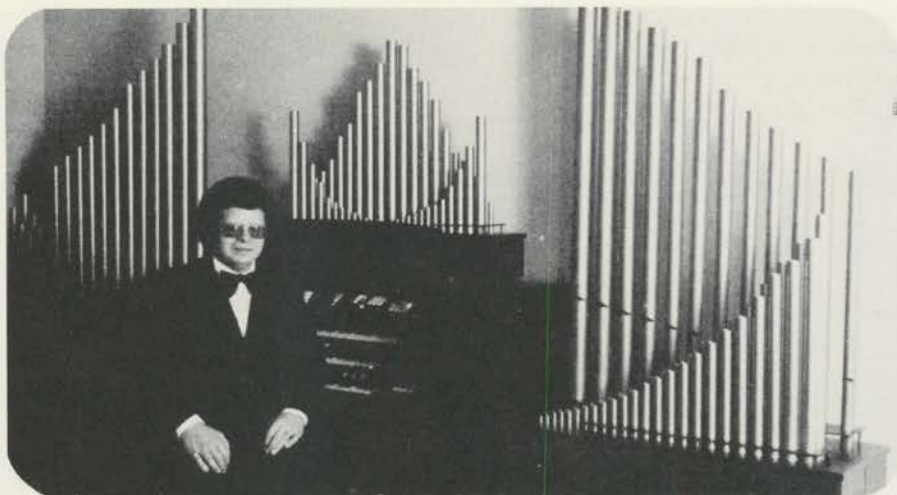
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Bill Yaney at a Conn theatre organ banked with pipes at the former Ohio Theatre in Toledo.

Colton theatre pipe organ we happily received from our city fathers. The organ is from the old Rivoli Theatre and was the property of the City of Toledo until September 1977 when it was given to our chapter.

We are restoring the organ in the former Ohio Theatre, now St. Hewigs Culture Center, the new home of TATOS. We are very proud that because we are restoring the organ for the enjoyment of the public, the month of October was proclaimed Theatre Pipe Organ Month in Toledo by Mayor Doug DeGood.

The restoration is in full swing un-

der the watchful eyes of our chairman, William Cottle, and our restoration chairman, Dave Ring.

During 1978 we had a number of successful ventures, which included taking an active part in the annual Old West End Festival held in an area of Toledo filled with beautiful old mansions. Two of our members, Joe Cantu and Charles Bradley, own one of these mansions, and have restored the old Eastwood Theatre two-manual Barton pipe organ there. We held concerts during two days of the festival and eight of our members played the Barton.

On September 30th we presented a two-hour concert at the (former) Ohio Theatre to a packed house. The concert featured a beautiful new Conn theatre organ and the stage was banked with pipes on both sides. The performing artist was well-known Bill Yaney. Bill did a superb job and the audience gave him a standing ovation. Our thanks to Mr. Yaney.

We hope to have the Marr and Colton completed in a few months, and extend an invitation to ATOS members to visit us here in Toledo, Ohio, and see our masterpiece.

ANN MOXLEY

VALLEY OF THE SUN

The pipe organ population of Phoenix grew by two recently. Early in September, chapter member Ken Resech brought back a 3/14 Robert Hope-Jones from New York, which he plans to install in his home. In October, the Los Angeles Chapter gave our chapter a 4/28 Marr and Colton which had originally been installed in a Hollywood theatre. This organ is presently in storage while the chapter decides upon a permanent home for it.

We originally planned to hold our election of officers in September, but postponed it until November.

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Instead we were brought up to date on the progress of theatre organ projects around town — the Wurlitzers at Phoenix College and First Christian Church, and the Meisel — Sullivan organ that belongs to the chapter.

October 4th, we were the guests of Bill and Barbara Brown for a mini-concert by Ron Rhode, at Brown's 5/22 Wurlitzer home installation. Ron presented for our enjoyment a sampling of some of the music he has played for other concerts, including his 1978 convention program and the recent nostalgia show at the Chicago Theatre. Following the concert, there was socializing on the patio and open console for the members.

In November we are expecting a visit from some of the Los Angeles Chapter members. We will join them in listening to concerts presented by Rob Richards, Ron Rhode and Walt Strony. How fortunate we are to have such talented organists living in the Valley of the Sun!

MADELINE LI VOLSI

WOLVERINE

September found our chapter at the Detroit Theater Organ Club to hear a very special program by John Ferguson. John was associate or-

ganist at the St. Louis Fox Theatre for seven years, and was one of those chiefly responsible for the success of the Roaring Twenties pizza palace in Grand Rapids. His experience at playing these large Wurlitzers was quite apparent — and the 4/34 responded to his every command. It was a great program, and we look forward to having him back again (and hopefully at *this* console, too!). We also wish John success on his newest venture — the Paramount Music Palace in Indianapolis.

October found us on the opposite side of the state, in Kalamazoo, to hear the inimitable Ron Rhode doing the honors at the grand premiere of the 3/12 Barton in that city's State Theatre. The State is a lovely, spacious house, undamaged by so-called remodeling done in so many other theatres. The Ebersson atmospheric house was shown off to its fullest — complete with cloud machines. The organ, with the recent addition of a Post Horn was in great shape, thanks to the crew of Bob MacNeur, John Catherwood, Bill Mollema and Max Brown.

Our first Saturday programs continue into their third year at the Michigan Theatre in Lansing. Pearl Carrels from Flint did the honors at our August program. John Lauter and Tony O'Brien performed in



John Ferguson at the 4/34 D.T.O.C. Wurlitzer.
(Ed Corev Photo)

September and October, respectively. All three did an outstanding job.

Da Capo, Inc. continues its efforts to purchase the 1500-seat Michigan Theatre for use as a performing arts center, which the Capitol City sorely needs. Many area ATOS members have graciously bought memberships in the organization, the price of purchase going directly towards a down-payment on the theatre.

Our thanks to our theatre organ artists, the Michigan Theatre management and Da Capo, Inc.

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