

# THEATRE ORGAN

February/March 1979



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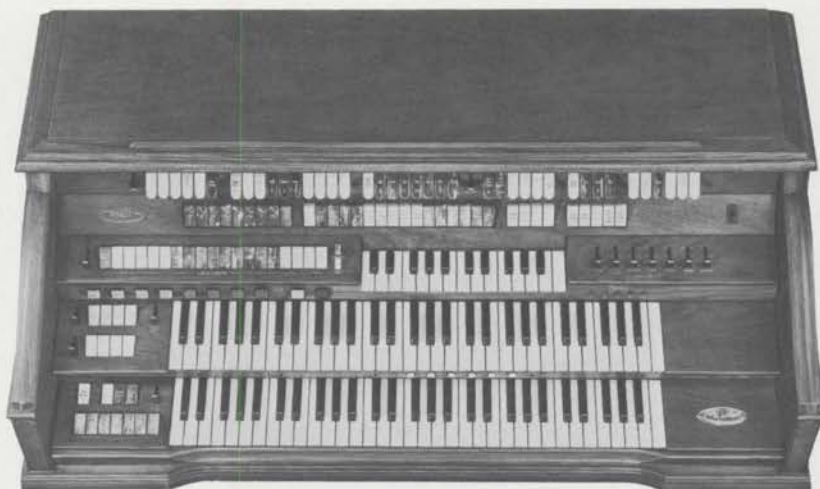
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The 4/20 Moller console on the orchestra elevator in the Pabst Theatre, Milwaukee. The console is on a moveable platform that stores under the front row of seats when not in use.

Photo courtesy of David Olson

ATOS

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## President's Message

It is now time to accept nominees for the four vacancies that will occur in July, 1979 on the National ATOS Board of Directors. The position of director is important. We need people who are willing to devote the time necessary to the running of our organization and are able to travel occasionally to attend various chapter meetings, when necessary, and board meetings when called.

In general, we are looking for those who not only can fulfill these duties but will recognize this is not just an honorary position but carries with it responsibilities as well. It is also desirable to have the board members as wide-spread geographically as possible.

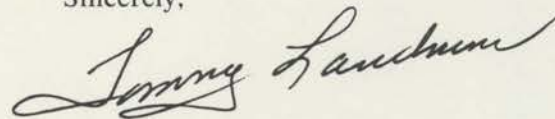
If you want your name placed in nomination, send your letter of written consent that you would be willing to serve as a director, a short resume and a photo no later than April 16, 1979. Mail information to:

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Remember, you, the member, elect your directors. Not everyone can afford the time necessary to be on the board, but you can show your support of those who are nominated by voting and returning your ballot before the deadline.

Hope you are making your plans to attend the 1979 Convention in Los Angeles and San Diego. As in the past, detailed information about the convention is scheduled for publication in the April/May issue.

Sincerely,



Tommy Landrum  
President





# The Milwaukee Pabst Lives Again

As told to Stu Green by David Olson

Photos from Pabst Theatre Collection

It was a famous old theatre, dating from before the birth of this century. Among the greats who had graced its stage were Pavlova, Bernhardt, Heifitz, Dietrich, Horowitz, Kreisler, Sousa's Band, Casals, Paderewski, Harry Lauder, Helen Hayes, Katherine Hepburn, and the Chicago Symphony Orchestra, to name a few. It was built to replace a previous theatre which had been destroyed by fire. Owner Frederick Pabst, of the well-known brewing family, decided to rebuild immediately. That was early in 1895. The new Pabst Theatre was ready for a November premiere.

The new house, designed by architect Otto Strack, was described as a grand example of "opulent Victorian Baroque." No expense had been spared to give Milwaukee a magnificent theatre. Its 1820 seats were full for the first performance, and for

Above photo — the Pabst Theatre on Wells Street. This 1895 structure is not equipped with a 'billboard' style marquee, which came much later to other theatres. The facade retains the turn-of-the-century appearance.

many performances thereafter.

It did well up to the middle of the 20th century, then those same changed lifestyles which had cut into theatre attendance everywhere resulted in long "dark" periods for the Pabst Theatre. Finally, a decision had to be made. That lot on Wells Street in downtown Milwaukee would make a fine parking lot — once that ancient, shabby theatre had been removed.

"Over our dead bodies!" cried a chorus of citizens, loud enough for the Mayor and City Council to hear. This time officialdom came through for the people admirably. A committee was set up in the spring of 1975 and livewire manager Alan McCracken was appointed to spearhead the project.

There was much to be done to refurbish the theatre to its former degree of opulence. There was competing, stage curtains, a replacement for the missing crystal chandelier and an air conditioner (the Pabst had never had one). These items had

to be running through McCracken's mind when he was asked what was needed to restore the Pabst Theatre's former grandeur.

But to Alan McCracken's everlasting credit, one of the items he listed was an organ. There had been an organ in the Pabst Theatre when it opened in 1895, a Ferrand and Votey of about 30 classical ranks. It was distinguished only by the fact that it was the first electrically keyed organ in Milwaukee. Organists who had played it in the 1920's described it as a "dog." No matter. Console and all pipework had vanished over the years; only some grime-covered chests and regulators remained.

Reading about the McCracken specifications for the theatre in the *Milwaukee Sentinel*, ATOSers David Olson and Bill Klinger, decided to go after the contract for the organ installation, hoping to insure some theatrical characteristics in the resulting instrument. They conferred with Alan McCracken and learned he had an instrument in mind which

would be suitable for both popular and classical music. There was that element present which saw little merit in compromising any classical facilities to theatre organ voices. Olson and Klinger stuck to their guns, pointing out how much more useful would be an organ playable for popular entertainment, as opposed to

strictly classical recital use. The two altered their original stoplist in a compromise to include a full Diapason chorus, at the loss of two theatrical Strings and two Flutes. But the major theatre organ stops had been retained.

For the benefit of those unfamiliar with straight organ specifica-

tions, each pitch of a classical Diapason chorus calls for a set of 61 pipes, in this case at 8', 4', 2-2/3' and 2' — totalling 244 pipes. Of course, the theatre organ can get much the same sound with a single rank of, say, 85 or 97 pipes unified at the desired pitches, but this arrangement has never satisfied the classical purists who insist there is a big tonal difference. They have a point; in the classical organ each of the four Diapasons may be different scaling, timbre and volume. And there's the old bugaboo about the unit organ's octave employing one pipe for the last note of an octave and the first note of the next, thus omitting two or three notes in a unified Diapason chorus. So the Pabst organ was spared this flaw, although the theatrical ranks are unified.

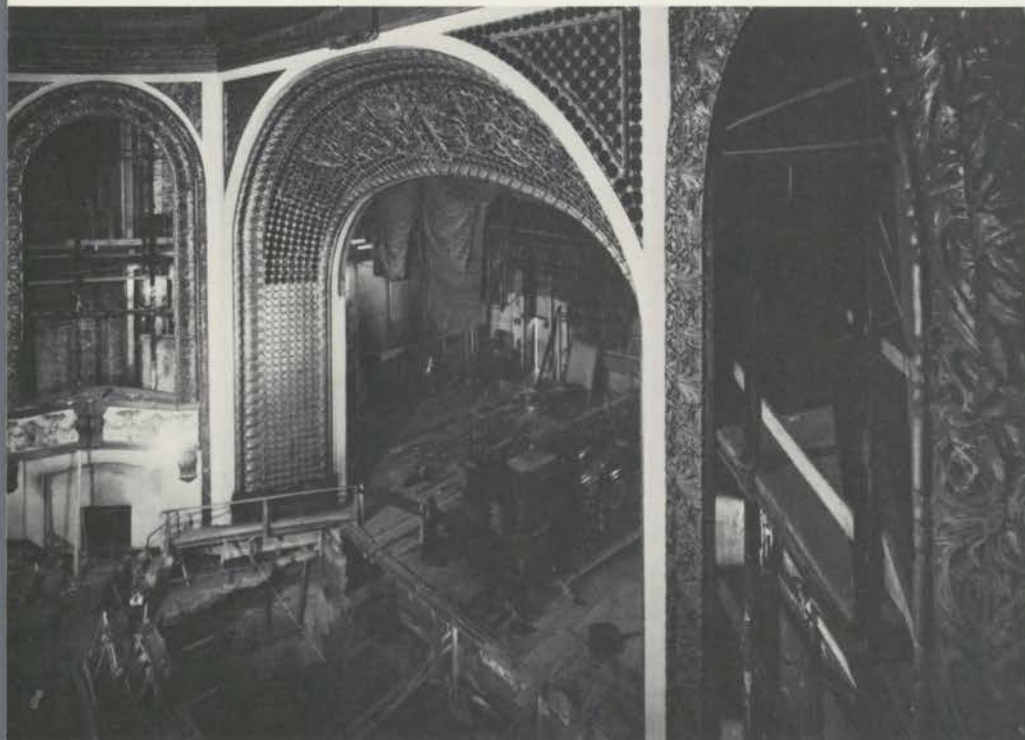
Milwaukee was very successful in financing the Pabst Theatre restoration, first obtaining for it the status of a Landmark in the National Register of Historic Places. Then Mayor Henry W. Maier and his Common Council hit the federal government for partial funding. There was considerable local funding through donations, but no other donor surpassed the Pabst family's \$500,000 gift. In all, over \$2.5 million was raised to restore the theatre.

The Klinger Co. was awarded the organ job in February, 1976. First, Dave Olson and Bill Klinger visited the existing chambers, four in number, two stacked on either side in front of the proscenium. They found a few remains of the original organ which had been installed only in the upper chambers on either side, with the bass pipes extending into the theatre's attic area. They determined that the four chambers, and the budget, would allow for 20 ranks total, 10 on either side of the house. Here's the stop analysis agreed on by all concerned:

#### SOLO (Left Side)

Tuba (to 16')  
 Gamba 8'  
 Tibia Clausa (to 16')  
 Oboe Horn 8'  
 Krumet 8'  
 Clarinet 8'  
 Viola 8'  
 Viola Celeste 8'  
 Quintadena 8'  
 Vox Humana 8'

FEBRUARY/MARCH 1979



Interior view during restoration taken from gallery rail, fall 1975. In foreground is main organ chamber. Across the theatre can be seen the solo chambers, the lower of which is two stories in height. Swell shades are installed between the iron vertical posts from the cross piece just below the crown of the arch all the way down to below the "boxes." Top shades are horizontal, lower level shades vertical. New enlarged orchestra pit is under construction, with elevator.

Interior after completion of restoration, a year later. Drapes over organ chambers are acoustically transparent material.



### MAIN (Right Side)

French Trumpet 8'  
Open Diapason 8'  
Tibia Plena (to 16')  
Octave Diapason 4'  
Twelfth (Diapason) 2-2/3'  
Fifteenth (Diapason) 2'  
Viol d' Orchestre (to 16')  
Stopped Flute 8'  
Vox Humana 8'

Once the stoplist had been established the builders went to work. They obtained 18 ranks of vintage Moller pipework from several organs, but had to have the Krumet and French Trumpet (which has some Posthorn capabilities) built new by a pipe-making firm. They obtained the console (see cover) from the Gaiety Theatre in Trenton, New Jersey, a style typical of the "soloist" consoles installed in theatres by Moller in the mid-'20s.

Because the console had to be "detachable" (it can be plugged into multi-contact connectors, one on the stage, one in the pit), there could be no air-energized stop action in the console. Therefore, all stop action is electric, plus an electronic capture system for the combination action. The orchestra pit is now on an elevator, so the console may be easily moved from stage to pit.

Pipe chests, regulators, blower, relay board and swell motors are all newly built. The Moller stopkey color code was retained, including blue for Strings, green for Percussions, red for Reeds and black for Couplers. Most Flutes are white.

Much attention has been given to the Tremulants with general units for Main and Solo plus separate units on the Tuba, Tibia Plena, Tibia Clausa and the two Voxes. The French Trumpet has no trem. There is a switching system on the console which shifts trem from "Normal" (classical) to "Theatre."

To date, percussions include a Harp (Main), Chimes (Solo) and two Cymbals (Main). There is space for more percussions when funds become available.

The manuals follow the original Moller design: (from the bottom) Orchestral, Great, Swell, Solo. There is a Swell to Orchestral coupler at either first or second touch.

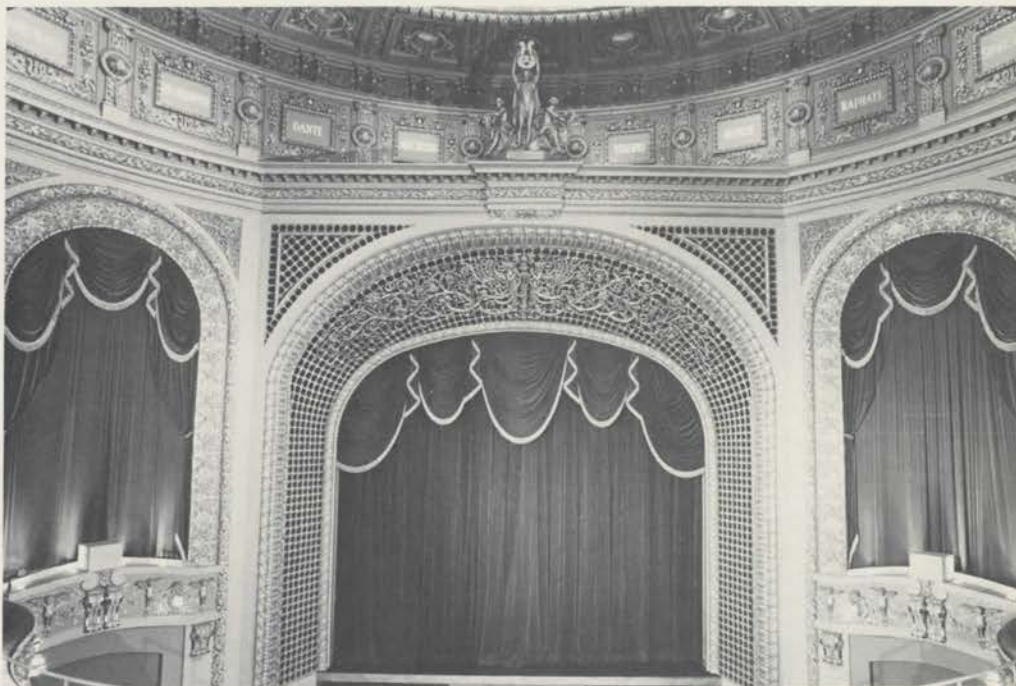
With regard to chamber usage, on either side, 6 ranks have been installed in the lower chambers. The

upper chambers contain 4 ranks each, plus 16' pedal extensions on offset chests. This distribution seems to provide a good balance plus a spaciousness in sound dispersion. From the beginning much attention was given to acoustics in the theatre's design; for acoustical reasons the backs of the 592 orchestra (main floor) seats are not upholstered. And only the aisles are carpeted.

Among the first groups to hear the Pabst's 4/20 Moller were members of the Theatre Historical Society in 1976. It has been heard during high

school graduations and to accompany a high school choir concert. Jim Benzmilller played a concert on it for the Milwaukee Area Theatre Organ Society in October, 1977. This year, David Olson, who has served as a consultant during the entire organ project, played a joint concert for the MATOC and Dairyland Theatre Organ Society in April.

Those who have played it have much praise for the instrument. Perhaps the Klinger approach has allayed the old adage that combination classic and theatre instruments



The restored stage area as seen from the first balcony. The frieze contains plaques with the names of historic contributors to literature and the drama. Organ chambers are behind the thin drapes, at this level.

(Meryl Olsen Photo)

The restored main entrance and lobby. Lots of marble and gingerbread decoration here. The stairway leads to the balconies.

(Meryl Olsen Photo)





The Pabst Theatre's 4-manual console, and the men who made the organ a reality. Left to right: designer David Olson, organbuilder William Klinger, Jr., and the Pabst's executive director, Alan McCracken.

This chandelier replaces one long missing. Note the two balconies and the rounded walls which even in 1895 were known to improve acoustic qualities by preventing what later became known as "standing waves" often encountered in rectangular structures. There are now 1388 seats.



please neither faction. This one seems to cut the mustard.

Meanwhile, Executive Director Alan McCracken, his restoration complete, has taken off for a somewhat similar position in Atlanta, leaving some fond reminiscences behind. Says organist/consultant David Olson:

"Alan's interest in the organ is responsible for this instrument's existence. It's news when a theatre installs an organ, instead of taking one out. We wish Alan well in his new project." □

## ALABAMA CHAPTER A.T.O.S.

PRESENTS

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FEBRUARY/MARCH 1979



# Recollections of Vic Hyde Veteran Vaudevillian

## PART I

As told to Lloyd E. Klos



The ATOS was honored in 1972 by adding the name of Vic Hyde of Niles, Michigan, to its roster. For Mr. Hyde is no ordinary fellow. A musician of many talents, he is capable of playing several trumpets at once; piano, cymbals, drum and trombone at once; and several other combinations of instruments simultaneously. He has toured North America and abroad. In short, he's been around!

But, the purpose of this feature is not to emphasize the novel musical proclivities of this amazing man, but to relate some of his experiences and observations relative to the theatre pipe organ. Mr. Hyde's initial letter to ATOS was forwarded to this writer by Stillman Rice, and a series of notes was exchanged, from which we extracted some interesting and entertaining data.

He begins by negatively saying, "I don't know if I can come up with too much data. I never kept records (except chorus girls' phone numbers!) and I probably met more theatre organists than anyone, as I was in a different city each week.

"In my young years, I was a pipe organist in a church, and when I perfected my novel act of playing two, three, then four trumpets at one time, I entered show business when theatres were yet the number one entertainment medium.

"When a kid first gets into show

◀ The one-man band poses with some of his instruments. (Hyde Collection)



Backstage at a Kansas City theatre, Vic poses with the "Oh, Johnny" girl, Wee Bonnie Baker, and orchestra leader, Orrin Tucker. (Hyde Collection)

business, he is not aware of the finer things surrounding him, such as the fabulous architecture of the theatres, nor of the fantastic theatre organs and organists. He usually is only concerned about his egotistical self and what gal he has booked for the evening!

"Now, at an older age, trying to recollect the beautiful things of a career of 44 years (15 years spent exclusively in theatres on one-week stands, sometimes more), it is a tough proposition because of no diary. I rely wholly on memory plus scrapbooks of press clippings.

"As a variety-vaudeville type performer, the sound of the rumbling pipe organ, which could be heard in the backstage dressing room, meant that the feature film was over, and the time was at hand to prepare for the stage show.

"From one theatre to another, the sound of the organ was different, and quite often un-organistic in that certain components of the organ were installed on one side of the proscenium, and another array would be on the other. So, it depended on where one's dressing room was located as to the sounds one would hear. Like putting one's ear into only one speaker of pure hi-fi stereo music.

"While in my dressing room, I would sometimes hear the organ begin after the feature film, play only a half minute, then . . . silence. Then, the room would vibrate with an organ fanfare and again, silence. Those who remember the items on a theatre program of those days may recall that following the feature film, we

would have Fox Movietone News (with Lowell Thomas), coming attractions, a cartoon, a Robert Benchley short, a Lew Lehr monkey short, a Fitzgerald Travelogue, and a Laurel & Hardy or Our Gang comedy. Each was interspersed by theatre organ sounds.

"A theatre organist's job was one of many cues, waiting around, and also a lonely life, in that he was on his own in a secluded part of the theatre, usually away from the performers.

"But then the organist got his turn as the spotlight caught the multiple-manualed console, majestically riding upward on its hydraulic platform, the organist perched on his bench or tiny, movable Howard Seat.

"The weekly change of programs for the organist was one of constant search for ideas in that he held his job as long as he *entertained* during his stint. This included (in the early thirties) the sing-alongs with projected slides, and the 'bouncing-ball' song, coinciding with the organ accompaniment. What I always noted was that very few actually sang. We would have a packed house, I would be in the wings listening, and no one would sing! They just watched the bouncing ball!"

(Some organists had the rare ability to make people really sing. Gaylord Carter was one, and still is. But

the organist had to project an ebullient personality to be successful at this.)

"In my early career, I played about three years of amateur shows and taverns during the depression. As a piano player, I would put in six hours a night, nonstop from 8 to 2 a.m. One job lasted ten weeks at \$3 a week! And, I lived on it! During this period, I got a drum and beat it while playing the piano. Later, I added a trumpet with one hand, plus piano left hand, drum right foot and afterbeat cymbal with left foot. Thus, I had a popular thing going, and getting some recognition as a one-man band.

"I've always maintained that one is only as big in show business as he is in New York City, so off to the Big Town I went, and arrived in the right place at the right time, a most important formula for show business success. I was cast in the Olsen & Johnson *Everything Goes* road show, practicing in the top floor rehearsal hall of the Roxy Theatre.

"The show opened in Canton, Ohio, and instead of the 65-minute revue, the opening performance ran two hours and ten minutes! A big backstage shuffling ensued, big cuts were made, and cut number one was the one-man band of mine. With no money in my pocket, I wanted to stay in show business, after seeing the

A very young Vic Hyde poses with Olsen & Johnson backstage while on tour in *Everything Goes* in the thirties. (Hyde Collection)



twenty-four New York chorus and show girls!

"I recall just hanging around, trying to make myself useful, when an opportunity presented itself. Mr. Olsen's valet quit, and I stepped in at \$5 a week, sleeping in the theatre prop bed, used in the first scene. Next, always working up new ideas, O & J decided to put in the escape-jacket routine. For another \$5 a week, I was to escape from the jacket in three seconds. I would come onto the stage, the jacket would be strapped on, and then Go! 'One . . . two . . . 2-1/2 . . . 2-7/8'. I would grunt, twist, strain, fall, roll, writhe until the spotlight was taken off me, and I'd roll under the curtain backstage. After each scene I was to be spotted, still trying to escape in a 3-second glimpse.

"Little did the audience realize I would go backstage quickly, get out of the jacket and assist Mr. Olsen in his many clothes changes. As a valet, his one demand was that there always be a piece of paper in his jacket pocket. He had a phobia wherein he would panic on stage if he didn't have a piece of paper in his hand. When people were leaving the theatre, I would be in the lobby on the floor, still trying to escape from the straitjacket!

"The Auburn Automobile Co., as a means to publicize its cars, loaned seven convertibles to the show, and gave outright a yellow supercharged Speedster to Chic Johnson, and a silver supercharged Speedster to Ole Olsen. This type car is selling today at well over \$25,000 in the antique car market. A duty of mine was to arise early each morning before traffic hit the streets, and park the cars in line on the street adjacent to the theatre. When the show moved out on Thursday night, I'd drive Mr. Olsen's car to the next city. This added \$5 a week to my salary, now up to a fabulous \$15 a week in the depression years, which was a heck of a lot more than that \$3 beer-joint salary!

"While at the Palace in Cleveland, I spent my spare time while the feature was playing, rebuilding my one-man band routine in the backstage rehearsal hall. After I worked up a fast and frenzied number of 1-1/2 minutes, I showed it to Mr. Olsen and it went into the show. As I scan through my scrapbook clippings of

press reviews, I note headlines such as 'One-Man Band Riot Steals the Show,' but I learned in show business that the strongest act does not necessarily mean it gets the best money. But, was back in the lineup for sixty-seven weeks in sixty-five cities, coast to coast.

"Then came the chance to make another \$5 a week. If you recall, an Olsen & Johnson revue was a hodge-podge of wild inanities, aimed at getting laughs, usually on sight gimmicks. So, it was decided that for the opening of the show, a 'gorilla' (yours truly), would be hidden behind the organ console, while the organist did his stint. The spotlight would black out, a terrifying, blood-curdling scream would shriek over the PA, and with a green light focused on the console area, this 'ferocious ape' was by then climbing over the orchestra rail. He'd weave into the audience, a girl 'plant' would scream, jump out of her seat, and flee up the aisle with the 'beast' on her heels!

"The gorilla suit was fabricated in the wardrobe room and was made of a long john suit with hair glued to it. The smell of glue never left it, the prickly hair was most uncomfortable, and with the papier mache gorilla

head, one would really *want* to be in show business to suffer thusly!

"Anyway, this act gave me the opportunity to study the theatre organist, as I was doing from four to seven shows a day. I'd be crouched out of sight near the console, awaiting my cue. Often, under the stage, I'd talk with the organists prior to their going on. Unfortunately, I can remember only three: Jesse Crawford, Buddy Nolan, and my friend, Don Baker.

"My career began to really zoom in 1937. I was playing three supper shows a night at the Mirador Club in New York on West 52nd Street, between Broadway and Seventh Avenue, an upstairs white-tie-and-tails society spot. The interlude music between dance sets was done by Morton Downey on a small pipe organ whose white console was rolled onto the floor. Besides these three shows a night, I was on the Paramount Theatre bill, playing as many as seven shows a day, and my fellow performers included Ina Rae Hutton's all-girl band, Phil Harris and his orchestra, singers Mary Small and Kenny Baker, the Condos Brothers dancers, and, of course, organist Don Baker. (Continued in next issue)

Vic Hyde does a little tromboning for Red Skelton's approval, backstage in Cleveland's Palace Theatre.

(Hyde Collection)





◀ Lew Wells (foreground), theatre organist during the silent movie days, and John Nafie, a native of Bremerton, both performed for the inaugural concert in October. *(Jay Mossman Photo)*

smiles to the faces of those who remembered. Mr. Wells also played on radio and worked for Balcom and Vaughn in Seattle where organs are built and repaired. He is now retired.

Mr. John Nafie, twenty-nine years old and a graduate of Washington State University with a degree in music, presented a different style of program which included some old and some contemporary tunes that demonstrated the versatility of the organ. John is owner of the local Armstrong Piano and Organ Co. and a Conn organ dealer. He is also organist at the Bremerton First Christian Church.

The Bremerton Pipe Organ Society, now grown to 28 members, owns the organ which was purchased from the estate of the late Dan Adamson of Seattle. It was moved to Bremerton in the fall of 1976 and installed in the theatre. The console originally came from the American Theatre in Walla Walla, Washington. Puget Sound Chapter members from the Seattle area, including professional organists, were in attendance at the concert. The Bremerton group is prepared to feature the organ at the 1981 ATOS convention in Seattle. □

The 2/11 Wurlitzer in the Community Theatre in Bremerton. *(Jay Mossman Photo)*

# Initial Concert In Bremerton

by Margaret Winters

The newly-installed 2/11 Wurlitzer, Opus 537, in the new Community Theatre of Bremerton, Washington, was featured in its initial concert on October 22, 1978. (See THEATRE ORGAN, June/July, 1977.) A packed house indicated community interest and support. Two well-known local artists shared the program.

Mr. Lew Wells, former theatre organist of the silent movie days, played tunes used to accompany movies during the twenties. His rendition of music used in a typical silent movie chase scene brought



# Golden Jubilee Features Fabulous Kimballs

by Grant I. Whitcomb

Photos by Robert B. Little



Don and Anne Baker.

The Lansdowne Theatre, home of the 3/8 Kimball, the only in-theatre installation remaining in the Philadelphia area.



Fifty years ago, on Christmas Day, 1928, the audience at the Boyd Theatre in Philadelphia first heard the voice of a Kimball theatre pipe organ (Opus 7050) which had just been installed. In honor of this important anniversary the Dickinson Theatre Organ Society scheduled an extended weekend of theatre organ entertainment on October 6, 7 and 8, 1978 involving three Kimball theatre organs in the Delaware Valley area and featuring internationally famous artists. This birthday party ultimately turned out to be a mini-convention of organists and enthusiasts second to none.

It was most fitting that the senior talent on the roster of artists — Don Baker — should open the show with his first performance on the Dickinson Kimball. The Baker mix of old and new tunes, both foreign and domestic, gleaned from five decades of concertizing provided a perfect opportunity to show off every resource of the organ. Because the instrument was in perfect condition and the audience attentive and en-

thusiastic, Don Baker played possibly the best concert this reviewer has ever heard him perform — and that covers a good many years. The performance was inspired, and set both the mood and standard for the many outstanding events to follow.

The buses departed at 8:30 a.m. the following morning, as scheduled, enroute to the Lansdowne Theatre — a medium-sized operating suburban theatre just outside of Philadelphia. This house still contains a 3/8 Kimball (Opus KPO6737). The instrument was first played by Leonard MacClain in 1927 when the theatre opened, and was again played by "Melody Mac" in 1963 when the instrument was restored. It has been playing ever since as a part of the theatre's program. William P. Greenwood and his associates originally began restoration in 1962 when he lived nearby. Since Bill now lives and works in New York City, the fact that this gem of the Kimball crown is still in fine condition is a living testimonial to his continued devotion and enthusiasm. This is the *only* theatre pipe organ to have survived intact in its original location in the greater Philadelphia area.

Lowell Ayars was appropriately selected to play the Lansdowne concert having been a student of "Melody Mac." Lowell is a most welcome and popular artist at theatre organ affairs, and has been a featured organist at more ATOS conventions than any other artist.

Just prior to noon the buses departed northwestward toward Phoenixville, Pa., *via* Valley Forge National Park, with a box lunch en route. The next concert was scheduled for the Colonial Theatre which now proudly houses a 3/24 (originally 3/13) Kimball installed in 1929

Enthusiasts, gathered in the Brandywine Sheraton Lobby in front of Golden Jubilee "Welcome" display.





Jim Connors entertains at the banquet. (Sleepy Time Gal?)



Tom Hazleton at Colonial Kimball.



Eddie Weaver at Dickinson, jokes with the audience.

Bill Greenwood was the official recording engineer for the Golden Jubilee.



in the State Theatre, Philadelphia. This instrument was purchased by Jim Breneman in 1968 and reached its present location by way of the Brookline Theatre where the console was badly damaged by a flood in that theatre. Seeking a dryer location, Jim Breneman and Sam LaRosa got together and reinstalled this beauty on stage at the Colonial, utilizing two small existing chambers for some additional ranks.

Since this was to be the first major presentation of this "new" Kimball, what better artist to launch this prime presentation than the very talented Tom Hazleton? Tom had arrived from the West Coast a few days early and was able to lend his expertise to the final preparation of the instrument, which turned out to be truly spectacular. The sound — especially in the balcony of this relatively small suburban theatre — was magnificent.

Following free time in the late afternoon set aside for some minor relaxation and dinner, buses again departed for Dickinson at 7:00 p.m. for the evening concert to be played by Lyn Larsen. Neither the world of theatre organ nor certainly anyone in the Dickinson group need any introduction to Lyn Larsen. In addition to the many concerts played for them, he has also recorded two albums on this instrument. It was a typical Lyn Larsen program covering a wide spectrum of music from popular to traditional to classic, all played with the fine precision for which he is noted while still retaining warmth exemplified by perfect registrations and appropriate retards and crescendos. In addition to the Golden Jubilee crowd, the hall was nearly filled with "one-nighters" who had come just to this particular concert — a concrete indication of Lyn's popularity.

After a relaxed Sunday morning, the first event of the day on October 8th was the Eddie Weaver concert on the Dickinson Kimball. "Mr. Pipe Organ" of Richmond, Va., constitutes a one-man variety show featuring sufficient console stylings and personality to suit all tastes. On this afternoon Eddie Weaver reproduced the big band sound, novelty tunes with fancy footwork, golden oldies, sing-along fare, silent film accompaniment (Laurel & Hardy), and contrasting melodies played on dif-

ferent manuals. Your reviewer was inspired to create a name for this double melody — "The Surrey With Ferde Grofe on the Bottom." Eddie is a great entertainer and his varied program was obviously enjoyed by all.

A plaque was presented to Walter Froelich because he was instrumental in originally making arrangements for the donation of the Boyd Kimball to John Dickinson High School. In his capacity as agent for the RKO Stanley Warner Corporation, he was responsible for the disposition of several of their instruments to worthy tax supported organizations.

A roll call of the states revealed that people were there from 26 states — a fantastic representation for a mini-convention. Even though the crowd was by now — in the words of Bill Lytle — thoroughly "Kimballized," the crowning event of this affair was yet to come in the form of a Golden Finale at the Dickinson auditorium. So, buses were boarded for the last official event.

In addition to the gleaming white 3-manual Kimball on its special lift, the Dickinson stage now included a "straight" two-manual organ console connected to a somewhat portative separate organ chamber affectionately known as the "Two-Ton Cottage," plus a Steinway Grand at center stage. This accumulation of instruments shortly proved necessary to display the collective talents of Lowell Ayars, Tom Hazleton, and Lyn Larsen — single, double and triple!

The "singles" portion of the program consisted of a mini-concert by each of the three artists. Lowell Ayars began with a medley of Irving Berlin tunes in recognition of the composer's 90th birthday. Tom Hazleton had asked his co-artists to compose a brief melody of a few single notes. Taking these two "themes," he improvised them into a four-movement symphony on the spot. Lyn Larsen entertained with a rendition of the score from *Flying Down to Rio* plus some typically Larsen novelties. The trios featured Lowell, Lyn and Tom — a great performance. The Golden Finale was well named, incorporating multiple talents and instruments in a musical recap of the entire weekend enjoyed by both performers and audience. □



(L to R): Ann Lytle, Mary Anne Dilworth, Bob Dilworth, a director of DTOS, and Bill Lytle, Golden Jubilee Chairman.



Lowell Ayars at the Lansdowne Kimball.



Past President of ATOS Stillman Rice is surrounded by friends before banquet festivities get underway.

Lining up for registration are Allen Keiter, Shirley (Hannum) Keiter, Grant and Dottie Whitcomb.



Lyn Larsen during his program at Dickinson High School.



Tom Hazleton, Lowell Ayars and Lyn Larsen acknowledge applause after their grand finale at Dickinson.

Official Golden Jubilee photographer Robert Little is standing at the right — after the banquet.



**NUGGETS**  
from the  
**GOLDEN DAYS**

Prospected  
by Lloyd E. Klos



As is customary for Valentine's Month, Jason and I present some choice nuggets pertaining to the lady organists of the great era. References were: *Motion Picture World (MPW)*, *Local Press (LP)*, *Around the Town (ATT)*, *Motion Picture Almanac (MPA)*, and *Motion Picture Herald (MPH)*.

*Sept. 12, 1927 (MPW)* DORIS GUTOW, this week at Chicago's Stratford Theatre, is offering a very unique rendition of "Are You Sorry"?

*March 1928 (LP)* MAY M. MILLS at Omaha's Orpheum Theatre, has played during the past month, arrangements of "Dancing Tambourine," "Moonlight on the Danube" and "Rustle of Spring."

*Dec. 1928 (ATT)* MARGUERITE WERNER, solo organist at the United Artists Theatre in Detroit, has created a personal following through her feature playing and personality.

*Dec. 1928 (ATT)* An artiste of high quality is the feature organist at the Keystone Theatre in New York. MILDRED M. FLEMING has been there three years. She is very well liked, has a large following, and is very successful in featuring community singing, solos and novelties. She was with the Finkelstein and Rubin organization for ten years.

*Dec. 1928 (ATT)* A reputation for being the only lady organist featured in New England, can be claimed by ELSIE ROBBINS GROSS. She is very successful at Loew's State Theatre in Boston, and broadcasts over WNAC and WEAN. She has been at the State for three years, and her features are received with marvelous enthusiasm by her patrons. Previously, she played at the Capitol Theatre in Springfield, Mass.

*Dec. 1928 (ATT)* A popular solo organist is REGINA STUBLEY at the Uptown Theatre in Utica, N.Y., and she has created a large following.

*Sept. 1930 (MPA)* ANITA DE MARS for the past three years has been chief organist of Chicago's Capitol Theatre. Educated at the Columbia School of Music in Chicago, she has alternately served as President and Secretary of the Chicago Society of Theatre Organists since 1925.

*Sept. 1930 (MPA)* ELOISE ROWAN is playing organ novelties over station WCCO, Minneapolis. She attended Northwestern University in Evanston, Ill., and the University of Minnesota in Minneapolis.

*Sept. 1930 (MPA)* IRMA M. GUTHOERL is at Warner's Million Dollar Theatre in Pittsburgh. A native of that city, she was organist at Loew's Pennsylvania Theatre in Pittsburgh until she left to open the Warner Enright Theatre, being featured there for forty weeks prior to her recent appointment to the Million Dollar.

*Sept. 26, 1931 (MPH)* ESTHER LEAF at the Omaha Paramount has the console artistically fitted with a jeweled-colored card upon which colored lights are permitted to play with decided effect. As an opening number, Miss

Leaf plays the "Orpheus Overture." Then, as something individual and decidedly unique, she announces that she will accompany her sister, Ann, who also plays the organ. Her sister appears at a console in a sound film, projected upon the screen. The screen announcement is that Ann Leaf will play "Songs For the Organ." Ben Alley, who sings "When the Moon Comes Over the Mountain," is accompanied by Ann. The reception indicates that the customers again want the organ on the program.

*Nov. 21, 1931 (MPH)* BETTYE LEE TAYLOR, who is billed as "Queen of Harmony" at Schenectady, N.Y.'s RKO Proctor's Theatre, presented a special organ solo entitled "Schoolology," a cleverly worked out community sing, especially for a teachers' convention held in that city.

Miss Taylor orally explained the solo and "taught the pupils their lessons" by having them sing each study. She opened with "I Wanna Sing" and followed with the roll call, sung to the tune, "Collegiate." The English lesson was taught with words starting with "S", done to the tune "Under Your Window Tonight." The solo closed with a singing lesson for which the audience sang "It's The Girl" and "When the Moon Comes Over the Mountain." The house was packed with school teachers, and their appreciation and enjoyment were shown by the fine applause given Miss Taylor.

*Feb. 13, 1932 (MPH)* JULIA DAWN, "The Singing Organist," is at the Aztec Theatre in San Antonio, Texas. This golden-voiced song bird is going over in a big way, both in her daily offering from this Publix Theatre, and over KABC, located in the Texas Building. Her request solos are broadcast from the theatre by remote control. Miss Dawn recently included the following songs on a morning period: "Sweet and Lovely," "I Don't Know Why," "Just Friends," "Lazy River," "Down by the Sycamore Tree," "Blue Danube Waltz" and "Letters in the Sand."

*Sept. 10, 1932 (MPH)* ROSA RIO is the new organist at the Brooklyn Fox. She is a vivacious, exotic brunette, apparently a thoroughly capable organist and a young lady who not only is pretty, but also knows how to put over her work. Her first solo, from a novelty standpoint, had nothing outstanding in it, but it was not the solo the management was selling, but Miss Rio, and from that standpoint, they were highly successful. Besides playing three or four numbers for the audience to sing (and they did sing!), Miss Rio accompanied Mary Stewart, a local girl who sang "Nightfall." Miss Stewart's voice might be effective without the use of the mike, but when it comes to singing into one, she has plenty to learn.

**GOLD DUST:** 12/27 MAE HOSLEY, Rochester, N.Y.'s Victoria; CLARA OGLESBY LYMAN, Cincinnati's Keith's; HENRIETTA JORDAN, Chicago's Covent Garden; EVA WRIGHT, Milwaukee's Merrill . . . 12/28 ELSIE ADDISON MABLEY, Schenectady, N.Y.'s Proctor's; PHYLISS ENRIGHT, Avalon; RUTH ERWIN, Grove; HELEN FLAVIN, Colony; HELEN GALLAGHER, West Englewood; BETTY GOULD and EMMA J. GAVERI, Oriental; GRACE GILBRETH, Terminal and LOUISE GRAY, Riviera, all in Chicago . . . 9/31 ROSE RICH, Brooklyn's Fox Savoy . . . 10/31 MARIE SALES, Shea's Riviera, N. Tonawanda, N.Y.

So long, sourdoughs!

Jason and the Old Prospector



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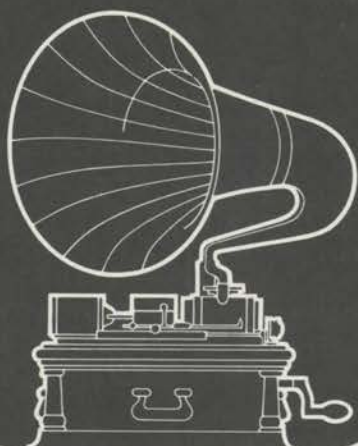
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## For The Records



*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.*

**660 PEACHTREE STREET, Hector Olivera playing the 4/42 Atlanta Fox Moller. E.A.R. 10285 (stereo) Available from Walt Molt Management, 364 Avenue F, Pittsburgh, Penna. 15221. Price not stated.**

There's a wide expanse of music here, with performances ranging from the sublime to the trivial. Hector Olivera appears to be an organist with no technical problems; he can play anything and he knows which organists to borrow from (which is only occasionally). His jacket notes state frankly that he has tried to include something for every taste, which is always a risky business; there must be enough for each taste to justify purchase of the album. In this case, there are a couple of tunes which would sound great on the corner bar plug-in but which leave something to be desired as presented on pipes. Let's examine the goodies first.

Hector opens with a typical upbeat "console riser" of his own composition — "Suzette" (named for his seven-year old). A good start. Next, a

very sentimental "Evergreen" soloing the 4' Tibia. For some reason Hector uses the opening measures of the Bach-Gounod "Ave Maria" for an intro. It works. "Sweet Georgia Brown" exhibits the great dynamic range of this recording. There's an interesting jazz ride on a sharp Trumpet. "Jean" is afforded a respectful ballad treatment, somewhat subdued and beautifully phrased with lots of Tibia.

To close Side 1 Hector re-fights the Civil War with bravissimo renditions of "Dixie" and "Battle Hymn of the Republic." The latter gets quite heavy in both registration and drama (as the Mormon Tabernacle Choir has been doing it for many years) and the power of the mighty beast is felt as "Cuhnel" Olivera calls for reinforcements as the cavalry thunders by. Then Hector "ooh-oo's" an unexpected open harmony Tibia chorus which is very pretty but interrupts the battle mood. When he gets back to it, it would seem the rebs have won the day (perhaps it was their turn anyway). We never tire of this ancient warhorse; it's still a thriller.

Side 2 opens with another concert warhorse, "Toccata" from Widor's "Sth Symphony." Hector really shines here; we have heard many fine concert organists play the bravura composition, both in concert and on records. The Olivera presentation ranks with the best of them. And the organ is right there with the legit sound, from the booming pedal melody line to the "upperwork" required for the scintillating accompaniment. Hector applies a greater dynamic range than most performers of this "piece heroique" and all to the good. It seems strange to have Hec-



Hector Olivera.

(Stufoto)

tor go into a jazzy "Easy Come, Easy Go" after such a stirring composition as the "Toccata," but the tune is distinguished by a mutated combination to end all mutations — 16', 4', 5-1/3', 2-2/3', 4-4/7', and 1-1/7' — used to carry jazz variations. Weird! "And I Love You So" is an understated ballad featuring the piano. "When the Leaves Are Turning" is an excellent recreation of the Buddy Cole version, in phrasing, mood, tempo and registration. Cole has long been an admitted favorite of Hector. Those are the goodies.

The cutesy arrangement of "Bad, Bad Leroy Brown" would seem more appropriate on a Hammond, and the registration of "No Moon at All" is between heavy and thick, considering the speed of the rhythmic tune and the hall reverb. Otherwise, all okay and good.

This is the best recording we've heard of the Fox Moller to date. We haven't heard all of the Olivera releases, but this is the most absorbing of those we have auditioned. The organ is in fine shape, with all ranks sharply tuned, which makes us wonder why they weren't for the 1978 ATOS Convention. Pressing surface is noise-free. Jacket notes include comments on the music by Hector. It would seem safe to predict a bright future for him as a recitalist on the basis of this album alone.

**DENNIS JAMES AT THE MOVIES, played on the 4/20 Robert Morton in the Ohio Theatre, Columbus. DJP-106 (stereo). \$6.75 postpaid (add \$2.50 for overseas delivery) from Dennis James Productions, c/o Ohio Theatre, 29 East State Street, Columbus, Ohio 43215.**

Dennis James has become an institution at the Ohio Theatre and this platter provides revealing insight concerning his expertise in getting the most out of an ideal Robert Morton. Dennis has proven a number of times that the Morton more than equals the better-promoted brand of organ in tonal facilities and over-all resources for recording. He does it again here.

His "console riser" is a peppy "Great Waldo Pepper March" (Mancini) from that 1975 movie, with brass band effects and registration.

Next an introspective and tender "The Way We Were," using the organ's mutation voices, color and solo reeds to obtain first a long ago, nostalgic atmosphere, then a lovely Tibia-dominated chorus that does full justice to the mood of the tune.

One of the most inept and ill-fitting musical scores of all time, to this reviewer, was Burt Bacharach's music for *Butch Cassidy and the Sundance Kid* (progressive jazz cueing 1870 scenes!). Yet, if divorced from the realm of film music, some of the tunes used in that score have merit standing alone. Such a title is "South American Getaway," which is somehow reminiscent of George Wright's "Edelma," and becomes more than a little haunting in the rhythmic James treatment. "Am I Blue" is nicely phrased as a ballad, quite in contrast with the jazzy Jim Melander version heard on Concert's *Once in a Dream* album. Dennis uses some Crawfordish Piccolo-topped flues and manages a dramatic key change near the close. "March of the Siamese Children" is cue music which needs the image of Yul Brynner (as the King of Siam) parading his numerous offspring before the astonished eyes of their new English tutor. This will appeal mainly to those who can recall the vivid scene from either the stage presentation or the memorable movie. It is performed with oriental splendor by Dennis James, although the final cymbal crash sounds more like colliding garbage can tops than the Zildjian tintinnabulation called for. Dennis closes side 1 with a ballady "Smoke Gets in Your Eyes" and an upbeat "I Won't Dance" guaranteed to set Fred Astaire's toes to tapping.

Side 2 is devoted entirely to the Leonard Bernstein score for *West Side Story*. There have been many arguments concerning the wisdom of glorifying street gang warfare as an operetta theme but it is no more than *Romeo and Juliet* moved to New York's Puerto Rican west side and the mid-20th century. There can be no question about the musical values; Bernstein's music is superb in its rhapsody, pointedness, fantasy and effectiveness in portraying the setting and dramatic values. The music is very orchestral and not easy to confine to the limitations of two hands and two feet. But given the top-rank facilities of the 4/20 Robert



Dennis James.

Morton, Dennis James comes through with a faithful adaptation of the music. Much of it is nervous "street music," descriptive of the rivalry between the Jets and Shark gangs, but there are lyrical moments of supernal beauty.

Selections: "Overture," "Jet Song," "Cool," "Maria," "Mambo," "Promenade," "I Have a Love," "America," "I Feel Pretty," "One Hand One Heart," "Tonight." Missing: "A Boy Like That," "Somewhere" and "Officer Krupke." The last depends heavily on the words and personalities of the vocal performers, so may not be suitable for purely instrumental presentation.

Dennis tackles each selection as an individual project, giving the tunes the vigor or tenderness composer Bernstein conceived. His feeling for the music comes through in his phrasing, registration and whole interpretation. But best of all, the Dennis James interpretation of a work written decades after the "golden era" is pure theatre organ. As stated in the jacket notes, "He is . . . a reverent student of the past." His future looks good, too.

Jacket notes are adequate and recording is good. It's a goodie.

**MEMORIES OF THE FABULOUS FOX, Volume 1.** Everett Nourse and Tiny James playing the 4/36 Wurlitzer in the San Francisco Fox Theatre. DO 1416 (stereo). \$6.95 postpaid from Doric Records, Box 182, Monterey, Calif. 93940.

This is a re-issue, a very special one. It was originally titled "Farewell

To The Fox, Volume 1," released circa 15 years ago on the Fantasy label (No. 5013). Over the years it has become a collectors' item, sought after by pipe enthusiasts on several continents. If the reader has a pressing of "Farewell" will he want a copy of "Memories?" The answer is an emphatic "Yes." The difference in the sound is as great as in the color values of the cover photos. The older album sports a rather monochrome tan photo of the Fox lobby stairway; the new album shows the same scene in full color.

Doric prexy Frank Killinger is a specialist in organ recording. He made the original tapes for Fantasy but was never happy with the result in grooves. For the Doric re-issue he re-equalized and remastered the tracks, with very positive results. There is a range, detail and crispness in the new grooves that were either lacking or under-emphasized in the old ones.

Nourse selections: "Knightsbridge March" and "Oxford Street" from *London Suite* (Coates), "Ida," "Anniversary Song," "Love Letters in the Sand," "Evelina," "Ramona," "It Looks Like Rain in Cherry Blossom Lane."

James selections: "The Best Things in Life are Free," "Wunderbar," "Alley Cat," "Three O'clock in the Morning," "Cuban Serenade" (Victor Herbert), "That Naughty Waltz."

Stylings are in the "intermission" category of the '30s and '40s, the era when organs were still used to provide a touch of the more opulent past to otherwise canned entertainment. The approach of both organists here is strikingly similar; to make the most of the few minutes allowed between double features without giving the impression of crowding. Emphasis is on the big organ sound but there is plentiful use of the huge Wurlitzer's solo voices and percussions.

The instrument, of course, is one of five 4/36 Wurlitzers built for showcase theatres in New York, Brooklyn (actually a 4/37), Detroit, San Francisco and St. Louis. The instrument's 3 Tibias, aided and abetted by a prominent Vox Humana chorus, are much in evidence in the lush combinations and easy listening approach, with much emphasis on phrasing by both artists. This series of records is the last re-



Everett Nourse.

(Stufoto)



Tiny James.

**PIPES IN RHYTHM.** Tony Fenelon playing the Wurlitzer organ (ex-Regent, Melbourne) now installed in Pulteney Grammer School, Adelaide, Australia. Harlequin No. L-25263 (stereo). \$7.00 postpaid from Ken's Organ Loft, 41 Gawaine Lane, Rochester, N. Y. 14623.

Here's an indication that you can't keep a good organ down. This Wurlitzer, a 2-manual job of un-stated ranks (so we'd venture perhaps 10 or 12), was first installed in the Sydney Regent. According to the jacket notes it was too small to fill the house, so it was removed, enlarged and re-installed in Melbourne's Regent (the downstairs Plaza) where it was used for many years for theatre doings. When the Plaza closed in 1968, the organ was purchased by the South Australian Division of the Theatre Organ Society of Australia. After much restoration it was installed in Wyatt Hall of the aforementioned grammar school in Adelaide, a task completed in 1970.

That's the setting for this first recording on the refurbished Wurlitzer to reach these shores. Tony Fenelon, according to Malcolm Patterson's jacket notes, would "be world acclaimed as Australia's leading theatre organist." We first met Tony at the Home Organ Festival, held in 1969 at Hoberg's Resort in northern California. We found him



Tony Fenelon.

to be a most talented organist (even on the plug-ins of that period), a commanding personality as his own MC (spiked with some "Blarney") and a first rate entertainer. A later session played on the then Carl Greer Inn (Sacramento) 4/15 Robert Morton for diners, reinforced our respect for his musical skills. He made quite a "splash" among pipe fans during that first U.S. foray, but has maintained a lower profile during subsequent visits. A pity! His music can be a great treat in its novelty and his different approach to "the old chestnuts."

The "chestnuts" aspect may not be to Tony's advantage on the international scene. While they may be welcomed by "down under" aficionados, such selections as "Granada," "As Time Goes By," "Dambuster's March," "Another Op'ning, Another Show," "Here's That Rainy Day," "Hernando's Hideaway" and "Radetsky March" are old hat to U.S.A. ears, having been recorded many times before by organists who concertize and record in the U.S.A. (e.g., Helen Dell, Lyn Larsen, George Blackmore). Yet, Tony's treatments often offer novel and different approaches. For example, his "National Emblem March" is harmonized just far enough away from the standard to alert auditioners to Tony's novel and often offbeat chording. And he plays the march sans the usual thunder of drums. He captures the U.S.A. of the '20s during a high-kick, Charleston-flavored "Varsity Drag." One of the most interesting arrangements is built around "Love's Been Good to Me" during which Tony adds some piano coloring apparently overdubbed. It comes off well.

"Rondo Alla Turka" (Turkish March) by Mozart is played with classic restraint. "Cosi Cosa," from a long ago Marx Bros. movie, rounds out the program. All tunes are given careful registration and sometimes the arrangements are very titillating e.g., "Hernando." The organ sound is a tribute both to the restorers' skills and Tony's use of the facilities. There are lots of interest-bearing key changes within the tunes.

Recording is first class and the review pressing smooth and noise-free. With both sides of the jacket bearing king-size photos of Tony the notes are necessarily somewhat

corded sampling of a truly mighty Wurlitzer, one of the tonally most satisfying. Never again would the Fox organ sound out in the glorious acoustics of a 5000-seat house, so this album is especially precious. Miking brings out all the sounds of the organ in good balance, whether loud or soft.

New liner notes have been provided and are more to the point than the Fantasy label's notes, although the expanded version's increased wordage required the use of smaller type, which is harder to read. At the same time, information about each selection has been added. The Fantasy version simply listed titles, some inaccurate.

In brief, much greater care has been taken in all facets of the presentation of the re-issue. Pressing surfaces of the review copy were smooth and flaw free. It's a worthy sampling of the way it was.

limited. Yet there's room for a well-deserved plug for the theatre organ clubs everywhere whose endeavor is to keep organs playing. Note that this record is available in the U.S.A.

**WURLITZER ORGAN ENCORES.** Horace Finch playing the Blackpool Empress Ballroom 3/13 Wurlitzer. Derox No. 1123 (Volume 61) in reprocessed stereo. \$6.75 postpaid from Stanley C. Garniss, 35 Union Street, North Easton, Mass. 02356.

This is an oldie, recorded before the organist retired in 1962 due to a hand injury. It has been re-done in "studio stereo," which doesn't detract from musical values. By now, most readers are familiar with the long term project of Derrick Marsh to preserve on tape examples of England's theatre organists and organs during their prime years. This one was certainly worth the effort. Horace Finch displays a lilting, upbeat style, a way with ballads and an earthy sense of humor. His fast tunes fairly bubble with exuberance, no easy task, considering the reverb time in the Empress Ballroom (part of the Blackpool Tower entertainment complex). The chambers were in the roof area and difficult for the organist to hear directly. Listening to the tunes on this disc one would never know of any such problem. Mr. Finch was the Empress Ballroom organist for many years and made a study of the instrument's characteristics. It shows. He's a perfectionist with regard to his own playing, too.

Selections are: "Annabelle Lee," popular rhythm medley which includes: "Do Re Mi," "Ain't She Sweet," "Sunny Side of the Street," "Have You Ever Been Lonely" and "Yes We Have No Bananas;" "Galway Bay," "Mountains of Mourne," "Tipperary," "When Day is Done," *Words and Music* (selections), "Midnight in Mayfair," "Riding on a Rainbow," "Who Were You With Last Night?," "If I Love You," "Everybody's Doing It," "Apple Blossom Time," "Hoots Mon," "Yes Sir, That's My Baby," "All the Things You Are," "Bye Bye Blues."

The Finch strength is often in his novel treatments of such favorites as "When Day is Done," the novelty tunes "Midnight in Mayfair," and



Horace Finch.

"Riding on a Rainbow." There are more tunes here than meet the eye. For example, the *Words and Music* grouping includes "Lover," "It Can't Be Love," "Where or When," "Johnny One Note," "Small Hotel," and "The Lady is a Tramp," mostly single choruses but all different in tempo, phrasing and registration. Finch favors a light pedal bass drum for rhythm tunes.

Recording, considering age and diverse tapings over a six-year period, is remarkably uniform. It's

miked in big hall perspective (as opposed to close up), so intimacy is sacrificed for ensemble sound. Yet, his solo reeds come through with good clarity. He uses Tibia alone sparingly. His keen sense of humor is in evidence a number of times.

This record gives a good account of an organist whose musical beginnings date back to the '20s. We were glad to make his acquaintance.

— THE GLORY ROAD CORNER —

**DEAN McNICHOLS AT THE HAVEN OF REST PIPE ORGAN.** Image label No. VII-7740 (stereo). \$6.50 postpaid (\$7.50 for cassette or 8-track) from Dean McNichols, 8603 Springer Street, Downey, Calif. 90242.

This now 3/13 mostly Wurlitzer was heard by ATOS convention-goers during the 1968 confab in Los Angeles as a tour choice. It was then a 2-manual. It has been enlarged and is now controlled by the style 260 3-deck console originally in the Hollywood Egyptian Theatre (via Harvey Heck's later home installation). It is rather tightly installed in the "Good Ship Grace," a building resembling a boat, but there is noth-



Dean McNichols.

ing in the recorded sound which gives the impression of cramped quarters; the record has the desired impression of spaciousness, however it is arrived at. The Grace is the headquarters for an organization which supplies broadcast materials to 200 U.S., plus many foreign, radio stations which air religious programs (some around the clock). For example, there's one 250,000-watter in South Korea pumping hymns into Red China. So, much care has been put into honing the organ to a fine tonal output, much of the work directed by organist Dean McNichols, a veteran of the "hymns-with-theatre organ-registration" school of musicians, and one of the best of that genre. He has recorded previously, usually on a 2/7 Wurlitzer in his home area church, an instrument his expertise and feeling for what's right for TO registration, have brought up to concert level.

Although the Haven organ is heard daily across the land and overseas, usually played by McNichols, this is his initial record release on it. The over-all tonal characteristics are very theatrical, and Dean turns off the tremors only occasionally for a quasi church effect. The organ has a Kimball Trumpet and some Morton Strings. Most of the rest is Wurlitzer.

The selections are all in the sacred class: "My God and I," "More About Jesus," "The Lord's Prayer" (Malotte), "Thou Didst Leave Thy Throne," "The Haven of Rest," "Sun of My Soul," "Day is Dying in the West," "Amazing Grace," "Ivory Palaces," "Beautiful Garden of Prayer," "Softly and Tenderly," "O Love That Will Not Let Me Go," "Love Divine" (Wesley), "Shall We Gather at the River?," "Let the Lower Lights Be Burning."

While Dean's registration is theatrical, he takes few liberties with harmony, which is quite conservative, although he may add sevenths to five-chords to sweeten them. The hymns are played slowly, reverently and are carefully phrased. Dean prefers the full combination but features occasional solo reeds, e.g., Tuba and Trumpet.

There are no surprises here, just good solid hymn tunes, artistically played and registered to bring out the organ's theatrical qualities. Recording is good. □

## Nalle Videotaped For Public TV

For national use on Public Broadcasting Service television stations, Billy Nalle has videotaped in color, six theatre organ solo performances through PBS station KPTS, Wichita, Kansas. All were played on the Wichita Wurlitzer in Century II Center. All six were of varying lengths to accommodate differing time segments for various programs originally containing commercials. In PBS use, commercials are deleted, necessitating musical inserts to fill the vacant spots. Any PBS station can secure one or more of these inserts on request without charge. These musical inserts are the first in the U.S.A. done on theatre organ for such purpose. ATOS members who wish their PBS stations to use these inserts should express their wishes to program directors in their areas. Requests from program directors in turn should be sent to *PBS Station KPTS, Broadway and Third Street, Wichita, KS 67203.*

The cultural complex in downtown Wichita, Century II Center, will celebrate its tenth birthday Sun-

day afternoon, January 7th. All performing arts groups based in the center will give informal performances to the public touring the cultural center with all four auditoria in use. A spokesman for each activity will speak to visitors and answer questions. Involved will be the Wichita Symphony, Music Theatre, Community Theatre, Metropolitan Ballet and the Wichita Wurlitzer. Talking informally and performing at the latter will be the organ's resident artist, Billy Nalle.

The combination public dance and theatre organ concert, the first of its kind in the United States, played by Billy Nalle at Century II Center in 1976, proved such a hit with the public that the format will be used for a similar Concert/Dance the evening of Friday, April 13th this year. It will be sponsored by Wichita Theatre Organ, Inc. as a special extra event in the course of its seventh year of concert series on the Wichita Wurlitzer. Inquiries and ticket sales will be handled by Central Ticket Agency, Century II Center, Wichita. □

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One of the greatest mysteries of organ building is soldering pipes, especially to an amateur who has tried.

The first attempt at soldering a pipe usually results in the tip of the iron going right through the pipe, leaving two nice round holes and a blob of molten metal on the bench. Some results have been even worse! To properly solder pipes takes a bit of patience and a steady hand, and a great deal of practice to give truly professional results, but with an understanding of what you are doing, and the proper tools and materials, even a first attempt can be acceptable.

One must first understand the materials involved, and I recommend *Solder... Its Fundamentals and Usage* published by the Kester Solder Company, 4201 Wrightwood Avenue, Chicago, Illinois, 60639, as a perfect reference.

Organ pipes under four feet in length are made of an alloy of tin and lead. While the metal is in reality, solder, it is more commonly known as "pipe metal" or "spotted metal." Spotted metal is an alloy of approximately 50% tin and 50% lead. When a large area of this alloy cools, there is some separation of the metals involved due to the different melting points, and since the melting point of pure tin is much less than pure lead, puddles of molten tin are formed on the surface of the cooling lead, creating a spotted effect. Spots will form in alloys having 10% more or less tin, and this effect can some-

# THE MYSTERY OF SOLDERING PIPES

Story and Photos  
by Allen Miller

Photos courtesy of  
Austin Organs, Inc.

times be seen on printed circuit wiring boards which have large areas of solder-coated conductors.

Pipes have been made of every alloy from pure lead to pure tin, but usually so-called pure tin pipes have at least 10% lead, and sometimes as much as 25% lead. A material commonly found in theatre organs is Hoyt metal which is actually a ply-metal consisting of a sheet of lead coated with a thin surface of tin. This metal used to be inexpensive, but in recent years has become more costly than spotted metal, which is con-

sidered a better material for appearance and tone quality. Many builders today also use "common metal," which is 75% lead and 25% tin, and has a dull appearance much like Hoyt metal.

The melting point of lead is 621 degrees F. The melting point of tin is 450 degrees F. A curious thing happens when the two are alloyed. The melting point drops *lower* than either of the two pure metals. The lowest melting point is 361 degrees F when the alloy is 63% tin and 37% lead. This is called Eutectic solder, and can be bought at a slight premium over the more common 60/40 solder.

It should now be apparent to the reader that soldering a pipe is really soldering "solder," and must really seem impossible. For clarification, let us look at the relative melting points of common alloys.

Common or Hoyt metal	512°F
	(roughly)
Spotted metal	414°F
	(50/50)
60/40 Solder	370°F
63/37 Eutectic Solder	361°F
Tin, (90%)	415°F

It should now be obvious that there is some margin for error in temperature when soldering pipes. There is a 44 degree difference between the melting point of spotted metal and common solder, which is just over 10%. Eutectic solder gives a slight edge of 53 degrees, or 13%. Tin has a similar margin, and Hoyt metal has a wide margin of difference between the two melting points.

In actuality, pipes are not soldered at all. In fact, they are welded, because the bead of solder actually melts into the adjacent metal edges.

There are two basic tricks to soldering pipes: 1) Keep the metal edge to be soldered clean and free from oxidation. 2) Protect the pipe metal from being melted by the soldering iron.

The iron must be heavy enough to provide a constant source of heat during the soldering process. There must be some way to regulate the temperature of the iron. In recent years, it has become easy to meet these requirements economically. For most work, an iron of 250 watts is ideal as it has ample capacity, and a tip large enough to hold a reserve of heat long enough to draw a bead.

TIN-LEAD FUSION DIAGRAM

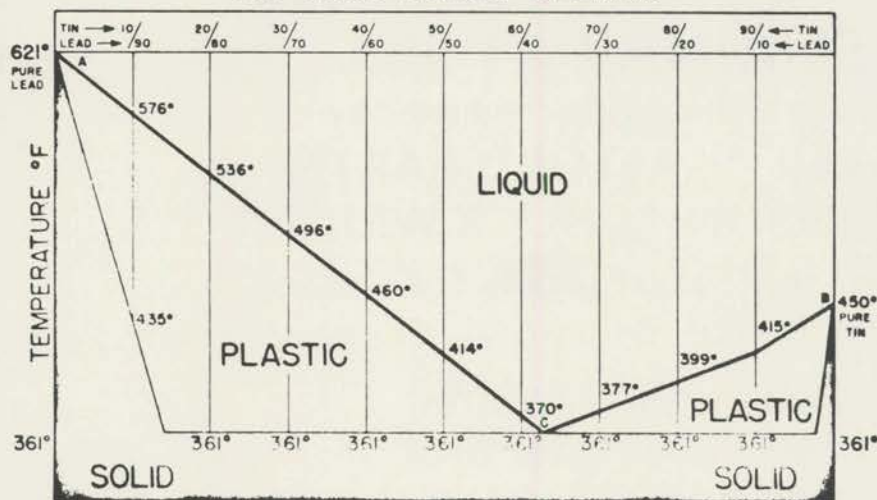


Fig. 1  
The Tin-Lead Fusion Diagram (Courtesy of Kester Solder Co.)



Merely plugged into a wall outlet, the iron would get too hot, but a Variac transformer or a simple solid-state light dimmer wired in series with the iron allows infinite control of the voltage and temperature of the iron.

You may ask how you can possibly solder either a relatively flat surface or a pipe smaller than the tip of the iron without melting it completely. You have to protect the metal by insulating it from the heat of the iron.

Enter "whiting." Whiting is actually a mixture of gum arabic and calcium carbonate, or chalk. Gum arabic is a water-soluble varnish which holds the powdered chalk in suspension so that it can be painted onto the pipe metal, yet dries with the flexibility of a latex paint, and can be washed off with hot water after the soldering operation. Experimentation is needed to find the right mixture for the whiting, but a 50/50 mixture is commonly used.

One excellent form of gum arabic is VARN 100% Pure Gum Arabic Solution, available from Varn Products Co., Inc., 175 RT 208, Oakland, N.J. 07436, Phone (210) 337-3600.

Whiting is available from Charles B. Chrystal Co., Inc., New York, N. Y. 10007.

To solder a new surface, the metal is usually completely painted with the whiting, then the edge of the metal at the joint is scraped off just prior to soldering, yielding a fresh, clean edge which doesn't have time to oxidize. The adjoining surface of the metal is covered with whiting, and is thus insulated from the heat to a certain extent, and the solder will only adhere to the clean metal, so the edge of the whiting forms a nice boundary to create a bead of solder.

Since whiting is not readily available, repairs and minor soldering is often done with a substitute. Masking tape. That's right, masking tape is an ideal substitute for whiting for repairs or small work likely to be encountered by the amateur. Just apply a strip of tape either side of the joint, leaving space for a bead of solder on the seam. Observation of



Using masking tape to protect pipe metal while soldering on an ear.

other similar seams will tell you how much space to leave.

#### The soldering process.

The iron should have a copper tip, and should be filed to give you a large flat working surface, unlike most soldering, which requires a pointed tip. For occasional soldering, a large chisel tip will work as is, but for doing long seams or mitering, you may wish to file the tip on a 45-degree angle so that the resulting flat may be used as the soldering "point." The object is to have an area large enough to hold a supply of solder to flow onto the joint.

Obtain solder without any flux . . . no acid core or rosin core solder is acceptable in any pipe soldering! The common "flux" is candle wax, and altar candles seem to work best for this. The best candles are the old yellow ones which had a high percentage of stearine in them, but these are rare these days.

An old ceramic tile or saucer is useful to melt a bit of wax and blobs of solder into for tinning the iron and picking up a new supply of solder. Practice picking up a blob of solder with the tip of the iron. Start with the iron just hot enough to melt the solder and increase the voltage setting until the iron will just nicely pick up a big blob of solder.



Proper tools for pipe soldering.

Scrape the metal edges of the joint clean with a sharp metal tool, knife or whatever seems suitable for the situation, and immediately rub the metal surface with the candle to give it a protective wax coating. If you are attaching a separate piece of metal, such as a broken off ear, or starting a new seam as in mitering, pick up a blob of solder with the iron and touch a couple of "spots" of solder to the ends of the seam to be made to tack the piece of metal in place. If it is necessary to move or reposition the piece being soldered on, you only need to touch the tack point to melt it and reposition the piece.

Next, begin to solder the joint, starting at one end and working toward you or from left to right. Each time you run out of solder, pick up another blob and continue the seam. Apply additional candle wax as needed to keep the solder flowing smoothly, but don't use so much wax that it runs all over.



"Drawing" a bead of solder down the seam.

When the joint has a complete length of solder, it will probably be quite uneven and bumpy. Set the iron down and let it recover its heat a bit while you rub a bit more wax on the seam. Now comes the "hard" part! With just a small amount of solder on the tip of the iron, start at one end of the seam and draw the iron along the bead at a steady rate just fast enough to remelt the solder as the iron passes over the joint. If you go too fast, the solder won't melt fast enough and the iron will just glide over the cold bead. If you go too slowly, the joint will open up and the solder will drop inside the

pipe, leaving a gap in the seam which you will have to go back and fill up. At the right speed, you will leave a nice, even bead of solder behind as you move along. As soon as the bead is finished, take a damp cloth and wipe the wax off the bead. Remove the masking tape or wash off the whitening and wash any residue of wax or tape off the pipe.

If the iron is not hot enough, it will run out of "gas" before you have completed a run down the seam.

I have found ordinary Crayola white crayons to work as flux in a pinch, but the colored ones are not as desirable as they make more of a mess.

Zinc bass pipes present some different problems, but the basic techniques are the same. To begin with, heat is not critical as you will not melt a zinc pipe with your iron. Old zinc is very hard to solder because of the crystallization of the metal. It is imperative that any surface to be soldered be filed or scraped shiny clean and waxed. Very *dilute* muriatic acid is used as a flux to remove zinc oxides, and pipemakers usually dilute the acid, then dissolve pieces of zinc in it until the reaction between the acid and zinc is very mild. Otherwise the acid will eat into the pipe.

One special problem occurs when you try to solder a split seam in a zinc pipe or reed boot. When you get to the end of the new section of seam, the iron melts ahead into the old solder bead, and because the solder will no longer take to the oxidized zinc, there will be a pinhole created at the junction between the new and old bead. You should do your best to get a blob of solder into the pinhole, which requires a bit of adept handling of the iron. The alternative is to unsolder the entire seam, scrape it clean, and start from scratch.

With the large zinc bass pipes, a high wattage iron is a must, and even a 500-watt iron is not too big for this use, but unless you have to do work on long seams, the 250-watt iron will do.

#### **Resonators Broken at the Block.**

Perhaps the most common pipe soldering problem, other than broken off ears and mitering, is when a reed resonator has broken off at the reed block. This usually occurs just above the original solder bead.

I will outline the procedure for making a repair to such a pipe, but there is one very important point to cover first. The length of the resonator is very critical, and any change in the length or diameter of the resonator at the tip where it enters the block will usually change the effective length of the resonator drastically. Typically, cutting a quarter of an inch off the tip is equivalent to cutting an inch off the top of the resonator. This is also a point to consider when you miter a reed, because you cut off a slight amount of length with each saw cut. While this is only the width of the saw blade, the several cuts necessary to miter a reed with the proper six bends can shorten a pipe enough to throw the tuning and voicing off completely. This is especially critical in pipes having resonators four feet or less in length.

If you attempt to repair a broken reed by resoldering the broken tip to the block, you may ruin the pipe completely. The only safe way to fix such a pipe is to have a qualified pipemaker reconstruct the bottom part of the resonator to the original length and tip diameter, and you should specify that the repair be done in this manner. It is a bit more expensive, but well worth it!

The procedure itself is not difficult. Of course, the shallot and tongue must be removed from the block, and in the case of Wurlitzer reeds, the brass tuning wire sleeve must also be removed. Using a pair of tongs, the block is heated over a stove very carefully until the solder bead melts. You have to watch the block closely otherwise the whole thing will melt. When the solder melts, you will see a sudden shrinking in the surface. The surface itself will be like a skin and wrinkle or flatten out as the solder underneath liquefies. Quickly remove the block from the heat and dump off the old solder and the remaining piece of the resonator tip.

When the block has cooled, scrape the chamfer where the resonator is soldered so that it is clean and either apply whitening or pieces of masking tape to outline the area of the solder bead.

File the surface of the tip of the resonator for about 3/8" or so to expose clean metal for soldering. Use dilute muriatic acid on zinc resona-

tors and then rub on some candle wax.

You need some sort of fixture to reassemble the pipe for soldering, and this will depend somewhat upon the length of the pipe you are working with. In the factory, the pipe-maker has a small turntable which holds the block. A long dowel is suspended from above so that it is in exact alignment with the hole in the block . . . which is usually off center with the block itself except in Gottfried pipes. A wood cone which just fits over the dowel, drops into the top of the resonator to center it at the top, and the dowel itself is tapered at the bottom so that it fits through the tip of the resonator and goes into the hole in the block. In addition to providing alignment, this keeps molten solder from leaking into the shallot hole and plugging it up.



Soldering a resonator onto a reed block. Note fixture used to hold resonator perpendicular to block.

For occasional repair work, a fixture can be very simple as long as it holds the two parts in alignment and allows you to concentrate on the soldering operation.

The only remaining trick is to heat up the block so that it does not draw all the heat away from the soldering iron. This is the one thing which most amateurs miss, and the failure to heat the block will always result in blobs of cold solder clumped around the tip instead of a nice smooth bead. The amount of heat is not critical,

but be careful not to melt the block. It should be sufficient to heat the block in a small oven (i.e., the toaster type) to about 350 degrees, but I have always used a stove burner or gas torch to apply the heat. Usually if the block is hot enough that it smokes, it is hot enough to solder.

The soldering itself is now duck soup. All you have to do is rotate the block and resonator while you apply the solder and form a bead. If you have a very rudimentary fixture, you may have to move around the block to get even results.

Remember to wipe the solder bead with a wet cloth while it is still hot, but not still molten, to remove flux and dirt from the surface.

Obviously, there is nothing better than practice, and before you make your first attempt on a rare rank of pipes, experiment with some old scrap church organ pipes. With a bit of patience, practice, and the right tools, you should discover that soldering pipes is really no mystery.

Anyone desiring professional repairs to pipework may contact the author, Allen R. Miller, 5 M Sutton Place, Bloomfield, CT. 06002, (203) 242-9381. □

# RAY BOHR

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## From an Elks Lodge in Milwaukee to a Palace in Dallas

Opus 1033 was built in 1924, especially for an Elks Lodge in Milwaukee. It was probably the highlight of every important lodge function and a source of pride to every lodge member.

How many fraternal organizations then or now could afford their own 3/21 Wurlitzer?

Those must have been splendid times and when they ended, who would have guessed that this Mighty Wurlitzer would ever again occupy such an exalted position. But history repeated itself as splendid times have come again for the 54-year-old Wurlitzer.

Richardson, Texas is a fashionable suburb of Dallas. Here, at one of the community's nicer shopping centers, Gene and Freda Wood have turned a former cafeteria into Pipe Organ Pizza; as stylish a pizza restaurant as you'll ever see.

The Woods (and their decorator, Bill Calhoun) spent nine months and more than \$400,000 building and furnishing their prize establishment. Ironwork came from New Orleans and rare old movie posters were wheedled from collectors in Las Vegas and New York. The entrance chandelier is crystal. Hundreds of marquee lights outline the dark wood columns, softly and tastefully carrying out the restaurant's nostalgic movie-palace theme.

Overlooking this 375-seat palace, enthroned on a fenced platform made of fine hardwoods and gold-toned, specially-cast iron music lyres, stands the old Elks Lodge Wurlitzer. The console that used to be a plain-panel design is now elegantly French, rebuilt by Buddy Drolinger of Dallas and finished with ten coats of white lacquer.

The multi-shuttered pipe chambers are enclosed in glass. Ranks include Post Horn, Brass Trumpet, Quintedena and a fine Oboe Horn. To the left of the console is a 1925 Welte Mignon grand piano, which plays from the organ.

Suspended in front of the pipe chambers are the Chrysloglott, Xylo-

phone, Marimba, Toy Counter, Glock and Tuned Sleigh Bells. Behind the Toy Counter are the 16-foot Bourdon and Chimes. The complete system includes 1,825 pipes, 135 stops, about seven miles of wire, and more than 10,000 electrical connections.

The whole system is installed so that its impressive inner workings are always on display, both to sidewalk traffic and to guests at tables or the serving line.

The 15-hp original Spencer turbine blower and the rectifier are painted bright red and gold in a circus motif. The attractive installation was done by the Sandling Pipe Organ Company of Garland, Texas.

Rare old pieces of Wurlitzer sales and instructional literature were donated to the Woods by the organ company. These have been framed and hung on the entranceway wall to inform and entertain guests waiting in line.

Today, the Wurlitzer that used to inspire adults-only crowds to new heights of ceremonial enthusiasm and holiday merrymaking now has a new kind of fan. Children. Youngsters are fascinated by the bigness and variety of the Wurlitzer's sound.

The Woods have given youngsters plenty of additional reasons to come to Pipe Organ Pizza. There are live, performing clowns, live cartoon characters, silent movies, an electronic game arcade and bubble machines (for birthday parties). But kids and parents alike get their biggest thrills when the Wurlitzer unlimbers its mighty pipes on something like the Space Odyssey theme.

The organ is played every day by Jerry F. Bacon, musical director and senior organist, and assisted by Glenn Swope. Mr. Bacon has performed professionally in Dallas for more than 10 years. Mr. Swope has performed and taught organ for more than eight years, mostly in the East.

The Milwaukee Elks should be glad to know their Mighty Wurlitzer is in good hands. □

# High Hopes

by John Muri

Recently I attended a concert by the World Youth Symphony of the National Music Camp at Interlochen, Michigan, a group of one hundred and twenty-five players made up of superior high school age students, playing a difficult concert including Samuel Barber's Symphony No. 1 and Respighi's "Pines of Rome." Such accuracy, such intonation, such beautiful effects! I got to wondering: what is going to happen to these gifted young people? Who will provide careers for them? Then I thought: who is going to employ our young organists? What kind of training are they getting, since we no longer have assistantships that make entry into solo work easier? Some of our newcomers of the class of 1977-78 are awkward on the solo platform: they talk too much, or they talk irrelevantly, or they talk inadequately. Some are copying the bad habits of their predecessors; still worse, some are distorting ancient bad habits into unmusical nonsense.

E. L. Manson, writing in *Music News* and *Allegro*, has severely criticized music schools for not getting their students ready for anything other than the concert stage. He thinks a properly trained musician should be able to "earn a buck" (his words) playing in theatres, be comfortable on either night club gigs or major studio jobs, know how to read the messiest manuscripts, be able to transpose at sight, handle rock and country dates, disco, or R and B jobs, and work effectively in *bar mitzvah* bands. The graduate should know how to deal with his union (whatever that means) and know how to go about looking for work. In all this, Manson is asking for several formidable additions to courses of study; one can offer little objection other than to wonder how many students who prepare for the rigors of a studio job will ever get an opportunity to work on one. Sight-reading and transposition for organists are not much in demand

(they never were) but they are good to have on the rare occasions when one must accompany vaudeville acts. Messy manuscripts were common long years ago, but organists were not called upon to read them; the house orchestras got those assignments. Badly-written manuscripts are rare today. Hollywood studio jobs for keyboard players with orchestra can be demanding and ulcer-producing. Manson thinks that it takes only a short while to learn the various styles that he calls "professional" (I suspect that he means commercial), but the development of performers of the calibre he recommends is a matter of years, not weeks or months. One does not easily convert classical clarinetists, trumpeters, or saxophonists into facile jazz improvisers. The same goes for organists. There are organists who find it most difficult to change from their classical training styles into more flexible harmonic systems. Few succeed. Also, it takes a long time to learn by memory the hundreds of commonly used pop tunes.

In spite of Manson's concern with musicians' work-opportunities and with pleasing the public, I do not think that he is confusing artistry with showmanship. The two have little to do with each other. Showmanship is usually antipathetical to artistry. The latter is concerned with the integrity of the music; the former is concerned with audience manipulation. The former uses the music and instrument to glorify himself; the latter uses them to glorify musical conceptions. Showmanship involves playing rapidly (correctly or incorrectly) in technical displays, in familiarities with members of the audience, in wearing outlandish costumes, in joking, or in behaving freakishly. Artistry demands fine choices and sequences of musical composition and registration. It involves judicious use of harmonies and dynamics in building a program that has a beginning (usu-

ally lively), a middle development in which musical ideas are presented in some kind of perceptible logical order, and an ending that is in keeping with what has preceded it. One doesn't play "The Lord's Prayer" right after "Tiger Rag" even though it might be called for.

Artistry is dignified when it is used for sentimental purposes; it never loads up with phony pathos. It is not offensive; its loudness is musical, never an assault upon the ears. Its technical devices are restrained; the Crawford roll or portamento is vile when played once or twice in every measure. Crawford never perpetrated such a monstrosity. In his restraint, he was an artist; he knew enough to make a little go a long way.

Surely, any good training program for young people about to enter theatre organ work will make clear the distinctions between art and crowd-pleasing hokum. Then the student must decide for himself which styles he will embrace.

The neophyte theatre organist should consider the difference between the degree of success he hopes for and the opportunities our theatrical world is willing to give him. Few (if any) theatre organists can make a living playing theatre organ exclusively. While there are no handy statistics available on theatre organists' income, it is safe to assume that the great majority of organists are making their living in a variety of related activities. Following are some of the opportunities:

- Teaching organ, with possible music-store contacts.
- Elementary, high school, and college music-teaching, vocal or instrumental.
- Arts administration.
- Theatre management.
- Museum curatorship.
- Art-agency employment.
- Sound-studio engineering.
- Church organ-playing and choir-directing.
- Music therapy.
- Nightclub and restaurant performance.
- Music-store ownership or clerking.
- Writing and performing TV and radio commercials.

Some of these (like arts administration, curatorship, and electronics

engineering) require college degrees; so early decisions to enter these careers are necessary. Of course, there are many work-areas not related to music that can be quite satisfying to the musician.

I asked several people who have been able to make follow-up career studies what they thought about the prospects for young musicians. None felt apprehensive about the future for the Interlochen youngsters. I understand that many of them already have commitments with symphony orchestras. It appears that truly superior players have (or will have) no difficulty getting placed in their chosen profession. I am not so optimistic about the prospects for fine young organists; the field is still quite narrow, if we except churches, night clubs, and teaching.

Let us hope that popular organ music will again become truly popular, not only as part of a youth-cult but among family groups, and that higher-quality entertainment patterns will evolve. It might be well if we could help beginning soloists develop poise and platform competence through some kind of apprenticeship ahead of professional appearance. Our convention "cameos" are valuable means to such ends.

There is a difficulty: theatre organ offers no steady employment. It remains to be seen if pizza organ can endure and become an art form. Such an eventuality seems improbable as long as pizza operators, in their need for quick customer turnover, cannot profit much by encouraging people to sit and listen to first-rate playing. I suspect that some of the loud pizza-organ playing is calculated to discourage time-consuming customer-conversation and lingering. Church organ work offers a little security. Concert organ with light effects, electronic hype, and flashy clothes have showmanship possibilities for the short run.

Perhaps fame, with financial reward, will come to some of our new generation of organists. The "Walk of Fame" on Hollywood Boulevard and Vine Street is paved in bronze with the names of movie stars and

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

musicians, but there is only one organist's name there. In front of 6522 Hollywood Boulevard is a solitary star for E. Power Biggs. May there be more organ stars there as the years go by. □

## Closing Chord

**John Beck** died peacefully in his sleep on December 3, 1978. He had been ill with cancer for over a year and was fully aware that his life might end at any time. He refused to let that possibility interfere with living; only a few weeks before his death he hosted a meeting of the North Texas Chapter in his Dallas home, where the 3/15 Wurlitzer from the El Paso Plaza Theatre is installed.



John Beck.

(Stufoto)

It replaced the 2/7 Wurlitzer from the Kirby Theatre in Houston for which John had built a 25' x 80' studio with a 21' arched cathedral roof.

John was born in 1910 in Lititz, Pennsylvania. His father, a university professor, was organist at the local Moravian church. He taught John to play the String Bass. John acquired the finesse to play with a nearby symphony orchestra. But his interest in music had to make way for a deep attraction to aviation. By the time he was eleven he had helped rebuild such World War I planes as the JN-4D-2 — the famous "Jenny."

In 1932 John graduated from Moravian College in Bethlehem, Pa., with a Bachelor's degree in History. While in college John often drove to

New York on weekends to hear Jesse Crawford at the Times Square Paramount. These experiences, plus his father's classical training, helped form John's musical taste and his affection for the organ. He would own an organ — some day, he predicted.

But the new graduate faced a bleak future in the depression of the '30s. He took a job as a barnstorming pilot with Joe Musteh's Flying Circus which performed during the cotton and tobacco harvesting seasons in the Carolinas.

John was hired as a pilot by American Airlines and became a full-fledged airline captain in 1941. He moved to Dallas in 1953.

John retired from flying on January 8, 1970, after a very successful career aloft. Then he turned to his hobby — music. Recalling those weekends at the NY Paramount, he joined the North Texas Chapter and served as chairman for many years. At his last meeting with ATOSers in November 1978, he was made an Honorary Member of the chapter.

It should be noted that John Beck was also a full-fledged member of the American Guild of Organists. Although he was never a performing professional, he was welcomed into the AGO because of the vast amount of promotional work he had done and his devotion to the organization.

Knowing his fate in advance helped John Beck make his plans. He donated his body for scientific research. He asked that no memorial service

Send your change of address to . . .

**VI THOMPSON  
THEATRE ORGAN  
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be held for him, preferring that each friend remember him as he was in life. We will miss John Beck, very much.

— Compiled by his friends

**Ray Ledwon**, 75, father of 1979 ATOS Convention Chairman John Ledwon, died on December 17, 1978, in Inglewood, Calif. Ray had a history of heart disorder.

Ray was instrumental in forming the musical career of his son, encouraging John from the time he first showed an interest in music as a boy. When John was in his teens, Ray purchased a 3/11 Wurlitzer organ and had it installed in the family home in San Fernando Valley. Realizing that the average home is inadequate from the acoustical viewpoint, Ray purchased a hilltop in Agoura, Calif., and made plans for a large studio home. By the time the studio was built, John had become familiar with organ mechanics and, over the years, enlarged the instrument to 26 ranks. The studio became a mecca for visiting organists and the site of many organ events. The elder Ledwons always maintained a low profile during these gatherings, but showed up occasionally.

The organ and studio/home were partially destroyed in the Agoura-Malibu brush fire of October 23, 1978, as reported in the December/January issue of this publication. In fact, the photo of Ray on page 10 of that issue may be his last picture. He was very active in the cleanup operation. The burden of his son's loss and the strain of the cleanup may have affected Ray's heart condition adversely.

On December 20, Ray's friends and relatives gathered to bid farewell to a man whose efforts had so greatly benefited the organ hobby. Ray is survived by his wife and son.

— Stu Green

**Charles H. Sharp**, former theatre organist in Rochester, N.Y., and for 42 years Baptist Temple organist, died on December 17th.

Following Navy service in World War I, he served at the old Piccadilly Theatre and in several churches before going to the Baptist Temple from which he retired in 1966. He leaves no immediate survivors. □

## QUESTIONS AND ANSWERS ON THE TECHNICAL SIDE

by Lance Johnson

Do you have any questions?

Send them direct to:

**QUIZMASTER  
and Organbuilder**

**LANCE JOHNSON**  
Box 1228  
Fargo, ND 58102

**Q.** On our chapter organ in New Zealand, the pallets on the organ have the leather shiny side up. Is this a common practice?

**A.** I have never known organ-builders to leather a pouch with the suede side out. The suede surface makes an excellent surface for gluing. Also, the shiny side tends to deflect dirt and soot.

**Q.** We are adding a General crescendo pedal. I am building a setter board to the original Wurlitzer specs. I trust that it would be correct to wire the setter board straight into the magnet pins operating the pull-downs on the relay stack?

**A.** You are correct. Your organ should have a spreader for stops inside of the console making your hookup a cinch.

**Q.** We have a style 135 Wurlitzer piano/organ console with a 61-note manual above the piano keys. Can the stops for this console be wired into the 2/8 switch stack to operate corresponding switches? Also can the main cable for the Solo manual be wired direct to the Solo relays to play the 2/8 Solo department, likewise the pedal?

**A.** Yes, you can wire your piano console into the 2/8 relay along with the stops. Keep in mind that if you

## Mark Your Calendar

**ATOS ANNUAL MEETING  
AND CONVENTION**  
*Los Angeles and San Diego*

*July*

1979

S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

wire in two consoles into the same switch stack and relay, that each console must play the same registration.

**Q.** The 88-note piano keyboard has key contacts under the manual and were wired to a set of relays and switches that were divided at middle C. Would it be possible to wire the three or four stops from the 2/8 stack to the existing 88-note switches but instead of having the division and middle C playing tenor C to complete the 88 notes, would it be possible to start the wiring from the stop of the switch and perhaps loop across the bottom octaves so as to do away with the divided business.

**A.** From what I would understand your situation to be, the division is done electrically by providing two stop controls per rank/pitch. I would not bother to wire all 88 notes of the piano but just the organ compass of 61 notes. The dual stop controls can be consolidated into one for each rank/pitch.

**Q.** We have a chapter owned Wurlitzer organ in which we have completely rebuilt the console, case and all. One problem remains. The keys are a mixture of yellow and white ivory. Can these be made white again or should we have them recovered. The idea of plastic key tops on the beautiful theatre organ turns me off.

**A.** We have a process which will remove about 90% of the yellowing. You will have to remove the keyboards from the organ. To do this, I would recommend cutting the piston cables and installing disconnect plugs. Then unscrew the contact rails and remove. After you have removed the white keys, sand them with No. 100 high grade production paper until you are satisfied that the majority of yellow has been taken out. Then finish sanding with 220 grit and finally No. 400. Be sure all sand scratches are removed. Also be careful not to sand hard on the edges and corners so as to misshape the edges on the ivory. The last step is the fun part. Get yourself a soft polishing disc (Divine Dico No. 26,

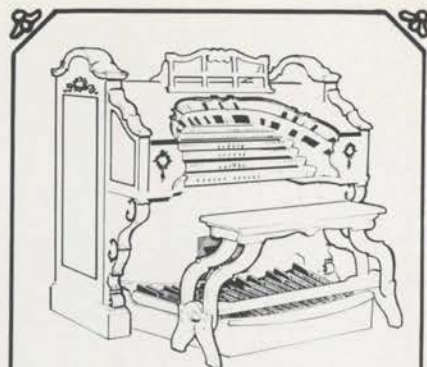
8" diameter) and put in a drill press and adjust to highest speed. Take some rouge (Dico No. PBC-J for plastics) and gently rub it against the wheel while it is turning. Be careful not to use too much rouge or it will gum up your wheel and project. Begin polishing your keys and look for a very high gloss look. Also look for any heavy scratches that you may have left from sanding and get them out before you finish with the polishing procedure. The maintenance crew at the Chicago Theatre seemed to have great success with this procedure too.

**Q.** We have a Wurlitzer organ that has chronic ciphers in the combination chest. Stops are continually hanging on so we can't move them to "off" or vice versa. We have tried to clean the magnet but it does no good. There is always some air noise at the magnet exhaust port. It seems like the armature doesn't lay flat inside the magnet making an airtight seal. It contains the black cap style magnets. Any suggestions?

**A.** It sounds to me like the armature seat is damaged or defective. The seat must be absolutely flat with no nicks. Take an ignition file and grind it narrower so that it will fit inside of the magnet cap and on top of the brass armature seat. Then break off the file so it can lay flat. Then take the broken piece of file and grip it with a long nose pliers and file the seat true and flat. This should take care of your armature leaks.

**Q.** We have some sets of old wood pipes that are in excellent condition except they are black with soot. Shall we refinish these to the bare wood or is there a way to restore the finish?

**A.** I would suggest some light steelwool dipped in shellac thinner and scrub them clean. After the thinner has done its job to loosen the grime, wipe the pipes dry. After a while, the finish will re-harden so that you can sand them lightly, wipe clean again and apply new shellac or varnish. □



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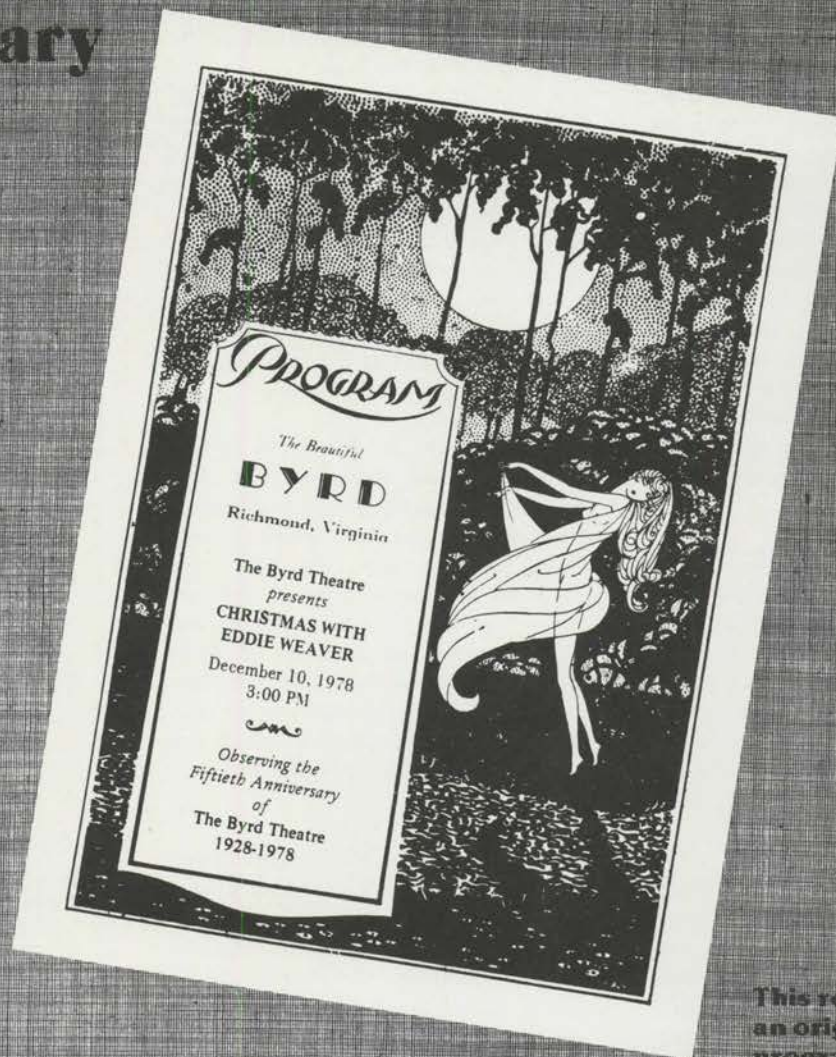
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# 50th Anniversary



This reproduction of an original 1929 program was used for the Fiftieth Anniversary Concert

by Miles J. Rudisill, Jr.

On Sunday afternoon, December 10th, the Byrd Theatre in Richmond celebrated its fiftieth anniversary with a gala concert and show presented by its resident organist, Eddie Weaver. Despite a limited amount of publicity, a crowd of almost eight hundred turned out to show their admiration for their favorite theatre organist and to honor the occasion of the Byrd having achieved landmark status.

Right from the beginning and for the next two hours, Eddie had the audience with him all the way. The first part of the program was given to pop tunes, semi-classics, and music from the films. This was followed

by a sing-along as only Eddie Weaver can do it. The old lantern slide projectors were fired up and worked perfectly. After the intermission, a Laurel and Hardy silent was shown to the delight of all. Then, upon Eddie's signal, the theatre became a blaze of light as thousands of gold bulbs illuminated two huge gold trees on each side of the stage and big garlands that were hung from the ceiling to the floor. This received a round of applause from the already mind-boggled crowd who were still entranced by the beautiful, ever changing lighting effects of the theatre.

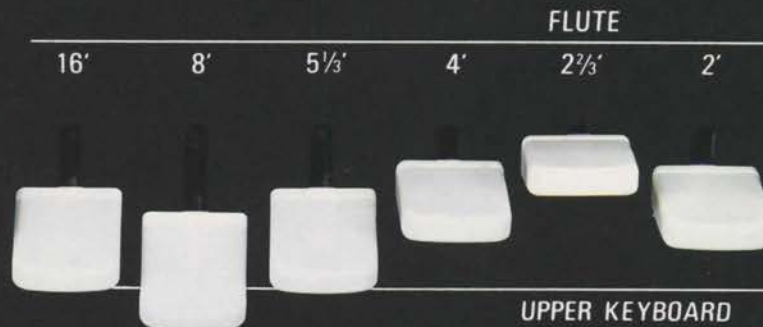
It was a beautiful show and a wonderful tribute to one of the all-time greats of the theatre organ, as well as

a salute of pride to a fine old movie palace. Everything was neatly tied together by the very able manager, Mr. George Stitzer, who has been with the Byrd since it opened its doors on Christmas Eve, 1928.

The 3/17 Wurlitzer has been well covered in previous issues of THEATRE ORGAN so no more will be said about that except to say that the main cable will be replaced shortly. It has been giving trouble for years and Stitzer thinks the time has come to do something about it. So, beginning the first of the year, the organ will be silent for a few weeks so that the necessary work can be done. During the next few months, the organ will receive a major overhaul to bring it up to concert quality. □



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## YAMAHA

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**ALABAMA**

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**BIRMINGHAM**

Alabama Theatre, Third Avenue.  
4/20 Wurlitzer. Often.

S. Side Baptist Church Recreation Hall.  
3/9 Kimball. Periodically.

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**ALASKA**

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**JUNEAU**

State Office Building.  
2/8 Kimball. Friday Noons.

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**ARIZONA**

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**MESA**

Organ Stop Pizza #2,  
2250 W. Southern Ave.  
3/25 Wurlitzer. Nightly.

**PHOENIX**

1st Christ. Church Fellowship Hall,  
6750 7th Ave.  
2/12 Wurlitzer. Often.

Organ Stop Pizza #1, 5330 N. Seventh.  
4/29 Wurlitzer. Daily.

Phoenix College Auditorium,  
1202 W. Thomas Rd.  
2/10 Wurlitzer. Wednesdays.

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**CALIFORNIA (North)**

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**CAMPBELL**

Capn's Galley #3, 1690 S. Bascom.  
3/27 Wurlitzer-Morton.  
Nightly except Monday.

**CARMICHAEL**

Big Top Pizza, 5800 Winding Way.  
3/20 Wurlitzer. Nightly.

**CONCORD**

Bella Roma Pizza #2  
3/17 Wurlitzer. Daily.

**DALY CITY**

Capn's Galley #4, Serra Monte Ctr.  
3/15 Wurlitzer. Nightly.

Pizza & Pipes  
3/22 Wurlitzer. Daily.

**FREMONT**

House of Pizza, 20 Fremont Ctr.  
2/7 Robert Morton. Thurs. thru Sun.

**HEALDSBURG**

Johnson's Winery, 8329 State Hwy. 128.  
2/7 Marr & Colton. Often.

**MARTINEZ**

Bella Roma Pizza #1, 4040 Alhambra Ave.  
3/12 Wurlitzer. Nightly.

**MODESTO**

Pizza Machine #3, Alpha Beta Ctr.  
2/9 Wurlitzer. Daily.

**PINOLE**

The Red Vest.  
2/10 Wicks. Nightly.

**PLEASANT HILL**

Pizza Machine.  
2/6 Wicks. Nightly.

**REDWOOD CITY**

Capn's Galley #2, 821 Winslow.  
4/26 Wurlitzer-Morton.  
Nightly except Monday.

**RHEEM**

Pizza Junction.  
3/9 Wurlitzer. Nightly.

**SACRAMENTO**

Arden Pizza & Pipes, 2911 Arden Way.  
4/20 Wurlitzer. Nightly.

Golden Bear Playhouse  
State Fairgrounds.  
2/7 Wurlitzer. Periodically.

Grant Union High School,  
1500 Grand Ave.  
4/22 Wurlitzer. Periodically.

Municipal Auditorium.  
4/46 Estey. Periodically.

Sierra Inn, 2600 Auburn Blvd.  
4/16 Robert Morton. Nightly.

**SAN FRANCISCO**

Avenue Theatre, 2650 San Bruno Ave.  
3/15 Wurlitzer. Friday evenings.

Cinema 21, 2141 Chestnut.  
2/6 Robert Morton. Occasionally.

**SAN JOSE**

The Thunder Mug.  
Winchester and Williams.  
3/13 Wurlitzer. Nightly.

**SAN LORENZO**

Ye Olde Pizza Jount, 1951 Hesperian Rd.  
3/13 Wurlitzer. Wed. thru Sun.

**SAN RAFAEL**

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

**SANTA CLARA**

Capn's Galley #1, 3851 Homestead Rd.  
3/12 Wurlitzer. Nightly ex. Monday.

**THE  
pipe  
piper**

This is a reasonably up-to-date listing and schedule of use of theatre pipe organs in public locations in the United States and Canada. Additions, corrections or deletions should be reported promptly to Lloyd E. Klos, 104 Long Acre Rd., Rochester, N.Y. 14621.

Remember: This list is for your convenience and we cannot keep it current if updated material is not sent to the above address by December 1st each year.

*Editor's Advice: Status and use of each installation are subject to change. Inquiry is recommended before visiting.*

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**CALIFORNIA (South)**

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**ANAHEIM**

Shakey's Pizza, 1027 S. Harbor Blvd.  
2/10 Wurlitzer. Fri., Sat. and Sun.

**ARCADIA**

Arcadia High School.  
2/8 Wurlitzer. Rarely.

**CATALINA ISLAND**

Casino Theatre.  
4/15 Page. Seldom.

**DEATH VALLEY**

Scotty's Castle.  
3/15 Welte. Daily.

**DOWNEY**

Shakey's Pizza, 12030 Paramount Blvd.  
2/6 Wurlitzer. Nightly.

**EL SEGUNDO**

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

**FRESNO**

Pizza & Pipes, First at Shields.  
3/23 Wurlitzer. Nightly.

Warnor Theatre, 1402 Fulton.  
3/14 Robert Morton. Periodically.

**FULLERTON**

Fullerton High School.  
4/22 Wurlitzer. Rarely.

**GARDENA**

Roosevelt Memorial Pk.,  
1825 S. Vermont.  
4/17 Wurlitzer. Sundays.

**GLENDALE**

Whitney Recording Studio, 1516 Glenoks.  
4/34 Wurlitzer-Morton. Often.

**LEMON GROVE**

Southland Music Ctr., 3459 Imperial Ave.  
3/15 Wurlitzer. Often.

**LONG BEACH**

Koons' Motorcycle Shop,  
1350 E. Anaheim.  
3/22 Wurlitzer-Welte. Saturday nites.

**LOS ANGELES**

Elks Lodge, 607 S. Parkview Ave.  
4/61 Robert Morton. Often.

Haven of Rest Studio, 2400 Hyperion.  
3/13 Wurlitzer-Kimball. Daily.

Orpheum Theatre, 842 S. Broadway.  
3/13 Wurlitzer. Seldom.

Philharmonic Auditorium,  
4/80 Austin. Often.

Pilgrimage Theatre, 2580 Cahuenga Blvd.  
2/4 Robert Morton. Occasionally.

Shrine Auditorium, 649 W. Jefferson Blvd.  
4/73 Moller. Occasionally.

Universal Studios, 100 Univ. City Plaza.  
3/12 Robert Morton. Occasionally.

Wilshire Ebell Theatre.  
2/8 Robert Morton. Occasionally.

Wiltern Theatre, 3790 Wilshire Blvd.  
4/37 Kimball. Monthly.

**ORANGE**

Orange Theatre.  
2/8 Wicks. Periodically.

**PARAMOUNT**

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

**PASADENA**

Crown Theatre, 129 N. Raymond Ave.  
3/14 Wurlitzer. Occasionally.

**RESEDA**

The Wind Machine, 7500 Reseda Blvd.  
2/13 Wurlitzer. Nightly.

**SAN BERNARDINO**

California Theatre, 562 W. Fourth.  
2/10 Wurlitzer. Periodically.

**SAN DIEGO**

California Theatre, 348 W. Market.  
2/6 Wurlitzer. Often.

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

Organ Power Pizza #1,  
5375 Kearney Villa Rd.  
3/12 Wurlitzer. Daily except Monday.

**SAN GABRIEL**

Civic Auditorium, 320 S. Mission Dr.  
3/16 Wurlitzer. Often.

**SANTA ANA**

Pipe Organ Pizza, 1717 Old Tustin Rd.  
3/17 Wurlitzer. Nightly.

**SYLMAR**

San Sylmar Museum, 15180 Bledsoe.  
3/32 Wurlitzer. By appt. or thru tour.

**WESTCHESTER**

Fox Studios.  
3/14 Wurlitzer. Occasionally.

St. Roberts Hall, Loyola College.  
2/10 Wurlitzer. Occasionally.

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**COLORADO**

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**COLORADO SPRINGS**

City Auditorium, Kiowa and Weber.  
3/8 Wurlitzer. Often.

Marjorie Reed Audit.,  
Cascade and Jackson.  
3/9 Wurlitzer. Monthly.

Mt. St. Francis Audit.,  
W. Woodman Valley Rd.  
2/8 Wurlitzer. Occasionally.

#### DENVER

Aladdin Theatre, 2010 E. Colfax Ave.  
3/14 Wicks. Weekends.

Paramount Theatre, 16th St.  
4/20 Wurlitzer. Rarely.

#### PUEBLO

Memorial Hall, Elizabeth and Union.  
4/65 Austin w/traps and perc. Rarely.

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### CONNECTICUT

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#### THOMASTON

Thomaston Opera House, 158 Main.  
3/15 Marr & Colton. Often.

#### WILLIAMANTIC

Windham Tech. School, Summit St. Ext.  
3/15 Wurlitzer. Periodically.

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### DELAWARE

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#### WILMINGTON

Dickinson High School, 1801 Milltown Rd.  
3/28 Kimball. Often.

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### FLORIDA

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#### DUNEDIN

Kirk of Dunedin, 2686 U.S. Alt. 19.  
4/23 Wurlitzer. Monthly.

#### MIAMI

Andre Hall, 4150 SW 74th Ave.  
3/15 Wurlitzer. Often.

Gusman Cultural Ctr., 174 E. Flagler.  
3/15 Wurlitzer. Periodically.

#### PENSACOLA

Saenger Theatre, 118 S. Pflax.  
2/8 Robert Morton. Occasionally.

#### ST. PETERSBURG

Central Music Whse., 5175 Olmerton Rd.  
2/7 Wurlitzer. Often.

#### TAMPA

Pizza & Pipes, 103 E. Fowler Ave.  
3/25 Wurlitzer. Daily.

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### GEORGIA

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#### ATLANTA

Fox Theatre, 660 Peachtree St. NE.  
4/42 Moller. Periodically.

Music Grinder Pizza #1, 1038 Franklin Rd.  
3/22 Wurlitzer. Nightly.

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### HAWAII

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#### HONOLULU

Hawaii Theatre, 1130 Bethel.  
4/16 Robert Morton. Daily.

Waikiki Theatre, 2284 Kalakua Ave.  
4/16 Robert Morton. Fri. and Sat.

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### IDAHO

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#### BOISE

Ada Theatre, 700 Main.  
2/8 Robert Morton. Occasionally.

#### MOSCOW

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

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### ILLINOIS

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#### CHICAGO

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

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

Chicago Theatre, 175 N. State.  
4/29 Wurlitzer. Often.

Civic Opera House, 20 N. Wacker.  
3/50 Skinner. Often.

Montclare Theatre, 7133 W. Grand.  
3/10 Barton. Weekends.

Moody Bible Inst., 820 LaSalle.  
3/14 Kimball. Regularly.

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

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

Sally's Stage, 6335 N. Western.  
3/11 Barton. Nightly.

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

#### DES PLAINES

Main North High School, 9511 Harrison.  
3/10 Wurlitzer. Often.

#### DOWNER'S GROVE

Community High School,  
N. Grant and Main.  
3/10 Wurlitzer. Periodically.

#### ELMHURST

Elm Rink, Roosevelt Rd. and Route 83.  
4/24 hybrid. Daily.

#### HINSDALE

Hinsdale Theatre, 29 E. First.  
3/21 hybrid. Periodically.

#### JOLIET

Rialto Square Theatre, 102 N. Chicago.  
4/21 Barton. Saturday evenings.

#### LA GRANGE

Lyons Township High School,  
100 S. Brainard.  
3/21 Moller. Occasionally.

#### LAKE FOREST

Deerpath Theatre, 272 E. Deerpath Ave.  
3/10 Geneva. Periodically.

#### LISLE

Illinois Benedictine College.  
2/6 Wurlitzer. Periodically.

#### NORRIDGE

Axle Roller Rink, 4510 Harlem Ave.  
3/13 Wurlitzer. Daily.

#### PARK RIDGE

Pickwick Theatre, 5 S. Prospect.  
3/11 Wurlitzer. Occasionally.

#### ROCKFORD

Coronado Theatre, 312 N. Main.  
4/17 Barton. Often.

#### SPRINGFIELD

Springfield High School, 101 S. Lewis.  
3/11 Barton. Often.

#### ST. CHARLES

Arcada Theatre, 105 Main E.  
3/16 Geneva. Often.

Baker Hotel, 100 Main W.  
3/10 Geneva. Periodically.

#### WAUKEGAN

Genesee Theatre, 203 N. Genesee.  
3/10 Barton. Occasionally.

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### INDIANA

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#### ANDERSON

Anderson Music Center.  
2/6 Wurlitzer. Periodically.

Paramount Theatre, 1124 Meridian.  
3/7 Page. Weekends.

#### ELKHART

Elco Theatre, 410 S. Main.  
2/11 Kimball. Occasionally.

#### FORT WAYNE

Calvary Temple, 2901 N. Clinton.  
2/7 Marr & Colton. Regularly.

Embassy Theatre, 121 W. Jefferson.  
4/15 Page. Occasionally.

Village Inn Pizza, 4224 Coldwater Rd.  
3/12 Barton. Nightly.

#### INDIANAPOLIS

Hedback Community Theatre,  
1847 N. Alabama.  
2/10 Page. Often.

Manual High School, 2405 Madison Ave.  
3/14 Louisville-Kilgen. Often.

#### VINCENNES

Vincennes University Auditorium.  
3/14 Wurlitzer. Often.

#### WHITING

Hoosier Theatre, 1335 119th.  
4/11 Wurlitzer. Occasionally.

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### IOWA

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#### CEDAR RAPIDS

Iowa Theatre.  
3/14 Barton. Periodically.

Kirkwood Community College  
2/7 Wurlitzer. Periodically.

Paramount Theatre,  
3/11 Wurlitzer. Periodically.

#### DAVENPORT

Capitol Theatre, 330 W. Third.  
3/10 Moller-Wicks. Periodically.

#### SIOUX CITY

Municipal Auditorium, Gordon Dr.  
3/12 Wurlitzer. Occasionally.

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### KANSAS

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#### WICHITA

Exhibition Hall, Century II Center.  
4/42 Wurlitzer. Often.

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### LOUISIANA

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#### BATON ROUGE

Paramount Theatre, 215 Riverside Mall.  
2/6 Robert Morton. Weekly.

#### NEW ORLEANS

Saenger Theatre, 1111 Canal.  
4/26 Robert Morton. Weekly.

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### MAINE

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#### PORTLAND

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

#### SACO

Old Orchard Beach High School.  
3/13 Wurlitzer. (Being repaired.)

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### MARYLAND

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#### FREDERICK

Weinberg Ctr. for the Arts.  
2/8 Wurlitzer. Occasionally.

#### ROCKVILLE

Bailey Studio, 140 Congressional La.  
2/11 Moller. Often.

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### MASSACHUSETTS

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#### GREENFIELD

Garden Theatre.  
3/9 Marr & Colton. Occasionally.

#### SPRINGFIELD

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

#### STONEHAM

Stoneham Town Hall.  
2/14 Wurlitzer. Occasionally.

#### WELLESLEY HILLS

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

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### MICHIGAN

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#### ANN ARBOR

Michigan Theatre, 603 E. Liberty.  
3/13 Barton. Often.

#### BAY CITY

Scottish Rite Temple, 2655 N. Center Rd.  
3/28 Moller w/toy counter. Often.

#### DETROIT

Fox Theatre, 2211 Woodward Ave.  
4/36 Wurlitzer. Rarely.  
3/12 Moller. Rarely.

Redford Theatre, 17360 Lahser Rd.  
3/10 Barton. Often.

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

#### FLINT

Recital Hall, Flint Inst. of Music.  
3/11 Barton. Often.

#### GRAND RAPIDS

Roaring Twenties, 4515 28th St. SE.  
3/34 Wurlitzer. Nightly.

#### GROSSE POINTE FARMS

Punch & Judy Theatre, 21 Kercheval Ave.  
2/6 Wurlitzer. Rarely.

#### KALAMAZOO

State Theatre, 404 S. Burdick.  
3/22 Barton. Saturday evenings.

#### LANSING

Michigan Theatre, 215 S. Washington.  
3/12 Barton. Sunday evenings.

#### MT. CLEMENS

Macomb Theatre.  
3/9 Kilgen. Occasionally.

#### MUSKEGON

Michigan Theatre.  
3/8 Barton. Often.

#### ROYAL OAK

Royal Oak Theatre, 318 W. Fourth.  
3/16 Barton. Often.

#### SAGINAW

Temple Theatre, 203 W. Washington.  
3/11 Barton. Often.

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### MINNESOTA

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#### BROOKLYN CENTER

Cicero's Pizza #3.  
3/15 Barton. Nightly.

EDINA  
Cicero's Pizza #2, 7101 Frances Ave. S.  
3/15 Barton. Nightly.

LILYDALE  
Diamond Jim's, 801 Sibley Mem. Hwy.  
2/7 Wurlitzer. Nightly.

MINNEAPOLIS  
Civic Auditorium, 1403 Stevens Ave.  
4/21 Kimball (theatre console).  
Occasionally.  
5/24 Kimball (classic console).  
Occasionally.

RED WING  
Sheldon Auditorium.  
2/8 Kilgen. Periodically.

ROSEVILLE  
Cicero's Pizza #1, Har Mar Mall.  
3/12 hybrid. Nightly.

Har Mar Ballroom.  
Wurlitzer. Occasionally.

ST. PAUL  
KSTP Studio, 3415 University Ave.  
3/15 Wurlitzer. Occasionally.

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## MISSISSIPPI

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MERIDIAN  
Temple Theatre.  
3/8 Robert Morton. Weekends.

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## MISSOURI

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KANSAS CITY  
Russell Stover Auditorium,  
1004 Baltimore.  
3/8 Wurlitzer. Occasionally.

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

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## MONTANA

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BOZEMAN  
Ellen Theatre.  
2/7 Wurlitzer. Regularly.

MISSOULA  
Wilma Theatre.  
3/10 Robert Morton. Occasionally.

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## NEBRASKA

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OMAHA  
Orpheum Theatre, 409 S. 16th.  
3/13 Wurlitzer. Periodically.

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## NEW JERSEY

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ASBURY PARK  
Convention Hall.  
3/7 Kilgen. Occasionally.

ATLANTIC CITY  
Convention Hall,  
S. Mississippi and Pacific.  
7/455 Midmer-Losh. Rarely.  
4/42 Kimball. Occasionally.

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

EATONTOWN  
Mahns Bros. Bicycle Shop.  
2/9 Robert Morton. Occasionally.

GLOUCESTER CITY  
King Theatre.  
2/7 Wurlitzer. Periodically.

MONTVALE  
Montvale Roller Rink, Chestnut Ridge Rd.  
2/8 Robert Morton. Daily except  
Mon. and Wed.

NEWARK  
Casa Italiana, 985 S. Orange Ave.  
3/11 Wurlitzer. Sundays, Sept. thru May.

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

PITMAN  
Broadway Theatre.  
3/8 Kimball. Daily except Monday.

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

SUMMIT  
New Hampshire House Restaurant.  
2/4 Kimball. Often.

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

TRENTON  
Soldiers & Sailors War Memorial,  
W. Lafayette.  
3/16 Moller. Periodically.

WANAQUE  
Suburban Restaurant, Belvedere Ave.  
3/17 Wurlitzer. Nightly, Wed. thru Sun.

WESTWOOD  
Pascack Theatre.  
2/8 Wurlitzer. Periodically.

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## NEW MEXICO

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ROSWEEL  
Pearson Audit., N. Mex. Milit. Inst.  
3/14 Hilgreen-Lane. Periodically.

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## NEW YORK

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BINGHAMTON  
Broom Ctr. for Performing Arts,  
4/24 Robert Morton. Periodically.

Roberson Ctr. for Fine Arts, 30 Front.  
3/17 Link. Monthly.

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

Walker Theatre.  
2/10 Wurlitzer. Occasionally.

CORNWALL-ON-HUDSON  
New York Military Academy.  
4/30 Moller. Periodically.

ELMIRA  
Clemens Perf. Arts Ctr., State and Grav.  
4/22 Marr & Colton. Periodically.

GOWANDA  
Hollywood Theatre.  
2/6 Wurlitzer. Occasionally.

LAKE PLACID  
Palace Theatre.  
3/8 Robert Morton. Rarely.

NEW YORK CITY  
Beacon Theatre, Broadway and 7th Ave.  
4/19 Wurlitzer. Rarely.

Carnegie Hall Cinema, 883 7th Ave.  
2/9 Wurlitzer. Weekly.

Plaza Recording Studio, Rockefeller Ctr.  
3/14 Wurlitzer. Periodically.

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

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

NIAGARA FALLS  
Rapids Theatre.  
2/7 Wurlitzer. Rarely.

NORTH TONAWANDA  
Riviera Theatre, 67 Webster.  
3/19 Wurlitzer. Daily.

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

Eisenhart Auditorium, 663 East Ave.  
3/8 Wurlitzer. Periodically.

ROME  
Capitol Theatre, 218 W. Dominick.  
3/7 Moller. Occasionally.

SYRACUSE  
Mills Bldg., State Fairgrounds.  
3/11 Wurlitzer. Monthly, Sept. thru June.

UTICA  
Proctor High School, Hilton Ave.  
3/13 Wurlitzer. Occasionally.

WESTBURY  
Westbury Theatre, Post Ave.  
2/6 Midmer-Losh. Often.

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## NORTH CAROLINA

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GREENSBORO  
Carolina Theatre, 310 S. Greene.  
2/6 Robert Morton. Periodically.

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## NORTH DAKOTA

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FARGO  
Fargo Theatre.  
2/7 Wurlitzer. Weekends.

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## OHIO

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AKRON  
Akron Civic Theatre, 182 S. Main.  
3/13 Wurlitzer. Periodically.

CINCINNATI  
Emery Auditorium, Univ. of Cincinnati.  
3/20 Wurlitzer. Often.

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

COLUMBUS  
Ohio Theatre, 39 E. State.  
4/20 Robert Morton. Often.

St. Joseph Girls Academy, 331 E. Rich.  
2/7 Robert Morton. Periodically.

LORAIN  
Palace Theatre.  
3/11 Wurlitzer. Occasionally.

OLMSTEAD FALLS  
Lampighter Inn, 7068 Columbia Rd.  
3/11 Kimball. Nightly except Monday.

SPRINGFIELD  
State Theatre, 17 S. Fountain.  
3/7 Wurlitzer. Weekends.

WILMINGTON  
Wilmington College.  
2/7 Wicks. Rarely.

WORTHINGTON  
Worthington High School,  
300 W. Granville.  
3/17 Wurlitzer. Periodically.

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## OKLAHOMA

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

OKLAHOMA CITY  
Civic Center Auditorium.  
4/16 Kilgen. Often.

Showplace Rest., Aeromeridian Plaza.  
3/11 Wurlitzer. Nightly.

TULSA  
Christ's Chapel, Oral Roberts Univ.  
4/21 Wurlitzer. Often.

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## OREGON

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COOS BAY  
Egyptian Theatre.  
4/18 Wurlitzer. Saturday evenings.

PORTLAND  
Alpenrose Dairy Park,  
6149 SW Shattuck Rd.  
2/5 Kimball. Occasionally.

Benson High School, 546 NE Twelfth.  
3/18 Kimball. Often.

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

Oaks Park Roller Rink, SE Spok.  
4/40 Wurlitzer. Daily.

Organ Grinder Pizza, 5015 SE 82nd.  
4/41 Wurlitzer. Nightly.

Scottish Rite Temple, 709 SW 15th.  
3/13 Wurlitzer. Often.

SHERWOOD  
Oriental Theatre.  
5/24 Marr & Colton. Weekends.

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## PENNSYLVANIA

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DORMONT  
South Hills Theatre, 3075 W. Liberty.  
2/6 Wurlitzer. Often.

DURVEA  
The Cinema Club.  
3/27 Kimball. Nightly.

ERIE  
Gannon College, 109 W. 64th.  
2/10 Tellers. Periodically.

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

INDIANA  
Manos Theatre.  
3/8 Robert Morton. Often.

KENNETT SQUARE  
Longwood Gardens.  
4/169 Aeolian w/traps. Periodically.

LANSDOWNE  
Lansdowne Theatre, Lansdowne Ave.  
3/8 Kimball. Weekends.

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

PHILADELPHIA  
Wanamaker's Store, 13th and Market.  
6/469 hybrid. Daily.

PHOENIXVILLE  
Colonial Theatre.  
3/24 Kimball. Weekends.

PITTSBURGH  
Keystone Oaks High School,  
1000 McNealy Rd.  
2/10 Wurlitzer. Often.

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**RHODE ISLAND**

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**PROVIDENCE**

Columbus Theatre, 270 Broadway.  
2/6 Wurlitzer. Occasionally.

**WOONSOCKET**

Stadium Theatre.  
2/8 Wurlitzer. Occasionally.

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**SOUTH DAKOTA**

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**LEAD**

Homestake Opera House.  
2/5 Wurlitzer. Occasionally.

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**TENNESSEE**

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**CHATTANOOGA**

Tivoli Theatre, 709 Broad.  
3/14 Wurlitzer. Occasionally.

**KNOXVILLE**

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

**MEMPHIS**

Orpheum Theatre, 197 S. Main.  
3/13 Wurlitzer. Sundays.

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**TEXAS**

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**AUSTIN**

Scampi's Organ Palace.  
3/11 Robert Morton. Daily.

**BEAUMONT**

Jefferson Theatre, 345 Fannin,  
3/8 Robert Morton. Often.

**DALLAS**

Fine Arts Theatre, 6719 Snider Plaza.  
4/27 hybrid. Periodically.

Landmark Pipes & Pizza, 6522 E. NW Hwy.  
3/11 Barton. Nightly.

**FORT WORTH**

Casa Manana Theatre, 3101 W. Lancaster.  
3/11 Wurlitzer. Often.

**GARLAND**

Organ World Studio.  
4/ hybrid. Often.

**HOUSTON**

Pipe Organ Pizza.  
Mem. City Shopping Ctr.  
3/31 Wurlitzer. Nightly.

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**UTAH**

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**PROVO**

Pizza & Pipes.  
3/13 Wurlitzer. Daily.

**SALT LAKE CITY**

Capitol Theatre, Second and Main.  
2/10 Wurlitzer. Under repair.

Organ Loft, 3331 Edison.

5/42 Wurlitzer-Morton. Nightly.

Pizza & Pipes, 4400 S. State.

3/31 Wurlitzer. Nightly except Sunday.

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**VIRGINIA**

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**ALEXANDRIA**

Alexandria Skating Rink,  
807 N. St. Asaph.  
4/34 Wurlitzer. Nightly.

**RICHMOND**

Byrd Theatre, 2908 W. Carew.  
4/17 Wurlitzer. Nightly.

Mosque Auditorium, 6 N. Laurel.

3/17 Wurlitzer. Often.

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**WASHINGTON**

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**BELLEVUE**

Pizza & Pipes #3, 550 112th NE.  
3/17 Wurlitzer. Daily.

**BELLINGHAM**

Mt. Baker Theatre, Commercial St.  
2/10 Wurlitzer. Nightly.

**BREMERTON**

Masonic Temple.  
2/8 Wurlitzer. Occasionally.

Bremerton Community Theatre.

2/11 Wurlitzer. Often.

**BURIEN**

Big Bob's Pipe Dream, 630 SW 153rd.  
4/42 Wurlitzer. Nightly.

**MT. VERNON**

Lincoln Theatre.  
2/7 Wurlitzer. Occasionally.

**OLYMPIA**

Olympic Theatre, 506 S. Washington.  
2/9 Wurlitzer. Occasionally.

**PULLMAN**

Physical Sciences Bldg., Wash. St. Univ.  
2/7 Robert Morton. Periodically.

**SEATTLE**

Haller Lake Improvement Club,  
12579 Densmore.  
3/8 Wurlitzer. Often.

Pizza & Pipes #1, 100 N. 85th.

3/17 Wurlitzer. Nightly.

Queen Anne High School, 215 Galer.

3/10 Kimball. Rarely.

**TACOMA**

Pizza & Pipes #2, 19th and Mildred.  
3/17 Wurlitzer. Nightly.

Temple Theatre, 49 St. Helens.

2/9 Kimball. Occasionally.

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**WISCONSIN**

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**BARABOO**

Al Ringling Theatre.  
3/9 Barton. Occasionally.

**MILWAUKEE**

Avalon Theatre, 2473 S. Kinnic Ave.  
3/8 Wurlitzer. Weekends.

Organ Piper Pizza, 4353 S. 108th.  
3/28 Moller. Nightly except Monday.

Pabst Theatre, 144 E. Wells.  
4/20 Moller. Often.

Pipe Organ Pizza, 620 W. Oklahoma Ave.  
4/16 hybrid. Daily.

Riverside Theatre, 116 W. Wisconsin Ave.  
3/13 Wurlitzer. Occasionally.

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**CANADA**

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**BRITISH COLUMBIA**

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**VANCOUVER**

Organ Grinder Restaurant #2.  
3/12 Wurlitzer-Hinners. Daily.

Orpheum Theatre, 884 Granville.  
3/13 Wurlitzer. Occasionally.

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**ONTARIO**

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**TORONTO**

Casa Loma, 1 Austin Terrace.  
4/18 Wurlitzer. Monthly. Sept. thru May.

Organ Grinder Restaurant #1,  
58 The Esplanade.  
3/13 hybrid. Nightly. □

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## A New Years Prediction From Indiana

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by John Mecklenburg, Central Indiana Chapter

The most elaborate and largest theatre pipe organ ever in Indiana is about to open in a many splendored, multi-level, 800-seat restaurant in Indianapolis. The coming years will see the theatre pipe organ in more and more public places. These magnificent instruments will be playing everything from "Bach to Rock," seven nights a week, thereby further removing their novelty from this generation. However, being able to enjoy a great theatre pipe organ in a grand renovated one-time movie palace is becoming even more novel.

I foresee in the years to come, and in the quietude of preferably the darkened theatre or the empty club, restaurant or pavilion, theatre pipe organ recording artists of the '80s seriously investigating the theatre console. Future theatre organ albums will need repertoires which, when compared to the nightly fare from the club or restau-

rant pipe organ, will prove to be unique. Those organists making albums will need to record selections involving console expertise which will be catnip to the organist and prove to be exotic listening for the purchaser.

Likewise, in future concerts the organists will need to be like the best of the remaining few with theatre experience — i.e., able to make a scintillating composition of most any popular selection (sometimes including audience requests). These concert organists will need to utilize theatre combinations like those used by theatre organists who were able to satisfy thousands of patrons in huge movie palaces, waiting for something to happen under those grandiose prosceniums which separated the towering grillwork from which came the inspiring crescendos of the unforgettable — Mighty Wurlitzer.

# Are Your Music Tapes De-magnetizing?

by Col. Harry J. Jenkins

Recently I had occasion to go through some of my collection of tapes of organ music which I had made or dubbed over 10 years ago. I was shocked to find that many of my cassettes were very faint. Needles on my tape decks barely budged off the zero mark and the volume on my amplifier had to be increased considerably. What had happened?

I then checked some of my reel-to-reel collection of the same vintage and found their condition was better although *some* lessening in volume had occurred.

These conditions worried me, as these collections were of value to me, and I hoped, to posterity. What was happening? Believing I may have made an error in their storage, I dug into my files, and sure enough I found my answer.

When I established Grand Staff Records, one of the items I had purchased to help me in the recording business was a government publication called *Preservation and Storage of Sound Recordings* by A. G. Pickett and M. M. Lemcoe of the Department of Engineering Mechanics, Southwest Research Institute, San Antonio, Texas, Library of Congress, 1959. A 45-cent document, about the size of a current copy of *Newsweek*, it was available from the Government Printing Office.

I skipped all the material on disc recordings and went right to the section on tapes. There on page 58 I found my answer: "The changes which occur in signal *during long time storage* are **demagnetization** and the introduction of magnetization other than that originally recorded on the tape."

Apparently this is what had happened to my tapes. Also, it appears that for some reason, demagnetization is more noticeable in cassette sizes than in regular width reel-to-reel tapes, or even the 8-track tapes. I do not have 8 tracks going back that far in years, but in those I have a slight indication of demagnetization. On my reel-to-reel regular width (1/4 inch), no significant demagnetization was noted. Again referring to the government booklet, "One can

expect a slight decrease in signal to noise ratio in *very long time storage*."

The book states: "The recommended procedure for storing magnetic tape is to: 1. Use only metal reels with an unslotted hub of N.A. T.R.B. dimensions (10-inch reel size). The flanges of these reels should be replaced if they are deformed out of plane.

"2. Package the reels in sealed metal cans or sealed boxes of a material such as polyethylene, cardboard, foil or polyethylene laminate. These boxes should be stacked ON EDGES in the shelves. Tape should not be packaged until it is in equilibrium with 70 degrees Fahrenheit.

"3. (Paraphrasing the next subject) Keep temperatures within 5 degrees of 70 degrees Fahrenheit.

"4. Stray external magnetic fields should NOT be permitted in these environments.

"5. The best tape presently available (1959) for storage purposes appears to be the 1-1/2-mil mylar base with some doubt existing as to the coating in base adhesion of this type of tape.

"6. Tapes should be inspected

once in every two years measured from the time of the last playback, and rewind so that the curvature of the base is opposite to the direction of the previous curvature. This inspection should consist of a measurement of the print-through — and a spot check at the end of each tape for coating adhesion or delamination (at the reel hub end). The benefits of rewind of the tape are a reduction of creep due to curvature and of print-through."

Unfortunately this publication is no longer in print but might be found in some city libraries.

My solution to the demagnetization and weakened signal was to dub the tape to a blank, increasing the volume in this way. In dubbing, over a period of time, due to dubbing from a previous dub, then from that dub, etc., a loss of quality is bound to occur, but it is a means of saving the contents of the tape and maintaining the proper volume.

I am dubbing all my old cassettes but do not feel I have that much volume loss through demagnetization in my larger reel-to-reel tape.

I do feel that all chapters which have a library of historical tapes of previous organ programs, the National ATOS Library, and each individual, should check for demagnetization of their prized tapes and take steps to save them. □

## THERE IS ONLY ONE BILLY NALLE



### THERE IS ONLY ONE BILLY NALLE. AND ONLY ONE WICHITA WURLITZER.

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Enclosed find my check for \$7, which includes tax and/or postage. Outside the U.S., \$8.50 surface; \$10 airmail.

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# 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.*

Organ popularity was reflected in the drugstore availability, over the recent Christmas holidays, of several models of reed organ with electric blowers. \$9.99 would buy a table top "Mini-Organ" with "26 tuned reeds" and "authentic organ sound," an instrument recommended "for children 3 years and older" according to container markings. It's not a plug-in, "3 D batteries are required" but not included. For the more advanced player there was the genuine but discontinued plug-in Magnus for \$24.99, complete with 6 chord buttons but still a 2-octave table model. For the real advanced player there was the \$49.99 console Magnus with 3 octaves of tuned reeds, 12 chord buttons and a spindly-legged bench which even Hector Olivera's avoirdupois would threaten. All come with playing instructions; "no lessons necessary."



Dick Loderhose, who is moving his 4/42 Wurlitzer from New York to his

Bay Theatre in Seal Beach (near LA), Calif., experienced his first "California rumble" on New Year's Day. At about 3:15 p.m. local time mother earth ran up a score of 4.6 on the Richter earthquake scale. There were a few seconds of "vertical shake" then that slithery sideways motion for about 40 seconds, a real nothing quake. Californians take such quivers in stride; the thousands attending the Rose Bowl football game in Pasadena never knew there had been a quake, until told about it later. But to transplanted easterner Loderhose it was a new experience and it registered in a peculiar way. Dick was working in one of his newly-built pipe chambers when the quake activated the hammer on the organ's huge Chinese Gong, resulting in a loud "boing." A few moments after the quake, our phone rang. An exuberant Richard declared, "Hey — Mother Nature's kicking my gong around!"



While reading about John Landon in our last issue's *Vox Pops*, Dick Loderhose noted the photo of John's newly installed home console. It looked familiar. Long abreast of organ doings in the east, he recognized the console as part of one of the first organs sold out of a theatre by a major chain. Dick informs us that it came from the RKO Tilyou in New York's Coney Island on Surf Avenue, part of the giant amusement area. For a time, says Dick, it was the late Reg. Watson's home installation console. All was Tilyou console but the finely grained top piece which Dick recalls came from the RKO Theatre in New Rochelle. Interesting trivia.



The ATOS magazine staffers are most appreciative of the flood of Season's Greeting cards we received to brighten our holidays. One of the first received and most amusing was from Mike Candy. The reduction probably obscures the items the carolers are concealing from the master — a slingshot, a lighted cigarette, a girlie magazine, and items indicating similar pursuits of the sweet little innocents. We "magazine volunteers" work the year around in relative obscurity and it's nice to



God Rest Ye Merry  
Gentlemen

learn that many of you know we are here — at your service. Thank you!



Christmas anniversary broadcasts from two famous theatres with organs were a disappointment to those hoping to see and hear organ. Bob Hope's show from the Ohio Theatre in Columbus didn't even mention the Robert Morton. The show from Radio City Music Hall with Ann-Margret and 30 leggy Rockettes mentioned the organ — period. Apparently the purveyors of mass entertainment haven't discovered what we have known for years.



The theatre-organ-playing priest, Father Bill Biebel, has selected a novel method to preach the gospel of love, peace and good will. He does



Rev. Biebel. Pronounced the same as that famous book. (Dick Harold Photo)

it by playing a most listenable type of music and this was amply demonstrated on November 30 before 1515 RTOS concert goers at the Rochester Auditorium Theatre. "Father Bill" at the 4/22 Wurlitzer delighted the listeners with selections from Gershwin, Joplin and contemporary composers, besides regaling his audience with an infectious brand of humor. His ability to bring out the individual voices of the instrument and his interpretation of Crawford arrangements are other notable assets. He has performed before organ clubs and ATOS chapters in the east, operating from his home base of Erie, Pa.



From Chicago, Dick Sklenar, who was largely responsible for the expert planning of the 1977 ATOS convention, reports that organized efforts to save the Chicago Theatre are showing results. The formation of Chicago LandMarks Inc. by CATOers Doug Christensen and Bill Barry was the first step. Sklenar edits the organization's newsletter and seeks press coverage in major news outlets. To date, both *Time* and *Variety* have provided coverage of citizens' efforts to save an historic theatre — and organ.



Tom Gnaster has been hobnobbing with Hollywood celebrities — luscious female type, to be exact. In a delayed report by June Garen we learn that Tom was the official organist for the opening of the new Buffalo (N.Y.) Convention Center. Although the make of instrument was not listed in the report, it was obviously a "gal getter" as played by Tom, who attracted the admiration of two Hollywood glamor girls, Janet Leigh and June Allyson. They were among the personalities presented during the festivities, which included the largest parade Buffalo has experienced in 35 years.

June was quoted as saying that the sympathetic quality of Tom's music made her cry; it brought back memories of her Hollywood years. Janet and Tom became close friends very quickly. Rapport was established during an embrace at their first meeting while flashbulbs popped.

On hearing Tom's music, Janet



Tom Gnaster with Janet Leigh. (A. Miller Photo)

said, "Tom, you are a truly beautiful talent. My congratulations."

Whatever Tom's formula is, perhaps he could bottle it and sell it to us less talented aficionados. On second thought, it's probably just a natural charm coupled with a wealth of musicality which Tom is able to express effectively. May the Force be with him!



Organist Billy Nalle is easily one of the most active enthusiasts in the business. Over the recent holidays his *Pipes of Christmas* PBS TV film was seen in Wichita on three Yule evenings. It's available to all PBS stations, so remind your local station to book the film, recorded by



Billy Nalle. Re-released again.

Billy on the 4/37 "Wichita Wurli," for next Christmas. Billy informs us that *Reader's Digest* is readying more pipe platters for release soon. Some will be newly recorded by such masters as Don Baker, but Billy's contribution will be a set of tunes released twice before by RD, tunes Billy taped 10 years ago. Done half on the Senate Theater's 4/34 Wurli and half on Dick Weber's 3/25 Wurli (heard during the 1978 ATOS convention), the set is described by RCA's producer Joe Habig as a best seller. Wichitans seem to have taken the former 4/37 NY Paramount "Dowager Empress" to their hearts, if an editorial in the December 1st *Wichita Eagle* is indicative. Plugging Billy Nalle's concert set for May 5, the journal says: "The Wichita Wurlitzer is like no other musical instrument . . . Words cannot describe its sound and the vibrations of its swells and low notes. They literally can be felt. It's an experience that Wichitans appreciative of fine music shouldn't pass up." Amen.



Lee Erwin reports from New York that "Little Mother" in the Carnegie Hall Cinema sounds better all the time — due to much tender, loving care. Lee has been able to get away from showing the perhaps too-frequently-run silent classics in favor of some rarer '20s silents such as John Barrymore's *Raffles*, Griffith's *Judith of Bethulia*, Pabst's *Pandora's Box*, Hitchcock's *The Pleasure Garden* and Chaplin's hilarious burlesque of *Carmen*. But he'll still come up with a DeMille *King of Kings* for Christmas or Easter.

Speaking of "TLC," let's not forget that Lee was the guy whose application of that commodity to the Atlanta Fox 4/42 Moller did much toward making the '78 convention a musical success. And it was voluntary, in the best ATOS tradition.



The timing of Doc and Mrs. Beeko's gift trip to London couldn't have been more perfect. The last week of October was designated "Organ Week," and the travelers attended concerts at St. Paul's and Covent Garden, featuring Stephen Ridgley-Whitehouse and cinema organist David Shepherd. Doc talked



briefly with Shepherd who informed him that the 5-manual Compton in the Odeon, Leicester Square is playable, but not used on a regular basis.

Enthusiastic in his praise of the performers, Doc mentioned that in David Shepherd's program was included an arrangement of "All the Things You Are" by Billy Nalle called "Alles Was Du Bist" in Bach-style counterpoint. It fitted well as his program also included works of Bach, Coates, Tchaikovsky and arrangements of Mendelssohn works by Saar. "If anything will get me to make a return trip," says Doc, "playing the 5-manual Compton would." Mrs. Bebko won the trip for two in a contest.



From the Ohio Valley Chapter, Restoration Chairman E.S. "Tote" Pratt describes a familiar scene; each Saturday a dedicated crew of volunteer chapter members gathers for a full day's labor at the Emery Theatre in Cincinnati. They have completely refurbished the style 260 Wurlitzer (formerly in the RKO Albee Theatre) and have installed it in the Emery, in the process adding a 16' unmitered Violone from the Liberty Theatre in Covington, Kentucky. That much is history; the new installation was dedicated in October 1977.

Phase 2 entails the addition of a 3/11 Style H relay and switch stack from the Kenmore Theatre, Kenmore, N.Y. (Opus 1225), after refurbishing. This will permit the addition of a five-rank Wurli chest in the Solo Chamber on which a Gamba and Gamba Celeste will sound forth. For the historians, the chest came from the Royal Theatre, Bronx, N.Y. (Opus 1420).

Bud Schopp is fabricating a new Posthorn rank for the Solo Chamber, which is double decked with swell shades but with a switch to keep the top set of swells closed, as desired, so the Posthorn can be used solo with softer combinations.

When complete there will be 23 playing ranks, but with provisions for the addition of three more. The OVCATOS crew is to be congratulated.



Organist Bill Floyd, for years the Times Square Paramount staffer, plans to enter the concert scene on a



Bill Floyd. He remembers the Times Square Paramount.

larger scale than he has in the recent past. Now living in Richmond, Va., Bill played a concert not long ago at the Byrd entitled "A Trip to Times Square." He's been working also on a book about his musical adventures entitled *Curtain! Lights! Music!*

Bill was the last featured organist at the N.Y. Paramount and recorded the famous 4/36 Wurlitzer in its original habitat for the Cook label.



In Dunedin, Florida, Terry Charles' concerts in the Kirk have been sold out since the fire-ravaged building and 4/23 organ were restored last year. Terry's policy is to feature nationally known organists between his own well-attended concerts. He scheduled George Wright in November 1978 and Virgil Fox is set for February 8th and 9th. Ann Leaf will play on April 5th and 6th. Terry did a stint in January and will play concerts on March 8th, 9th, 10th and again on May 10th.



Terry Charles. He knows how to assemble paying audiences.

While some clubs complain about lack of attendance at concerts, Terry Charles seems to have discovered the secret of filling the house with listeners. How about conducting classes, Terry?



Although there is as yet no ATOS Chapter in the Capital area of New York State (Albany — Schenectady), there is no lack of organ enthusiasts, writes Alex Murdoch from Scotia, N.Y. A group called the Art Center Theatre (ACT) will be managing Proctor's Theatre, now undergoing a facelift as a part of a downtown revitalization project.

The house once had a 2-manual Wurlitzer which was enlarged to a 3/15 and heard over radio station WGY as one of the first theatre organs broadcast in the U.S.A. Steve Boisclair, who was playing in local theatres at the time, was one of the pioneer broadcast organists. The organ was removed in the early '60s.

A group of interested ATOS National members in the area have made a proposal to ACT about installing an organ in refurbished Proctor's. The proposal was received with enthusiasm, but a lack of funds has so far prevented the acquisition of an instrument. Any donors? There are plenty of volunteers ready to do the installing. An organ going into a theatre is something to encourage.



While we are considering the Empire State Capital area, we can add that a Style D (2/6) Wurlitzer has recently been installed in a local home. And fans rescued a 2/4 Wicks-Morton from a doomed Elks' Club building, pulling the organ only a day before the wrecking ball knocked. Close!



Devtronix is becoming increasingly active in supply parts for pipe organs. The California electronic organ builder, which recently moved from San Jose to larger quarters in Santa Clara, has been visited recently by such pipe enthusiasts as John Nelson, Bob Power, Marion Cook, Mike Ohman and George Wright. The center of attraction is the firm's accurate reproductions of well-known styles of pipe organ consoles, which seem to be paying off. According to the

firm's Ray DeVault, Mike Ohman left an order for a 3-manual Wurlitzer-style console for use with his pasta dispensary 2/11 in Reseda, Calif. And Ray has received an order from George Wright for a 4-deck Wurlitzer-style console for use with his projected home installation.

Somehow, we know George would never be happy with the originally proposed Moller console running all that Wurlitzer pipework.



On the subject of trivia, we couldn't resist this one which comes from Bill Exner of Los Angeles. While in Seattle, Bill was thumbing through the phone book's yellow pages advertising section. On page 947, he did a double take. There was a neat box advertisement for "VIRGIL FOX — PLUMBING CONTRACTOR." No, of course it couldn't be, but what some guys will do to be associated with pipes.



Pianist Heidi James' new address is the Cincinnati Zoo — honest. They made her an offer she couldn't resist. No, she won't have to help feed the animals. Her work is in public relations. The Zoo, long the site of opera and other cultural presentations, is fixed in the minds of Cincinnatians as a center of musical activity, so Heidi will be right at home.



Another organ-equipped theatre is endangered — the well-known Rahway in that New Jersey city. Bob Balfour, long associated with concerts played by many visiting organists on the theatre's 2/7 Wurlitzer, has formed Rahway Landmarks Inc. for the purpose of raising public funds to effect purchase of the theatre, do necessary restoration and operate it as a performing arts center.

The theatre had been threatened with conversion to a multiple screen complex, a move which would have silenced the organ. Many fund-raising plans are underway, one being the sale of a record taped by Rex Koury following a recent concert in the Rahway.



Many readers assume that the U.S.A., Britain, Australia and New



Heinz Alexander. He helps keep the TO alive in South Africa.

Zealand are the only centers of theatre organ activity. Writing from South Africa, where he is chairman of the Johannesburg Theatre Organ Society, Arthur Hovis supplies some info about TO activity in his country. There are chapters of SATOS also in Cape Town, Knysna, and one about to be formed in Durban. Although South Africa was formerly a part of the British Empire, all of its theatre organs are from the U.S.A. — one Estey and eight Wurlitzers. All were installed in theatres after the introduction of sound. The last organ used as part of a theatrical show was the Wurlitzer in the Johannesburg Plaza in 1958, with Ken Espen at the console. The most prominent theatre organist is Dean



Brian Tod plays concerts for the Johannesburg Theatre Organ Society.

Herrick who airs his residence Wurlitzer regularly over South African Broadcasting Company stations. There are no organs remaining in theatres, but there are nontheatrical installations which sustain the clubs. Familiar organists to JTOS members are Heinz Alexander, Marius Roberts, Brian Tod and Simmy Yuter.



In the November 1978 issue of *EMCATOS Eastern Pipes*, veteran organist Lloyd del Castillo describes his feelings about cueing silent movies.



Del Castillo. Playing silent films is fully absorbing. (Bill Hill Photo)

"There's a job which stimulates all the musical ability you have. It calls on your technique, your imagination, your versatility, your creative skills. It demands alertness, enthusiasm, judgement and cultural background. It develops your musical repertoire in every direction and stimulates your musical growth."

Del wrote those words in 1927. They are valid today. So is Del.



Organist Lowell Ayars is quite an authority on Philadelphia's theatre organs and organists. Fifteen minutes of conversation with this erudite enthusiast will convince anyone. For example, when Milton Charles played the sumptuous Mastbaum Theatre's Wurlitzer, a favorite presentation involved a "battle" with the orchestra. After alternate playing, first the organ, then the orchestra, was declared the winner. Charles enjoyed his 1930 stint there very much, and his handsome counte-



Lowell Ayars. He's hip on Philly players. (Stufoto)

nance really won the ladies' applause. Besides Charles and Leonard MacClain, Philadelphia boasted the husband-wife organists, Viola, who played the Palace, and William Klaiss who was a fixture at the Stanley. Carl Bonawitz, Rollo Maitland, Stuart Barrie, Harry A. Crisp, C.A.J. Parmentier, Firmin Swinnen, Mary Vogt and Lew White were others who played in the City of Brotherly Love.



Let's close on a very positive and encouraging note. We are all aware of the California brush fire that destroyed much of John Ledwon's Agoura home and organ last October, and the "Help John Ledwon Fund" initiated by George Wright. Fund treasurer Bob Power reports that since we announced the fund in our previous issue, checks have been rolling in from all over the country (Bob was just opening an envelope containing a check from Terry Charles in Florida as we chatted). Bob reports a total of \$3100.00 to date.

To further elevate John's morale (which sagged understandably after the death of his father, see Closing Chord), a group of John's friends (who don't want to be named) are rebuilding the badly singed 3/26 console in the cellar of the burned home. Their help, and the contributions, will make a start toward rebuilding the organ. Meanwhile, John has noted an upsurge in orders for his record, *Me and My Wurlitzer*, which we reviewed with many plusses a few issues back. □



## 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 Sir:

The article, "Confessions of an Ear Player" by Bill Reeves, was a very entertaining one, and it sure brought back memories to me when he mentioned the "Polish lady" and her "husband Sam." I know both of them, well. Both very nice people.

Mr. Reeves' comment on the problems of playing the correct bridge also was right on target. Many bridges are similar and it is easy when playing from memory to slide into the wrong bridge. While playing a comedy film in the silent days, I was playing a popular tune which seemed to fit the action. Suddenly I discovered I was concluding the piece with an entirely different refrain. After the show I checked both pieces, wondering what had happened to my memory, and found the bridges to be identical-except for one measure.

Mr. Reeves telling about those unusual keys an ear player uses, I have observed often. In teaching one lady, she suggested her husband would like to learn to play correctly "— as he only plays by ear." I had him play for me, and sure enough he was in those "black note" keys. He played so well that I recommended that he should *NOT* take lessons as I have witnessed the destruction of a player

who tried to convert from ear playing to note reading.

Oh yes, I must close with a note for Dinny Timmins, the elevator man. That "Toccata and Fudge" he wrote about I always thought of as a "sweet" tune. Well, after that I must get BACH to my work.

Regards,  
Harry J. Jenkins,  
Lt. Col. USAF, Retired  
San Diego, Calif.

Dear George:

ATOS lobbyists apparently *aren't* alive and well in New York and Columbus. I watched in vain for at least a few minutes of theatre organ during the Bob Hope Special from the Ohio Theatre a couple of weeks ago and again on the salute to Radio City Music Hall and the Rockettes last night. From the Ohio, nary a note nor a mention, although the lights on the Morton appeared to be burning in one distant view. Perhaps the organ was used, but those parts were trimmed from the final broadcast tape. There was an unfulfilled promise from Gregory Peck that later attention would be paid to the Radio City Wurlitzer, and I caught three brief snatches of background music provided by the organ during Rockette's dressing room sequences, but those console curtains remained tightly drawn in every view of the Music Hall.

Network telecasts from theatres with playable organs are few indeed. We ATOSers should do everything possible to ensure that at least a small bit of attention is given to the theatre organ when a network show originates from a theatre that has one. Aside from the nose to nose confrontation involving local organizations and TV production staffs before and during taping of these specials, letters from ATOS members to network production departments at the first hint of plans for a "target" special location could do much to get some theatre organ time. Further, the entire membership should make sure that any network that fails to showcase an available theatre organ for at least a few minutes is deluged with letters of complaint.

I regret to say that I did not send NBC a letter when I heard several months ago that the Radio City Music Hall special was in the process of production, but both staffs did get

letters from me when the public was deprived of hearing the Columbus Ohio Theatre and Radio City Music Hall organs. I only hope my voice was not the proverbial lone one in the wilderness.

Best regards,  
Larry Craven,  
Norfolk, Virginia

Dear Mr. Thompson:

I would like to add a footnote to Lloyd Klos' very fine article on the John Wanamaker Grand Court Organ and give recognition to another longtime Philadelphia theatre organist who was associated with the great Wanamaker organ — Mrs. Agnes Woodburn.

Mrs. Woodburn was assistant to Mary Vogt, who presided over the organ for decades.

In addition to her duties at Wanamakers, Mrs. Woodburn has performed a wide variety of musical duties in the Philadelphia area, not the least of which was playing for silent movies at virtually every theatre in town. She has the ability to play any music from pops to concertos by sight and for many years demonstrated piano sheet music.

She was the first woman demonstrator of the Hammond organ when it was introduced in the 1930s and for a period was organist at the Circus Garden Roller Skating Rink in the Frankford section of Philadelphia.

Mrs. Woodburn, of course, has played at many churches over a long period, has played for weddings and funerals, in jazz bands and concert trios, for Metropolitan Opera auditions and in banks at Christmas. When last I heard, she was teaching music in her studio at Hatboro, a suburb of Philadelphia.

When interviewed by a local paper in 1976, she said, "It was always an awesome thrill to play the Wanamaker organ, and to hear that big sound."

Yours very truly,  
Henry W. Yocom,  
Philadelphia, Pa.

Dear George:

I have been dismayed at the wealth of technical misinformation which has appeared in the pages of THEATRE ORGAN over the past several issues. For a moment, I began to

wonder if my teaching and experience in organ building could have been so different from others in the field. I did discuss a few points with other highly respected people in the field, especially those having dealt successfully with theatre organs, and found that I was not alone in my feelings. Although some of the matters could be viewed in the light of personal preference, there are many variables in organ building, and personal preferences cannot be thrust upon the hobbyist as "fact."

It is unfortunate that when information is slanted or misleading, if not completely incorrect, the person who will be hurt the most is the one who needs the information the most, and in this light, incorrect information in a magazine with the stature of THEATRE ORGAN can only harm members of ATOS.

As we discussed in Atlanta, as editor, you are not in a position to change or delete information which is sent in for publication beyond literary criteria for correctness. Fortunately, there is room for honest disagreement, and through this avenue, there can be a better exchange of information in the end. Unfortunately, we who are in the business usually just don't have the time to sit down and write letters expressing different viewpoints.

I am sure that many readers were surprised to read that weight must not be placed on a Wurlitzer Tibia regulator. Winding situations vary widely, but it has been my experience that evenly distributed weight in the neighborhood of 20 pounds is needed to get the right tremulant from a 20" x 30" Wurlitzer regulator. I have seen and heard some gorgeous Tibia tremms where there was many times that weight on the regulator, but it has been my experience that over a certain point, adding weight to the regulator makes the tremulant unsteady and difficult to adjust over a reasonable range of speed and depth.

I would like to comment on two technicalities in the October/November issue. As originator of the use of Perflex Polyurethane Film in pipe organ pneumatics, I am well-versed in the problems encountered with this material. While it will be several years before any real conclusions can be made, there is reason to believe that some batches or lots of the material were more prone to dis-

integration than others. In actuality, flexing and the type of pneumatic had no effect on the deterioration, and I don't think I ever saw a "blown" perflex pneumatic which split along a folding point. I have had even longer experience with Polyton (not Plyton as stated in the magazine) and should point out that the coating on the nylon cloth is Polyurethane of the same type as Perflex, and has also been known to disintegrate.

The problem of soldering pipes is one which always baffles the amateur, but a good part of successful soldering is a result of understanding the properties of the materials and having the proper tools and materials to do the job right.

The procedure outlined in THEATRE ORGAN will probably get the amateur into a real mess. I have seen and repaired pipework which had been previously botched by poor soldering attempts, and usually such pipes cannot be salvaged. One recent set had been butchered so badly that the unknown person who tried to fix the pipes wound up using blobs of epoxy and automobile body putty to cover up his efforts.

Since the subject is deserving of more detail than can be given in a letter like this, I will tackle it separately. (See page 24 of this issue.)

When I look back to ancient issues of THEATRE ORGAN and *Tibia* and re-read the excellent Q & A covered by Judd Walton, and the clear, knowledgeable, and practical information he wrote, I can only wonder how much progress we have made in two decades. Personally, I'd rather be left in the dark than be handed the wrong end of the candle!

Very sincerely,  
Allen R. Miller,  
Bloomfield, Conn. □





## CHAPTER NOTES

**Let us know what's  
happening in YOUR Chapter!**

**Send Photos and News to:**

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

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July 1st. for Aug./Sept.  
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Nov. 1st. for Dec./Jan.

### ALOHA

The by-laws of the Aloha Chapter provide for the award of Life Membership to a member of at least seven years who has contributed in an outstanding manner to chapter activities. Chapter dues are waived and national dues are paid by the chapter.

Coincidentally, it was seven years ago that our first Life Membership was awarded, to John DeMello, a Hawaii theatre organist for fifty years. But not all members of theatre organ clubs are organists. It takes hard workers who make sure the business of the club is taken care of; that newsletters are typed, duplicated, and mailed; that refreshments and flowers have been provided for; that a thousand little things that all add up to a successful organization are well in hand — and who step in to do whatever needs doing.

There are several people in our chapter who fit that description, but one in particular, who has been with us since the first days of the Hawaii Theatre Organ Club and even before that; who has served as secretary for innumerable terms, and

even when not holding office has been a great help to us all. If you need housing for visiting concert artists or for a Christmas party, a certificate for Life Membership, or just a smile, just ask Claire Kirby Watson, the Aloha Chapter's second Honorary Life Member.

ROGER ANGELL

### BLUEGRASS

The combined regular December meeting and Christmas party was held at the home of Oscar Wilson and Emma Cruse. Twenty-four members and guests enjoyed the gracious hospitality of the hosts and the delicious refreshments which were served. For many it was the first opportunity to hear the former Kentucky Theatre 3-manual Wurlitzer (Lexington) in its new home. The music room with its antique chandelier and beautiful new carpeting provides an impressive home for the white and gold Wurlitzer console. The organ sounds well in its new set-

ting. Two spacious chambers open into the music room but the instrument is never overpowering. It blends nicely and has just the right amount of natural reverberation, due in part to the high ceilings in the music room and chambers.

There was no formal program but members and friends enjoyed open console time. Carlton Smith of Heaton Pipe Organs, Indianapolis is present to see that everything was in working order and to play for us. The instrument is not yet fully completed but an inauguration in May is being planned.

### CEDAR RAPIDS

Our chapter year opened on August 6th with a meeting at the Paramount Theatre with Alan Gerber as the featured performer at our 3/11 Wurlitzer. This representative of the Land O'Lakes Chapter provided us with a fine varied program featuring good registration which was well-received by a good turn-out of our members.

The fact that the 50th Anniversary Show at the Paramount matinee was quite an achievement in view of the fact that the evening performance was SRO. This is the fourth appearance of Hector Olivera in Cedar Rapids. It was a tremendous occasion. As far as we have been able to determine, we are the only organization to rent the Paramount Theatre of the Performing Arts and turn all proceeds back to the commis-



It is time to place names in nomination for the National ATOS Board of Directors for the two-year period from July, 1979 through June, 1981.

All those who wish to run in this election are asked to send a photo and short resume.

Written consent of the nominee is mandatory and must be received at National Headquarters before the nominee's name can be placed on the ballot.

**Mail to . . .**

ATOS National Headquarters  
Post Office Box 1002  
Middleburg, Virginia 22117

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sion to assist in restoration of the house.

The pride of success of the anniversary celebration was offset by the news that our chapter chairman, Craig Stratemeyer, had been moved to the Kansas City area. His loss is a severe blow to the chapter and we will miss him and Helen for some time to come.

The October meeting was held in the Paramount with performers from the ranks of our own chapter: Jean Safley and George Baldwin. Their contrasting styles complement one another very nicely and it was an enjoyable program.

The November meeting was held on the 12th at Iowa Hall, Kirkwood College, featuring the chapter's 2/7 Style: E Wurlitzer, Opus 778. The most recent restoration of this instrument has been performed by Jeff Weiler and Ray Snitil. Consequently, who was better able to demonstrate the capabilities of this new installation than these two fellows, which they did. It is reported that their performances more than offset the dismal drizzly day outdoors.

The annual membership meeting and Christmas party was held in December at Iowa Hall of Kirkwood College. The membership selected the following to direct the chapter through the coming year: Doug Wiley, chairman; Bob Adams, vice-chairman; George Baldwin, treasurer; and Jeanne Kays, secretary; with Fred Longstaff, George McCord, and Jeff Weiler as directors.

LOREN H. FRINK

## CENTRAL INDIANA

The November meeting was held at Holliday Park on a quite "coolish" afternoon. The nomination of officers for 1979 was presented.

Member Tim Needler brought up



Ed Gaeley at Conn # 652 at the November meeting.

the subject of the community of Lafayette, Indiana, being minus a pipe organ for the Mars Theatre which originally housed a Mighty Wurlitzer. The theatre was built in 1923 and sustained a 3/10 Wurlitzer pipe organ. The organ was purchased and installed in a home in Michigan and more recently purchased by the Palace Cultural Arts Association of Marion, Ohio, for their recently acquired Palace Theatre. There is apparently no hope for retrieving the original organ for the Mars Theatre but there is a plea for help to purchase a replacement. It was voted for our local chapter to assist by donating toward a "Mighty Mo" for Mars.

We again played at the Indianapolis Zoo for the Christmas season. Various organists from our group played to enhance the holiday spirit for guests of all the four legged and feathered friends. It is a most charming place to visit during the Christmas season.

The entertainment of the day was generously furnished by Jerry Lee of Soundtron Music with the utmost

cooperation of Conn Organ Co. They graciously furnished the three-manual Conn #652 set up with external speakers including the Conn Electronic Pipes. Not only beautiful to hear but also to see! The artist of the day was Conn's own Ed Galley who is also director of products development and senior staff artist for the Conn Organ Co. Mr. Jack Dommer, institutional sales manager, was also present and delivered an opening presentation for the program to follow.

Ed Galley has been playing music since the age of four. He studied piano, classical and popular organ at Westminster College in Pennsylvania. Ed recently finished a European tour covering Germany, England and Ireland. Although he is a completely versatile organist, his personal preference is Bach. The repertoire for the day was varied. The closer was a rendition of "Lady of Spain" using virtually every stop on the organ including chimes! Our vote of appreciation to Jerry Lee of Soundtron Music and the Conn Organ Company. Refreshments and open console followed.

BEE BUTLER

## CENTRAL OHIO

November 26th found COTOS members at the Worthington High School auditorium clustered around our fondest possession, the 3-manual Wurlitzer. Each Saturday's labor has seen it speak with a few more voices to where on this occasion the Piccolo 4, Marimba, Tibias 8 and 16, Saxophone 8, Oboe Horn, Quintadena 8, and Glockenspiel were joined by Castinets, Drums and Cymbals. Chairman Bob Richard conducted a short business meeting, then our membership keyboard artists enjoyed open console. A highlight of

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COTOS member Tom Hobson at the Wurlitzer console with member Fred Schmitz looking on.

the afternoon was a surprise visit by Gaylord Carter. Mr. Carter was in town for an evening appearance at the West Broad United Methodist Church where he played organ accompaniment to Cecil B. DeMille's *King of Kings*. His words of praise and encouragement concerning our Wurlitzer restoration were greatly appreciated.

We thrilled to the award our member Mary Bishop received October 21st, at the Ohio Theatre Jubilee celebration for her efforts in fund raising and theatre restoration. Ex-President Jerry Ford presented the medal which bore the inscription: "All I want is a birthday party." Congratulations, Mary.

## CONNECTICUT VALLEY

Our October concert this year introduced us to the petite Maria Kumagai. This young lady, to whom our language does not yet come easily, simply avoided lengthy intervals of verbiage and charmed us

with music. The music was first rate, the audience was delighted, and on the spot Maria was invited to a return engagement. That, overly abbreviated, suggests the impact with which this artist first visited Thomaston and the opera house organ.

The program, which borrowed heavily from light classics and American musical comedy, captivated many in the audience.

The "Poet and Peasant Overture" began the program and brought the artist her first taste of the audience's energetic enthusiasm. Every number played seemed to be a positive audience pleaser. The program proceeded at a pleasant pace to the finale, when two encores were demanded. Thus ended one of the year's better concerts.

Attending our October meeting were members of Eastern Massachusetts Chapter, New England Group, and The Organizers, a club made up of electronic organ owners. Afternoon open console and evening presentations gave all an opportunity to have a go at the Opera House Marr & Colton. Invited groups provided Bob Legon, Alan Goodnow and Jim O'Connell as evening artists while David Senak represented Connecticut Valley.

In November, our meeting took place in Westport, the residence of Stan and Marion Barton and the Mechanical Music Center.

The Center is what its name suggests and is a fascinating place. Owner Bill Edgerton was a most accommodating host, giving us an enlightening brief history of mechanical music makers and demonstrating everything from a small music box to the large Wurlitzer LX Orchestrion. Out thanks to Bill.

At the Barton residence, following dinner, Chairman Norman Ray conducted a short business session dur-

ing which our officers for 1979 were elected. They are: Norman Ray, chairman; Paul Plainer, vice chairman; Lynn Price, secretary; Don Bell, treasurer; Paul Taylor, program chairman and assisted by Jim Morris.

Then it was music from the Barton residence Wurlitzer pipe organ, courtesy of members Ev Bassett and Jim O'Connell who played some selections of their own as well as requests from the audience. Some group singing added a bit of nostalgia.

It was a great day and our thanks go to Bill Edgerton and the Bartons for it.

On December 2nd at the Thomaston Opera House, Tom Hazleton was the artist in a welcome return engagement. He is well-known nationally and this performance was of his usual high order. He has a knack for programming. He is most adept at offering "something for everyone."

Our annual Christmas party was in Waterbury at the Cordon Bleu restaurant. We splurged this year with the addition of some professional entertainment to our traditional dinner, organ music, dancing and Santa Claus features. It was a fitting close to our 1978 calendar as we look forward to an ambitious schedule in 1979, which includes George Wright at Thomaston on March 16th, 17th and 18th.

WALLACE F. POWERS

## DAIRYLAND

Our October social was held at the home of treasurer, Bob Leutner, where he has a 2/8 Barton installed. Bob has been a host to many board meetings in the past, but this was the first time he had hosted a social. By the large number that

**ashley miller**  
a.a.g.o.

Bill Perrotta — Personal Representative

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turned up at his house, we could call this a smashing success.

In November, we held two socials. One at the home of Perry Petta, Menomonee Falls, and our traditional hair-raiser *The Phantom of the Opera*, at Fred Hermes, in Racine. Those who came heard one of the best young organists around give a concert on his Yamaha. The Halloween Show at Fred's house was attended by about 80 people. Afterwards, donuts and cider were served to calm the nerves of those who had been frightened by the film.

The project at the Racine Theatre Guild is about 65% complete. Our new project manager is Rick Johnson. The bulk of the work remains in wiring the console.

In the past, we have limited membership to twelve club members on the board. However, at our annual business meeting this year we decided to increase it to fifteen. Those who were nominated to a three year term were Perry Petta, Dennis Jon Wolfgang, Gordon Schwanke, Matt Smith and Art North.

The Riverside Theatre 3/13 Wurlitzer has had some extensive repairs during the last few months. Under the direction of house organist Conrad Walters, with help from Bill Hansen (CATOE), they have managed to repair a lot of the broken contacts, and nonspeaking pipes to a point where the organ is in good playing condition. This duo has also contacted United Artists and Star Date Productions regarding the covering over the organ, which has been there for the last two years. It looks as though it might come off if they could find some way of building a trap door that could be removed for organ concerts, and then replaced for the rock concerts.

Bill Hansen is also the man who recently reopened the Strand The-

atre in downtown Milwaukee. It had been closed for two years, and could possibly have been torn down in a mad rush to redevelop the western part of downtown. He plans to install a pipe organ and is showing movies like *South Pacific* and *The Sound Of Music*, at \$2 and doing rather well.

The reason for this interest in downtown is a huge multi-million dollar redevelopment, announced last year. If all goes as planned, these theatres downtown might once again be the showcases of the city.

WILLIAM CAMPBELL

### DELAWARE VALLEY

On Sunday, October 1st, members of the Delaware Valley (Pa.), Garden State (N.J.), and New York chapters of ATOS met once again at the Surf City Hotel to enjoy an afternoon of organ music provided by the 3-manual Wurlitzer located in the bar at this famous resort restaurant. It turned out that this was the eighteenth year of this traditional post Labor Day meeting of enthusiasts, the first such gathering having taken place on September 24th, 1961.

For the benefit of those who have not visited this spot, this instrument was a very early "visible" installation with pipes and percussions "under glass" existing long before the present era of pizza parlor pipe organs. The instrument was originally installed by Leroy Lewis and Ted Campbell along one entire side of the large bar adjacent to the restaurant. Leroy entertained here until he moved to the international scene with his engagement at the Panama Hilton. Since that time many well-known eastern organists have played here — but on this Sunday the organ belonged to everyone.

A total of twenty-one organists

entertained throughout the afternoon and evening, and no attempt will be made to list them all lest this report read like a roster. Suffice it to say Pennsylvania, New Jersey, New York, Connecticut and even California were represented. It must be honestly reported that the organ was not in very good condition, so TOSDV Chairman Marshall Ladd sought volunteers to work on this project in the future.

At least it was a real live Wurlitzer theatre organ still extant, and the excellent food and service more than compensated for the dead notes. Our thanks to host Henry Crane for his continued hospitality, and we will expect to meet again at this Long Beach Island organ mecca in 1979.

GRANT I. WHITCOMB

### EASTERN MASS.

The rare treat of hearing Lee Erwin and Ashley Miller at the dual consoles of Radio City Music Hall's mighty Wurlitzer early Sunday morning, November 12th, together with Yamaha's 1978 national winner, Lance Luce, on pipes, attracted a special busload of EMCATOS members and spouses.

Two "Firsts" took place at Babson College, November 18th. Jimmy Boyce of Alexandria (Va.) Arena fame, played his first chapter concert and it was also his initial visit to the Boston area. Opening remarks were made by Chairman Royal Schweiger, followed by co-Concert Chairman Tim Holloran's brief comments on Hope-Jones' influence in T.O. building before introducing our artist. Jimmy Boyce is not only owner/organist of the 4/34 Wurlitzer in the Arena, but is organist/choir-master of St. Christopher's Church, Springfield, Va. — versatile!

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As part of the program Jimmy furnished a hilarious early Charlie Chaplin silent, *The Rink*, whose accompaniment was "tailor made" and timed. This favorite great comedian inspired Jimmy to compose "Charlie's Walk" a descriptive musical theme that was skillfully used.

Jimmy's brisk "The Alexandria March" followed intermission. Dick Leibert was his idol from about age seven and he was greatly influenced by Dick's playing. Our artist, in tribute to Dick, beautifully rendered a trio of his compositions. His careful registration and style created a feeling of being in R.C.M.H. with Dick at the mighty 4/58 Wurlitzer — a masterful accomplishment on our 3/13!

Jimmy's smoothly-played and varied program earned him a standing ovation.

The following afternoon the venue shifted to Stoneham Town Hall with its 2/14 Wurlitzer audibly showing the results of much rebuilding by our organ crew and visually, the resplendent newly-decorated off-white console.

After introductory remarks by our chairman, Jimmy swung onto the bench playing his bright opener. His program was quite similar in content, but with a more resonant hall and different instrument, it had a diverse quality. The classical voices available pleasantly surprised Jimmy.

Jimmy Boyce is a fine talent who gave two most satisfying concerts using many solo stops, effective use of the swell, both divided and combined, fine pedaling and general orchestral use of the instrument in a pleasing style of his own.

After the customary reports at Babson, November 25th, Program Chairman Tim Holloran followed as artist of the evening. "That's Enter-

tainment" got his listenable program off to a rousing start and contained medleys of popular, musical comedy and roller skating rink numbers. His varied mini-concert was well-received. Many availed themselves of open console that followed.

Garrett and Sarah Shanklin again very kindly hosted the club at their spacious Groton home on December 17th with approximately 80 in attendance. Their hospitality and their grand 11-rank Wurlitzer are a combination hard to excel! Tom Gnaster and Allen Miller were guest organists, with Tom's varied program including appropriate Christmas carols, ballads and an old Polish lullaby. One of the most satisfying was his Fantasia on the Gypsy Song from *Carmen*. Allen, no stranger to this balanced and finished instrument, utilized its considerable resources with interesting registrations for his all-too-brief session.

Garrett then gave a brief history of the organ, including the recent addition of a fully expressive Steinway grand piano, before inviting members to "sample" its delights as others did Sarah's attractive table offerings. It was a nice prelude to the Christmas season!

STANLEY C. GARNISS

### GARDEN STATE

September 24th marked the opening of the chapter's 1978-1979 concert series at the Trenton War Memorial. None other than Hector Olivera brought the mighty 3/16 Moller to life for another year of festive activity. Obviously delighted with the power, versatility and varied tonal resources of this unique instrument, Hector treated the audience to a display not only of his famed technique but of this wonderful instrument. The enthusiastic crowd en-



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joyed a complete array of light classics, current pops and several lively Spanish pieces. Highlights included a Leroy Anderson medley, selections from Hector's current albums and many more numbers which kept the program moving quickly. He concluded the formal program with a rousing "Tico-Tico" during which an overenthusiastic stagehand sent the console descending back into the pit before Hector was ready to finish! Undaunted by the experience, Hector brought the console back up at the conclusion of the piece, standing on the organ bench. From this unusual position, he made the announcement that most of his fans had been waiting for — it was now time for the "Flight of the Bumblebee." By the conclusion of this encore, the audience was exuberant and many rushed to the console to congratulate Hector on his outstanding performance. Without a doubt, Hector Olivera will always be welcomed by the Garden State Chapter.

After this vigorous workout, the 3/16 enjoyed a brief respite before it was called upon again to meet the challenge of accommodating another gifted artist. Dennis James and his Halloween show came to Trenton on October 27th to the delight of silent film and organ fans. Dennis accompanied the horror classic *The Cat and The Canary*, and a

### Take a walk through the Detroit Fox Theatre before it opens to the public . . .

in the pages of the 50th Anniversary souvenir booklet published by Friends of the Fox, Inc. The booklet is full of original 1928 photos of the Fox, many from the offices of architect C. Howard Crane. Beautifully printed in sepia on cream enamel paper. Only 500 copies were printed, and we have just 150 left, so order today! Send \$3.50 + 50c for postage and handling (a total of \$4.00) to Friends of the Fox, P.O. Box 19081, Detroit, Michigan 48219. We will also include a copy of the flyer for the 50th Anniversary Celebration, which featured organist Dennis James, silent film "Wings" and its star, Buddy Rogers. (Oh, by the way, the booklet has one rather embarrassing typo in it; can you find it?)

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spooky Laurel and Hardy short. Throughout the entire two and one half hour show, Dennis kept the audience spellbound, thus confirming his billing as "Master of the Silent Film." Hopefully, the GSTOS will be honored to host another visit from this fine young theatre organist.

PETER PANOS

## LAND O'LAKES

Marjorie Shepard was reelected chairwoman of the chapter in a close election in November. In an effort to assure a good turnout an election party that included a turkey dinner and a lively program was planned. The result was one of the biggest turnouts in recent memory, with over 100 persons attending.

Other officers elected were: John Zetterstrom and Don Johnson, vice chairmen; JoAnn Johnson, secretary; Shirley Hall, treasurer and Bob Scholer and Lonnie Roach, board members. Because of her strong and capable leadership, Marjorie's reelection assures another year of progress and growth for the chapter.

Once again, as for the past three years, the chapter was favored with a Christmas concert by Ramona Gerhard Sutton in December at fabled Cedarhurst. Playing the 3/18 Wurlitzer, Ramona evoked a mellow, sentimental holiday mood. It was a musically bright and happy occasion. There was performer/audience rapport that raised the event far above the ordinary.

Ramona's holiday concerts in Minneapolis long ago became a tradition. Few are the organ buffs who have not been enthralled by her annual N.W. National Bank Christmas concerts over who knows how many years — enough to make her a legend. Extracting unforgettable music from an organ, she is the con-



Ramona Gerhard Sutton during her Christmas concert at Cedarhurst for the Land-O-Lakes Chapter. The organ is Claude Newman's 3/18 Wurlitzer, affectionately named "Goldie."

(Edwin C. Hirschhoff Photo)

summate keyboard artist, personifying all that the aspiring home organist dreams of becoming.

The Land O'Lakes Chapter has recently become involved in a project of considerable significance to ATOS and its purposes. The board of directors has been asked to work out all details for the procurement, installation and maintenance of a large theatre pipe organ for a major civic development for downtown St. Paul's massive rehabilitation.

On December 13th four members of the board — Chairwoman Shepard, Glen Bateman, Clyde Olson and Bob Scholer met with about 25 members of the Downtown St. Paul Cultural Advisory Committee and discussed feasibility and other details.

The project for which the organ is being sought is known as 7th Street Place, which is to include a "Galleria," a glass-enclosed park about

one block square on the third level of the structure. The organ would have a prominent place in the gallery.

Although the development (called Project 85) is in its early stages, it should be of interest to ATOS because it represents a breakthrough: the inclusion of a theatre pipe organ in the initial plans of a major civic development, as against the traditional concept of preservation of a theatre and its instrument. Perhaps therein lies the more secure future of the theatre organ because the chronic economic problems of the past are virtually nonexistent.

Until details are firmed up and a final "go ahead" is reached, the board will act as a temporary project committee. Eventually, it will become a full chapter activity with a permanent committee in charge. As more news of the project develops, it will be included in LOL dispatches to THEATRE ORGAN.

EDWIN C. HIRSCHHOFF

## LAND OF LINCOLN

LOLTOS members were entertained delightfully when Harry Koenig provided an hour of music at the Coronado Theatre Barton for the November Social. Harry and Catherine Koenig had just returned from a trip to Arizona. It was a vacation with a purpose, as Harry presented a piano and organ concert at the J. C. Penney store managers convention in Phoenix, attended by about 500 persons. He also gave a concert for the Southern Arizona chapter in Tuscon. Both concerts were enthusiastically received — with standing ovations for this talented LOLTOS member.

In December, about 40 members and guests enjoyed a very festive holiday party at the home of Bob



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and Murt Weirick. A lavish meal served by LOLTOS wives was followed with an evening of music and good fellowship. Paula Christianson gave us an interesting account of her visit to the Alladin Theatre in Denver while she was there on vacation.

Bob Ralston, organist on the Lawrence Welk show, returns to the Coronado on March 15th for an evening concert at the Golden-Voiced Barton.

On May 10th, Hector will be at the Coronado Barton, and on May 11th, at the new 3/47 Wicks at St. Peters Cathedral in Rockford, Ill.

BOB SCHMOOCK

### LONDON AND SOUTH OF ENGLAND

"Another big step on a very long ladder" was how one chapter member summed up our most recent major public presentation.

This was dubbed 'The Theatre Organ Double Event of 1978' and was staged at our favourite 4/16 'Torch' Wurlitzer in the Gaumont State, Kilburn in North London on Sunday, November 26th. It consisted of 'The Young Theatre Organist of the Year' competition (the first of a new series) in the morning and two very fine Dutch international console stars — young Hans Notrott and experienced Jan van Weelden — in concert in the afternoon.

A most imaginative and enjoyable day, it was culminated with cocktails in the theatre followed by a pleasant and relaxing dinner at a nearby Italian restaurant for around 60 chapter members and six colleagues of the Nederlandse Orgel Federatie (NOF). Also with us were Mr. Bill Weir, manager of the Gaumont State, whose idea the com-



First prize winner (50 pounds) plus silver chain, Pauline Dixon, age 16 years, holds the chain of office for one year. Center medallion inscribed ATOS London Chapter, Young Theatre Organist of the Year, and engraved with console.

petition was, and his assistant Pat Myers, who had handled much of the organisation.

Promoted jointly by Rank Leisure Services, the proprietors of the Gaumont State, and the chapter, the competition elicited seven entrants between 12 and 16 from widely scattered parts of the country. After several weeks of practice sessions at Kilburn and elsewhere, the actual event built up to an exciting occasion in which each entrant first played their own choice, returning after the interval to play two of three set pieces.

Under the astute and searching scrutiny of four adjudicators — Phil Baldwin (editor of popular new magazine *Home Organist and Leisure Music*), Jan van Weelden, George Blackmore and Len Rawle — the winner emerged as 16-year-old Pauline Dixon from Hayes, near London. She was closely followed in second place by stylish 16-year-old Carol Williams of Farnham, south of London, with 14-year-old Jane Hilton of Sheffield in third place.

First prize was a handsome en-



Entrants for final competition of Young Theatre Organist of the Year with adjudicators: George Blackmore, FRCO; Phil Baldwin, Editor *Home Organist*; Len Rawle, Director Yamaha and Jan van Weelden, Holland.

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Jan van Weelden (center), Hans Notrott (front), with manager William Weir signing visitor's book with chairman George Harrison looking on. ATOS meeting in November at Gaumont State Kilburn with Dutch artists.

graved silver 'Chain of Office' to be held for one year, plus 50 pounds (\$100) in cash. Second prize was 25 pounds cash, third 15 pounds cash, with all four others — 16-year-old David Quentin Bellamy of Colwyn Bay, North Wales; 13-year-old Daine Coates of Stevenage, Hertfordshire; 12-year-old Adam Finch of Northampton; 15-year-old Alison Law of Shepton Mallet, Somerset — receiving 5 pounds each. Additional prizes were an LP record of their choice for each entrant from Amberlee Records and a years free subscription to *Home Organist*.

Amberlee Records (which interchanges with Doric) is 'sponsored by enthusiasts for enthusiasts' and is ever-present at London area theatre organ concerts in the very capable hands of our popular members John and Noreen Foskett (and oft-times John Peters). Their spontaneous ges-

ture was greatly appreciated.

Pauline Dixon immediately began practising hard to make live appearances at the State Wurlitzer for children's shows during the festive season at the invitation of Mr. Weir.

Brilliance and dexterity characterised the contrasting performances of our two Dutch guests in the afternoon.

Twenty-two-year-old Hans Notrott is that country's most significant young newcomer — and has recently cut a very fine LP record at the 4/10 Wurlitzer/Strunk in the Tuschinski Theatre in Amsterdam.

Jan van Weelden combines the long experience of in-theatre playing in his earlier years with a 20-year spell at The Queen Juliana Church in The Hague. A most accomplished stylist and an evident theatre organ devotee, Jan com-

plemented his morning stint as an adjudicator with a rare and polished keyboard performance spanning a very wide musical repertoire and reminiscent of the scintillating Sidney Torch.

Growing public interest has generated widespread publicity throughout the past year. Most notably, Thames Television has featured in the London area a 25-minute programme based on chapter activities 'at home' and 'in theatre' — to which we are proud to add that membership is now well over 200.

Meanwhile, our monthly chapter club nights continue to be extremely popular. Most recently, Len and Judith Rawle gave a delightful organ and slide/film show to a capacity audience at 'Wurlitzer Lodge,' Northolt.

## LOS ANGELES

In November, the chapter hosted a concert by Phoenixian Walter Strony at the San Gabriel Civic Auditorium, his first West Coast engagement. The former Chicagoan (and student of the late Al Melgard) is now playing at Bill Brown's Organ Stop in Phoenix, Arizona. He was introduced by Chairman Bob Power. There was something different in Walt's appearance; his oversize hornrim goggles were missing. He later explained that with his new contact lenses, he no longer needs the "cheaters." The effect; he looks even younger (the writer has followed Walt's playing career since pre-puberty years — Walt's, that is).

The Strony tunelist provided a varied program. For an encore Walt repeated his very physical "In the Mood" during which both mitts slither down the three manuals for a somewhat devastating staccato which



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Walt Strony. The 'cheaters' are gone but the music is fine.

(Zimfoto)

may or may not add up to music. At least it was spectacular visually.

After the well-applauded concert, Walt Strony autographed records in the lobby and chatted with his many fans. He informed us that his boyhood hope to build a tracker theatre organ proved impractical.

As always, Chuck Zimmerman was on hand shooting the "Zimfoto's" which have become a staple of this bimonthly report. The LA chapter is beholden to him.

The chapter held a combined business meeting and annual Christmas party in December at the Wurlitzer-equipped Great American Wind Machine Restaurant in Reseda.

Election of officers for 1979 was the main business of the evening. In accordance with the by-laws, 1978 Vice Chairman Mike Ohman moved up to the top spot for the new year while current Chairman Bob Power became Liason Chairman. The nominating committee's slate of candidates for the other spots was accepted unanimously: Ralph Beaudry, present membership sec-

retary, became vice chairman; Bernice Neal retains her post as executive secretary while Glen Bumgardner continues as treasurer. Marguerite Hendricksen was named program director and Harvey Heck fills the new post of technical director.

John Ledwon, Convention '79 Chairman, swore in the new officers and opened the entertainment section of the program a selection of traditional Christmas melodies on the Wurlitzer. Some of the other organists heard were Rod Skelding, Jerry Nagano, John Brown and the all too rarely heard Bob Mitchell.

Plans for the ATOS convention in Southern California are being finalized now and will be announced shortly. In January a Del Castillo concert at the Wiltern is scheduled with proceeds to go to the Ledwon Organ Restoration Fund started by George Wright immediately after the disastrous Agoura-Malibu brush fire on October 23rd which wiped out the Ledwon home and 26-rank Wurlitzer.

RALPH BEAUDRY  
AND STU GREEN

### MOTOR CITY

Our November bazaar at the Redford Theatre featured a myriad of



The 50-voice Shrine High School Choir and harpist Nadia Marks in the finale at the Royal Oak.

(Fred Page Photo)

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homemade gifts made by members and was very successful.

Charlie Balogh appeared at the 3/10 Barton at the Redford Theatre in November in what was called a Big Band Show. The 16-piece orchestra, Fine Print, was featured in several numbers reminiscent of the swing era. Champagne also livened things up during intermission, with proceeds going to the chapter.

Lyn Larsen was our organist in December for one night at the Redford and an afternoon show the next day at the Royal Oak Theatre. Also on the program was Nadia Marks, a professional harpist and the 50-voice choir from Royal Oak Shrine High School. Lyn's surprise entrance was out of a gayly wrapped large Christmas present on stage, as Santa Claus pulled the bow. Over 2000 people attended the two performances.

Our general membership meeting and buffet supper at the Redford in November featured several chapter members at the console of the Barton. A slide presentation by Marjorie Allen and Don Grimshaw featured the Atlanta Convention and chapter activities. The business meeting included nominations for

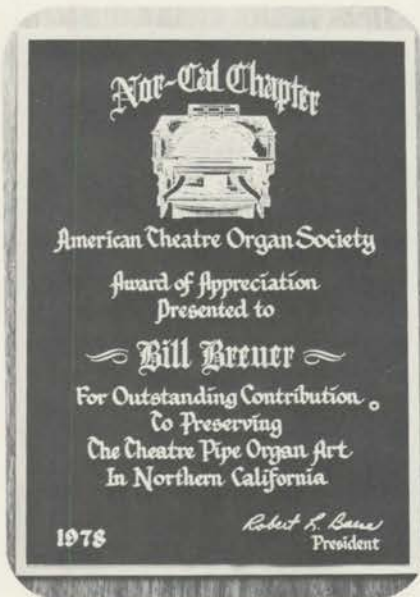


Lyn Larsen makes his entrance at the Royal Oak Theatre in December. (Fred Page Photo)

the board of directors.

Our Christmas party at the Redford in December featured Lance Luce at the console in a Christmas concert and sing-along, followed by open console.

DON LOCKWOOD



(Don Creswell Photo)

### NOR-CAL

The Nor-Cal Chapter recently presented its Award of Appreciation to Bill Breuer, owner of the Peninsula's chain of Cap'n's Galley Pizza and Pipes restaurants. The award is presented to persons who have made outstanding contributions to the preservation of the theatre organ art.

Bill is respected throughout the United States for the uniformly high quality of his pipe organ installations.

### NORTH TEXAS

On November 12th we met at the home of Past Chairman John Beck.

John has a fine 3/15 Wurlitzer which came from the El Paso (Texas) Theatre, to which John has added four more ranks. It is installed in the room John added to his home just for the organ. The console is positioned at the front of the room, with the pipes speaking from chambers built across the back. It is a truly fine installation.

One of the major items in the business portion of the day was a motion to make John Beck an Honorary Member of the chapter. The motion carried and John became an Honorary Member by acclamation. A standing ovation indicated the chapter's feelings about John's many contributions to the success and welfare of the chapter.

Other items of business included discussion on the overhaul and installation of our Wonder Morton, acquired from Loew's in Jersey City. A loan, needed for removal and transportation of our 24-rank jewel, is well on its way toward being paid off. Plans are under way for complete refurbishing and installation in a good auditorium, centrally located in the metroplex.

Lew Williams's concert following



Lew Williams makes like Jesse Crawford at the console of John Beck's Wurlitzer in Dallas. (Stan Guy Photo)



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the business session, was another top-notch performance. Lew included some real old-time favorites, with some modern numbers like "Star Wars Theme" included just to show he's not falling behind on some of the "goodies" from his own generation. Lew Williams and John Beck's Wurlitzer made a fine theatre organ team.

On November 14th, about 20 members showed up at Gordon Wright's for the pow-wow about the Wonder Morton. After Gordon outlined some of the problems, both technical and general (including "political") Dr. Robert McGillivray, a good chapter member, and a professor at the University of Texas was appointed as a committee of one to discuss the possibilities of installing the Wonder Morton in Texas Hall, at the university on the Arlington Campus. Members had visited the hall and observed the organ possibilities earlier, with considerable comment that if availability and other factors were compatible, this auditorium could be a fine home for our prized Morton. Since UTA is a state university, Dr. McGillivray had himself, as a staff member, approved by the University to represent both the chapter and UTA. The net result is a proposal for joint use of the Robert Morton. Of all places considered so far as home sites for the Wonder Morton, the Texas Hall at UTA currently shows the most promise, especially in terms of acoustics, space for installation and auditorium seating capacity.

The Organ Marathon, which has become an annual event, was held on November 17th at Gene and Denece Powell's Organ World building in Garland, Texas. The Marathon was a fine success, contributing almost \$1500 to the chapter's organ fund, and permitting retirement of the cur-

rent debt for removal and transportation of the instrument from Journal Square in Jersey City to the Dallas-Fort Worth metroplex area of Texas.

Despite previous fund raising affairs and specific donations for special parts of the project, it is still necessary. Without the fund raising, the materials and supplies for the project might become unaccessible, so we still welcome any and all donations and contributions to our Wonder Morton fund. We're keeping our head above water, but we still have a pretty good distance to swim before the swell shades open and the Morton pipes speak.

JOE KOSKI

(Since this event, John Beck has passed away. See Closing Chord on page 29.)

### OREGON

The October meeting was at the Portland home of Don and Arlene

Ingram. Their 2/8 Wurlitzer was the concert organ for the day. Its builder, Bob Burke, spent many hours making sure everything was in top shape and the organ has never sounded better. We are certainly indebted to Bob for the time and effort he has put into helping keep the instruments we use in concert condition. This was the first time the instrument has been heard in concert since the addition of the Tibia 5-1/3 stop, installed by Steve Bray. It was also a first for the Xylophone on "single stroke." Our thanks to Bert Hedderly for that job.

The artist was our own Gerry Gregorius. His excellent playing is well-known to all our members, as well as many people on the West Coast. It was six years ago this month that Gerry played the dedication of the Ingram Wurlitzer.

Gerry's program was certainly varied and always interesting. Numbers ranged from Leroy Anderson's



Gerry Gregorius at the 2/8 Wurlitzer in the home of Don and Arlene Ingram.

(Claude V. Neuffer Photo)



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Roland Hall, playing the Billy Wood's Special at Mary Pitt's home in Newport, Oregon, for the November meeting of the Oregon Chapter.

"Belle of the Ball" to a haunting "Little Boy Lost" with the sprightly concert waltzes, "Wedding of the Winds" thrown in for contrast.

Then it was open console time.

DON INGRAM

In November, we journeyed to the beautiful home of Mary Pitts in Newport, on the Oregon coast. There we heard the very competent Rolland Hall at the 4/15 Wood theatre organ. This instrument was originally built for the Oaks Park Rink in Portland and was later moved by the late Richard Pitts to the enlarged home in Newport. It speaks directly into the living room, and although there are no pistons, the four manuals make it easy to exploit the enormous variety of effects.

Rolland Hall's fine program was varied and included two silent comedies with Laurel and Hardy and Charlie Chaplin. Many members

played during open console.

The Pitts' home is located on a hillside and features a picture window overlooking Newport Bay. It was a rare treat to watch the departing ships while listening to this beautiful organ. Most unusual was water skiing in the rain!

Fortunately our meeting was in the afternoon, because that evening most of Newport was blacked out by an extended power failure!

Thanks to Mary Pitts and Rolland Hall for a most enjoyable and unusual afternoon.

Our annual Christmas potluck dinner was held at the Odd Fellows Hall in Sherwood. There was a large turnout with loads of fine food and an opportunity to visit with many friends. Special thanks is due Glen and Marie Briody for organizing this fine dinner. It was so good to see Paul Quarino up and about again after a serious illness.

After dinner we walked around the corner to hear and play the mighty 5/24 Marr & Colton in the Sherwood Oriental Theatre. Our scheduled artist, Paul Mauk, was unable to appear, but thanks to Gerry Gregorius and owner Bill Blunk, we had a fine professional program. This was followed by open console with several members participating.

This little gem of a theatre is operating on Friday and Saturday evenings and features the organ.

BUD ABEL

## POTOMAC VALLEY

October 22nd, 1978 the Potomac Valley Chapter met for special entertainment of pipe organ music at the Alexandria Arena, Alexandria, Virginia. Jimmy Boyce, at his 4/34 Mighty Wurlitzer was our host. Jimmy played an enthusiastically received introductory program of variety pieces, then turned the console of his intriguing Wurlitzer over to the members at large to play a leisurely session of open console.

Our talented local artists, though unfamiliar and inexperienced in the complexities of the large console, demonstrated individual styles and skills. Jimmy stood by to assist with registration setups. Those who entertained us included: Mike Britt, Peter D'Anna, Henry M. Bussey III, Ron Kragler, Phil Pensyl, Ken LaCapria, Norm Thibeault, Don Dewey and George Mather.

Our thanks again go to Jimmy Boyce for use of his Wurlitzer and to Tom Brown, manager of the arena, for providing us a prime meeting place.

November 19th, brought us back to the Weinberg Center for the Arts, Frederick, Maryland, for a formal concert by the renowned theatre organist Ashley Miller. The Center's

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2/8 Wurlitzer responded and sounded both hearty and mellow as directed under the light touch, nimble fingering and precise, professional perfection of the gentleman artist. Ashley gave us a fantastic show of flying fingers, quick change registration, and full tonal impressions such as are seldom seen and heard.

In addition to the heavier orchestral sounds, Ashley included foot-tapping lighter tunes; an ingenious arrangement of a classical group for flute and piccolo; nostalgia; contemporary jazz, followed by contemporary for "the young people of our day."

Ashley's top-notch performance culminated in a spontaneous standing ovation from a thoroughly excited and delighted audience.

HAROLD R. RICHMAN

## PUGET SOUND

Our exploration of the small theatres with original organ installation up and down Puget Sound culminated Sunday November 5th at the Tacoma Temple Theatre. Here we enjoyed a concert at the Kimball 2/8 by Richard Powers, son of Jane McKee Johnson, who was featured at the same organ during the 1971 convention. Open console followed and included Mahon Tullis who had opened at the Temple 50 years ago to the day; Eddie Zollman and Gunnar Anderson and, of course, Jane Johnson, who had all played at the Temple during the early days; Dick Schrum who grew up in Tacoma; Dave Hamilton of England, who was passing through town took a turn along with his host, new member Tom Cotner.

We proceeded from there to the McKee Organ and Piano Studios to try out various electronic instruments and then on to Pizza and



Miss Lillian Gish signs programs at the Fargo Theatre.

Pipes for more open console and food and beverage ad lib. At 5:00 p.m. Jane Johnson appeared for the evening stint at the console.

An informal farewell was staged at Pizza and Pipes Bellevue Sunday evening, November 26th for Patti Simon, who will be joining the staff of the Organ Grinder to be featured at their new Denver installation. Replacing her here will be Tom Cotner.

The final meeting of the year, Sunday, December 3rd, our annual Christmas party, took place at Haller Lake Clubhouse. It featured our chapter organ played by Dick Schrum and augmented by Gene Ellison on drums, and Wayne Simon alternately on trumpet, clarinet and sax. There was also time for open console and songs by member George Francis, spotted throughout the afternoon.

New officers are: Ken Galloway, chairman; Thelman Barclay, vice chairman; Pearl Nelson, secretary; Bill Browning, treasurer; Austin Nelson and Dick Dickerson, board members.

GENNY WHITTING



"The Incomparable Hildegard" Kraus at the Steinway in the Fargo Theatre lobby.

## RED RIVER

November 2nd, 1978 was the night for excitement and magic when Miss Lillian Gish, one of the greatest silent screen actresses the American cinema has known, appeared on the stage of the Fargo Theatre. She introduced scenes from some of her well-known movies and related stories of her early days in cinema. The feature film of the program was her very famous movie, *Way Down East*, preceded by her description of the hardships encountered during filming. There were no stand-ins then, and she did all the difficult and dangerous scenes herself — most people will recall the perilous moments when she floated on ice chunks, heading for the falls, finally to be scooped up into the arms of her hero in the nick of time!

Getting the patrons in the mood before the show, Hildegard Kraus (The Incomparable Hildegard) provided piano music at a Steinway grand in the theatre lobby.

There were broad smiles of ap-

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The Fargo Theatre

proval as the Wurlitzer console rose on our newly-installed lift with Lance Johnson playing "That's Entertainment." Before Miss Gish came on stage, he played background music for a slide presentation of her unique career narrated by Doug Hamilton. Lance also provided the accompaniment for the feature. Imagine the thrill of doing an original score for a movie with the star sitting in the audience!

Many heart-warming comments were heard as the people went through the lobby into the balmy night air. It had been an unusual day weather-wise, too, as it reached 73 degrees. At this time last year, a blizzard postponed our show. A special champagne reception for chapter members and guests followed on the mezzanine. We all pressed in line for autographs and pictures of Miss Gish, and she graciously took time for everyone.

Earlier that day, Miss Gish granted interviews with four TV stations, a newspaper, and Minnesota Public Radio (KCCM) at the theatre and

kept them all on their toes as she asked them questions and discussed camera angles.

Saturday, December 2nd, we began a series of radio programs called *Theatre Organ Perspective* with Lance Johnson as host. They are aired each Saturday at 2 p.m. on Minnesota Public Radio (KCCM-91.1FM) for half an hour. The first show was a brief history of the pipe organ as a theatre instrument. The second featured the Minneapolis-St. Paul area theatre organs and organists, notably Leonard Leigh and Eddie Dunstedter. For the third, several kinds of player instruments were heard — the photoplayer, orchestrion, band and fair organ, and street organ. Christmas music played by Dick Leibert and Jesse Crawford was the December 23rd program.

SONIA CARLSON

### ST. LOUIS

Frieda and Erwin Oehlert hosted the November meeting which included the annual elections. New officers are: Marlin Mackley, chairman; Chuck Wiltsch, vice chairman; Jim Labit, treasurer; Betty Tyler, secretary. Joe Barnes and Jim Grebe were elected to the board to serve with present members Paul Coates and Joe Dallavalle. The musical part of the meeting was presented by Erwin Oehlert who is a concert violinist and member of the Florissant Valley College Symphony. He played a beautiful program of music by Scott Joplin on his violin accompanied, via tape, by the late E. Power Biggs on a harpsicord. Scott Joplin's popularity has soared since the film *The Sting* was released especially in the St. Louis area where he spent a large part of his life and was a regular customer at the music

store operated by Fran Anthony's father.

Our Christmas party, traditionally held at the Paul Coates' home, was again a huge success with good food, music and gaiety. Besides demonstrating some of his antique musical instruments, Paul played all of the numbers for a musical quiz. The highest scores received fruitcakes. Everyone enjoyed open console and all are happy with the progress Paul has made in upgrading his organ. Presently he has a four-manual Kilgen console, thirteen ranks of Kilgen and Wurlitzer pipes plus tuned Sleighbells, Harpsicord, Drums, Tambourine, and Xylophone. His goal is 40 ranks plus toys.

BILL ANTHONY

### SAN DIEGO

December 3rd was our annual meeting and Christmas party, held at the California Theatre in San Diego where our Style D Wurlitzer is installed.

The console was gaily decked out in Christmas tinsel and a beautiful big red bow. The stage was also appropriately decorated. The big screen was down and all we could see was the organ console during the meeting. After the usual business matters were attended to, the slate of nominees for the 1979 board was presented by the chairman. There being no nominations from the floor, the secretary was instructed to record a unanimous vote for the slate: Tim Kreifels, chairman; Coulter Cunningham, vice chairman; Daphne Hoskins, secretary; Ray Lanew, treasurer; Charlie Porter, program chairman, Myra Gentner, publicity chairman; and Connie Reardon, membership chairman.

The new officers were installed by the outgoing chairman with the

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Gaylord Carter, at the opening concert at the California Theatre, San Diego.

presentation of the organ pipes with gold plaques indicating the title of the office of each board member.

Then Col. Harry Jenkins came to the console. After a rousing march, Christmas carols were flashed on the screen and Harry got us off to a sing-along. As the final "Merry Christmas" appeared on the screen, it was slowly raised and we could see the candlelighted and cheerfully decorated tables laden with Christmas "goodies."

Everyone gathered on the stage for refreshments and open console. Our new chairman, Tim Kreifels, a talented organist, started things off and from there on everyone who wanted to, played the organ, happy in the thought that it is our own organ — a truly significant accomplishment in the short time of our existence as a chapter.

With the success of our opening concert, featuring Gaylord Carter, in October still fresh in our minds, we basked in the glow of a noteworthy 1978 and are looking forward to 1979 with great anticipation.

MARJORIE GREER

### SOUTHEAST TEXAS

The console of the 3/8 Robert Morton organ in the Jefferson Theatre in Beaumont, home of the chapter, has been reinstalled after being completely disassembled and refinished to its original mahogany. Ralph Lindholm, of Silsbee, did most of the refinishing.

Dick Jones, of Beaumont, has received a 2/7 Wurlitzer for installation in his home.

The chapter enjoyed a Christmas party at the home of Thelma Debes. A wide variety of musical styles were demonstrated on her Baldwin Cinema II by Tim Hart, another Cinema II owner; Gail Hicks, who is organist at Scampi's in Austin, Texas; hostess Thelma Debes; Chairman Al Sacker; and former theatre organist Ruby Holleman Monroe.

IRA M. WILLIAMSON

### SOUTHERN ARIZONA

November 8th, we were privileged to hear the piano and organ styling

of Harry Koenig of Niles, Illinois, a member of the CATOE Chapter. We have opportunities aplenty to hear classical church type music so it is an extreme pleasure to hear a theatre organist such as Harry Koenig, and those few of our members who were unable to attend missed a great opportunity. We thank the Koenigs for their visit to Tucson.

On December 3rd, the Christmas social party was held at the El Dorado Townhomes Clubhouse in Tucson. As usual, this event was a happy affair. The organ used was a Wurlitzer 'Centura' — 2-manual electronic. As we now have our non-profit status established with both the Arizona State Corporation Commission and the Internal Revenue Service, we are in the process of planning for the installation of a pipe organ very soon.

At our last meeting the election of officers was held and the results were: Bob High, chairman; Ray Chase, vice chairman; Louise Townsend, secretary; Wm (Bill) Wilson, treasurer; Lois Seamands, program chairman; and Helen Staininger, statutory agent.

The chapter thanks outgoing Chairman Rudy Kotasek for an outstanding job in the acquisition of our new legal status which required a lot of time and effort.

BOB HIGH

### TOLEDO

Lots of nice things are happening here in Toledo. Our very able and devoted Chairman, William Cottle, planned a number of successful events to close out a great year and to help earn some of the money needed to reach our goal, the restoration of our Marr & Colton theatre pipe organ in the old Ohio Theatre, now known as St. Hedwig's



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Culture Center. TATOS had a concert on October 28th, sponsored by Love Music Inc., featuring Bill Thomson playing the Yamaha E 70. Mr. Thomson's talent and wit made for a most enjoyable and successful event.

A concert on November 9th was sponsored by Howard's Pianos and Organs and featured nationally known talent... Mr. Glen Derringer performing at the Wurlitzer. Mr. Derringer's concert was perfect in every way and a highlight was his rendition of "Tico-Tico" in fugue styling.

On December 3rd, our Christmas party meeting was held at the Dark Horse Supper Club. We were entertained by Hal Bilger, a very gifted organist. His pleasant style is so easy to listen to.

TATOS is very fortunate to have the privilege of housing our pipe organ in St. Hedwigs Culture Center. We wish to extend our very best to Fr. George Rinkowski, pastor of St. Hedwigs Parish and a member of TATOS. He was recently named National Chaplain of the Veterans of Foreign Wars. He served in the Phillipines, Japan and in the Air Force in the U.S. and Korea. We wish to extend a warm welcome to ATOS members everywhere.

ANN MOXLEY



Rob Richards presented program at Mesa Organ Stop for LATOS and Valley of the Sun members.



Valley of the Sun members Barbara and Bill Brown, and Ron Rhode at Brown's home.

### VALLEY OF THE SUN

November and December were full of activities for the Valley of the Sun members.

We got off to an early start at 7:00 a.m. on Saturday, November 4th, when a busload of Los Angeles ATOS'ers arrived for a weekend visit. Following breakfast, we led them on a short sightseeing tour of Phoenix, which included Del Webb's Townhouse, convention hotel for the 1983 National ATOS Convention. The weekend was full of organ music — Rob Richards presented a morning program at the Mesa Organ Stop Pizza restaurant, then we had lunch at the Phoenix Organ

Stop and listened to Betty Gould. The afternoon found us at Bill Brown's home for a mini-concert by Ron Rhode on Brown's residence Wurlitzer. Several VOTS members joined the L.A. group to hear more of Ron's music during his regular working hours at Organ Stop that night. Sunday morning, Walt Strony presented a concert for our visitors at the Phoenix Organ Stop, then we took them to the home of VOTS members Cora and Clarence Creighton, who are in the process of installing their own residence pipe organ.

We held our election for 1979 officers at Phoenix College in Novem-



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Phoenix Organ Stop featured organist Walt Strony after November concert for L.A. visitors.

ber. Board members for the new year are: Ron Rhode, chairman; Charles Creighton, vice chairman; Gerold Howard, treasurer; Kay Jones, secretary; Don Reasor, program chairman and Julie Baker, statutory agent. We're looking forward to a good year.

Several chapter members heard Virgil Fox in concert at North Phoenix Baptist Church on November 19th. Though it was not a theatre organ concert, we enjoyed his style.

The sixth annual Organ Stop Christmas concert was held December 10th. As always, there were many

ATOS members in attendance. Before the program began, owner Bill Brown recognized our VOTS chapter, told about our newly-acquired Marr & Colton pipe organ and the 1983 convention. Featured artist for the afternoon was Walt Strony, who presented a two-hour program for our enjoyment. We even had a visit from Santa Claus! (Really, now . . . just who was that bearded man in the bright red suit?)

Our chapter Christmas party was the last group activity for the year. It was a special treat this year because it was held at Lyn Larsen's newly-opened Tivoli Gardens Restaurant in Sun City. Though his pipe organ installation is not yet complete, Lyn gave us a demonstration of what was already playing. Following luncheon and Lyn's preview of the organ, we saw a silent movie, and then there was general socializing.

MADLINE LIVOLSI

### WOLVERINE

Our November First Saturday was ably performed by one of the Midwest's best and most unknown organists — Steven Brown. Steve started out a few years ago as a teen who cranked out perfect copies of Liebert and Wright arrangements,

when those albums were first available to the public.

Steve's love for the theatre organ stops not with playing them, but is quite capable of maintaining and restoring them as well. He is, in fact, employed as a flue voicer with the Schantz Organ Co., in Orrville, Ohio, where he resides. He is one chiefly responsible for the restorations of the 3/14 Wurlitzer in the Tennessee Theatre, Knoxville, Tennessee, and the 3/9 Kilgen in the Palace Theatre in Canton, Ohio. He is definitely one of those who fit into the category of "the best organists can fix 'em, too."

Our Super-Special Christmas was held on our First Saturday in December, complete with Santa Claus doing the honors of passing out specially chosen gifts for each of our organists. Namely, they were Gary Wick, Greg Yassick and Fr. Jim Miller, and what a concert it was.

The annual Christmas dinner and membership meeting was held, as usual, at "Wurlitzer House," the Detroit home of David Voydanoff and Glenn Rank. New officers for the coming year are: Ed Corey, chairman; Don Jenks, vice chairman; Lawrie Mallett, treasurer; and Barry Rindhage, secretary.

SCOTT S. SMITH □

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PHOTO: John Muri, organist, playing instrument ensemble at the **Peachtree Plaza.**  
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Letter of November 22, 1977  
Curtis H. Layton, D.P.M.  
Wilmington, Delaware

In this day of plastic molded consoles and "automatic wonder fingers," it's encouraging for us to hear from people like Dr. Layton. People who appreciate quality. Who don't get caught up with a flashy demonstration. Or lights that show them where middle C is. We think you're a lot smarter than that, too!

We'd like to hear from you. But even if you don't send us a nice letter like Dr. Layton's, we'll keep our commitment. Just building the finest organ money can buy. Maybe not for everyone. But for you. When you're ready.

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