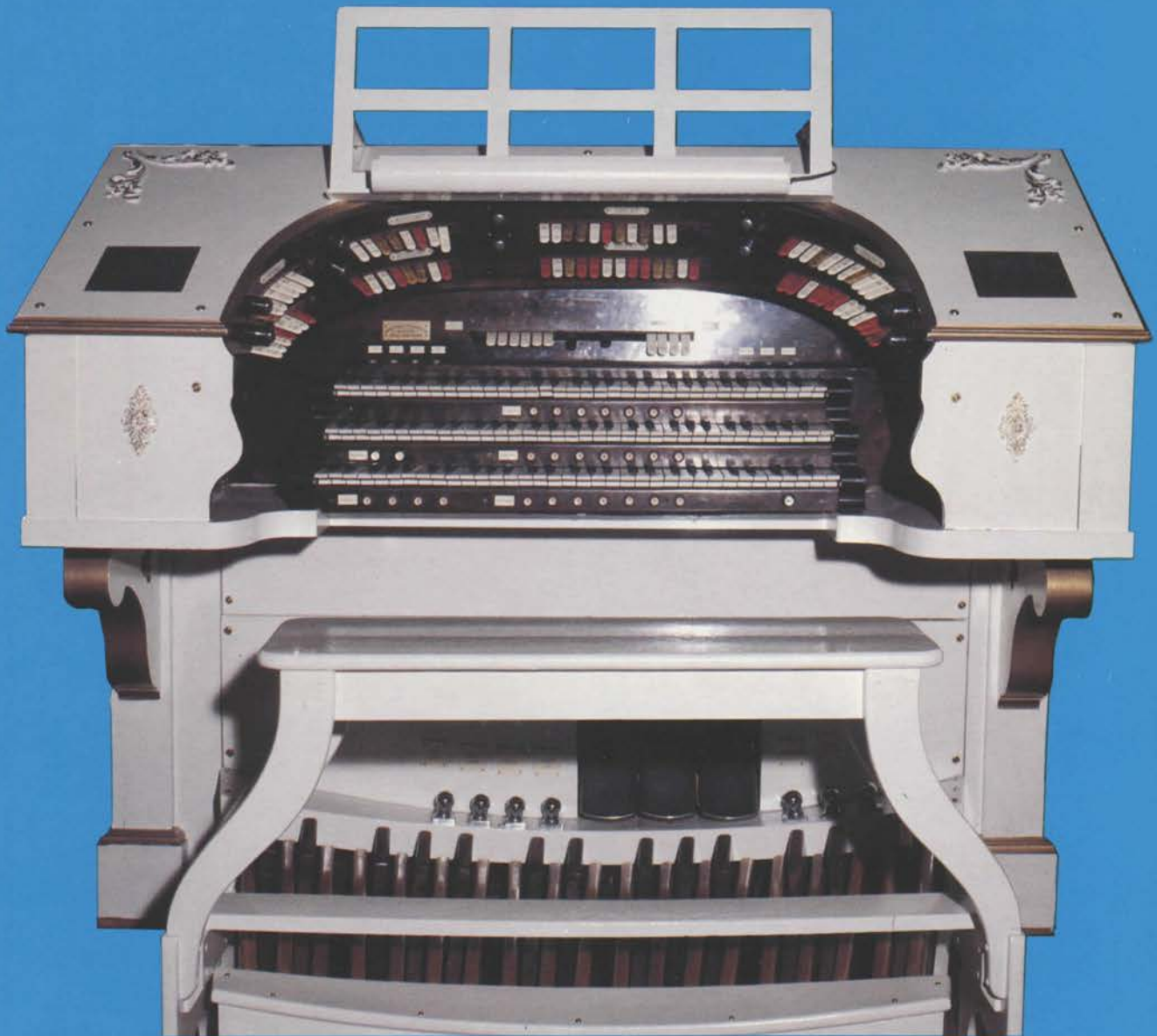


# THEATRE ORGAN

January/February 1982

ISSN 0040-5531



**Journal of the American Theatre Organ Society**

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## Cover Photo

Console of U.S. Pipe Organ Opus 101, now located in the Sunnybrook Ballroom, Pottstown, Pennsylvania. See story starting on page five.

## PAST PRESIDENTS

Richard Simonton  
Feb. 1955 — Oct. 1958

Judd Walton  
Oct. 1958 — July 1961

Tiny James  
July 1961 — July 1964

Carl Norvell  
July 1964 — July 1966

Dick Schrum  
July 1966 — July 1968

Al Mason  
July 1968 — July 1970

Stillman Rice  
July 1970 — July 1972

Erwin A. Young  
July 1972 — July 1974

Paul M. Abernethy  
July 1974 — July 1976

Ray F. Snitil  
July 1976 — July 1978

Preston M. Fleet  
July 1978 — Nov. 1978

Tommy Landrum  
Nov. 1978 — July 1980

Richard R. Haight  
July 1980 — June 1981

## HONORARY MEMBERS

1959 — Jesse Crawford

1960 — Fanny Wurlitzer

1961 — Mel Doner

1962 — Leonard MacClain

1963 — Eddie Dunstedter

1964 — Reginald Foort

1965 — Dan Barton

1966 — W. "Tiny" James

1967 — Erwin A. Young

1968 — Richard C. Simonton

1969 — Judd Walton

1970 — Bill Lamb

1971 — George and Vi Thompson

1972 — Stu Green

1973 — Al and Betty Mason

1974 — Lloyd E. Klos

1975 — Joe Patten

1976 — Floyd and Doris Mumm

1977 — Les and Edith Rawle

1978 — Len Clarke

1979 — J. B. Nethercutt

1980 — Sidney Torch

1981 — No selection made

## President's Message



*It is that time again to consider asking yourself some of these important questions.*

*"How can I best utilize my time and talents for the benefit of ATOS?"*

*"Do I have the enthusiasm and necessary knowledge to promote the theatre organ in the proper professional manner?"*

*"Should I be a candidate for the National Board of Directors for the coming term?"*

*Your answers to these questions will vary in many ways, I am sure. The important thing is to ACT on your answers. If you want to serve on the National Board, see the specific instructions elsewhere in this issue for the procedure on how to become a nominee. If your time is too limited for that, the one answer we can each give is our willingness to share the pleasures and privileges of ATOS membership with all our friends. Ask them to become members. Remember, this is the year to grow, and working together we CAN and WILL.*

*Your Board is constantly striving to find the answers to your many inquiries and to be of help in as many ways as possible. We continue to ask for your input of ideas and suggestions, so that our decisions are based on your needs and wishes. This is your ATOS.*

*Keep your letters coming. They are greatly appreciated. And be sure to mark the dates on your calendar for the Detroit Convention, July 4 through 10. It's going to be a great one.*

*Sincerely,*

*Lois F. Segur*

*Lois F. Segur*

# U.S. ORGAN, 53, BLOOMS AGAIN

On Saturday evening, October 3, 1981, Andy Kasparian and Bob Lent played the opening concert on the 3/11 United States Pipe Organ Opus 101 installed in Sunnybrook Ballroom, Pottstown, Pennsylvania. About 500 theatre organ buffs were present for cocktails, buffet dinner, and the gala evening. Among the guests were Roger and Dorothy Bloom, former owners of the organ, who returned from their new home in Florida for the occasion, and Bill and Helen Hellyer, of Pottstown. Helen, a theatre and church organist since the '20s, was "house" organist

while Opus 101 was in the Bloom's home, and Bill was a member of the organ work crew.

Opus 101 was built in 1928 by the United States Pipe Organ Company, of Crum Lynne, Pennsylvania, for the Lansdale Theatre in Lansdale, Pennsylvania. On opening night, March 5, 1928, the overture was played by John Christ. Following the newsreel and comedy an organ solo was presented by John K. Glasner, after which the first staff organist, Miss Jessie Price, accompanied the feature picture.

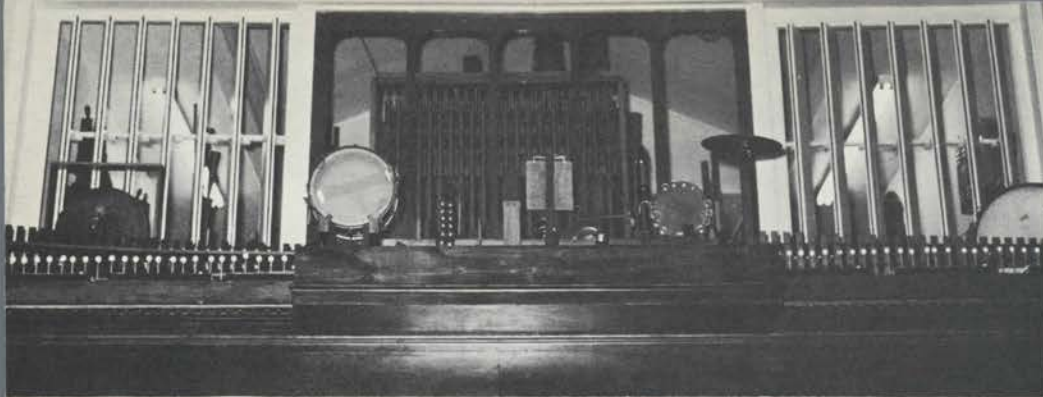
In 1942 the organ was purchased by the Baptist Church of Phoenixville, where it was installed and used for thirty years. The tuned percus-

sions and toy counter were not used in the church installation, but were carefully stored for the thirty years at the home of a member of the church.

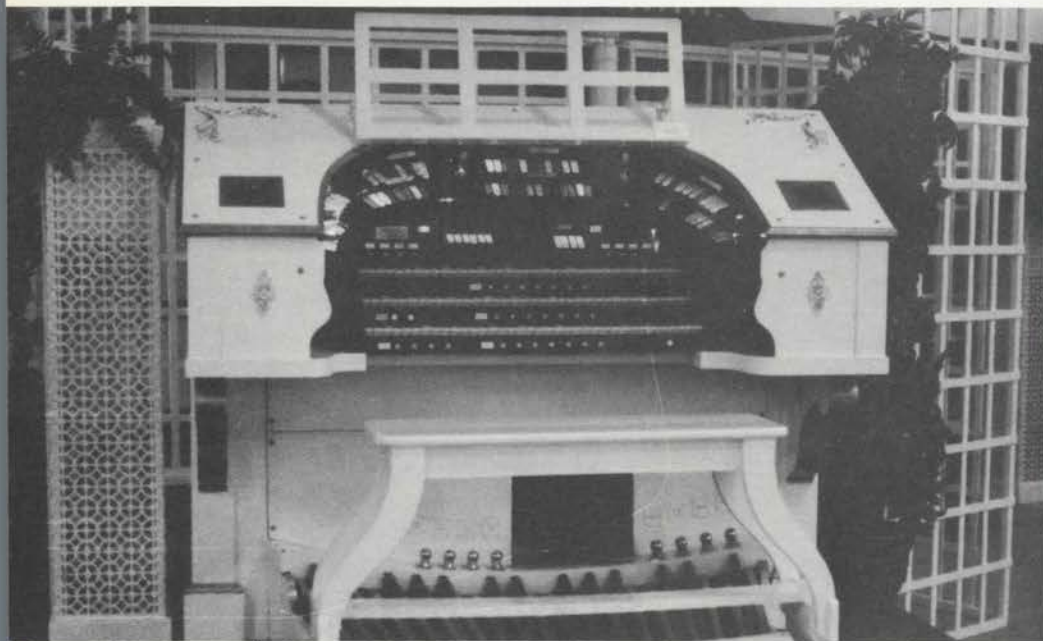
Early in 1972 the church decided to replace the United States Pipe Organ with a new instrument, and the Blooms purchased the old organ. The move to their residence in Downingtown was begun on February 14. By Easter the first sounds from the organ in its new home were heard, powered by a vacuum cleaner. A portable blower replaced the vacuum cleaner as more ranks were added, until the regular organ blower with a new single-phase motor was installed. The original percussions and toy counter were

Sunnybrook Ballroom set up for a banquet. Organ console at rear, right of center.





Single pipe chamber over ballroom entrance.



Console of Opus 101.

Helen Hellyer at the console of the "U.S. Pipes" organ in its new home in Sunnybrook, Pottstown, Pennsylvania. This veteran was staff organist at the Grove Theatre in Willow Grove, Pennsylvania from the mid-1920s to the early '30s. She still presents silent movie benefits, and was "house" organist for six years on this "U.S. Pipes" organ at its last location in the Bloom residence near Downingtown, Pennsylvania.



given to the Blooms, and were added to their home installation.

Later, all air-operated switches in the console were replaced, as were the stop tabs, toe studs, and expression pedals. New direct electric relays were installed, with color-coded wiring replacing the old. The setter board was removed from the console, repaired and enlarged, and installed near the relay.

The Bloom home was on the Home Organ Visitation list for the 1976 ATOS Convention in Philadelphia. Bill Taber, later president of Western Reserve Chapter, was the featured artist.

In March 1981 Roger and Dorothy Bloom sold their home in preparation for moving to Florida. Bill Hellyer introduced them to Bob and Ray Hartenstine, owners of the Sunnybrook Ballroom. The brothers saw and heard the organ and liked it so well that they bought it.

Under the direction of Bob Lent the organ was removed in a couple of weeks and transported to its fourth home in Pottstown (about twenty miles from Downingtown and nearly the same distance from Lansdale, its original home).

The Sunnybrook Ballroom is a part of a complex which includes a fine restaurant and catering business, cocktail lounge, outdoor dining pavilion, swimming pool and tennis court. The Hartenstine brothers, and their father before them, have presented many of the well-known "big bands" for over fifty years. They handle everything from a dinner for two to a banquet for 2,000.

The organ is installed in a single chamber on the mezzanine above the entrance to the ballroom, with the toy counter across the front of the mezzanine. The console is placed on the main floor at one side of the entrance. Sounds were produced in May. Helen Hellyer played the first public performance in early September.

Since its dedication Opus 101 has been used every weekend for private parties and the like. On Sunday mornings "open console" is featured during brunch (restricted, however, to artists or would-be artists selected in advance). A special Christmas program was presented by Bob Lent on December 20.

Present plans are to add five or six ranks to the organ early in 1982. □

# CHAPTER OWNED!

Story by George Winters Photos by William Vogel

Where in the United States can one attend a theatre pipe organ concert classic movie, a variety show, body-building championship, and a variety of other events at a theatre owned and operated entirely by a staff of volunteers? In the Motor City.

The Redford Theatre, in Detroit, is the only theatre in the country to have the distinction of being owned and operated by an ATOS chapter — the Motor City Chapter. While every event staged at the Redford is not always chapter-sponsored, chapter members are on hand to aid in the running of the show. But, before we become too involved in relating the Motor City Chapter-Redford Theatre story, a look back into the theatre's past may help the reader to understand the reasons for the chapter's unique purchase.

The Redford Theatre was built in 1927 for Kunsy Theatres, the largest theatre chain in Detroit at that time. The Kunsy organization operated such large downtown houses as the Capitol and Madison theatres. The Redford is the only Detroit theatre known to the writer to have been designed by the architectural firm of Verner, Wilhelm and Molby, and R.F. Shrieve.

The auditorium was designed as a large Japanese garden, with organ chambers housed in large pagoda-like pavilions on either side of the proscenium. The proscenium arch and the chambers were each capped by a pagoda-style tile roof. Overhead, a deep blue sky was sprinkled with stars and lazy clouds. Throughout the theatre were Japanese murals and stenciled designs. On either side of the organ grilles were Japanese figures in oriental dress. To crown all of this was a splendid 3/10 Barton pipe organ console, on the left side of the orchestra pit, complete with Japanese dragons. A magnificent sight indeed, in black and gold.

Opening night, on January 27, 1928, was a gala affair and featured

vaudeville, movies, and a special appearance by organist Don Miller. Don was then organist at the Capitol Theatre downtown, and also played at the State and Fisher theatres during his career.

The organ had fallen into disuse by the late forties. In the 1950s, Community Theatres took over the operation of the Redford, and ran top-rated films there for over twenty years.

Shortly after the chapter was organized in 1964, members approached the theatre management about the possibility of using the Redford organ. Permission was granted, and in 1965 restoration and maintenance of the instrument was begun. By the fall of 1966 after-midnight organ concerts were being given following the last showing of the current attraction.

Don Miller was made an honorary member of the chapter and gave an early morning concert at the Redford in May of 1967. He was also a featured artist at the DTOC Wurlitzer (formerly in the Fisher Theatre) during the 1967 National ATOS Convention hosted by the chapter.

In 1973, an upright piano was added to the organ and placed on the right side of the orchestra pit. In 1974, it became possible for the chapter to lease the Redford, for the owners no longer considered it a profitable venture.

Eventually, after utilizing the theatre for many shows, and realizing what a fine theatre with organ they had, the membership began to discuss someday possibly purchasing the theatre. In 1977 this became a reality when Community Theatres proposed sale of the theatre to the chapter for \$125,000. A meeting of the membership was called and it was decided to purchase the theatre. It was the continuation of a wonderful relationship with Community Theatres.

The first order of business after

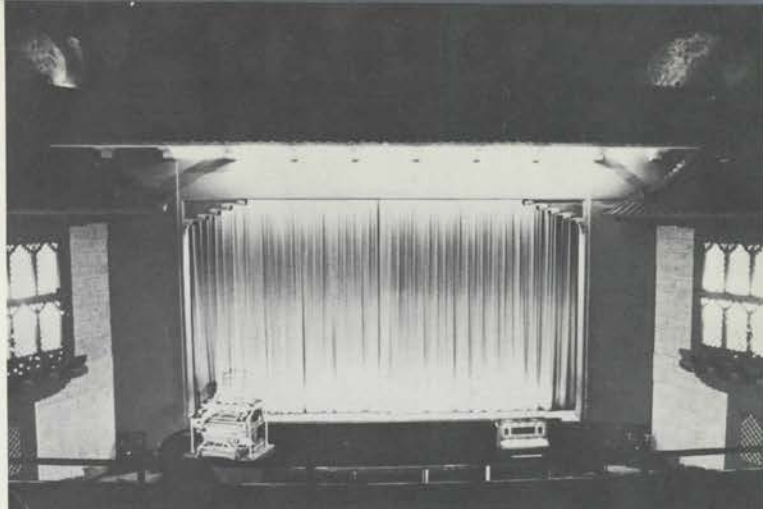


purchase was to determine ways to raise money. It was decided to try to purchase the theatre without any help from public money in the form of grants. Many members donated sums of \$25.00 to \$1,000. A carnival in the theatre's parking lots helped to raise money toward the purchase. Soon, however, it became apparent that organ shows alone would not be able to support the purchase and operation of the theatre. Another source of steady income was needed. Shortly thereafter, the Redford Movie Series was established.

The brainchild of Redford Operating Committee members, the movie series soon became a popular feature and attracted people from all over the city. An early series featured well-known organists such as Dennis James, Ashley Miller and Jonas Nordwall playing overtures and intermissions at the Barton. For each movie thereafter, we have featured our own chapter or local organists for the overture and intermission. Many are fine young musicians who may, before too long, be well-known names on the theatre organ circuit. It is a great way to develop talent of all ages, and an excellent means of giving these talented people public exposure. This helps us to meet an important chapter goal. A record made by some of our organists will be available for the convention this next



A bimonthly movie series continues to provide a steady source of revenue. The present marquee is an adaptation of the original.



Stars once again twinkle above the Japanese garden setting of the Redford's 1661-seat auditorium.

summer.

A typical evening of movies at the Redford will find the theatre opening at 7 p.m. Most of the time the outer lobby is already jammed with people. At 7:30 the organist begins his overture by playing the National Anthem before a large American flag which fills the stage. A gift from a loyal member, it is well-liked by our audiences. At 8:00 the organ descends to the pit and the film begins. And what films we have had! Everything from *2001 - A Space Odyssey* to *The Sound of Music*, to Alfred Hitchcock films and Laurel and Hardy film fests. A wide variety of films draws audiences with many different tastes, in an attempt to attract people who may never have heard a theatre pipe organ in its original setting. Our mailing list request forms show that many in our audiences for theatre organ shows were first exposed to the Redford organ while attending one of our movies. Hence, more fans for the theatre organ are won. Many of our films draw sell-out crowds of over 1500. Besides helping us pay our bills at the theatre, we provide a great entertainment option for the people

of Detroit.

Because the main purpose of our owning the Redford is to preserve the organ in its original setting, we feature many concerts on the Barton from fall through spring. Many nationally-known artists, as well as local talents, have appeared at our console. Very often a live stage act or silent film is part of these shows.

The Motor City Chapter uses the theatre for its own functions as well. In addition to board and committee meetings, it is also the site of the chapter's annual meeting and Christmas party, as well as annual garage sales and bazaars. The Barton organ also serves as an excellent practice instrument for our playing members, and allows willing volunteers to gain experience in organ maintenance.

The theatre building itself allows Motor City members the opportunity to discover firsthand what it is like to restore a 1928 movie house to its original grandeur. We have begun to do so, but it will take many more years to complete the task.

Currently, the foyer, or grand lobby, is the object of our restoration efforts. The original painted stenciling

on the ceiling has been re-created, after first removing layers of paint and matching the original colors. Two large, ornate oriental chandeliers will be hung in the foyer. These were acquired by members of the chapter from the lobby of the Downtown Theatre (formerly the Oriental Theatre), which was demolished many years ago.

The Motor City Chapter is looking forward with great anticipation to hosting the 1982 ATOS National Convention. In addition to featuring our home, the Redford Theatre, we also plan concerts on two other chapter-maintained Barton organs, in the Michigan Theatre in Ann Arbor, and the Royal Oak Theatre in Royal Oak. The Royal Oak instrument was given to us and is chapter-owned. As a special plus, the Crawford Special Wurlitzer in the fabulous Fox Theatre is also included in our plans. In contrast with this large Wurlitzer will be the small but delightful one in the Punch and Judy Theatre, also chapter maintained. We hope to see you in Detroit in July for a convention that should be an unforgettable experience. □

The Redford Operating Committee directs the business affairs of the chapter-owned theatre.



Restoration of the Redford's 3/10 Barton organ was begun in 1965. In an effort to preserve the sound of this instrument, still in its original setting, the only addition has been a player piano.



The ongoing restoration in the foyer includes accurate reproductions of the intricate original stenciling, long hidden under layers of paint. Soon, chandeliers from Detroit's Oriental Theatre will be added.





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# Rose Diamond, Gem of the Console

Transcribed and Edited by  
Lloyd E. Klos

Recently, Rose Diamond prepared a tape for the ATOS library concerning her experiences as a theatre and radio organist, with fellow organist Arlo Hults asking the appropriate questions. THEATRE ORGAN is indebted to both of them for allowing us to transcribe the material for this feature.

Miss Diamond has this to say about her early musical training: "On reading quite a few accounts of people interviewed on how young they were when they started, I have decided to say that when I was born, I had something clutched in my little hand which proved to be a tiny diploma. There has to be *some* preparation for those who play at age three or less! I have a picture of myself seated at an ancient upright piano at about age six, my feet way above the floor, and that's what delayed my studying organ at an early age. I was

Rose and colleague Arlo Hults record memories of the Broadway scene of the early '30s for the ATOS Archive. (Stufoto)



a child prodigy on the piano, practicing four or five hours daily before my yearly recitals.

"My start in the theatre was on piano, and it was at the Fox Japanese Garden, which was on the roof of the RKO Theatre at 96th Street and Broadway in New York. There was an outdoor theatre adjoining it, where in the summer, I played the piano for the features. Later on, I was asked to play the organ inside for the supper show, relieving the house orchestra until they returned for the night show.

"I had come to the Fox theatre chain through their contractor, Mike Krueger, who sent me to their various houses including the opening of the 1749-seat Lynbrook Theatre on Long Island. This was a vaudeville house, and the orchestra, conducted by Rudy Zwerling, played the acts. I played the feature picture until the orchestra appeared in the pit to play the overture. It was a very lovely engagement, and the organ was a beautiful Kimball.

"Another engagement was in the Regent Theatre which, if memory serves, was on 116th Street at Lenox Avenue. It has probably changed names, if it still exists. Then came a stint at the Audubon Theatre in Washington Heights, which I believe is now called the 175th Street Theatre.

"When accompanying the silents, we used cue sheets or music to create the proper mood or change of scene. The captions were absolutely unique. One was 'For Stealthy Action in the Dark.' Another was 'Extreme Tension Followed by Riot, Terrific Storm or Volcanic Eruption.' The prize caption, I thought,

was 'Pursuit, Intense Wrangling Almost to Blows!' Yes, those were the days. Everything was made 'perfectly clear.' My theme song was 'To a Wild Rose.'

"One day in the early thirties when between jobs, I was walking on Broadway, and passing Loew's State Theatre, checked the program listed outside. I saw the name of the same orchestra leader, Rudy Zwerling, with whom I had worked in the Lynbrook. I decided to go in and see him. He stated that he'd been there for some time, it was a lovely engagement, he was conducting the vaudeville, and was musical director of the house.

"In the course of conversation, he inquired whether I'd like to work at Loew's State. I replied that it was hardly possible as there was tremendous discrimination against women in orchestras and in any branch of

Rose Diamond at the 2/10 Wurlitzer in Pipes & Pizza in Reseda, California. She attended the annual show which the Los Angeles Professional Organists Club puts on to collect toys for needy children. (Stufoto)



the musical world in the Times Square area. The only woman organist in the area was Jesse Crawford's wife, Helen. She and her husband were playing twin consoles at the Paramount.

"Zwerling knew the situation, but he told me to leave it to him. In a short time, I was invited to play Loew's State which was one of the great things which happened to me. It was in the heart of town, whereas previously I had played neighborhood houses.

"My engagement at Loew's State included Sunday morning broadcasts, alternating with the other organist of the house, over WPAP, the Loew's radio station on the top of the theatre. Programs were arranged which would appeal to the average theatregoer. This isn't easy because you don't *know* the 'average' theatregoer's wishes. You might find some requests from Long Island for a classic number, and you might get a request from Park Avenue for a western tune. You couldn't find which neighborhood was particularly fond of anything.

"I was also busy with 'audience participation.' On every program, I'd play a few signatures from popular radio programs and offer a couple of passes to those who named all of them. The house furnished the passes gladly. Naturally, there had to be one which wasn't too easy to identify. Results were announced on all programs. It worked fine and the broadcast time was extended from a half hour to forty-five minutes, due to its success.

"In the course of this playing, a friend, Ed Wickes, who did some publicity for me previously, mentioned that I should look for the Sunday New York American's radio column whose writer was always complaining about the type of programs to which he had to listen. If he had his way, he would suggest a program which would please everybody; not too heavy on one side, not too light on the other.

"Ed originated the center two pages of the Sunday edition of the *Inquirer*, which became the 'bible' of all music publishers because they would watch for everything the writer said about numbers of the past, numbers of the present, what was going on in the broadcasting world, the theatre world and espe-

cially the music-publishing world. He was their god. No matter where you went to a music publisher, you'd find those two pages on his desk. The paper would also carry the 'Top Ten' or 'Top Twenty' list.

"So it was Ed Wickes' idea that I should write to the Hearst *Sunday New York American*, ask editor Reid his ideas for a program, and if he would send them to me, I'd play it. I didn't expect to get an answer, but I did, and he mentioned that he was very happy to suggest a program.

"There was a mixture of music. First, the march 'On the Mall,' composed especially for the Edwin Franco Goldman Band which performed in Central Park. Another was the 'Polovetsian Dances,' which was a little rough on organ. People don't realize that some things played by orchestras are not easy to play on organ. But, one has to do everything. There were also light classics by Ethelbert Nevin.

"I wrote back that I'd do the program, but Mother's Day came along and I couldn't do it that week. A notice to the effect appeared in the paper, saying it would be played at a later date. Finally, the day came. As I was sitting at the console, awaiting the signal, a message came to me saying Mr. Reid was on the phone, calling from the newspaper, and asking if I'd mention his name as being the promoter of that program. We did the show, and mentioned his name at the end, and when closing, we received a message from him with grateful appreciation and that he enjoyed the show. It struck me then that our egos are so different. A man in the public eye as he was, who wrote radio columns and was widely read, was satisfied at having his name mentioned on a broadcast. *Ours* would have to be different, because *we* valued every notice we could get in the papers.

"After my days at Loew's State, there were more radio programs. Theatre organ playing was the popular type, so even if we didn't play in the theatre itself, we still had the same playing style. One of the stations over which I played was WMCA, and had several programs from there. One of them was called *Goodwill Court*. The MC was A. L. Alexander, who was the promoter of this program.

"I had done another show for

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Hartz Mountain Food. Yes, the one for the canaries. Other things I did were all commercial programs. At the end of one, this A. L. Alexander rushed in and said, 'That type music which you just played, I want for a program I have in mind. I have an idea for a theme song and it's not going to be easy. I can't whistle and I can't sing, but if I beat out its tempo, maybe you'll get the time.' He beat out the rhythm and it did suggest one thing — the opening bars of the overture to the opera *Cavalleria Rusticana*. I played it, he exclaimed 'That's it!', and I got the job for the new program. It was the weirdest audition I, or anyone else, ever had!

"It was fortunate that I attended opera very frequently, sometimes three times a week, standing room only, which was all I could afford. I had absorbed many arias, overtures and other selections from these operas, so it was of great benefit to me.

"*Goodwill Court* required people to come to the studio and tell their troubles to A. L. Alexander. The show became popular because of its shock value. Certain things came out when it was local in origin. It was difficult to understand how these people could talk, but there was no audience in the studio, and they spoke as if they were talking to someone who could comfort them. That was Alexander's big idea for success.

"He used actual judges who would give their advice. (The program eventually went off the air because the Bar Association objected to free advice being given on the air.) However, because of the shock value, the program went national. Chase and Sanborn took it to NBC. When it came to the national hook-up, they had to worry about the shock effect, because of the result such disclosures would have on the smaller, unsophisticated communities throughout the country. When it lost its shock value, it lost its appeal.

"I became connected with radio station WINS which did not own an organ, so I had to go around to several places to find good organs to use on remote broadcasts. They had no electronics then. But they had to promote organ programs in this way, I was taken around to many places, including the Waldorf-Astoria Hotel which had a big 4-manual Moller in the ballroom and a 3-manual one in

the Peacock Room. Another place was the Barbizon Hotel for women.

"Some programs we did at the Roxy Theatre were broadcast from the rotunda which had a little balcony on the right side, housing a Kimball. We broadcast remote control and I had the earphones on so I could get my cues from the studio. We usually went on the air when there were many people standing in the rotunda, awaiting entrance to the auditorium. It was a very welcome sound as it took their minds off their feet. The theatre got music in exchange for the use of the organ. We also announced the theatre's programs over the air, and that publicity also helped get free use of the organ.

"The Kimball in the Roxy broadcasting studio was also used for many programs. The organ was similar to the one on the rotunda balcony. At the time I was using these instruments, they didn't use the organ in the theatre auditorium anymore.

"The Center Theatre in New York was the second theatre Roxy built in the Rockefeller Complex, the Radio City Music Hall being the first. They were a block apart and the Center had the identical presentation policy, though on a smaller scale. The Center had two organists who worked five days a week and needed someone for the next two days to close the house and to regulate the amount of hours they were allowed to work. The organists were Alexander Richardson, who played at the Music Hall for many years, and Betty Gould. I came in as the third organist and at the same time was holding a job at the Gay Blades Ice Rink on 52nd Street, playing a Hammond which had come to the fore.

"I alternated my 2½-hour session at the rink with my stint at the Center Theatre where I played that gorgeous 4-manual Wurlitzer. In the course of going back and forth, it wasn't easy to alternate between pipes and the electronic, but the Center Theatre engagement was a great experience. The final number I'd play would be an exit march around 1 a.m., and while the place was being cleaned, I'd play into the dawn hours, forgetting the world outside. This was indeed one of the highlights of my playing career. What a wonderful instrument!"

In 1944, Rose Diamond settled in

Los Angeles. One of her more recent assignments was to play the part of a helpless-looking, near-sighted organist in a scene in the movie *The Graduate*. Though we can understand casting Rose as an organist, we can't visualize this vivacious lady as "helpless" or "near-sighted." Indeed, she keeps in trim by working out at a health club's gym and pool regularly. She explains how she got into this movie:

"Director Mike Nichols created this character and that's why it didn't end up on the cutting room floor. I guess I did a good enough job so that I was paid as a bit player instead of as a musician. It was a great experience, but arising at 5:30 a.m. daily to report in at Paramount by 7 a.m., and being transported to the church location, was most fatiguing by the third day. I had five days of this, and played the scene only one day. Everyone gets made up daily in case the director decides to do the scene again.

"The nice part of it is that I will collect residuals for the five days. No one cared *how* I played the organ. I merely fitted the director's conception of the part. It's such a wonderful way to make a living!"

Rose Diamond is tremendously happy over the renaissance of the theatre organ. She has been a performer for over 45 years, and has successfully bridged the golden age of the instrument with its revival, having played for West Coast ATOS chapters on several occasions.

"This has been a part of my autobiography from those days when the theatre organ spoke a language all could understand. ATOS has done a great service in trying to preserve the nostalgia of a *great era*, and it will live on for those in the future in a new medium, who can also enjoy it, as an instrument on the concert circuit." □

Rose (right) talks over old times in Gotham with Ann Leaf at an LA Chapter party. (Bob Hill Photo)





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# THE FRED GIBBONS STORY

by George R. Hockmeyer

*It has been at least four decades since a pipe organ has sounded in a Houston, Texas, movie theatre. But Houstonians who were around back in the thirties certainly recall the pleasure of listening to singing organist Fred Gibbons at the Wurlitzer console in the now-gone Texan Theatre in downtown Houston.*

*However, when theatre organs left Houston many years ago, Fred didn't go with them. He stayed behind, but his musical career flourished unabated. Since the demise of the silent films and later the once popular "organ sing-alongs" at the movies, Fred Gibbons played pipe organs in churches and pianos and electronic organs on both radio and TV, in supper clubs, for style shows, wedding receptions, gala balls and for all kinds of Houston society functions, and at the prestigious Houston Club.*

*I have been a fan of Fred Gibbons for most of my life. Several friends and relatives who knew him and also knew of my interest in theatre organs offered to introduce me to him, but somehow never got around to it.*

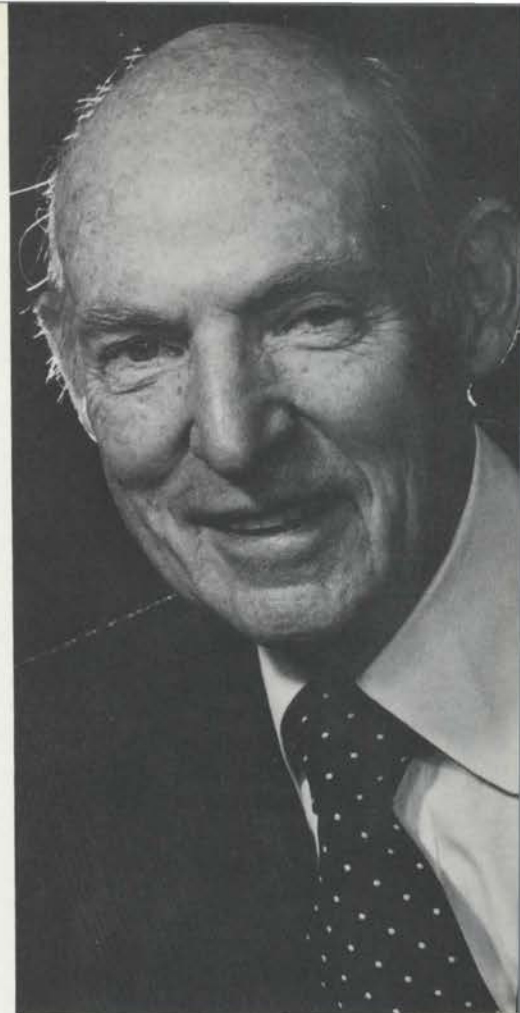
*A few years ago at Houston's Pipe Organ Pizza I was covering an ATOS open console session with my camera and engaged Fred in a conversation while he posed for a picture. We became fast friends when we found we shared interests in early Houston theatres and, of course, in theatre organs. Each had information to exchange, but the crowning blow came when we exchanged addresses. We had been near neighbors for 25 years.*

Although Fred Gibbons was not a native of Houston, he lived in the city longer than most Houstonians. He

was born on the last day of the year 1907 in the little upstate New York town of Gloversville, a town known to film historians as a place where Samuel Goldfish (later Goldwyn) once served his apprenticeship in a glove factory.

Situated in the foothills of the Adirondacks 45 miles northwest of Albany and with a population of never more than 30,000, Gloversville, originally known as Stump City, was the center of the glove industry in the American colonies. Glove manufacturing began there around 1760 and by 1825 the industry was firmly established. More than half the townspeople worked at one of the many glove factories or glove-related industries there, and they were so proud of their product that in 1828 they named their town after it. Years later they even named the finest of their two movie theatres the "Glove." It was at the Glove Theatre that young Fred Gibbons became a proficient silent movie organist. Many years later, in 1939, the world premiere of John Ford's classic film *Drums Along the Mohawk* was held at the Glove.

There were seven children in the Gibbons family, one girl and six boys, and Fred was the youngest boy. The parents, both of whom were first generation English, were undoubtedly musically oriented, for all seven children were given piano instruction. When Fred was about twelve and had been studying piano for a year, his teacher dismissed him as a pupil because of his apparent lack of interest and his unwillingness to practice. But Fred's distaste for the drudgery of piano lessons didn't signify a lack of feeling for music. Quite the contrary, for soon after his



Fred Gibbons (recent photo).  
(George R. Hockmeyer Photo)

lessons were terminated he and four other boys from school organized a sharp little combo they called "The Jazzy Five," with Fred as the leader. He played the piano but also doubled on the saxophone and baritone horn.

The group was soon recognized as the best dance band around. They played for their high school dances and proms and in the summer at a nearby lake resort, Sacandaga Park. They were so well received at the park by the dancers and picnickers that they were asked to return for three more summers.

The other four members of the band were a little older than Fred and were already wearing long pants. Back in those days boys Fred's age wore what were called "britches" and Fred was no exception. But sometime around 1922, when Fred was about 14 and beginning to be a little sensitive about wearing short pants, he and his band won the first prize in a statewide amateur contest. His winning number was "Dardenella," and this launched him in his theatrical music career.

So with his first "big money" he went down and bought a pair of long

pants and then took "The Jazzy Five" to a number of small towns throughout New York state, playing for dances and giving concerts. Once they travelled as far as Seabright, New Jersey, a resort on the Atlantic seaboard. Looking back on those great days, Fred recalled that they really earned more good times than money.

They played one engagement at Geneva, New York, a job which lasted all summer. In the fall the school authorities arranged for young Fred to attend classes at Geneva High School in exchange for his teaching music to the other pupils. During this time he organized the first Geneva High School Band.

By 1925 Fred and his band were playing for college dances all over New York state. He was 17 when a Catholic priest happened to hear him at the piano and told him he had a touch for the organ. Fred had heard organs in churches but never in a movie theatre, and he didn't think organ music was quite his style.

Returning to Gloversville around the end of the year, he found that the Hippodrome Theatre there had installed a Style E 2/7 Wurlitzer pipe organ. When he heard it he was immediately won over and arranged to meet the organist, who was in need of a relief man. Fred got the job after receiving a few pointers on registration and the use of the pedals, and it wasn't long before he decided the priest was right. He *did* have a touch for the organ and he concentrated on this instrument for many years.

In 1927 the Glove Theatre installed a Style 190 2/8 Wurlitzer, and Fred moved over there and started playing full time. It was during these years that he started making regular trips to New York City to take in the



"The Jazzy Five" around 1922. Fred Gibbons, second from right, is wearing his first long pants.  
(Photo courtesy of Fred Gibbons)



The Fred R. Gibbons Society Orchestra in 1929. Fred Gibbons is in first row at the right.  
(Photo courtesy of Fred Gibbons)

Gloversville (N.Y.) High School band in 1926. Fred Gibbons in back row, third from left.  
(Photo courtesy of Fred Gibbons)



musicals and to hear Jesse Crawford at the Paramount. Fred's eyes lighted up when he talked about "the great Crawford style." He would try to get a seat in the front row at the Paramount so he could watch Crawford's deft fingerwork and perfectly-timed registration changes. "Compared to Crawford," Fred remarked, "all the other theatre organists I had heard sounded like piano players who were playing the organ as though it were a piano."

By 1931 silent films had long given way to sound movies and the theatres in Groversville, like those most everywhere else, had abandoned the organ. Fred felt sure his career as an organist was coming to an end. But by chance he met someone from Houston, Texas, who told him that organs were still being played in some of the Houston theatres.

There were two first-run theatres where organs were being used in downtown Houston in 1931. Leo Weber was playing a Wurlitzer at the Metropolitan and Roger Hail was playing a Robert-Morton at the Loew's State. Both theatres were on Main Street, which was Houston's main street, and they were right next door to one another. A few blocks down Main Street in the direction of Buffalo Bayou and around the corner on Rusk stood another first-run house, the Majestic. This theatre featured regular stage shows with the movies but its organ, a Kilgen, had long been silent.

The Majestic, opened in 1923, was the pride of Karl Hoblitzelle, president of a theatre chain known as The

Interstate Amusement Company. The theatre had been designed by architect John Eberson, a man already known to Houstonians as the architect of Houston's first real skyscraper, the Esperson Building.

When Eberson heard that Hoblitzelle was planning a new movie palace for Houston, he immediately contacted him and showed him plans for a revolutionary new idea in theatre design. He called his new idea "the atmospheric theatre" and it was indeed revolutionary. There were twinkling stars and drifting clouds projected on the ceiling and the interior walls of the auditorium resembled the exterior walls of an Italian villa. Hoblitzelle liked the idea and built the Majestic according to Eberson's plans. The idea was later copied in theatres all over the world.

The Majestic, which was torn down a few years ago, is described and pictured in the late Ben Hall's "The Best Remaining Seats." Hall noted that the theatre was not air conditioned in 1923 but this was an error. It actually was air conditioned, as were most of Houston's theatres at that time. The alternative would have been to shut the theatres down from May to October because of Houston's hot and humid summers.

But Fred Gibbons was not destined to play at any of these major downtown theatres in Houston. His friend from Texas put him in touch with Will Horwitz, a dynamic Houston entrepreneur and showman who owned at that time three second-run

theatres just off Main Street. These playhouses were known as "Will Horwitz's Homefolks Theatres" and the newest and finest was the Texan, which boasted a Style 235 3/11 Wurlitzer, for which an organist was needed.

Fred wrote to Horwitz giving information about himself and his musical background and he promptly received a wire from Houston offering him a job as organist at the Texan.

Sound films had arrived, but so had the Great Depression, and some theatres were using the organ to help get people to come to the movies. And some theatres, such as the Texan, featured "organ sing-alongs" in which the audience joined in with the organ and sang as the lyrics were flashed on the screen. Some of the lyrics were comical parodies of well-known songs and Fred became quite adept at composing them.

So in March of 1931 Fred Gibbons boarded a train in New York for the far-away wilds of Houston. But when he arrived several days later he saw neither cowboys, sagebrush, nor cactus. Instead, what lay before him was a bustling Southern town of about 300,000 with wide, paved streets and a friendly atmosphere which he immediately liked. On his opening day at his new job he was billed as "Fred Gibbons, the New York Organist at the Texan Console." In less than three months *The Houston Post* was to run a story about this gifted musician and mentioned that during his short time at the Texan Theatre he had gained a large following.

The second best theatre in the Horwitz chain was the Iris. Originally known as the Travis Theatre (it was on Travis Street), Will Horwitz bought and remodeled it around 1920. He then re-named it the Iris after his daughter, who was about Fred's age and who later became Fred's wife. The Iris was the flagship of the Horwitz theatres until Will built and opened the Texan in 1927.

Will Horwitz was a highly visible personality in Houston during the depression years. Certain Saturday mornings were set aside at his theatres when the newsboys of the city were admitted free. Of course, the kids showed up in droves. One of Fred's non-musical duties was to help keep these boys in line and see

The Glove Theatre on its closing day, November 28, 1971.

(Photo courtesy of Bob Luey, Groversville Sunday Leader)





that no one got trampled.

During the Christmas holidays Horwitz would take over the City Auditorium and hold a huge party for the needy of the city, and he saw to it that there were presents for everyone. He erected a gigantic tent on the site of the present city hall so transients and other homeless people would have a place to sleep.

He opened a soup kitchen near his Texan Theatre, and every Wednesday the theatre had a "tin can matinee" which anyone could attend providing he brought a can of food. Fred recalled that on these days the cans were stacked to the ceiling in the theatre lobby.

There seemed to be no end to Fred's father-in-law's interests. The flamboyant showman was expanding into all sorts of fields, both theatrical and non-theatrical, and after a couple of years he turned the Texan over to Fred to manage. But Fred had to play the organ, too. A typical day included playing and singing a few songs before the feature film at each performance, conducting rehearsals for the stage shows, booking films, writing publicity, judging the frequently-held amateur contests, and keeping the staff in line.

In the meantime, Horwitz decided to build a new and larger theatre directly across the street from the Texan. This theatre, the Uptown, opened in 1935 and it was connected to the Texan by a tunnel which ran under the street. This was the first such tunnel in Houston and the "homefolks" were quite impressed.

Today downtown Houston is criss-crossed with numerous under-the-street tunnels, and one can visit practically all of the major high-rise buildings without seeing a single automobile. But Will Horwitz had the distinction for having built the first one.

A stairway descending from the lobby of the Uptown Theatre led to a coffee shop and nearby was a flower shop stocked with blooms from the Horwitz Gardens between Houston and Galveston. Then there was an arcade which led to the tunnel under Capitol Avenue and at the end of the tunnel was a stairway leading to the lobby of the Texan. Another tunnel went under the corner of the block to the Iris.

Fred's theatre organ career ended abruptly in August 1936 when a fire

of unknown origin destroyed the Wurlitzer console. The remains of the organ were sold for parts. On special occasions an electronic organ was placed on the stage and Fred played it, but the pipe sound was forever gone from the Texan.

In the early forties, while he was still managing the Texan, he was playing the piano on an early morning radio program called "Eye Openers." From time to time he played theme music on a Hammond organ for a variety of radio programs, and once when the popular "Dunninger Program" was broadcast nationwide from Houston, Fred supplied the music on a Hammond.

During the War he assembled an orchestra and furnished the music for Houston's Stage Door Canteen. He also became a regular at the Hammond organ on a daily noon radio show.

In 1945 Fred left the theatre business. Will Horwitz had died and Paramount took over the Horwitz theatres. He then concentrated on his radio work and at one time or another he served as musical director

at most of Houston's radio stations. He played with the Houston Symphony four times and fondly remembered being directed by the symphony's famous guest conductor, Leopold Stokowski. After his time with radio he sold organs for a while, and then went to work for oil wildcatter Glenn McCarthy playing a Hammond organ at McCarthy's swank Cork Club.

In the mid-forties Iris died after a long illness, leaving him with a daughter, Audrey Jean. Later he met and married his second wife, Lorraine. There are two children from this marriage. Pamela and Billy. Pamela Gibbons Bray is living in Atlanta, where she is Associate Curator of the High Museum of Art, but it is Billy Gibbons who gets the most publicity in the news media because of his eight gold and two platinum records. Billy is the founder and lead guitarist of the well-known rock group known as ZZ Top. So, in spite of a wide difference in musical style between father and son, it is obvious that music runs in the Gibbons family. □

The Texan Theatre in Houston.

(Photo by Bob Bailey Studios, Inc., Houston, Texas)



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

Prospected  
by Lloyd E. Klos



This month, we include some humorous and unusual items, but all interesting nonetheless. Sources were *Motion Picture World (MPW)*, *Local Press (LP)*, *Diapason (D)*, *Motion Picture Almanac (MPA)*, and *Motion Picture Herald (MPH)*.

*February 5, 1927 (MPW)* The Kimball organ, designed for the Roxy Theatre in New York, will be installed in special sound-proof chambers under the stage, the sound coming directly from the orchestra pit. This instrument, it is said, will have the properties of a symphony orchestra. Three consoles, to be played by three organists at the same time, will be in the center of the pit on elevators.

The main console has five manuals, with two three-manual key desks controlling the brass and woodwind divisions. This allows a range of musical production, it is claimed, never before attempted on any organ. A 3-manual Kimball will also be played in the rotunda for waiting patrons.

For Roxy's Gang in the broadcasting room, there will be a special organ, and a Kimball concert grand piano, playable from the organ console.

The ground covered by the Roxy Theatre fronts 290 feet on the north side of West 50th Street, and 190 feet on the south side of West 51st Street with an irregular depth of approximately 200 feet. The theatre is built of Bedford Stone and covers an area of 52,250 square feet.

*August 6, 1927 (MPW Editorial)* The organ, let it be said, is an instrument capable of finer shades of expression than one would imagine. It is equipped with mechanical means for producing every tone quality evoked only by persons adequately skilled — and that means, as well, ambitious.

That, probably, is the answer to a large proportion of theatre owners who might assert that having installed a modern instrument, they failed to see any increase in ticket sales.

These folks might well question the capability of the hands and fingers to which they have entrusted the return of this somewhat large investment of money.

In some cases, it may pay to go further than local talent for the organist, and then insist on quality and pay for it, as one does in buying the organ. Local talent may be worth fostering and encouraging, but after all, the theatre is conducted for profit, and if the music the home talent is rendering is not at least comparable to what can be heard at some nearby theatre, the fostering of that talent is being done at the expense of the box office.

It would pay an exhibitor in any theatre, no matter what its seating capacity, to experiment a little with his organ music. See to it that the organists you have chosen are not only able and willing to secure from the organ the finest it is able to produce, but also anxious and ready to build repertoire and libraries which will make the music always

fresh and entertaining.

The specialty on the organ is also worth building up. Instead of the standard overture, sometimes a charming sequence such as a McDowell composition could be used. And if you could project a harmonizing scene on your screen, using a slide, and blending it into the music, you would find the audience responding very effectively at the ticket window next week.

*May 6, 1928 (LP)* MERLE CLARK "says it with organ notes" every day when he takes part in the musical matinee, heard over WJR, Detroit's "Goodwill Station," between 12:45 and 2 p.m. Clark is organist at the Grand Riviera Theatre.

*August 25, 1928 (LP)* The great new 3/13 Wurlitzer organ which is being installed in Rochester's Piccadilly Theatre, is expected to be ready for its first public performance next week. It has two consoles and a piano attachment as well as many other features which are the exclusive possessions of the Piccadilly instrument. Every effect which can be obtained through a symphony orchestra is possible of duplication on the new organ, according to its builder, and Piccadilly patrons are due for some pleasant musical surprises when the installation is completed. HUGH J. DODGE and J. GORDON BALDWIN will preside at the twin consoles.

*March 1930 (D)* Station KQV, Pittsburgh, recently opened a new studio in the Wurlitzer Building, equipped with a Wurlitzer residence organ. HOMER C. WICKLINE, JR. plays each Sunday afternoon.

*September 1930 (MPA)* WILL GILROY is organist at RKO Proctor's 58th Street Theatre in New York, "building good will with songs they sing." The 230-pound musician has played the Cameo, Broadway, Park Lane and Proctor's theatres in New York; the Strand in White Plains, N.Y.; the Capitol in Miami; the Hollywood Hotel in Hollywood, Florida, and the Florida Theatre in St. Petersburg.

*November 7, 1931 (MPH)* GEORGE LATCH is now the staff organist in the new Waldorf-Astoria Hotel in New York. He plays two hours a day at the big Moller in the broadcasting room, and his playing is heard in nearly every room in the hotel. Even the chefs can listen to the strains of beautiful melodies as they go about their culinary art work.

*April 1936 (LP)* The Syracuse University-sponsored Civic Theatre will present a revival of Valentino's first hit movie *The Four Horsemen of the Apocalypse* next week. Again, the musical accompaniment will be played by Fine Arts Junior, W. STUART GREEN, this time on one of the new pipeless electric organs installed for the occasion.

*GOLD DUST: 2/31* HERBIE KOCH at New Orleans' Saenger's Robert Morton . . . 9/31 EDDIE SCHWARTZ, RKO Bushwick, Brooklyn; OSCAR ROED, Brooklyn's Fortway; JOHN GART, Brooklyn's Loew's 46th St. Theatre . . . 11/31 COLIN DRIGGS, Publix Allyn in Hartford, Conn.; W. LYNN McREYNOLDS, Egyptian in Scotts Bluff, Neb.; GRAY BURT, Westwood (N.J.) Theatre . . . 12/31 EDMUND C. FITCH, Regent in Melbourne, Australia . . . 9/32 RALPH JONES, Paramount in N. Platte, Neb.

That should do it for now. So long, sourdoughs!

Jason & The Old Prospector □

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**Richard Leibert\*\***  
Come Dance With Me

**Lance Luce**  
Summertime

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The Song Is You

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† Jesse Crawford courtesy  
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# A Tale of Two Dreams

by Gwen O'Connor

Dreams do come true, as Terry Robson will tell you, with a lot of searching, hard work and persistence in pursuit of that dream. The realization of his dream is now available for all to share at the Roseway Theatre, 72nd and Sandy, Portland, Oregon.

Terry was first drawn to organs about age 11, and by the time he was 13 he had a small Kimball. Pipe organ recordings stirred up this dream of his. In the mid-sixties he tried to buy the old tubular pneumatic Estey from the Vancouver, Washington, School for the Blind, but someone outbid him. He discovered ATOS in the early '70s and found that pipe organs were for sale.

"Robert Morton Organ Builders, Van Nuys, California." So reads the plate on the console. According to Terry, this is the last instrument to be manufactured and installed by the Robert Morton company, completed in January 1930. If there is other information, Terry would like to know about it. This organ was installed in the First Christian Church in downtown Portland. It started its life in the church as a 3/20 instrument, having four Flutes, six Strings, six Reeds, and four Diapasons. Changing times and music programs brought a desire for a new instrument for the church.

In August 1977 the organ was purchased by Terry Robson, Dr. Gordon Potter and Dick Raupach, with the idea that Terry would have parts of the main organ for his dream of a small theatrical instrument; the other two would have the other parts for their use. As Terry says, the organ begins a second life in the Roseway Theatre with the same key-desk and eight sets of pipes: Tibia, Concert Flute, Viole, Salicional, Salicional Celeste, Vox Humana, Oboe Horn, and Diapason. It is all Robert Morton except the Tibia regulator and tremulant, which are Wurlitzer. A Kimball Glockenspiel has been added. Plans for the future are to open up the chamber on the right side of the proscenium and add five or six more ranks of pipes.

Terry had been elected Chairman of the Oregon Chapter of ATOS, but resigned later to put all his efforts into the organ installation, which was begun in May 1980. The big opening was on June 23, 1981, with the screen presentation of *The Gold Rush*, Charlie Chaplin's most-remembered film.

The Roseway Theatre, built in 1924, is one of Portland's remaining neighborhood theatres. Through the years it has survived the changing scene in entertainment. The coming of sound pictures resulted in the removal of the original organ. By 1979 the Roseway (which once sold "standing room only" tickets for the back of the auditorium) had torn seats, stained carpets and showed the neglect that came with the changes. "The 70 million people who weekly attended the movies dwindled to 22 million." As we know, distributors

interested in volume rather than art came up with cell-like block buildings more suitable for warehouses than entertainment centers. The large opulent houses like the Orpheum and the Oriental had gone down with the wrecker's ball, and many of the neighborhood theatres had traded beautiful auditoriums for two or three small bare screens.

The Roseway stands today as a pleasant phenomenon in northeast Portland. It is the realization of a dream held by Dave Jones and David Evans. In 1979 they set out to restore the theatre to its original grandeur. With the installation of the Robert Morton 3/8 pipe organ by the Roseway Pipe Organ Foundation, this theatre houses the only operating pipe organ in a Portland theatre.

The lobby features a carpet of Art Deco design, a single piece some seventy feet long that was specially woven for the theatre, and thousands of dollars worth of stained and etched glass depicting the famous studio logos. The uniformed staff serves Cappuccino and Espresso coffee, imported candies, Perrier, and fresh popcorn with real butter that's rumored to be the best in town. In

Terry Robson at the Roseway Theatre's 3/8 Robert Morton.



the auditorium, patrons sink into rocking chair seats, watch the forty-foot waterfall curtain rise, and enjoy the great old films of the '30s and '40s. The whole theatre is remarkably clean and comfortable, and the picture on the screen often looks and sounds better than first-run films elsewhere.

The theatre regularly sells all its 533 seats on weekends, and weekday crowds are not far behind. The Roseway has succeeded in recapturing the magic that movie-going once was.

The Roseway Pipe Organ Foundation was incorporated by Terry Robson, Christine Tobkin and Patricia Massey in July 1980. It is an Oregon nonprofit corporation for the purpose of demonstrating how the organ was used in the theatre. The organ was an integral part of the theatre-going experience; it created moods and atmosphere, sometimes overshadowing the movie itself, becoming the main feature.

They plan to show silent classics several times a year, provide intermission music and a regular schedule of concerts. At present there is a weekly schedule of outstanding movies of the '30s and '40s (many of the top musicals of that time) — double features, running from Wednesday through Tuesday, with live pipe organ on Thursday through Saturday. For a nominal fee, the organ will be available to groups and individuals who wish practice time. All proceeds are going to the maintenance and expansion of the organ, and to the various programs using it.

The Roseway organist is Gerry Gregorius. He is not a newcomer to the theatre organ or the fine art of silent film accompaniment. A graduate of Oberlin Conservatory with degrees in both piano and organ, he also studied a year at the Mozarteum in Salzburg, Austria. Gerry is currently the staff musician for Nevah Shalom Synagogue and organist/choirmaster at Grace Memorial Episcopal Church. He has been the staff pianist for the Northwest Film Center for the past nine and one-half years, and he was organist at the Lamplighter Inn in Cleveland, Ohio, and at Uncle Milt's Pizza Parlor, Vancouver, Washington. He is a past president of the Oregon Chapter of the ATOS, as well as its past secretary/treasurer. He has played many concerts for the chapter. □

## BOOK REVIEW



The Organ Literature Foundation, 45 Norfolk Road, Braintree, Massachusetts 02184, announces the availability of the following publications:

**Vocalion Organs.** This 24-page reproduction was originally issued in 1888. The booklet would appeal to church organ enthusiasts, and contains several pages of testimonials. Price is \$3.50 plus \$1.50 for U.S.A. mailing, \$3.00 for foreign.

**Duo-Art Aeolian Pipe Organ** by George Ashdown Audsley. A 27-page booklet first circulated in 1921. There are ten pictures of the roll players, designed for attaching to Aeolian pipe organs in homes. Price is \$5.00 plus \$1.50 for U.S.A. mailing, \$3.00 for foreign.

**The Cinema and Theatre Organ** by Reginald Whitworth. This 112-page soft-cover book contains eight pictures, 36 diagrams and drawings, plus a number of specifications of organs in England and abroad. This English text was written in 1932 and the front cover shows the main console of the New York Roxy Kimball. The cut-away views of the inner

(Photo from "FOX — The Last Word . . .")



workings of a theatre pipe organ should be of interest to all enthusiasts, old and new. Excellent drawings of pipes, percussions and toy counters are included. For those who like the technical treatment, the installers and maintenance personnel, this book should be of considerable assistance. Price is \$15.00, plus \$1.50 for U.S. mailing, \$3.00 for foreign.

Lloyd E. Klos

**FOX — The Last Word . . .** by Preston J. Kaufmann. 380 pages, 600 illustrations, 9" x 12", hardbound. Available from Showcase Publications, P.O. Box 40165, Pasadena, CA 91104. Price \$35, plus \$3.95 shipping. California residents add 6% sales tax (applicable Bay Area counties, 6½%).

Popular demand among theatre and organ buffs has made a second printing necessary for this book about the San Francisco Fox Theatre.

Although the author was never in the theatre, he has done a masterful job of documenting the construction, life and demolition of the ornate movie palace. His research involved contacts with nearly 300 individuals and companies, and the whole project covered a span of ten years, resulting in a massive book with a wealth of illustrations, some in color.

For those who attended the Fox Theatre reading the book will bring back fond memories. Those who never saw the theatre will get a detailed tour of a fantastic palace, the like of which will never be built again. □



## 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:

Robert M. Gilbert  
Editor  
3448 Cowper Court  
Palo Alto, Calif. 94306

Dear Sir:

In the report on the Convention, Second Day, July 2, 1981, you said Don French played the Oriental Theatre Wurlitzer for the 1966 Convention.

For all the new members in ATOS, the 1966 Convention in Portland was ATOE, not ATOS. Mildred Alexander and Scott Gillespie both played at the Oriental, not Don French. I'm sure Dennis Hedberg will verify this.

Yours,  
Virgil Purdue

### Magazine problems?

If you are not receiving your magazines, write to:  
ATOS Membership Secretary  
4455 LBJ Freeway, Suite 604  
Dallas, Texas 75234

For back issues and binders, write to:  
ATOS Circulation Department  
1393 Don Carlos Court  
Chula Vista, California 92010

Dear Editor:

I have become involved with a small project on which I need help from some reader of THEATRE ORGAN. I am rebuilding a small Melodeon, which is similar to an old reed organ. It is called an "Improved Melodeon," serial number 21738, manufactured by Prince and Company, patented December 26, 1846. The instrument is complete and in beautiful condition except for one missing reed, low F# on a 49-note keyboard. If anyone can help me find this part I will be very grateful and appreciative. Thank you very much.

Sincerely,  
David B. Marshall  
50 Villa Road  
Springfield, Ohio 45503

Dear Editor:

Regarding Wolfgang Schaa's letter to the editor in the Aug./Sept./Oct. issue: In 1971 I checked out the Apollo Theatre, at Gumpendorferstrasse, 63, Vienna, when I was a student at the University of Vienna, Post-Graduate School of Medicine. The Christie organ was installed in 1929 when the Apollo re-opened as a film theatre September 11, 1929. Professor George Tootell of London, England, opened the organ. The pipe-work was installed over the proscenium.

Viennese theatre organist Professor Karl Eisele presided at the two-manual console for eleven years. His father was the manager of the early Apollo Variety Theatre built in 1903. It opened September 1, 1904 with a seating capacity of 2000, and many famous vaudevillians appeared on its stage, including Charlie Chaplin in a droll sketch "An Evening in an American Tingle-Tangle," and Mata Hari, who was billed as an exotic dancer and was later famous as a World War I spy.

After World War I the Apollo was remodeled as a Kino-Theatre seating 1500, and the English Christie of seven or eight ranks was installed. In 1949 the Apollo was again remodeled and the seating capacity reduced to 1386. The organ console was disconnected and placed in the basement where it remained until 1962. The organ was ultimately sold and removed from the theatre in 1962. Its whereabouts are unknown.

Yours sincerely,  
Edward J. Mullins, O.M.D. □



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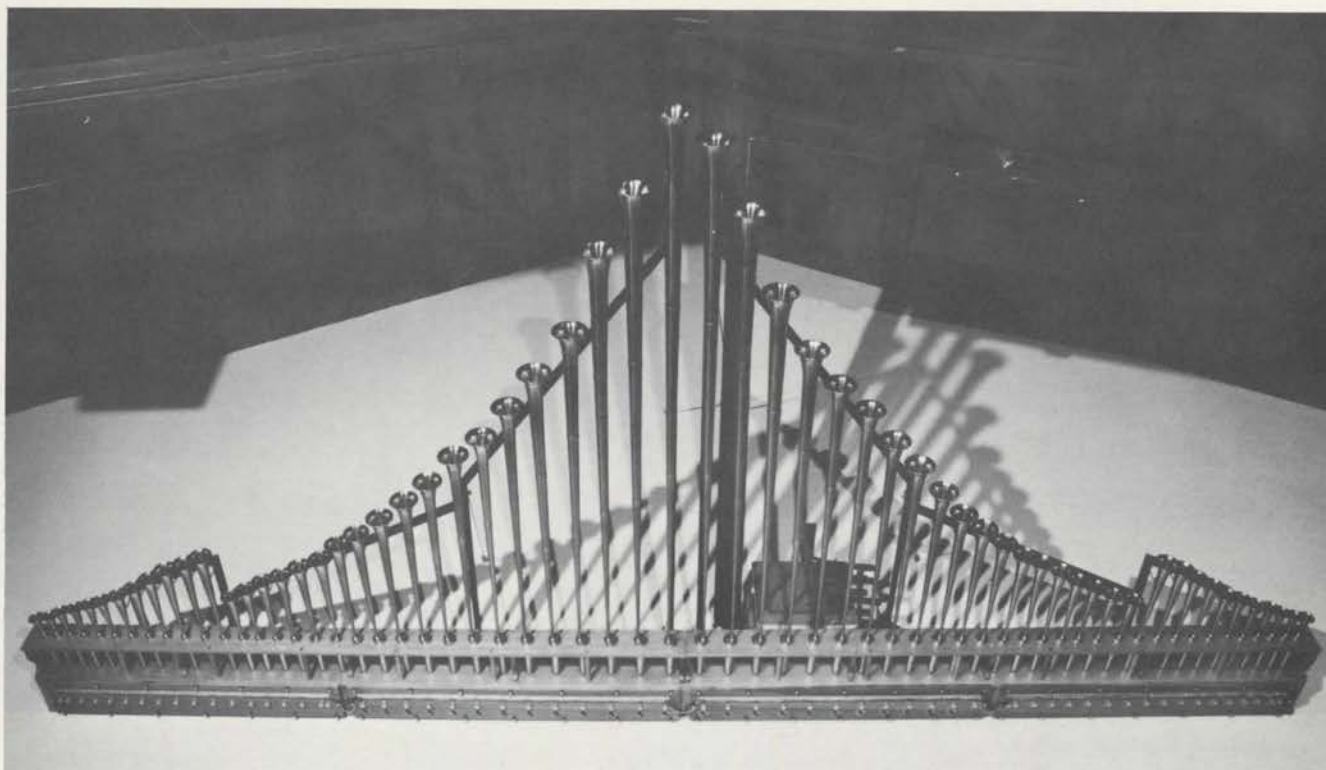
## Closing Chord

Edward Stewart Naschke, 67, of Sacramento, California, died on September 30, 1981. He was a member of Sierra Chapter of ATOS, of the Sierra Camera Club, and of the Photographic Society of America. He was also an amateur radio operator (W6DGL) and a railroad buff.

"Stu" was a tireless worker for spreading the word about theatre pipe organs. After his retirement from service as a Communications Engineer with the State of California he devoted countless hours to the presentation of programs on Sierra Chapter's *George A. Seaver Memorial Theatre Pipe Organ*. He helped to tune the organ the day before he died, in preparation for its final concert in its California State Fair location. He was also an outstanding amateur photographer.

"Contributions may be made to the Clyde Derby Memorial Organ Scholarship Fund, P.O. Box 491, Carmichael, California 95608." The quote is taken from the obituary in the local press as the wish of Mr. Naschke's wife Helen and his family. The Fund is an activity of Sierra Chapter to provide scholarships for aspiring young organists, as a memorial to one of the founders of the Chapter.

Marshall Robert Flierl, a longtime member of ATOS, died of cancer on June 10, 1981, in Cape Coral, Florida. Bob was interested in organ music all his life, and he and his wife Jeanne attended many National Conventions. They were hosts to many nationally-known organists in their home. Bob served a year as president of the former Niagara Frontier Chapter. □



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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 (post-paid price, ordering address,) if applicable, and a black and white photo of the artist which need not be returned.*

**THE ROAD TO WICHITA.** Billy Nalle Plays the Wichita Wurlitzer. \$8.50 postpaid from Central Ticket Agency, 225 West Douglas, Wichita, Kansas 67202, or (autographed) from Billy Nalle Music, Suite 2205, 400 West Central Ave., Wichita, Kansas 67203.

Although several records by famed organists have been played on the 4/37 (probably 4/38 by now) ex-Dowager Empress, this is the second album released by Wichita Theatre Organ, Inc., owners and caretakers of the one-time Times Square Paramount organ. Both times they have selected their resident organist, Billy Nalle. This album provides good examples of why they prefer their own man. Billy can't be classified in any of the standard niches. His is a universal art. He here plays theatre style, concert, jazz improvisation, swingband and even finely sifted schmaltz.

The release is appropriately dedicated to the memory of the late Richard C. Simonton, one of ATOS' founders, who was instrumental in the Wichita club's purchase of the

famed instrument.

Here are the selections:

"Just One of Those Things" is a curtain raiser full of surprises for the discriminating aficionado who likes to analyze arrangements. Changes in registration, unusual harmonic treatment and a driving tempo provide a bright and colorful palette for this vintage Cole Porter tune.

"I Need to be in Love" is an understated and romantic treatment of a recent pop tune. Thin registration and solo voices are featured during the first chorus.

The jacket notes tell us that Grieg's "To Spring" was the first piece Billy learned as an eight-year-old piano student. Here Billy brings out its subtle statements on conservative registration.

Words are hardly adequate to express what Billy does to and with "I Got Rhythm." He starts out simply enough, then all hell breaks loose. The tempo goes wild and there are poly-rhythmic inserts. The harmonic conceptions are as vivacious as the tempo. Leaves one breathless and short of proper adjectives.

Billy plays "When You're Away" in a rarified atmosphere which tells of long ago when life was simpler. It's an arrangement which would please Victor Herbert who wrote it in the early years of this century. Unsophisticated and lovely.

Billy's arrangement of "Marie" may be indicative of his growth as a musician since he recorded it for his first platter, *Swingin' Pipe Organ* (played on this same organ when it was in the Times Square Paramount). For his 1957 arrangement Billy stuck rather closely to the Tommy Dorsey recorded version, which had inspired the revival of the tune in the late '30s. Billy's 1981 version is completely his own. The driving rhythm is about the same but Billy's talent for harmonic invention has either developed or been freed for this recording, and he gives it free reign without destroying the nostalgic value of the oldie.

Taking advantage of the opportunity to plug his own music, Billy plays his novelty tune "Tom, Tom the Piper's Son." It's a rhythmic ditty with a touch of counterpoint, a proper walking theme for a simplistic silent movie comic — Harry Langdon or Larry Semon, perhaps, but with charm.



Billy Nalle.

(Pearce Photo)

The words to "Road to Mandalay" are adapted from a poem by Rudyard Kipling:

*By the old Moulmein Pagoda,  
lookin' eastward to the sea,  
There's a Burma girl a-settin',  
an' I know she thinks of me;  
For the wind is in the palm trees,  
and the temple bells they say:  
"Come you back, you British  
soldier;*

*come you back to Mandalay!"*

This excerpt will establish the mood of an unfinished love story. Little if any of the mood of this barracks ballad is reflected in the Nalle presentation. Rather, he uses it as a framework to display one of his enormous talents — improvisation.

So don't expect to be shipped "somewhere east of Suez where the best is like the worst, where there aren't no Ten Commandments, and a man can raise a thirst." Instead get set for some of the most intriguing jazz variations since Fats Waller. Sometimes Billy strays far from "where the old flotilla lay" in this masterwork of turning, twisting and working all around the fringes of an established tune. But if one can forget Kipling the rewards are great. This time it's over seven minutes of the mighty Wurlitzer comin' up like thunder, piloted by an expert.

For the next 8 minutes and 47 seconds we have nothing but praise. It's a beautifully-phrased conception of "This Nearly Was Mine" (*South Pacific*). It's played as a tender ballad with just the right interplay



among subtle organ voices. In one spot the music is carried on a mass of strings, the closest we've yet heard an organ come to a Dave Rose string section (remember "Our Waltz"?). The total effect is not unlike being made love to by a favorite sweetheart. When Billy has finished this selection, there's just nothing more to say.

It's a variety program throughout, with no dull moments but some mind-boggling. If Billy's complex orchestration seems to get too busy in one selection, the next tune will be entirely different, and the following one will contrast with both. We feel this album represents Billy at his most effective in the areas covered here.

Recording is good, with plenty of big hall perspective but never to the point of blurring. The review pressing was tops too. Jacket notes about the music are happily "unsquare," although written by a college liturgical music professor. The color cover photo shows the organ console and Billy is also pictured. Best of all the detailed organ stoplist is printed. There are a couple of printing errors, but nothing serious.

It's a first class production from any viewpoint.

**PAGE WON, played by Hector Olivera on the 4/15 Page organ in the Embassy Theatre, Fort Wayne, Indiana. \$9.75 postpaid from the Embassy Theatre Foundation, Box 11266, Fort Wayne, Ind. 46856.**

Most readers are aware of the Embassy Theatre Foundation's rescue of the entire theatre building, a project which started with a group organized to save only the organ, a novel and encouraging variation on the usual turn of events. Several recordings have been made on the 4/15 Page organ, and this is perhaps the most ambitious to date. The instrument is probably the most representative example of its brand remaining in a theatre. It's original excellence is further enhanced by much TLC in the form of maintenance by organwise Foundation members. The acoustic qualities of the 3100-seat house add much to the tonal setting. By now organ fans are well informed about the artistry of Argentinian émigré Hector Olivera, who came to the USA, a nearly penniless youth with an overpowering



Hector Olivera.

ability on the classical organ. Then he discovered the theatre organ and has been rating applause for his theatre organ concerts ever since. This recording is representative of the considerable Olivera musical skills. Let's examine his treatment of each selection on the varied tunelist.

"Bob Sled" is the typical speedy "Roller Coaster"-style console upper. Lots of brass punctuation and full organ plus much energy. Unable to find the notation, Hector transcribed the tune from a recording.

"Romanza" is a lovely low-key rendition of a ballad-style tune by organist Richard Purvis. Sometimes reminiscent of "Out of Nowhere," the tune and treatment exude a tranquil charm.

"Oye Negra," in contrast, is a study in "El Cumbanchero"-style

bombast, a flamboyant South American adventure played with great flair, speed, gusto and brass.

How would Buddy Cole have played "Hey There"? mused Hector. He makes a valiant stab at an elusive style, one which duplicates the mechanics of a Cole conception but waxes a bit raunchy during the interplay between soft melodic "question" registration and the brassy "answers." He rates an "A" for his accurate ear in absorbing the essentials of the style, but only a "C" for the sometimes unsubtle execution of it. Probably only those familiar with the real Cole musicality will notice it, so we may be jousting with pinwheels.

"Don't Cry for Me, Argentina" did much to further the plot of the stage presentation of *Evita*. But without the support of the stage action and settings, alone it sounds much like a hymn. Hector makes the most of weak material with tasteful understatement. The Page Vox Humana solos briefly; it has a distinctly male timbre.

Hector plays Schubert's "March Militaire" by the book on mostly untrem'd voices, for a straight organ effect. Lots of Brass.

"Ice Castles," which Hector has fitted with an "Ave Maria" intro, employs a technique used by such showmen-classical organists as Edwin LeMare, who, 70 years ago, wowed audiences by using four manuals simultaneously. Playing on manuals 2 and 4, Hector "thumbs

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down" counter melodies and harp plinks on manuals 1 and 3. Otherwise its a low key rendition of a recent pop. The "Ave Maria" effect closes the tune.

"The Continental" briefly solos a bright untrem'd brass voice. It's a fast, flashy and rhythmic interpretation of the forgotten dance made briefly popular by Fred and Ginger back in the '30s.

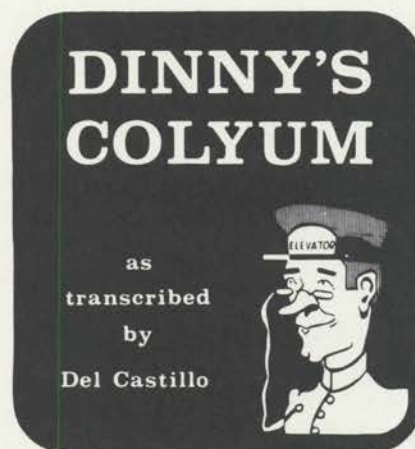
There's always one goodie in an album which seems to shine more brightly than the others. Such a selection is Hoagy ("Stardust") Carmichael's "One Morning in May," an exquisite tune to start with. A few titles back, we weren't overly enthusiastic about Hector's application of Buddy Cole effects. He more than makes up for any previous shortcomings with this selection, which is admittedly inspired by a Cole recording. Hector has expertly recreated the mood, nuance, registration and phrasing of the original. As for registration, Hector does it with 15 ranks (Cole had 26). The musical acumen with which Hector reproduces the elements of this arrangement, with its unique harmonies and offbeat tonal structures, suggests the possibility of an *Olivera Plays Cole* album.

"Exodus" is the title music of the remembered film. It's played mostly in bravura style with lots of untrem'd full organ. There are quieter moments of exposition which build interest but the main emphasis seems to be on the crescendo pedal. Yet, it provides an appropriate *grande finale*.

This recording has a wide dynamic range to accommodate Hector's penchant for alternating a very soft combination with full organ. We caught just a smidgeon of distortion on some of the loud passages, but not enough to mar the music. Jacket notes include a brief history of the theatre and some biography of the organist. Hector wrote the notes about the music. There are a few minor printing typos, but no meanings are affected. The jacket bears a striking color photo of the Embassy auditorium with the console up and spotlighted. Profits realized from the sale of this album are spent on organ maintenance and improvement. Imaginative playing and a fine instrument, well-recorded, add up to a worthwhile package. □

## Doric Discontinues Discs

THEATRE ORGAN has received confirmation from Dick Penberthy, of Doric Records, that the firm has discontinued production of records. The stock on hand has been turned over to the Organ Literature Foundation, 45 Norfolk Road, Braintree, Massachusetts 02184. Doric will continue to offer recordings in the open reel and cassette formats, but there will be no new pressings of current discs. Doric's address is P.O. Box 877, Vacaville, California 95696. □



Musta been back in the '20s when I begun to pay attenshun to the organ playin in the movies. Thats a dead givaway on account of that was over fitty years ago and that makes me a pretty old geezer. But anyways nobody could halp noticin the organ player because plum in the middle of the show up they come on a elyvator to play a solo in the spotlight and then when they finish they go back down into the seller slick as grease and maybe that is why I notice them on account of I am a elyvator man myself. And of course that aint really nothin for them days because they was these De Looks theayters with big simpany orchestras and the whole kit and kaboodle of all 80 of them would come up on a elyvator that took up the whole orchestra pit.

Of course they was all kinds of organists that did different kinds of solos. They was Jessie Crawford who they called the Poet of the organ who did mostly classical songs and ballads like and then they was organists like Henry Murtagh or C Sharp Minor who rote up there own jingles like and put them on steryoptican slides, and then they was singin organists like Milton Charles who give out with the pipes and I dont mean

the organ pipes. They all had to think up ideas that would go over good with the audience and they was helped out by companies that made up Original Slide Novelties that they sold to the organists and then they was the pop music publishers from Tin Pan Alley who saw theirselves a chance to get into the act by puttin out illustrated slides with the words of the pop hits they wanted to sell. So of course that led up to the Songalog as they called it when the audience was suppose to join in.

So then somebody gets the idea that if one organ is goin to be popular why two organs is goin to be twicet as popular and pretty soon they get three organs goin at the new Roxy Theayter in New York City but that was too much so mostly they cut down to two organs at both ends of the orchetry pit. I remember they was one time in a theayter in Boston durin the summer when a organ duet was announce on the screen and the number one organist dint show up so the number two organist run acrost the pit and punches the button to take the organ up into the spotlight on account the organ he was on dint have any elevator and while he was playin the number one organ player staggers in late and opens the door into the pit but the organ had already gone up and he falls into the pit in his white summer suit and gets all covered over with black grease to say nothin of gettin fired but two weeks later he gets his job back because the manager says he would rather have him drunk than any other organist sober. Now dont get to thinkin that was Mr. Crawford who not only dint drink but had his wife playin the second organ and besides like I said he dint go in for the trick stuff so much.

One of the stunts the organists use to do was to put a singer or a violin or a sax player up in the organ chambers and pretend it was a organ stop. But mostly they would have singers or players or like that there come out and perform on the stage or at the side of the organ. One organ player did a solo on School Days and had three little girl singers perched on the top of the organ. Then they was a gal organ player who had a organ record hid up in the organ chambers that she could start, so when it started she got up and left the organ and it went on playin like she was still adoin it. Oncet Mr. Murtagh fell into the

orchestra pit and broke his arm, so he had a little portable keyboard hitched up so as he could keep on playin with his arm in a sling. I even see a organ player oncet who finish his solo by lyin on top of the organ and playin upside down.

Mr. Crawford he was called the Poet of the Organ but the real poets was the boys who could make up there own jingles and rite parodies to popular songs. Mr. Murtagh was one of them like that there, and I still got a copy of some slides he made that started out Hello Jim and Bob and Molly, Ignatz, Patsy, Ruth and May, Hello, Mrs. Schmit, by golly, youre all lookin fine today. Well, it aint Shaksear but it made him a good livin and he wound up by managin the theayter in Buffalo where he was playin. Of course thais aint to say that the best organ players dint play straight solos too. Mr. Crawford wasnt the only one. Most of the big time boys could knock off a big overture or a concert peace just as good, and sometimes they would even rig up a arrangement where they would have the orchestra join in. And in them days it was a novelty to do demonstrations like that showed off the different stops and effects that people wasnt use to on organs.

Them was the great days for the organ players, and it was too bad when the sound pictures come in and they wasnt in demand any more. The good ones hung on because they was popular, but they was a awful lot of unemployed organists in the 30s. And we still got a lot of good ones doin concerts and comin up in the elyvatours like in the good old days. I just heard Mr. Rex Koury do one and he was rite in there doin Original Novelties like My Life As A Organist with parodies on pop songs that fit in with the story. And the audience still givin him a hand when he come up in the spotlight just like the Good Old Days. So I guess the Original Organ Novelty aint dead yet by a long shot. □

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## THE ACOUSTICAL CONSULTANT

# The Effects of Distance and Relative Humidity on Acoustics

by R. J. Weisenberger

We all know the effect distance has on the overall sound level. According to the classical rule, the sound level will fall off by 6 db every time the distance from the source is doubled, provided there are no obstructions. This is known as the Inverse Square Law.

We also know that in a reverberant environment a point will be reached (known as the critical distance) where a further increase in the distance from a sound source will have little effect on the overall sound level. In most rooms the critical distance will be found to be approximately one-third the length of the room from the sound source.

We should also know that most rooms have natural resonant frequencies, usually at the bottom end of the audible spectrum. Such resonances will be minimal in rooms with non-parallel surfaces; this is one of the reasons for good acoustics in some of the older, ornately decorated theatres.

Reverberation time is a function of the reflectivity to sound of various surfaces, and will always be greatest in rooms with hard, reflective surfaces. Plush surfaces tend to absorb sound. For every second of reverberation time, the sound has been reflected around the room approximately 1100 feet.

So far we have been assuming that the laws of acoustics which apply to sounds of low to middle frequencies would naturally also apply to high frequencies. Tests have shown that this is not the case. Air itself tends to absorb high frequencies to a greater degree than low frequencies, and this degree of absorption is a function of relative humidity. For this effect to become noticeable at the highest audible frequencies, sound need only travel a distance of forty feet or so from the source. At a frequency of

16 kHz (the highest audible harmonic of the top note of a 2' stop) and at a distance of 120 feet from a source, the sound level will be approximately 15 db less than that predicted by the inverse square law alone.

Such severe high frequency attenuation would result with a relative humidity of 20% and a temperature of 20° C (68° F). However, these are about the worst possible conditions, acoustically speaking. At the same temperature and a relative humidity of 40%, conditions are improved considerably.

Because most of the output in musical material occurs at frequencies below 2 kHz, we would sense such natural high frequency rolloff as a "mellowness," rather than a loss of fundamental tone itself.

Large rooms will tend to be less reverberant to high frequencies than to low or middle frequencies, because of the distances involved. As the ear is generally more sensitive to middle and high frequencies than to low frequencies, a sound that would appear well balanced or bright at close range will seem dull or even "mushy" at a great distance.

It is for reasons such as those mentioned above that more attention needs to be paid to the study of pipe acoustics, and to the factors relating pipe design to actual performance capability. Installations which today's organ builder would simply write off as technically or economically unfeasible may become commonplace with the understanding gained through a continued program of acoustical research.

Readers may send questions to Mr. Weisenberger in care of THEATRE ORGAN. Mail should be addressed to 3448 Cowper Court, Palo Alto, California 94306. Enclose a self-addressed stamped envelope. □



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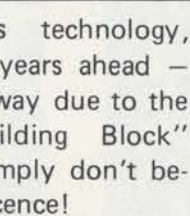


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Train / Trumpet Blues / Sunny/Yaguma / Four Brothers / Li'l Darlin' / I'm Prayin' Humble / A Swinging Safari / In the Mood / Honky Tonk Train Boogie.

**HIGHLIGHTS**  
Franz Lambert's newest hit offering: Woman in Love; Bilitis; Guilty; Sailing; Alone Again; Super Trouper; You and Me; "A Song For Guy"; Lady; Yesterday; Morning Melody (Lambert); Oh What a Wonderful Day, (Galaxy organ).



**KLAUS WUNDERLICH'S: "FASCINATION II"**  
Phenomenal follow up to smash "Fascination" album . . . and it's even more exciting! Let's Dance; Dance of The Hours; Dream; Whispering; Waltz of the Flowers; The House of the Rising Sun; Bye Bye Blues; Dobs Boodie; Ramona Mambo; more. (Helios and Galaxy).

**KLAUS WUNDERLICH IN CONCERT**  
Klaus and his WERSI Helios "live". Classic Potpourri: Beethoven's 5th; Eine Kleine Nachtmusik; Tannhauser; Aida; 2nd Hungarian Rhapsody; more. Lehar/Mantovani tribute: Villa; Yours is My Heart Alone, etc. Gershwin Potpourri: Rhapsody In Blue; American In Paris: I Got Rhythm; Lady Be Good; Fascinating Rhythm; The Man I Love; s'Wonderful. Embraceable You; Summertime; Concerto in F. Ray Conniff Medley: Smoke Gets In Your Eyes and On The Street Where You Live. Magnificent!



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*Third place winner in the 1981 Keyboard World readers Poll.*  
Klaus Wunderlich at the WERSI Helios. One of the world's most famous keyboard artist pays faithful homage to the Glen Miller Orchestra. Bold and brassy, Klaus and his WERSI recreate all the excitement of the 'Stage Door Canteen'. (Remember?) In the Mood / Moonlight Serenade / Little Brown Jug / Tuxedo Junction / Chattanooga Choo Choo / Pennsylvania 6-5000 / American Patrol / String of Pearls / St. Louis Blues / I Know Why / Johnson Rag / Flying Home.



**AMERICAN ODYSSEY**  
Bill Horn at the WERSI Saturn. Here's our dynamic "Man of 1000 Faces" in his first WERSI album. Heard here on the serious side, Bill explores the many facets of his Saturn Organ in a well varied assortment of favorites for all ages. Billy's Blues / Send In The Clowns / Isn't She Lovely / San Francisco / Absence of Love / Saturn / This Masquerade / Feelings / Ebony Eyes / If She Believes in Me / Hoe up.



**THE CAT STRIKES AGAIN**  
Jimmy Smith, with a full complement of top Hollywood musicians under the baton of multi-Academy-Grammy-award winning composer/conductor Lalo Schifrin. Jimmy is featured on the WERSI Saturn model. The Big Brawl / Down Here On The Ground / Layin' Low / Free Ride / WersiTime / Where Is Magdalena / Lonely Shepherd / In Search Of Truth / The Cat Strikes Again.



**OLD MASTERS**  
Prof. Paul Heuser at the WERSI Classica. The Classica Organ has been a revelation to many WERSI fans. It unveils the traditional side of WERSI technology in a manner so true to the pipe counterpart you might very well close your eyes and envision yourself in one of the world's great cathedrals. A most inspiring collection. Toccata and Fugue in D Minor (Bach) / Improvisations (Heuser) / Partita and Jesu, My Joy (Walther) / Voluntary No. 8 (Stanley) / and more.



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## ALABAMA

**BIRMINGHAM**  
Alabama Theatre, Third Ave.  
4/20 Wurlitzer. Often.  
S. Side Bap. Church Recreation Hall.  
3/9 Kimball. Periodically.

## ALASKA

**FAIRBANKS**  
Steak & Pipes Rest., 124 N. Turner.  
3/9 Robert Morton. Nightly.

**JUNEAU**  
State Office Building.  
2/8 Kimball. Friday noons.

## ARIZONA

**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. Nightly.  
Phoenix College Auditorium,  
1202 W. Thomas Road.  
2/10 Wurlitzer. Wednesdays.

**TUCSON**  
Organ Stop Pizza #3.  
Wurlitzer. Nightly.

## ARKANSAS

Univ. Media Center of Arkansas  
2/8 Hybrid. Periodically.

## CALIFORNIA (North)

**CAMPBELL**  
Cap'n's Galley #3,  
1690 S. Bascom.  
3/26 Wurlitzer-Morton.  
Nightly except Monday.

**DALY CITY**  
Cap'n's Galley #4,  
146 Serramonte Ctr.  
3/15 Wurlitzer. Nightly.

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

**OAKLAND**  
Paramount Theatre.  
4/26 Wurlitzer. Periodically.

**REDWOOD CITY**  
Cap'n's Galley #2,  
821 Winslow.  
4/23 Wurlitzer.  
Nightly except Monday.

**SACRAMENTO**  
Arden Pizza & Pipes, 2911 Arden Way.  
4/20 Wurlitzer. Nightly.  
Grant Union High School,  
1500 Grand Avenue.  
4/22 Wurlitzer. Periodically.  
Municipal Auditorium.  
4/46 Estey. Periodically.

**SALINAS**  
First Baptist Church.  
3/20 Hybrid w/traps. Often.

**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,  
3132 Williams Road.  
3/13 Wurlitzer. Nightly.

**SAN LORENZO**  
Ye Olde Pizza Joynt,  
19510 Hesperian Boulevard.  
3/13 Wurlitzer. Wed. thru Sun.

**SAN RAFAEL**  
Marin Pizza Pub, 526 Third.  
3/13 Robert Morton. Daily.

**SANTA CLARA**  
Cap'n's Galley #1,  
3851 Homestead Road.  
3/12 Wurlitzer. Nightly except Mon.

**SANTA ROSA**  
Pizza Piper, 2310 Mendocino Ave.  
Daily.

**STOCKTON**  
Masonic Temple.  
2/11 Robert Morton. Often.

## CALIFORNIA (South)

**ANAHEIM**  
Anahelm High School.  
3/10 Robert Morton. Periodically.

**ARCADIA**  
Arcadia High School.  
2/8 Wurlitzer. Rarely.

**CATALINA ISLAND**  
Avalon Casino Theatre.  
4/15 Page. Regularly.

**DEATH VALLEY**  
Scotty's Castle.  
3/15 Welte. Daily.

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

**FRESNO**  
Pizza & Pipes, 3233 N. First.  
3/22 Wurlitzer. Nightly.  
Warnor Theatre, 1402 Fulton.  
4/14 Robert Morton. Periodically.

**FULLERTON**  
Fullerton High School.  
4/22 Wurlitzer. Rarely.

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

**GLENDALE**  
MCA-Whitney Recording Studio,  
1516 Glenoaks.  
4/34 Wurlitzer-Morton. Often.

**LEMON GROVE**  
Organ Power Pizza,  
3459 Imperial Avenue.  
4/33 Wurlitzer. Daily.

**LONG BEACH**  
Koons' Motorcycle Shop,  
1350 E. Anaheim.  
3/34 Hybrid. Saturday evenings.

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

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

Loyola Marymount University.  
2/10 Wurlitzer. Periodically.

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.

**MONROVIA**  
Monrovia High School.  
2/10 Wurlitzer. Periodically.

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

**PASADENA**  
Civic Auditorium.  
5/28 Moller. Occasionally.  
Palace Theatre, 129 N. Raymond Ave.  
3/11 Wurlitzer. Occasionally.



# 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 promptly reported to Lloyd E. Klos, 104 Long Acre Road, Rochester, NY 14621.

**NEXT DEADLINE IS NOVEMBER 1.**

Remember: This list is for your convenience and we cannot keep it updated if material is not sent to the above address.

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

**RESEDA**  
The Great American Wind Machine,  
7500 Reseda Blvd.  
3/17 Wurlitzer. Nightly.

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

**SAN DIEGO**  
California Theatre,  
4th Ave. and B Street.  
3/13 Wurlitzer. Monthly.  
Fox Theatre, 720 B Street.  
4/32 Robert Morton. Rarely.

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

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

**SAN SYLMAR**  
San Sylmar Museum, 15180 Bledsoe.  
4/35 Wurlitzer. By appt.

**SANTA ANA**  
Santa Ana High School, 520 W. Walnut.  
2/10 Robert Morton. Being restored.

**SEAL BEACH**  
Bay Theatre.  
4/42 Wurlitzer. Rarely.

**WESTCHESTER**  
Fox Studios.  
3/14 Wurlitzer. Occasionally.  
St. Roberts Hall, Loyola College.  
2/10 Wurlitzer. Occasionally.

## COLORADO

**COLORADO SPRINGS**  
City Auditorium, Klowa & Weber.  
3/8 Wurlitzer. Often.

Marjorie Reed Auditorium,  
Cascade & Jackson.  
3/9 Wurlitzer. Monthly.

Mt. St. Francis Auditorium,  
W. Woodman Valley Road.  
2/8 Wurlitzer. Occasionally.

**DENVER**  
Aladdin Theatre, 2010 E. Colfax Ave.  
3/17 Wicks. Weekends.

Organ Grinder Pizza,  
2370 W. Alameda Ave.  
3/37 Wurlitzer. Daily.

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

**PUEBLO**  
Memorial Hall, Elizabeth & Union.  
4/65 Austin w/traps & perc. Rarely.

## CONNECTICUT

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

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

## DELAWARE

**WILMINGTON**  
Dickinson High School,  
1801 Milltown Road.  
3/28 Kimball. Often.

## FLORIDA

**DUNEDIN**  
Kirk of Dunedin, 2686 U.S. Ait. 19.  
4/30 Wurlitzer. Monthly.

**MIAMI**  
Andre Hall, 4150 SW 74th Ave.  
3/15 Wurlitzer. Often.  
Gusman Cultural Ctr., 174 E. Flagler.  
3/15 Wurlitzer. Periodically.

**TAMPA**  
J. Burns Pizza & Pipes,  
103 E. Fowler Avenue.  
3/20 Hybrid. Nightly.

**GEORGIA**

ATLANTA  
Fox Theatre, 660 Peachtree St. NE.  
4/42 Moller. Periodically.  
Walt Wynn's Warehouse.  
4/17 Page. Often.

**HAWAII**

HONOLULU  
Hawaii Theatre, 1130 Bethel.  
4/16 Robert Morton. Daily.  
Walkiki Theatre, 2284 Kalakua Ave.  
4/16 Robert Morton. Fri. & Sat.

**IDAHO**

BOISE  
Egyptian Theatre, 700 Main.  
2/8 Robert Morton. Occasionally.

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

**ILLINOIS**

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

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

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

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

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.

Pipe Organ Pizza, 3110 W. Peterson.  
Daily.

Sally's Stage #1, 6335 N. Western.  
3/11 Barton, Nightly.

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

DEKALB  
Wurlitzer Auditorium.  
5/65 Wurlitzer. Periodically.

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

DOWNER'S GROVE  
Community High School,  
N. Grant & Main.  
3/10 Wurlitzer. Periodically.

ELMHURST  
Elm Rink, Roosevelt Rd. & Rt. 83.  
4/24 Hybrid. Daily.

HINSDALE  
Hinsdale Theatre, 20 E. First.  
3/21 Hybrid. Periodically.

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

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

LISLE  
Illinois Benedictine College.  
2/6 Wurlitzer. Periodically.

LOMBARD  
Sally's Stage #2, 800 E. Roosevelt.  
3/10 Barton. Nightly.

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

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

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

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

ST. CHARLES  
Arcadia 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.

**INDIANA**

ANDERSON  
Anderson Music Center.  
2/6 Wurlitzer. Periodically.

Paramount Theatre, 1124 Meridian.  
3/7 Page. Status uncertain.

CARMEL  
Pasquale's Pipe Organ Pizza,  
2284 E. 116th.  
2/8 Hybrid. Nightly.

ELKHART  
Elco Theatre, 410 S. Main.  
2/11 Kimball. Occasionally.  
Pipe Organ Palace, 30107 U.S. 33 W.  
3/12 Barton. Nightly.

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

Cardinal Music Palace,  
911 W. Washington Ctr. Rd.  
4/30 Wurlitzer. Daily.  
Embassy Theatre, 121 W. Jefferson.  
4/15 Page. Occasionally.

INDIANAPOLIS  
Hedback Community Theatre,  
1847 N. Alabama.  
2/10 Page. Often.  
Manual High School, 2405 Madison Ave.  
3/16 Louisville-Uniphone. Often.  
Paramount Music Palace,  
7560 Old Trails Rd.  
4/42 Wurlitzer. Daily except Monday.

MISHAWAKA  
Band Organ Restaurant, 211 E. Day Rd.  
3/25 Wurlitzer. Nightly except Mon.

VINCENNES  
Vincennes Univ. Auditorium.  
3/12 Wurlitzer. Often.

**IOWA**

CEDAR RAPIDS  
Garden Theatre.  
2/10 Kilgen. Periodically.

Iowa Theatre.  
3/14 Barton. Periodically.

Iowa Hall, Kirkwood 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.

**KANSAS**

WICHITA  
Exhibition Hall, Century II Center.  
4/38 Wurlitzer. Often.

**LOUISIANA**

NEW ORLEANS  
Saenger Performing Arts Ctr.  
1111 Canal.  
4/26 Robert Morton. Weekly.

**MAINE**

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

SACO  
Old Orchard Beach High School.  
3/13 Wurlitzer. Periodically.

**MARYLAND**

BETHESDA  
KB Bethesda Theatre, 7719 Wisconsin.  
2/10 Wurlitzer. Often.

FREDERICK  
Weinberg Ctr. for the Arts.  
2/8 Wurlitzer. Periodically.

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

**MASSACHUSETTS**

CANTON  
Oriental Cinema, Washington St.  
2/8 Wurlitzer w/player. Weekends.

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

SPRINGFIELD  
Paramount-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.

**MICHIGAN**

ANN ARBOR  
Michigan Community 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 Avenue.  
4/36 Wurlitzer. Rarely.  
3/12 Moller. Rarely.  
Redford Theatre, 17360 Lahser Road.  
3/10 Barton. Often.  
Senate Theater (DIOC), 6424 Michigan.  
4/34 Wurlitzer. Monthly.

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

GRAND RAPIDS  
Roaring Twenties Pizza, 4515 28th St. SE.  
3/33 Wurlitzer. Nightly.

GROSSE POINTE FARMS  
Punch & Judy Theatre,  
21 Kercheval Avenue.  
2/6 Wurlitzer. Periodically.

KALAMAZOO  
Lee's Quay Restaurant.  
3/10 Marr & Colton. Daily.  
State Theatre, 404 S. Burdick.  
3/12 Barton. Occasionally.

LANSING  
Michigan Theatre, 215 S. Washington.  
3/12 Barton. Sunday evenings.  
Roaring Twenties.  
3/25 Wurlitzer. Nightly.

MT. CLEMENS  
Macomb Theatre.  
3/9 Kilgen. Occasionally.

MUSKEGON  
Michigan Theatre.  
3/8 Barton. Often.

OKEMOS  
Roaring Twenties Restaurant.  
1850 Newman Road.  
3/26 Wurlitzer. Daily.

PONTIAC  
Theater Organ Pizza & Pipes,  
4507 South Blvd.  
3/21 Hybrid. Nightly.

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

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

WARREN  
Pied Piper Plaza Peddler,  
28400 Dequindre Road.  
3/22 Wurlitzer. Nightly.

**MINNESOTA**

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

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

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

ROSEVILLE  
Har Mar Ballroom.  
Wurlitzer. Occasionally.

ST. PAUL  
Cicero's #1, 2100 N. Snelling Ave.  
3/12 Hybrid. Daily.

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

KSTP Studios, 3415 University Avenue.  
3/15 Wurlitzer. Occasionally.

**MISSISSIPPI**

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

**MISSOURI**

POINT LOOKOUT  
Jones Auditorium, School of the  
Ozarks, Hwy. 65.  
3/15 Wurlitzer. Often.

**MONTANA**

BOZEMAN  
Ellen Theatre.  
2/7 Wurlitzer. Often.

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

**NEBRASKA**

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

**NEW JERSEY**

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

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

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

CINNAMINSON  
Cinnaminson High School.  
3/17 Wurlitzer. Periodically.

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

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

MONTVALE  
Montvale Roller Rink,  
Chestnut Ridge Road.  
2/8 Robert Morton.  
Daily except Monday & Wednesday.

NEWARK  
Casa Italiana, 985 S. Orange Avenue.  
3/11 Wurlitzer. Sundays, Sept. - May.

OCEAN GROVE  
Ocean Grove Auditorium.  
4/71 Hope-Jones. Periodically.

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.

TRENTON  
War Memorial Auditorium,  
W. Lafayette & Wilson.  
3/16 Moller. Periodically.

WESTWOOD  
Pascack Theatre.  
2/8 Wurlitzer. Periodically.

## NEW MEXICO

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

## NEW YORK

ALBANY  
Market St. Music Hall,  
625 Watervliet-Shaker Rd.  
3/25 Wurlitzer. Daily.

BINGHAMTON  
Broome Center for Performing Arts.  
4/24 Robert Morton. Occasionally.  
Roberson Center for Fine Arts,  
30 Front.  
3/17 Link. Monthly.

BROOKLYN  
Long Island University,  
385 Flatbush Avenue Ext.  
4/26 Wurlitzer. Occasionally.  
Walker Theatre.  
2/10 Wurlitzer. Occasionally.

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

ELMIRA  
Clemens Center for Performing Arts,  
State & Gray.  
4/22 Marr & Colton. Periodically.

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

MINEOLA  
Chaminade High School.  
3/11 Austin. Periodically.

NEW YORK CITY  
Beacon Theatre, Broadway & 74th.  
4/19 Wurlitzer. Periodically.  
Carnegie Hall Cinema, 883 7th Ave.  
2/13 Wurlitzer. Weekly.

Radio City Music Hall,  
Rockefeller Center.  
4/58 Wurlitzer. Daily except Thursday.  
Radio City Studio, Rockefeller Center.  
3/14 Wurlitzer. Rarely.  
United Palace, 175th St.  
4/23 Robert Morton. Sundays.

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

ROCHESTER  
Auditorium Theatre, 875 Main E.  
4/22 Wurlitzer. Monthly, Sept. - May.  
Eisenhart Auditorium, 663 East Ave.  
3/8 Wurlitzer. Periodically.

SYRACUSE  
Mills Bldg., State Fairgrounds.  
3/11 Wurlitzer. Periodically.

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

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

## NORTH CAROLINA

ELON COLLEGE  
War Memorial Gymnasium.  
3/12 Wurlitzer. Often.

GREENSBORO  
Carolina Theatre, 310 S. Greene.  
2/6 Robert Morton. Periodically.  
Masonic Temple.  
2/7 Wurlitzer. Often.

## NORTH DAKOTA

FARGO  
Fargo Theatre.  
3/9 Wurlitzer. Weekends.

## OHIO

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

CANTON  
Palace Theatre.  
3/? Kilgen. Often.

CINCINNATI  
Emery Theatre, 1112 Walnut.  
3/23 Wurlitzer. Weekends.

CLEVELAND  
Gray's Armory, 1234 Bolivar Road.  
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.

HAMILTON  
Shady Nook Theatre-Restaurant,  
879 Millville-Oxford Road.  
4/30 Wurlitzer. Nightly except Mon.

LORAIN  
Palace Theatre.  
3/11 Wurlitzer. Occasionally.

MARION  
Palace Theatre.  
3/10 Wurlitzer. Often.

MEDINA  
County Administration Building.  
3/6 Austin. Occasionally.

OLMSTEAD FALLS  
Lampighter Inn, 7068 Columbia Road.  
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.

## OKLAHOMA

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

OKLAHOMA CITY  
Civic Center Music Hall.  
4/15 Kilgen. Often.

TULSA  
Central High School.  
4/46 Kilgen. Periodically.  
Christ's Chapel, Oral Roberts Univ.  
4/21 Wurlitzer. Often.

## OREGON

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

PORTLAND  
Alpenrose Dairy Pk.,  
6149 SW Shattuck Road.  
2/5 Kimball. Occasionally.

Benson High School, 546 NE Twelfth.  
3/24 Kimball. Periodically.

Imperial Skating Rink,  
Union & Madison.  
4/18 Wurlitzer. Daily except Monday.  
Oaks Park Roller Rink, SE Spok.  
4/40 Wurlitzer. Daily.

Organ Grinder Pizza, 5015 SE 82nd.  
4/44 Wurlitzer. Nightly.

Roseway Theatre.  
3/8 Robert Morton. Often.

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

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

## PENNSYLVANIA

ALLENTOWN  
19th Street Theatre.  
3/7 Moller. Often.

CHAMBERSBURG  
Capitol Theatre, 163 S. Main.  
3/15 Moller. Often.

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

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  
Marletta Theatre, 130 W. Market.  
3/37 Wurlitzer-Page. Often.

PHILADELPHIA  
Wanamaker's Store, 13th & Market.  
6/469 Hybrid. Daily.

PHOENIXVILLE  
Colonial Theatre.  
3/24 Kimball. Weekends.

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

POTTSTOWN  
Sunnybrook Ballroom.  
3/11 United States. Often.

## RHODE ISLAND

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

WOONSOCKET  
Stadium Theatre.  
2/8 Wurlitzer. Occasionally.

## SOUTH DAKOTA

LEAD  
Homestake Opera House.  
2/5 Wurlitzer. Occasionally.

## TENNESSEE

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

KNOXVILLE  
Tennessee Theatre, 604 S. Gay.  
3/14 Wurlitzer. Twice monthly.

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

## TEXAS

AUSTIN  
Scamp's Organ Palace.  
5555 N. Lamar Blvd.  
3/11 Robert Morton. Daily.

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

DALLAS  
John Beck Hall.  
3/15 Wurlitzer. Often.  
Landmark Pipes & Pizza,  
6522 E. NW Highway.  
3/11 Barton. Nightly.

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

GARLAND  
Organ World Studio,  
2535 S. Garland Avenue.  
4/? Hybrid. Often.

HOUSTON  
Pipe Organ Pizza,  
245 Mem. City Shopping Center.  
3/30 Wurlitzer. Daily.  
Pipe Organ Pizza, 8539 Gulf Frwy.  
3/19 Wurlitzer. Daily.  
Scooby's Fun Factory,  
141 Greens Rd.  
3/21 Wurlitzer. Daily.

RICHARDSON  
Pipe Organ Pizza,  
362 Promenade Ctr.  
3/21 Wurlitzer. Daily.

## UTAH

SALT LAKE CITY  
The Organ Loft, 3331 Edison.  
5/34 Wurlitzer. Saturday evenings.

## VIRGINIA

RICHMOND  
Byrd Theatre, 2908 W. Carey.  
4/17 Wurlitzer. Fri. & Sat. Nights.  
Mosque Auditorium, 6 N. Laurel.  
3/17 Wurlitzer. Rarely.

## WASHINGTON

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

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

BREMERTON  
Community Theatre.  
2/11 Hybrid. Often.  
Masonic Temple.  
2/8 Wurlitzer. Occasionally.

CARNATION  
Goliath's Pit Tavern.  
3/? Wurlitzer. Daily.

MT. VERNON  
Lincoln Theatre.  
2/7 Wurlitzer. Occasionally.

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

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

SEATTLE  
Haller Lake Improvement Club,  
12579 Densmore.  
3/8 Wurlitzer-Marr & Colton. Often.  
Paramount Theatre, Ninth & Pine.  
4/20 Wurlitzer. Occasionally.  
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 & Mildred W.  
3/17 Wurlitzer. Nightly.

Temple Theatre, 49th St. Helens.  
2/9 Kimball. Occasionally.

VANCOUVER  
Uncle Milt's Pizza Co.  
2410 Grand Blvd.  
3/18 Wurlitzer. Nightly.

### WISCONSIN

BARABOO  
Al Ringling Theatre.  
3/9 Barton. Occasionally.

GREEN BAY  
Pied Piper Pizza Parlor.  
3/21 Moller. Daily.

MADISON  
Madison Civic Center.  
3/14 Barton. Periodically.

MILWAUKEE  
Organ Grinder, 4353 S. 108th.  
3/28 Moller. Nightly except Monday.

Organ Piper Pizza Restaurant,  
Highway 100.  
Daily.

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

Riverside Theatre  
116 W. Wisconsin Ave.  
3/13 Wurlitzer. Closed.

RACINE  
Theatre Guild.  
2/7 Wurlitzer. Often.

### CANADA

### BRITISH COLUMBIA

VANCOUVER  
Orpheum Theatre, 884 Granville.  
3/13 Wurlitzer. Rarely.

### ONTARIO

KINGSTON  
Church of the Redeemer,  
Kirkpatrick Street.  
3/21 Kimball. Periodically.

TORONTO  
Casa Loma, 1 Austin Ter.  
4/18 Wurlitzer. Monthly, Sept. - May.  
Organ Grinder Restaurant #1,  
58 The Esplanade.  
3/13 Hybrid. Nightly. □



Leonard Raver.

panied by the American Symphony Orchestra — and Mr. Raver — playing an original score written by Carmine Coppola.

"I've been having the most wonderful treat, living a dream come true," Mr. Raver said after the first engagement, "playing the mighty Wurlitzer theatre organ at Radio City Music Hall . . . any organist would give his eyeteeth to play it."

BILLY NALLE

\* \* \*

### Frank Cimmino Plays NYMA Moller

Although temporarily out of work as a result of the fire that destroyed the Suburban Restaurant in Wanque, New Jersey, where he has been playing nightly on the 3/17 Wurlitzer for a good many years, Frank Cimmino proved that he is not out of practice as he performed in concert at the 4/31 Moller at the New York Military Academy in Cornwall-on-Hudson, New York.

Frank's October 3 concert at the Academy featured the songs of the "greats" of the musical stage: Richard Rodgers, Victor Herbert, and Sigmund Romberg, among others. He demonstrated the tremendous versatility of the mighty Moller,

Frank Cimmino at the NYMA 4/31 Moller.



## PIPES & Personalities

### London and South of England Chapter 5th Birthday Celebration, April 23/24/25

Friday, April 23

Coaches leave Harrow at 6:30 p.m. for Regal Edmonton. Dinner at the Regal Rooms, 8 p.m. Admission by ticket only, limited number. Concert at the Christie, 10:15 p.m. Coaches leave at 11:35 p.m. for Harrow.

Saturday, April 24

Concert at Granada Harrow by U.S. artist, 10:30 a.m. to 12:15 p.m. Coaches leave Harrow at 1:15 p.m. for Brighton. Sightseeing or time to visit Pavilion. High Tea at the Dome, 6 p.m. Concert at the Christie by Douglas Reeve, 7:30 p.m. Coaches leave for Harrow at 9:30 p.m.

Sunday April 25

Coaches leave Harrow at 9:30 a.m. En route to Gosport we make a stop for refreshments and music; coaches leave at 11:30 a.m. We shall try to include a quick tour of Gosport Docks and Portsmouth before concert at Thorngate Hall at 2:45 p.m. Dinner at Thorngate Ballroom, 6 p.m. Coaches leave at 8 p.m. for Harrow.

Price: £28 for weekend, or £10 per day, includes all concerts, coach travel, and meals where stated. Book early and join us for a weekend of music and good fellowship. Send bookings to Edith Rawle, Wurlitzer Lodge, 47 Doncaster Drive, Northolt, Middx., England. Special rates have been arranged at the Cumberland Hotel Harrow (1 St. Johns Road, Harrow, Middlesex, England HA1 2 EF. Phone: 01-863 4111) for ATOS members. Please book hotel accommodations directly, and state "ATOS" when booking. Price at the hotel includes full English breakfast, which is good. Family rooms have four beds. There are other hotels nearby offering the same prices, without ATOS discount. London Transport Bus No. 140 from Heathrow Terminal (about 50 pence) stops nearby. (First three to call THEATRE ORGAN at 415/494-1870 can obtain tariff schedule and folder for the Cumberland Hotel.)

\* \* \*

### Classical Organist Discovers Theatre Organ

Leonard Raver, organist of the New York Philharmonic and teacher at the Juilliard School and Yale University, experienced a new thrill during the past year. In January and again in October he was engaged as solo organist for the Radio City Music Hall presentations of the silent movie classic, *Napoleon*. The film performances were accom-





George Wright at the Oakland Paramount Wurlitzer after the premiere.

(Photo by Kenneth Green)



Judson H. Owens and Preston M. Fleet.

playing Beethoven's "Ode to Joy" as a closing encore. Frank's performance opened this year's concert series on the NYMA Moller.

TOM J. STEHLE

\* \* \*

### George Wright Begins Busy Schedule for Oakland Paramount Wurlitzer

As is widely known, George Wright played the opening concert at the Oakland Paramount Theatre on November 7, 1981, to a sold-out house. The event attracted organ buffs from a number of states. In addition to the premiere of the Paramount's "new" Wurlitzer, the occasion marked the fiftieth anniversary of the theatre. Wright was given a standing ovation at the conclusion of his program. A reception was held after the concert at Oakland's Kaiser

Tom Wibbels.



Center to honor the artist, the donors to the organ project, and all those whose efforts brought the project to fruition.

The day after the premiere the organ was played by Jim Roseveare in an orchestra concert for young people sponsored by the Oakland Symphony Guild. Early in December Dennis James was at the console when the organ, along with a full orchestra, accompanied the silent film classic, *Napoleon*. Two days after the film run, Grace Cathedral organist John Fenstermaker played the Wurlitzer with the Oakland Symphony in the classical work, *Hymn of Jesus*, by Gustave Holtz.

Encouraged by the demand for tickets for the premiere concert (sold out months in advance), the Paramount Theatre of the Arts plans to offer a series of organ events in the future. A variety of events are under consideration, including silent films with organ, stage artists with organ, and solo theatre organists.

\* \* \*

### Wibbels Plays to Full House in Elkhart

On July 30 Tom Wibbels performed on the newly-restored Kimball organ in the Elco Theatre in Elkhart, Indiana, before a sell-out audience of 2000. Tom's dexterity and ability to improvise delighted the audience as he played old favorites, as well as many of his own arrangements.

Tom has been a staff artist at the Band Organ Restaurant in Mishawaka, Indiana, for the past year, and has taped a weekly radio show for WETL-FM.

TRUDY HERNICZ

\* \* \*

### Fleet Donates Projectors to Berkeley Community Theatre

While in the San Francisco Bay Area to attend the organ premiere at the Oakland Paramount on November 7 (for which organ he was a major donor), Preston M. (Sandy) Fleet was invited by Nor-Cal officers to inspect the 3491-seat Berkeley Community Theatre. Nor-Cal is attempting to locate a suitable pipe organ for the theatre. Mr. Fleet was very favorably impressed with the spacious, clean auditorium with its large, well-equipped stage and operating orchestra elevator. When the tour reached the projection booth, he noted that the theatre had no movie projectors and promptly offered Auditorium Manager Judson Owens his own two Super Simplex 35mm projectors. The projectors have been delivered and installed in the booth.

RUDY FREY

\* \* \*

### Young Artist A Hit in Michigan

Rick Moore, a graduate of Indiana University School of Music, is building a reputation as a versatile musician with a warm personality at the Roaring Twenties Restaurant in Lansing, Michigan. A member of the Central Indiana Chapter, Rick comes from North Webster, Indiana.

Starting in October of 1980 he was a substitute organist for the Roaring Twenties Restaurants in both Grand Rapids and Lansing. The following July he was appointed staff organist at the Lansing establishment, where he commands a 3/26 Wurlitzer which includes a Trompette en Chamade, Solo Post Horn, Brass Sax, 4' Pincinal and Mixture III.

Rick began piano studies at the age of eight, turning to the organ at age



Rick Moore at Roaring Twenties 3/26 Wurlitzer in Lansing, Michigan.

twelve while continuing on the piano. At fifteen he was also playing accordion in night clubs.

His performances demonstrate a dynamic approach as he explores the full dynamic range of the instrument and tests the tonal possibilities of the registrations. When playing for a sing-along his ability to improvise comes to the fore, strongly oriented to the verbal texts. He demonstrates a relationship between verbal text and musical text, neither dominant but each supporting and enhancing the other. For the professional musi-

cian Rick's music is a balanced treat of staple and surprise. For the non-professional music lover it is a celebration of joy and happiness.

BARBARA AND JAMES ATKINSON

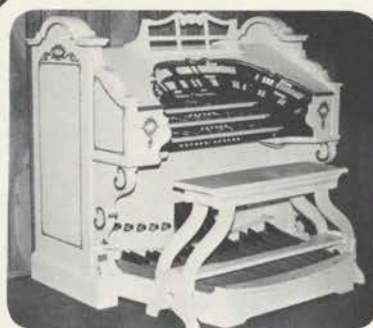
\* \* \*

### Fire Damages Theatre Organ

A valuable pipe organ under restoration for many years suffered heavy smoke and heat damage in a fire Thursday night, January 21, 1982. Firefighters arrived to battle a blaze in the organ shop owned by Fred Riser in Henderson, Colorado. Fire officials did not have a dollar estimate of the damage. They said the fire may have been started by an electric stove in the building. Mr. Riser said he has thousands of dollars invested in the organ and the building. Heavy damage was done to the southeast corner of the one story building, but the organ was located at the other end of the building. Fred is looking for a 4-manual Wurlitzer console to replace the 2-manual Wurlitzer and 4-manual Barton which were damaged in the fire. Fred Riser's address is 9241 Monaco Boulevard, Henderson, Colorado 80640. □

Backed by jeweled house curtain, console for the Fox Theatre's Wurlitzer pipe organ sat on its own elevating platform, independent from orchestra lift. The organ consisted of 36 ranks of pipes, plus percussions and special effects. Many organists played this instrument, most notably George Wright and Everett Nourse.

(Photo from "FOX - The Last Word . . ." by Preston J. Kaufmann)



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## CHAPTER NOTES

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

#### *Send Photos and News to:*

ROBERT M. GILBERT  
3448 COWPER COURT  
PALO ALTO, CALIFORNIA 94306

#### **Deadlines**

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

All copy for Chapter Notes is to be typewritten, **double-spaced**, on 8½ x 11 white paper, with **1½" margins all around**. Photos should be black and white for best reproduction. Each photo caption should be typed on a separate sheet and attached to photo.

### **BEEHIVE**

Twenty-five members and guests were present at the Emigration Canyon home of Cal and Annette Christensen on September 13 to hear one of our guests, Mr. Gene Devey, demonstrate that he could handle the Wurlitzer pipe organ as well as he plays his H100 Hammond organ at the club where he is heard regularly. This is remarkable, as Gene has been blind since age three and has been playing professionally since the early 1950s.

On November 20 eight years of dedicated work paid off for Dr. Conrad Jensen and family when they hosted 45 members and guests at their home to present their 3/14 Wurlitzer. Originally an 11-rank organ, it was increased to 14 by the addition of a Posthorn, an Oboe and a Trumpet. Cal Christensen, who has assisted in getting the whole thing together, introduced Dr. Jensen as "a

heart surgeon working on his own organ." Joann Harmon, a staff organist at the Organ Loft of Salt Lake City, played the dedicatory program and then members were able to try their hands at it.

We are happy to report that 100% of our 1981 members have paid their dues for 1982 and several new members have joined our organization — this in support of the "New Deal."

CLARENCE E. BRIGGS

### **CENTRAL FLORIDA**

As of this writing (11/30/81), work was getting underway on the installation of the Wurlitzer 3/12 in the Tampa Theatre. With financial support from the City and the Tampa Arts Council, work crews of the CFTOS had placed the blower, cleaned the duct work, put up the grille cloth on the organ chambers, installed the lower shades, and were working on the upper shades. The theatre was also receiving extensive work (painting, refurbishing, etc.), so we are coordinating our work with that being done overall. We hope that within the next few months Tampa will finally have its own "Mighty Wurlitzer," and that it will be heard on a regular basis.

CFTOS member and professional organist-teacher Ewell Stanford has been playing a series of silent movies at the University of South Florida in Tampa. The USF lecture hall, which seats some 300 people, has been the site of these Sunday night happenings. For the first program Ewell used a piano. The film was Buster Keaton's *The General*. For the remaining films, *Pandora's Box*, *Greed*, *Robin Hood*, etc., he used his trusty Conn. All performances were very well attended, with Ewell getting standing ovations for his fine work. Remember that many members of the audience have never seen

or "heard" a silent movie. The interest is there.

Finally, we have several new members whom we would like to welcome to our CFTOS ranks: Milton and Velma Burnham, Bob Speaker, Dr. Robert Hines, Ronald and Kathy Rissel, Bob and Ruth Dreher, Ken Hager, Roger and Dottie Bloom, and John and Jane Torell. The Torells recently hosted a very pleasant evening at their home, where their good friend, English organist Trevor Bolshaw, entertained many CFTOS members on the Torell's Baldwin Cinema II.

We have noted that it is difficult to comprehend the areas covered by many of the ATOS Chapters. For example, the Central Florida Chapter now includes Titusville, Ft. Myers, Lakeland, Holiday, etc. We believe it would be a good idea if the other Chapters would indicate the various cities and towns they cover.

JOHN P. OTTERSON

### **CENTRAL INDIANA**

Central Indiana Chapter convened at the Embassy Theatre in Fort Wayne, September 13, for their regular monthly meeting with fifty members and guests present. The group visited the Fort Wayne United Methodist Church on Saturday, September 12. Several of the chapter members played the church organ, a three-manual mechanical action instrument (tracker).

After dinner Saturday evening, the group visited the home of Bob Goldstine, where we played his Rodgers organ. The group was privileged to hear Dyne Pffefferberger on the grand piano with Tim Needler at the Rodgers.

From there we went to Byron Fogt's home to hear and play the 3/17 Barton pipe organ. Mr. Fogt has a small house, but it perfectly housed this organ, as well as two studio upright pianos. Here again, we had music! music! music! — musicians playing "up a storm." As we were spending the night in Fort Wayne, we visited the Ray and Ione Danford home at a very late hour to hear and play the 2/7 Wurlitzer, new Colannade Hammond, and an excellent old player piano.

Sunday morning, arriving at the Embassy by 10:30, we were honored with a program presented by Buddy Noland on the Page, and Dyne

Pffefferberger on the grand piano.

On Saturday, September 26, Central Indiana hosted a group of organ enthusiasts from Flint, Michigan. The tour started at Scottish Rite Cathedral, followed by a stop at Manual High School, and then on to the Paramount Music Palace for the music of Bill Vlasik. On Sunday morning we returned to the Music Palace for the artistry of Donna Parker, and then on to church.

More music and entertainment! An excellent performance was given by Bea Butler, organ, and Myrta Tilson, piano, at Manual High School on October 25.

A bus trip to the area of Chicago on November 14 and 15 took the place of the CIC November meeting. A load of approximately 45 left early Saturday morning, arriving before noon at the Valparaiso University, Valparaiso, Indiana. We visited the chapel and saw the large organ there. From this stop we went on to Joliet, Illinois. After lunch we went downtown to the Rialto Theatre, located in Rialto Square, where a group of CATOE members greeted us and the Joliet group and gave us a tour through this beautiful theatre, presently being renovated. Several members played at the open console session held after the program.

In late afternoon the group moved on to Mundelein, Illinois, to visit the Lady of the Lake Seminary and hear their organ installation. From Mundelein we moved on to Chicago, where we spent the night at the Bismark Hotel.

Early Sunday we met in the Chicago Theatre for a program on its 4/21 Wurlitzer, once played by Jesse Crawford. Next on the agenda, we were at the Patio Theatre. The organ here is a 3/17 Barton — a delight to hear. It is very well maintained and we all enjoyed listening to its song. The Chicago and Patio Theatre organs were presented for open console and members tried their skills.

The end of a great weekend came in the afternoon at the old Oriental Theatre. The organ was a 4/20 Wurlitzer, which had been repaired enough to be played. The organist for this last concert was Barbara Sellers. Barbara grew up in this theatre, because during the '30s her father played here, and during the '40s her mother played this organ. The organ made beautiful music,

and it is sad to think that very soon the organ will be removed and the theatre abandoned entirely. We were also honored with a visit from Barbara's mother, Edna, who came to the organ and played a little for us. Following the program, Central Indiana Chapter and CATOE had a social and renewed friendships. Thank you CATOE for a delightful time.

MARY LOU HARRELL

### CENTRAL OHIO

On September 20 Ralph and Leona Charles graciously opened their home to fifty COTOS members and guests. Official guest artist was Lois Hays, who very beautifully demonstrated the 4/20 Robert Morton theatre pipe organ lovingly installed in the mini-auditorium in the basement of the Charles' home. Kenny Winland, Ralph Schluttenhofer, and many others continued the entertainment as a background to a potluck feast of phenomenal proportions. The annual election was held and incumbent Directors and officers were returned to office. The autumn winds brought a change to the society in the form of a new newsletter editor (a pair of them, actually). Upon the resignation of Irene Blegen as editor after several years of doing a wonderful job for the society, chapter correspondents Bob and Patti Clark were selected to edit *Stoptab*. Neil Grover will act as publisher and Karen Boerger will chair the Publications Committee to aid in a smooth flow of information between all interested parties.

For theatre organ fans, Ohio Theatre lovers, and nostalgia buffs of Central Ohio, Roger Garrett's Theatre organ concert on October 17 was a return to the past and best of theatre pipe organ music. The solo theatre organist, leading sing-alongs and playing music of a bygone but cherished era, caused some to remember when as youths they listened to Roger at the Ohio Theatre's 4/20 Morton organ.

The next day, Sunday, COTOS was hosted by Dale Durthaler and family at the Durthaler Organ and Piano Sales. Greg Durthaler demonstrated the sonic sensation of the Lowrey MX-1. Concert, open console and a delicious lunch followed a business meeting in which some society bylaws changes were approved and an associate membership cate-

gory was established in hopes of attracting more young members from the ranks of local college students. The chapter's Wurlitzer at Worthington High School is progressing with murmurings of a December debut being heard from the crew.

COTOS November meeting was held on Sunday evening, November 15, at the Ohio Theatre in Columbus. The 4/20 Robert Morton was the center of attention for a prolonged open console session. One of the co-owners of the organ, Mr. Carlos Parker, had very kindly pre-programmed the pistons to make it easier for both experienced and novice players of the Morton. Adding interest to the evening's wide variety of music were frequent trips to the Bâ-telle Room on the mezzanine to sample homemade munchies from the kitchens of the COTOS cooks. The gnomes (the Wurlitzer work crew) have promised an organ for Christmas, so the COTOS Christmas party was scheduled to be held at the Worthington High School Auditorium with the chapter's Wurlitzer as the main attraction.

BOB AND PATTI CLARK

### CHICAGO AREA

Chairman John Peters and Program Chairman Gary Bergmark scored a real coup in scheduling Barbara Sellers' local theatre organ debut at the Oriental Theatre on November 15, on the occasion of a weekend visit by the Central Indiana Chapter. What better place to start than at the organ played so well in the '30s by her father, Preston, and in the '40s by her mother, Edna?

While the organ is not in top condition, valiant last-minute efforts by Bill Hansen and Gary Hanson of Milwaukee and other local CATOE members got it into passable playing shape, which was good enough for Barbara's vibrant talent to show through. The theatre is pretty much a shambles these days, but when one closed one's eyes and listened to the music swirling and soaring around, it was a magical afternoon at the Oriental Theatre.

A highlight of that afternoon was Barbara's medley of Victor Young songs. He is an often-neglected composer who went to Hollywood after playing first fiddle in the orchestra at the Chicago Theatre. "Stella by Starlight" was the most familiar in the



Barbara Sellers debuting at the Chicago Oriental Theatre Wurlitzer.

(John Tyner Photo)

grouping.

The program was a lengthy one for a social, well over an hour. The audience demanded an encore. For it, Barbara chose an unusual song to be played in that spot, "When I Grow Too Old to Dream." Some moments after riding the console down Barbara appeared on stage to take a bow and was greeted by a heartfelt, thundering standing ovation, indicating the appreciation and thanks the audience felt for a warm, wonderful afternoon of music. That feeling was extended even further when Edna Sellers was brought to the console for a brief version of "I'll See You Again." That earned the 82-year-old Mrs. Sellers a standing ovation of her own.

Chicago Theatre manager Stanley Hightower had introduced Barbara Sellers as "a musician's organist." She proved that once again at the Oriental. Those sophisticated enough in a musical sense were awestruck by her complex, gorgeous harmonies and countermelodies, often accomplished by "bridging" from one manual to the one below with her thumb. Those less musically knowledgeable were appealed to on a more emotional level with the throb of Tibias, snarl of brass, and sizzle of strings hitting home in the exact way effective theatre organ is meant to be.

RICHARD SKLENAR

### CONNECTICUT VALLEY

On September 12 and 13 Rosa Rio, together with soprano Nancy Savin and radio personality Ted Malone, appeared at the Thomaston Opera House. Rosa's, as always, excellent performance included compositions ranging from Strauss to "On A Clear Day You Can See Forever." Nancy Savin, a newcomer to our organ concerts, provided a delightful lyrical touch with songs by Gershwin, Herbert, and Jerome Kern. She was accompanied by Rosa. Ted Malone recreated for us his "Between the Bookends" radio show by reading poetry, both romantic and humorous, while Rosa's organ music reminded us of the years she and Ted worked together in radio. Our thanks to Al Colton and his committee for making this a unique and memorable evening.

Two of our members, Bill Hastings and Joe Colliano, again invited members of ATOS Chapters to their home in North Truro on Cape Cod for a Saturday of organ music on their 2/10 Wurlitzer, which came from the Waterbury State Theatre. At four o'clock on September 19, after a period of open console, Paul Taylor introduced guest artist Mark Renwick, who played a fine program of popular favorites. We particularly enjoyed his arrangement of "Swanee."

Following an intermission for dinner, we reconvened at the Hastings-Colliano residence for more music. Paul Taylor introduced Bill Hastings, who told of the benefit concerts he and Joe Colliano perform weekly during the summer for the North Truro Historical Society. He and Joe then played a "mini" concert which included both solos and duets with Bill at the console and Joe at the grand piano. Favorites of the audience were Bill's "Morning," by Oley Speaks, and the famous "Road to Mandalay." Duets of "Begin the Beguine" and "April in Paris" were also enthusiastically received. It was a truly memorable day. Our warmest thanks to Bill Hastings and Joe Colliano.

W. F. POWERS

### EASTERN MASS.

Our September meeting at Babson College marked the fulfillment of a Chapter dream, the restoration and finishing of our Wurlitzer 235 Special, Opus 1349, by William Hansen. Dick Linder, chairman of the Organ Committee, reported that "150 percent of our goals have been reached." President William Carpenter expressed the Chapter's appreciation to Bill for his eleven weeks of work, and presented him with a specially mounted brass Wurlitzer console plate.

President Carpenter announced that the local Wellesley Temple wished to use Knight Auditorium and our organ for their observance of the High Holy Days of Rosh Hashanah and Yom Kippur, an expanded role for our revitalized instrument.

Three Chapter members were chosen to demonstrate the new sound of our organ. Dr. Jonathan Kleefeld brought us to our feet with a spirited rendition of "The Star Spangled Banner." Following his other numbers, the bench was taken by a Babson student, Mark Renwick, whose "España Cani" gave the toy counter a lively workout. His program was followed by Tim Bjareby's, which included the foot-tapping "St. Louis Blues," and ended with "Stars and Stripes Forever." The musical mood continued through open console, and we all knew that our "Little Princess" was a complete success.

The following afternoon Babson



Ashley Miller, Bob Maidhof, Frank Cimmino, and Dave Messineo.

(Vanorefoto)



New Officers — Ed Baykowski, Bill Smith, and Mike Cipolletti.

(Vanorefoto)

College held Open House for the residents of Wellesley as the conclusion to the Wellesley Centennial Celebration. Our Chapter made the organ available at the request of the College. Jon Kleefield and Bob Legon played short programs during the three-hour period, with visitor response indicating obvious enjoyment.

The October meeting was also held at Babson, and the election of our 1982 officers was the first order of business. Our artist for this evening was Bob Legon, whose dedication to theatre organ was amply demonstrated by his arrangements of catchy tunes. A greatly-appreciated performance was followed by the customary open console.

On October 24 we celebrated the public debut of our restored Wurlitzer by reuniting Lloyd G. Del Castillo with an instrument he hadn't seen in forty years. Del's theatre organ school was in the same building as Loew's State Theatre which housed our organ, one of the Boston theatre organs Del played in the '20s. Over 900 people attended the concert.

Del's program was an entertaining combination of humorous anecdotes and impressive selections ranging from "Pomp and Circumstance No. 1 in D Major," to a sing-along and a "Trip Through the Wurlitzer," with slides. He also accompanied a silent comedy film, *Love's Intrigue*, featuring Billy Bevan. A highlight of his program was Del's musical tribute to the late Arthur Fiedler; he played his own "Cuckoo Clock," which he had recorded with the Boston Symphony.

The next afternoon Del again played at Babson for a special gathering of senior citizens, who gave him a standing ovation at the

conclusion of his program. His artistry provided some pleasant nostalgia to complete a memorable weekend of music on our "new" Wurlitzer.

STANLEY C. GARNISS

### GARDEN STATE

Beautiful music and weather were enjoyed by GSTOSers who attended the Trenton War Memorial on September 27 for the combined talents of famed Radio City Music Hall organists, Bob Maidhof and Dave Messineo on the 3/16 Moller and the Steinway grand piano. Dave, a graduate of Juilliard, and Bob, a graduate of the Manhattan School of Music, took turns at the organ and piano. Most of their arrangements were originally written for their performances at the RCMH Wurlitzer. Finally, both climbed aboard the bench of the gigantic Moller console (they both fit comfortably) for more duets at the organ (four hands and four feet — Wow!). We all left the War Memorial that day with memories of a type of performance we had never experienced before, and with hope that the rest of the theatre organ world will someday soon experience the same.

On October 18 GSTOSers were treated to the theatre organ stylings of Larry McNear at the old Rahway Theatre (2/7 Wurlitzer). His stylings were reminiscent of his days as an organist at the Brooklyn, Times Square Paramount, and Radio City Music Hall. He spoke fondly of Jesse Crawford and Lew White, whose instruction was evident in his performance.

A buffet and installation of new officers originally planned for Sep-

tember (postponed by the tragic fire at the Suburban Restaurant) was finally held on October 23 at the Asbury Park Convention Hall, which houses a 3/8 Kilgen. Frank Cimmino, organist at the Suburban, provided some dinner music. He also provided some firsthand information about the fire and plans for rebuilding the restaurant and organ. Later some of the members (for relief from the heavily-laden tables of home-cooked food) ventured across the boardwalk to the Paramount Theatre, which is reminiscent of the N.Y. Paramount style of architecture.

Meanwhile, the complete restoration of the Pascack Theatre (Westwood) continues. Facades have been removed, exposing artificial balconies and elaborate murals. The new owners are very interested in the organ and there might be a possibility of other organs being installed in some of the other theatres in their chain — quite a turn of events.

ED BAYKOWSKI

### GULF COAST

How do you describe beauty? They say it is in the eyes of the beholder. So you should behold our Robert Morton under construction to see its beauty. B. D. Rhea, M.D., our Vice Chairman and Treasurer, is making giant strides in his progress on the construction of the console. When you consider he has never built a console before, or had any formal plans for building one, you wonder how he can duplicate a Wonder Morton so wonderfully. Everyone who has seen it is amazed. After all, how many people build an organ of this

scope (4/21) everyday by themselves? Many visitors from all over the country have come to see this organ under construction.

Our ATOS Chapter was most fortunate recently when the local Chapter of AIAO, the local Keyboard Fun Organ Club, came to us and offered to sponsor an electronic organ concert to raise money for our "pipes." Naturally we were delighted. To get in the mood of the event several groups of their members, along with Mrs. Bea Sears, president, came to Dr. Rhea's shop for a "tour" of our pipe organ construction. Dr. Rhea explained how the organ was originally installed at the Saenger Theatre here in Pensacola, Florida, and followed this with a description of the new organ and its installation-to-be at the Saenger. All this is well documented with pictures describing the stages of construction. We are grateful indeed to this group for their generosity. Thanks a bunch, ya'll.

We don't have a time frame for getting the organ installed; we have a money frame. When we raise enough money we can proceed to another phase.

Our Chapter Chairman, Tom Helms, on sabbatical at TCU in Ft. Worth, sends word that he played the *Phantom of the Opera* at TCU in Ed Landreth Hall on their Moller. Students and faculty alike were delighted with this Halloween night presentation of the classic silent film, and gave Tom a standing ovation.

Our restored Saenger Theatre is open and getting good crowds at the shows. Makes us want to get the organ in and start our series of concerts. How do you choose a program for a re-installation? Verrrrrry carefully!

DOROTHY STANDLEY

### LAND O' LAKES

We enjoyed a concert by Thomas Hazleton on August 18 at the beautiful Powderhorn Park Baptist Church in Minneapolis. There were about 300 people who attended: members and friends of the Land O' Lakes Chapter and Powderhorn's own members. Schmitt Music Co., for their annual "Music Materials Seminar," was responsible for bringing this popular artist to the Twin Cities from California, where Tom is currently Organist and Associate Director of Music at the



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 ATOS Secretary  
 5440 North Meridian Street  
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MUST BE POSTMARKED BY MARCH 1, 1982.

### NOMINATIONS NOW OPEN FOR ATOS DIRECTORS

It is time to nominate candidates for the National ATOS Board of Directors for the two-year term from July 1982 through June 1984.

All regular members of the Society are eligible for nomination, and may nominate themselves or be nominated by others. Written consent of the nominee is mandatory and must be received before the nominee's name can be placed on the ballot. In addition, each nominee shall furnish a small black and white photo of himself/herself, together with a brief autobiography which should include personal data, work and theatre organ experience, and a short platform statement.

Menlo Park Presbyterian Church, and Organist at Congregation Beth Am, Los Altos Hills.

The 3/13 Robert Morton theatre organ in the Powderhorn Park Baptist Church, which had never been played as a theatre organ, was a delight to all — the organ's many orchestral voices typical of theatre organs brought out in real style by Tom's exceptional keyboard skills. With a pleasing variety of sacred songs, marches, songs from *Sound of Music*, one of his favorites, "I Left My Heart in San Francisco"

complete with cable car sounds and bells, and much more for a program lasting over two hours with three encores, Tom demonstrated the many facets of this great organ for the enjoyment of all.

Through the cooperation of several committees, church and Land O' Lakes Chapter members, technicians Terry Kleven and Bob Swaney who did the basic organ work, and LOL volunteers Bob Scholer, Oscar Mogen and John Zetterstrom who performed the re-leathering of the harp, this concert turned out to be one of



Wonder Morton reproduction under construction by the Gulf Coast Chapter.



Lloyd Maidment, Third Prize; Rodney Pooley, Winner; Corrine McClean, Second Prize. (John Sharp Photo)



Lyn Larsen at ATOS London Chapter concert, September 27, 1981. A real musical treat (only 8 ranks, sounded like 28). (John Sharp Photo)

the most successful events we have had. We're certainly hoping for a return visit from Tom Hazleton!

VERNA MAE WILSON

### LONDON AND SOUTH OF ENGLAND

We had a very successful competition recently, with eleven finalists. It

looks as if we have a few more future organists in the pipeline; all are most interested in the "Pipe Organ Scene."

Our next promotion on February 28 at Granada Harrow is eagerly awaited by our junior members. "Winners All" will feature Pauline Dixon, Stephen Vincent, Michael

Wooldridge and Rodney Pooley.

Then our "Weekender Special" in April, which marks our Fifth Anniversary. We have planned a very enjoyable celebration, with concerts, dinners and sightseeing, and would be delighted to have friends from other ATOS Chapters join us for this occasion. (See "Pipes & Personalities" in this issue for details of the program and hotel information.)

May we say "Happy New Year to all other Chapters," with plenty of "Organising" in 1982. See you in Detroit. From all the members of the London Chapter.

EDITH RAWLE



Finalists with Adjudicators. Chairman of London Chapter Mike Clemence, Adjudicators Alec Leader, Nigal Ogden, Frank Fowler, and U.S. member from Salem, Oregon, Rolly Miller. (John Sharp Photo)

### MOTOR CITY

Our fall theatre organ series began with a concert by Lyn Larsen at the Redford Theatre on Saturday, October 10. The audience gave Lyn a warm welcome and was most enthusiastic in their response to his varied program at the 3/10 Barton.

On November 7, we presented Danny Holley in a concert at the Redford Theatre. A popular nightclub entertainer and organ teacher in

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Pat Gross and Ron Morocco at the console of the Royal Oak Barton. Her "spoon proficiency" proved an invaluable asset. (Fred Page Photo)



Don Jenks at the console of the Punch and Judy Wurlitzer in November. (Fred Page Photo)

the Detroit area, Danny surprised those in attendance with his pipe organ technique, for he is usually heard at the console of an electronic organ.

Our annual membership meeting was held on Sunday, November 8, at the Redford Theatre. A catered dinner, organized by Helen Doka, and served in the lobby of the theatre, preceded the meeting. Greg Bellamy and Janice Fields were elected to the board of directors and incumbent Fred Page was re-elected to the board. The past year's activities were reviewed and most of the financial reports were in five-digit figures.

The handiwork of many of our members during the fall months was rewarded as we realized a profit of over \$2,000 from the sale of hand-made items at our annual three-day Christmas bazaar, held at the Redford Theatre in mid-November. Credit goes to Irene FitzGerald and Diane Dixon who co-chaired this year's bazaar.

Several members participated in a three-day excursion to Indianapolis over the after-Thanksgiving weekend to hear Donna Parker and Bill Vlasak at the Paramount Music Palace, where the chandelier from De-

troit's United Artists Theatre now resides.

Lou Behm was our artist at the Punch and Judy Theatre for the First Sunday program there in October. The artist for our November First Sunday event at the Punch and Judy was Don Jenks, who pleased the audience with his musical magic at the 2/6 Wurlitzer.

Newly-married Scott Smith returned to the console of the 3/13 Barton in the Michigan Theatre in Ann Arbor for our Second Sunday get-together in October. Appearing at the Barton organ for our November Second Sunday was artist Don Haller, who often plays this instrument for other events at the Michigan, now operated by a nonprofit organization.

Tony O'Brien, described in a local paper as "the cemetery organist" (he plays for services at a cemetery chapel), quickly dispelled any dreary thoughts as he played a mixture of popular and classical selections as the Fourth Sunday artist at the Royal Oak Theatre in October. Performing at the Royal Oak's 3/16 Barton in November was Ron Morocco, whose surprise guest, Pat Gross, played the

spoons to simulate typing during Ron's rendition of Leroy Anderson's "The Typewriter."

Plans are moving forward for this summer's ATOS convention in Detroit. Plan your vacation time now, so you will be able to enjoy some of the best theatre pipe organs the Midwest has to offer. It begins on the Fourth of July and lasts for an entire week.

DON LOCKWOOD



Lou Behm played for Motor City's October First Sunday program at the Punch and Judy. (Bob Becker Photo)



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11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31

## NOR-CAL

On October 31 Nor-Cal members were guests of the Paramount Theatre in Oakland for a tour of the theatre and its new Wurlitzer organ. Our thanks to Manager Peter Botto, theatre historian Steve Levin, and organist James Roseveare for their



Everett Nourse at the keydesk of the 4/23 Wurlitzer at Redwood City Capn's Galley Pizza & Pipes.  
(Jim McGuire Photo)

kindness and hospitality. Jim Roseveare treated us to an impromptu concert before an open console session.

We resumed our Sunday concert meetings on November 15 in Redwood City at the Capn's Galley Pizza & Pipes. Our concert artist was San Francisco's own Everett Nourse at the 4/23 Wurlitzer. It brought back pleasant memories of San Francisco's Fox Theatre, where Nourse presided at the console for 19 years and recorded five albums.

A man of few words, Everett's program was one of triplicities, which he announced as he went along. It was a treat to have this fine organist, who was on the bench during theatre organ's heyday, play for us.

The Annual Chapter Membership Meeting was held at Redwood City on December 13. Outgoing Chairman Dan Lovett announced that if there are no unforeseen obstacles, Nor-Cal Theatre Organ Society will host the 1983 ATOS National Con-

vention, instead of as previously slated for 1985.

Our guest organist was David Reese. Dave was reared in Salt Lake City, where he began piano at the age of five. At seven, he began organ lessons and one of his teachers was Roy Darley, staff organist at the Mormon Tabernacle. At 17, Reese began playing popular music weekends at Larry Bray's Organ Loft 5/34 hybrid. He moved to California in 1971 where he played at the Bella Roma II in Concord. After a brief recent stint in Salt Lake City he has joined the Pizza & Pipes staff and plays in Santa Clara and Daly City.

Dave said he was there to play and not talk, but first he extended a hearty "thank you" to Phil Freeman, who maintains the organ at Redwood City. Then he opened with Leroy Anderson's "Sleigh Ride." Being the holiday season, much of what he played was Christmas music, starting off fortissimo and getting louder.

Reese concluded his concert with Handel's "Hallelujah Chorus" from the *Messiah*, for which traditionalists followed custom by standing. The console was then open and the members were turned loose on it.

ED MULLINS



David Reese.

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## NORTH TEXAS

The North Texas Chapter came alive as a full-fledged chapter when it presented its first Dallas theatre organ concert. David Hamilton made it the great success that it was. Despite being held only three days before Christmas and everyone frantically trying to get last things done, a large and enthusiastic audience found the concert given in conjunction with the Scottish Rite Temple in their elegant auditorium to be a highlight of their Christmas festivities. Many of the people attending were not quite sure what a theatre organ concert would bring forth, but it was evident from the first few minutes of David's opener, a lively medley of well-known Christmas music, that they were in for a treat, and David had a brand new audience. The organ, a 2/15 Wicks, was in excellent condition and David proceeded to draw from it every possible orchestral sound.

The David Hamilton concert, our first attempt to present to the public in Dallas a top artist playing a theatre organ, was most successful and encouraging. It had been five years since we presented a concert at Casa Mana in Fort Worth. Dallas enthusiasts have just become aware of the great pleasure a theatre organist brings to our city, and it appears that we will have more in the future.

Our Christmas party was held a week earlier and it turned out to be a festive affair. The Gilbert Swifts once again were hosts, and Gil had his Wurlitzer in peak condition for the event. Many members attended and quickly got the spirit of the season when the program, arranged by Denece Powell, proved to be a very special joy with a variety of selections played by Jack Riley, Gene Powell, Lloyd Hess and Bob McGilivray. After the program members



Jack Strader presenting Gaylord Carter with a Certificate of Appreciation from the Ohio Valley Chapter.

were served from a holiday table laden with delectable Christmas treats.

LORENA McKEE

## OHIO VALLEY

During the past year the Ohio Valley Chapter has produced another album under its O.V.C. label. This one is "Cincinnati Fats," recorded on the 3/25 Emery Wurlitzer by Dick Hyman playing Fats Waller's music in the style of that memorable artist and composer. Dick did a beautiful job and those of the Chapter who worked with him found him to be as fine a gentleman as he is a musician. Dick came back in March to kick off the album's introduction by doing the selections live at Emery.

Our records are selling well, thanks to a syndicated column by Leonard Feather of the *Los Angeles Times*, in which he reviewed the Hyman album, as well as "Moon River

Revisited" done on our organ earlier. Moon River fans from all over wrote in for this Lee Erwin recording. Leonard Feather's article evidently reached people not in the theatre organ orbit who were unaware of new organ albums that are not handled by the usual record stores.

The "Cincinnati Fats" album includes an interesting commentary on Fats Waller's Cincinnati years at WLW, the Nation's Station. We sell these albums for \$10.95 (Ohio residents add 50¢ for sales tax); shipping costs are included. If desired, cassettes are \$14.50, 8-tracks are \$15.50, and open reel for \$16.75. Add \$1.00 shipping to these last items (Ohio residents add 5.5% for sales tax). Mail requests to OVC-ATOS, Emery Theatre, 1112 Walnut Street, Cincinnati, Ohio 45210.

Our weekend classic movie series is well into its fourth year. Last May we had the silent picture *The Four Horsemen of the Apocalypse*, with

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

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Gene Wilson, Van Jones and Jack Doll at the mighty Wurlitzer. The Western Reserve Chapter attended this event and were given a tour of the organ and an opportunity to play it.

Jim Teague became our new chairman in June. Jim also does the booking for all our movies. That's a huge job, as we have a double feature, a cartoon and a newsreel. We show all of these for \$2.50 plus live organ before and between the features and at the end of the night, at which time we have an organ tour.

Gaylord Carter returned for a concert in September, which the Chapter sponsored as a benefit for Mt. St. Joseph College in Cincinnati. The college donated projection and movie sound equipment which they no longer used. The benefit netted \$3,344.00 to the college.

Gaylord worked with our Chapter giving concerts on an electronic organ at the now-razed Albee Theatre during the many years it took us to completely re-leather and rebuild the Albee organ at Emery Theatre. He kept the theatre organ tradition alive in Cincinnati and gave the first concert on the Emery-Albee organ. In gratitude we gave him a Certificate of Appreciation prepared by Art Kessler and presented by Jack Strader.

Gaylord was privileged to initiate our new Musette rank. The Chapter bought this rank with proceeds from our movies and concerts. Wurlitzer only built six Musettes, so we had Bob Schopps build us one from Wurlitzer scales. Bob also built our Post Horn. We have increased the original Albee Wurlitzer from 19 to 25 ranks plus a piano. Our plan is to add two more ranks, which is about all we can put on a 3-manual console. Tote Pratt, organ crew chief, has been using a shoehorn to put this all

on our console without getting any tabs out of the standard Wurlitzer order.

In November we had a meeting at the Strader's organ. Jack and Joan Strader have moved out of the house in which their organ is installed and settled in next door, but they still maintain the organ. This Wurlitzer came from the Cincinnati Paramount. Gene Wilson entertained us with a varied program, after which there was open console.

After the Christmas vacation we will reopen our classic weekend series with *The Sound of Music*. We are installing stereo sound for this event. With our 50'x19' screen, this should be the best production of this movie ever seen in these parts. Later we are planning a third re-creation of Moon River on our stage, with stars from WLW-TV participating.

BILL AHLERT

## OREGON

On October 25 we attended a theatre party at a little gem, the Roseway

Theatre in northeast Portland. This is a neighborhood theatre successfully specializing in classic films and silents with pipe organ accompaniment.

The organ is reputed to be the last Morton built, and was installed new in a church in Portland many years ago. It was purchased by Terry Robson, Dr. Gordon Potter and Dick Raupach, who removed it and placed it in storage, awaiting a new home. Now, in cooperation with owners of the Roseway, he has modified the stop list and installed it in a single chamber left of stage, with the console down in front of center stage. Fortunately, although built as a church organ, the three-manual console is the conventional theatre horseshoe type and provides adequate unification for the present eight ranks: Diapason, Vox Humana, Tibia, Viole, Oboe Horn, Salicional, Salicional Celeste, Concert Flute. One of our members, Loren Shishler, who worked at this theatre when it opened, reports this



Bud Abel at the console of the Robert Morton at the Roseway Theatre, October 25, 1981, Oregon Chapter ATOS meeting. (Claude V. Neuffer Photo)

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to be much superior to the theatre's original organ.

The afternoon began with an open console session, generating our own program. Among those who played were Nina Adamson, Glen Briody, Joe Gray, Don Ledford, Marti Lynch, Ed Maas, Glen Miller, and Bob Rickett. This was fueled by a generous assortment of delicious snacks and coffee, and was followed by two movies, one a silent *Broken Blossom* with Gerry Gregorius at the organ.

We wish to thank the Roseway Theatre and Terry Robson for this opportunity to hear and play the only organ now in a Portland theatre.

BUD ABEL

### POTOMAC VALLEY

Theatre pipe organ enthusiasts assembled at the Weinberg Center in Frederick on October 24 to hear Rob Calcaterra, organist at New York's Radio City Music Hall. The first half of his program was made up of old favorites, a current popular number, and a classical piece, "Rondo in G." "Sweet Georgia Brown" with plenty of excellent pedalwork was next, and he wound up with a passionate version of "Jealousy."

Following intermission Rob appeared as Count Dracula and, in keeping with the Halloween motif, opened with the theme from *Phantom of the Opera*. Next was a sing-along with clever Halloween wording to popular melodies, followed by accompaniment to the silent movie *Haunted Spooks* with Harold Lloyd. The closing number was a fine rendition of "Poet and Peasant Overture." Rob was called back for an encore and he responded with a rousing "Stars and Stripes Forever." Rob's program was most entertaining, without any "dead" spots, and

everyone attending agreed that he is, indeed, a fine young talent. The organ never sounded better, and the organ crew is to be commended.

The Adult Education Center of Maryland University was the site of the November 22 meeting, and Chapter member Floyd Werle was the artist on the PVC Kimball. Floyd is the director of composition for the U.S. Air Force Band and Singing Sergeants, and his extensive musical background was evident in his program.

He opened with a nod to football fans by playing "Hail to the Redskins," followed by a series of popular concert numbers. The first half of the program concluded with a nostalgic tribute to Gene Autry, consisting of a medley of Autry's country and western hits.

Following intermission we thoroughly enjoyed Floyd's accompaniment to the very funny Laurel and Hardy silent movie *Wrong Again*. A rousing version of the "Air Force March" was the finale. A brief open console followed, with Bob Stratton and Charles Kokoski playing.

This is the first time we have heard the Kimball's Tibia rank, and along with the greatly improved sounds of the other ranks, the organ sounded much better than when we heard it in August. Make no mistake about it, this is going to be a fine-sounding organ when it is 100% complete.

The combination of the artistic efforts of Floyd Werle and the vastly improved sound of the organ made this a most enjoyable Sunday afternoon.

NATALIE L. NEVIASER

### PUGET SOUND

Our September meeting was held at the Bellevue Pizza and Pipes, where members were treated to a



Jerry Nagano.

concert by Jerry Nagano, a talented twenty-one-year-old who is currently the Resident Organist at the Pasadena Civic Auditorium. Jerry's program, on the 3/17 Wurlitzer, featured music from Broadway shows, ballads, jazz, and a selection of Leroy Anderson tunes. We feel that this youthful artist may be one of this decade's "up-and-coming," and we are grateful to Betty and Jack Laffaw for making their organ available to our Chapter for this delightful concert.

In October we enjoyed a free public concert at the Seattle Paramount Theatre. This event was presented by the owners of the theatre, and was sponsored by the Seattle Arts Commission and the Music Performance Trust Fund. Jane McKee Johnson, Jonas Nordwall and Tom Cotner took turns at the console of the Wurlitzer Publix No. 1.

During opening week at the theatre a one-hour organ prelude was offered before each show. Dick Schrum led off with a special feature presenting Ron Baggott, an old-timer among Seattle organists, who

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played at the opening of the Paramount some 53 years ago. The Seattle Concert Band, with guest conductor Richard Byrnes of the University of Washington, was a part of the musical program for this event.

THELMA SMITH

## RED RIVER

Fall activities got underway with the planning of our silent movie night for November 5 at the Fargo Theatre, and it turned out to be a grand success. We felt very pleased to have a sold-out house several days in advance.

The program consisted of concert selections on the 3/9 Wurlitzer by one of our long-time, talented members, Lloyd Collins. His love for the theatre organ began in Seattle, where he heard the Paramount Wurlitzer as a child. Lloyd has the distinction of being accompanist for Peggy Lee when she was just beginning her career, singing at the Powers Hotel in Fargo. As a member of a Signal Corps unit serving overseas during World War II, he accompanied such personalities as Frank Sinatra, Ann Sothern, and Marlene Dietrich. Also on the program was the sing-along, and then something new for our audience — an organ duet with another member, Pat Kelly, at the 2/7 console for "Stars and Stripes Forever."

The movie feature was the 1924 classic comedy *Girl Shy*, starring Harold Lloyd, with the scoring by Lance Johnson. Preceding the movie, we screened a rare television interview of Harold Lloyd, dating back to 1961, as he talked about his career.

Before the program and during the intermission, Hildegard Kraus played our baby grand piano in the lobby, and the music was carried through the auditorium on the house sound system.

For the Fargo-Moorhead area, there is a magazine published each month on where to dine, entertainment, community events, etc., called *The Guide*. Each issue has a feature article on an interesting personality. We were all proud to have the October issue spotlight Lance Johnson, with a story on his childhood dream leading to a career in pipe organs — it literally became an all-consuming passion. You could say the Red River Chapter really was the theme of the magazine, with an article on Hildegard Kraus also, describing her career as the first lady of Fargo-Moorhead entertainment for almost sixty years.

The weekend of November 6 Lance found out what life is like as a pizza organist, as he filled in for Steve Kent at the newly-opened "Pipes and Pizza" in Billings, Montana. The organ is a lively 3/11 Robert Morton in an elegant setting, styled after a movie palace of the '20s, complete with a two-story ceiling and chandeliers. The people are crazy about the organ music and stand in line waiting for tables.

On November 21 the Fargo Theatre stage was taken back to its vaudeville era for a family variety show. Performing were members of several of the groups comprising the Lake Agassiz Arts Council, of which the Red River Chapter is a member. The matinee consisted of comedy, singing, juggling, magic, slapstick, dancing "elephants," and even a singing dog act. Lance played a brief concert beforehand and accompanied the acts. The finale turned out to be a pie throwing event with all cast members getting "decorated" with shaving cream.

Beginning December 14 we had our third annual free noon-hour Christmas concerts on the mighty Wurlitzer for the downtown shoppers.

We are about to install our second Chapter organ, a 2/6 hybrid, at Moorhead State University, and hope to have it ready for the public's ears in January.

SONIA CARLSON

## ROCKY MOUNTAIN

Our annual election meeting was held at the newly-refurbished Denver Paramount Theatre on November 8. Member Ed Benoit was artist of the afternoon. Ed is also currently featured in Denver's Organ Grinder pizza parlor. Open console was held afterward and enjoyed by all in attendance.

During the summer from July 3 through August 30 the historic Paramount Foundation and KEZW Radio sponsored a program of films and Wurlitzer pipe organ music entitled "A Paramount Experience." It was well attended and the organists who played the overtures were just great. Playing were Ed Benoit, Bob Castle, Joel Kremer and a young fellow named Eric Seville. Eric played for *Molly Brown* and dressed in that period. Ed Benoit accompanied the silent film *Wings* and dressed in a WWI doughboy uniform, complete with his Smokey-the-Bear hat to wrapped leggings and GI shoes. Ed's sound effects for flying planes and machine guns were out of this world and the crowd loved it. Bob Castle and Joel Kremer played their sought-after suave, cool stylings and charmed everyone.

More home pipe organ installations are being made here. Member Dr. Dee Williams purchased the Wurlitzer 2/7 Style E Opus 1300 which was in the Jackson Theatre on Broadway in New York City. It was originally installed in the theatre in 1926, removed in 1960, and was in storage until 1979 when Dr. Williams obtained it for his home. He is doing

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most of the work himself with the coaching of Ed Zollman.

As the newly-reappointed columnist for the chapter, we will try to cover a new home installation in each issue of THEATRE ORGAN, followed by photographs in a later edition as the instrument becomes more photogenic and recognizable as a near-finished product.

FRANK R. GANDY

## SIERRA

September 27 was both a good and a sad day for Sierra Chapter. An excellent turnout at Big Top Pizza to see silent films about railroads, accompanied by Bob Vaughn at the 3/18 Wurlitzer, was saddened by the knowledge that it was also the closing day for Big Top. The building with its Wurlitzer now sits closed, waiting for re-opening. Bob Vaughn did an excellent job accompanying several railroading "shorts," as well as the feature, a wonderfully schmaltzy *Westbound Limited*. A surprise feature was an old Wurlitzer promotional film about the manufacture and transportation of San Francisco's Granada (later Paramount) Wurlitzer. Sacramento's Channel 13 TV videotaped part of the program.

The program was jointly presented by Sierra and the Sacramento Valley Live Steamers Club. This event proved that tying-in with other groups can be an excellent way to help insure financial success for ATOS concert efforts, especially when each group has both financial and subject matter interest in the event.

October 18 Sierra hosted Dave Hooper at Arden Pizza & Pipes. Dave hails from the Bay Area, where he plays at San Jose's Thunder Mug as well as at a major church, and teaches in his spare time. Proving

himself an accomplished theatre organist, Dave exhibited variety and taste in registration, technical excellence, and that flair for style necessary for an entertaining theatre organ concert.

November 15 a small band of Sierra members braved inclement weather and journeyed south to Walnut Grove and the church-converted-to-a-home of John Cook. Unknown to ATOSers until last August, the building has been the longtime home of a 2/4 Wurlitzer. Possibly one of the "XX" organs on Judd Walton's list, the instrument is a 135B with percussions removed and a Diapason in place of the Trumpet. Many years having elapsed since last played, the instrument received many hours of attention from Dave Moreno in putting some life back into the little Wurlitzer for our open console meeting.

Our Annual Meeting and Christmas party was held on December 20 in the warehouse plant of Devtronix, attended by some 70 plus persons. A good time was had by all, especially as everyone who desired to play the "Paramount" model had a chance to do so. A new four-manual, computerized, digital recording model complete with piano, etc., was demonstrated by its designer, although the organ was not yet complete. No need to go into all the details, but Ray DeVault has another winner in his stable of kits to come oh-so-close in imitation of the real thing. Barbara and Ray DeVault were wonderful hosts, and we of Sierra Chapter take this opportunity to thank them. Also, Rex Koury for leading off the open console events.

Nineteen eighty-one proved to be an eventful year for Sierra Chapter with the success of our first "Clyde Derby Memorial Scholarship" competition for teenage organists, and

the relocation of our George A. Seaver Memorial Theatre Pipe Organ (2/7 Wurlitzer) from Cal Expo (California State Fair) to the Fair Oaks Community Clubhouse. To take the year out with a bang we received the generous donation of a Wurlitzer Style E console plus an assortment of ten ranks, two relays, a blower and other parts from David Molzahn of Grass Valley, California. He obtained the instrument many years ago and hoped to have it rebuilt and playing for public use at the American Victorian Museum in Nevada City, but met with continuous frustration. Through contact with Sierra member and National Vice President Dale Mendenhall, Mr. Molzahn realized that with our chapter's efforts his hopes could finally be realized. The organ has been moved to temporary storage in a warehouse. Current intentions are to add four of the ranks to our 2/7 Wurlitzer being installed at the Fair Oaks Clubhouse, making possible a two-chamber installation. The console and remaining ranks will be the start of an instrument to be installed in the Roseville (California) Theatre of the Performing Arts.

RANDY WARWICK  
CARROLL F. HARRIS

## SOONER STATE

The September program at Tulsa's Central Assembly of God church was fantastic! We are very fortunate to have this organ available to us at long last, and we extend special thanks to Larry Jones and the church for making it possible.

The program opened with a dead middle C in the pedal! Most theatre organs express their temperament with a cipher during the music; this one had to be different. However, after some anxious moments, the note yielded to Phil Judkins' and



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Larry's artistry (Phil never goes anywhere without his screwdriver and needle-nose pliers), and we were off!

Phil began his portion of the program by telling us a little bit about the organ: originally installed in Tulsa's Downtown Rialto Theatre, the 4/11 Robert Morton really wasn't played very much. Milton Slosser, who performed on the sister instrument in the Ritz Theatre, used the Rialto organ to practice and prepare his programs. When Phil first turned it on in 1955, it hadn't been played in twelve years. When the church bought it in 1958 they discarded all the toy counter except the Chrysoglott, and added three more ranks. For our program that night, Phil had loaned them his trumpet. He'd pulled all the pipes from his own organ and stood them in one of their Diapason chests.

We could tell when Phil played that he was "at home at last." Other performers were Joe Crutchfield and Larry Jones on the organ, with rhythm provided by percussionist Doug Wingate on the drums. Vocalist Jerry Piper sang gospel music.

Larry closed his portion of the program and then declared it was "open console time," and invited those who wanted to climb three flights of stairs to view the left chamber. (The right chamber was not accessible.) Among the brave souls who played were John Barhydt and Linda Burns.

October found a dedicated brave few making the hour's drive in the pouring rain to Cleveland, Oklahoma, northwest of Tulsa, to the home of John and Pauline Price. Program was open console on their 2/10 Hillgreen-Lane.

Phil and Laura Judkins hosted our November meeting around their 3/8 Wicks. We were more than pleased with the number of people that

squeezed into their not-THAT-big home — our group is growing! Mr. and Mrs. Russell Joseph drove two and a half hours from Bella Vista, Arkansas, to attend. Other new people were there as well, including new member Harold Weinland from Broken Arrow.

There followed an interesting business meeting, which included some updated information on our Assembly Center project presented by Tom Seaton, president of Tulsa Theatre Organ, Inc., an announcement by Phil Judkins concerning the future of our club-owned 3/10 Robert Morton, and a brief explanation of acoustics by Hervey Barbour.

Talented Larry Jones began the open console program, and then Phil said he had a surprise for us: Larry was going to play for Charlie Chaplin's *The Tramp*. Silent movie time proved to be fun, and we hope to do it again. Afterwards we heard from several of our other playing members, all of whom enjoyed the Wicks.

DOROTHY SMITH

### TOLEDO AREA

After our tragic loss in January with the passing of Dave Ring, it took a while to regroup and carry on as he would have wanted. We are fortunate to have Karl Koella, a former student of Dave's, step in as restoration chairman. Karl and his crew have put a lot of time into the restoration, as so many parts had to be remade or replaced. The storing of the magnificent organ took its toll. The work is coming along nicely.

In 1981 we put on two concerts to bolster our finances. The first one on May 31 featured one of our members, 16-year-old Kevin Korecki. Kevin has so much talent and style it's hard to realize his age. The other featured artist was Joan Armitage, a

popular Toledo organist. Joan, too, was a hit. Howards Pianos and Organs furnished the organ. On November 1 we put on another concert featuring one of Toledo's finest, Mr. Bill Yaney, a TATO member. Bill presented music written in the early '20s. His selections were unique and so enjoyable. The second half of the program, during which Bill accompanied a silent film starring Laurel and Hardy, was a first for Toledo. Great Lakes Pianos and Organs furnished the organ.

We closed out 1981 with a Christmas dinner at a local supper club.

ANN MOXLEY

### VALLEY OF THE SUN

On July 12 we held a mid-year membership meeting at Ferguson's Cafeteria. Members were brought up to date on chapter activities and Board decisions for the first half of the year. Jerry Howard, our chapter representative to the 1981 National Convention, presented his report and a slide show. After the meeting, several members remained for dinner and listened to music played by Karl Warner at the organ.

The August 15 social was a potluck at Dick and Evelyn Keith's residence in Prescott. Organ and vocal entertainment were provided by Don and Mary Watson. While temperatures in Phoenix sizzled, a Prescott rainshower made the fire in the Keith's fireplace mighty appealing.

A major chapter decision was made at the September 13 meeting held at Phoenix College. For several reasons, members voted to withdraw from hosting the 1983 National Convention.

In September and October some much-needed funds were raised by holding a Bake Sale and Fall Festival. Restoration work on the Phoe-

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nix College Wurlitzer has been slow, so we have not had any recent concerts.

The October 16 social held at Bill Brown's home was a special treat for some members who had never heard his 5/21 Wurlitzer. Don Story, of Tucson, and Bill Brown entertained us. We also had a surprise visit from Steve Schlesing, who had been a Valley of the Sun member before moving to Texas. He sat down at the console for a few numbers. During a refreshment period that followed, several members participated in open console.

Our annual business meeting and election was held at the Phoenix Organ Stop restaurant on November 8. Chairman Adrian Phillips appointed a committee to amend our chapter bylaws, as we had some misunderstandings prior to our election this year.

As 1981 draws to an end, we are looking forward to several holiday activities, which include Bill Brown's Tucson Organ Stop Christmas concert featuring Lyn Larsen, and our own chapter Christmas party, to be held again this year at the home of Clarence and Cora Creighton.

MADELINE LIVOLSI

## WESTERN RESERVE

A large number of Western Reserve members were present at the Dennis James concert at the Akron Civic Theatre on September 26. The second half of his program featured a full-length movie, *My Best Gal*, co-starring Buddy Rogers. After the movie he surprised everyone by having Buddy Rogers present for an interview, following which Buddy played the trombone with the organ to the tune of "When the Saints Come Marching In."

Our September meeting was postponed to October 4, and it was well

worth the delay. Over sixty members and friends met at members Mr. and Mrs. Vincent Aveni's home, where they were entertained by over twenty mechanical musical boxes. These included a Mills Violano Virtuoso, Mills Double Violano Virtuoso, 1918 Coinola Orchestrion, 1909 Wurlitzer Orchestrion, 1924 Band Organ, 75-year-old Regina Music Box, 1905 Peerless Orchestrion, 1920 Seeburg Nickelodeon, 1922 Link Orchestrion, 1904 Wurlitzer Piano, 1925 Waltham Piano with Harpsichord and Mandolin, Ackman Nickelodeon, 1925 Magicorgana (roll playing accordion), Seeburg roll playing pipe organ which could also be played manually, 1929 Wurlitzer Calliola, 1923 Steinway Reproducing Piano, 1874 Nicole Freres Music Box, 1930 Knabe Piano, a two-year-old Arthur Bursens Steet Organ (one of the last three organs built by the Belgian master), 1923 Wurlitzer 2/6 Theatre Organ, and numerous other mechanical instruments.

Charles Powers, assistant organ curator, and his wife Tillie, were very proud of their son who entertained the Society by playing the 2/6 Wurlitzer. We have all been invited back to the Aveni's, and everyone is very anxious to return.

Our regular October meeting was held at the Lorain Palace Theatre, where Paul Kamas entertained us on the 3/10 Wurlitzer. Mr. Kamas is the organist at the Crown Hill Cemetery and at Gloria Dei Evangelical Lutheran Church.

Western Reserve was proud to present Father William Biebel at the 3/13 Wurlitzer in Gray's Armory, Cleveland, on October 24. Both the organ and organist are originally from Erie, Pennsylvania, where he played this organ years ago. Father Biebel (pronounced Bible) included a group sing-along in his program and

accompanied the 1931 Laurel and Hardy film *The Live Ghost*. At the close of his performance he honored the audience by playing three encores.

At the concert we were proud to premiere Larry Ferrari's new record "Live, at the Mighty Theatre Pipe Organ, Especially For You," which was recorded at the Gray's Armory. This record can be purchased through Larry Ferrari or Sure Music & Record Co., P.O. Box 94, Broomall, Pennsylvania 19008.

Many Western Reserve Chapter members were present at the Virgil Fox Memorial Concert held on October 25 (the first anniversary of his death). Gaylord Carter accompanied the silent film epic *King of Kings*, assisted by a 100-voice choir at the Akron Civic Theatre.

Hector Olivera's concert attracted a number of Western Reserve members to the Akron Civic Theatre on November 7. Being close to the Christmas season, he played a long Christmas medley ending with Handel's *Messiah*.

Western Reserve's annual election of officers was held on November 15. After the business meeting there was open console which provided background music while members socialized.

JIM SHEPHERD

## WOLVERINE


Having missed the last issue of THEATRE ORGAN, we have a lot of catching up to do. Our July picnic hosted by Don and Shirley Jenks in Brighton couldn't have been better. The weather, the food and most of all, the good friends in Wolverine. The Rodgers 33-E barely sat idle during our visit.

In August, we joined the Motor City Chapter for a fine program at the Royal Oak 3/16 Barton. George Krejci of the Cleveland area per-



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Don and Shirley Jenks of Brighton, our July picnic hosts.



Theatre Organ Pizza & Pipes organist, Dennis Minear between owners, Gary Montgomery (left) and H.C. Scott (right).



Wolverine Chapter Treasurers, Lawrie and Rosemary Mallett at their 3-manual hybrid pipe organ.

formed for us.

Theatre Organ Pizza & Pipes in Pontiac again hosted our group for a private party featuring Dennis Minear at the 3/21 Barton/Wurlitzer/hybrid. Dennis was able to use the softer sounds of this instrument which are not always audible during regular business hours. Dennis is one of four regular organists at Theatre Organ Pizza & Pipes, and has developed a strong following in this area through his personality and playing. We thank owners Gary Montgomery and H. C. Scott for opening the restaurant to just our group, and Dennis Minear for the

fine program.

Despite the cold, cloudy, rainy weather, twenty to thirty Wolverine members were at the home of Bob Burk for our October gathering. Fr. Jim Miller and Dennis Minear joined us and combined their talents at the 3/13 Wurlitzer for a duet of sorts. Later, Fr. Jim played several "special favorites" and Dennis played a medley in the style of Pearl White. The cold, wet afternoon closed on a warm, friendly note.

Rosemary and Lawrie Mallett of Rochester hosted our group in November. About sixty people took ad-

vantage of the beautiful afternoon to gather for friendship and non-stop music from the Mallett's 3/9 hybrid. We certainly can squeeze a lot of music into an open console session, and with minimal silence.

Last year turned out to be a very successful one for Wolverine. There are too many people to list here, but a very large "thank you" goes to each and every one of our hosts, artists, refreshment organizers and contributors, newsletter contributors, and friends. Thank you.

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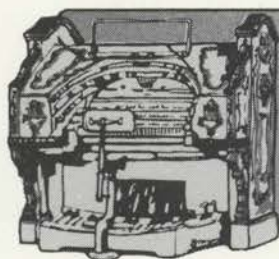
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