



# THEATRE ORGAN

July/August 1984

ISSN 0040-5531

Journal of the American Theatre Organ Society

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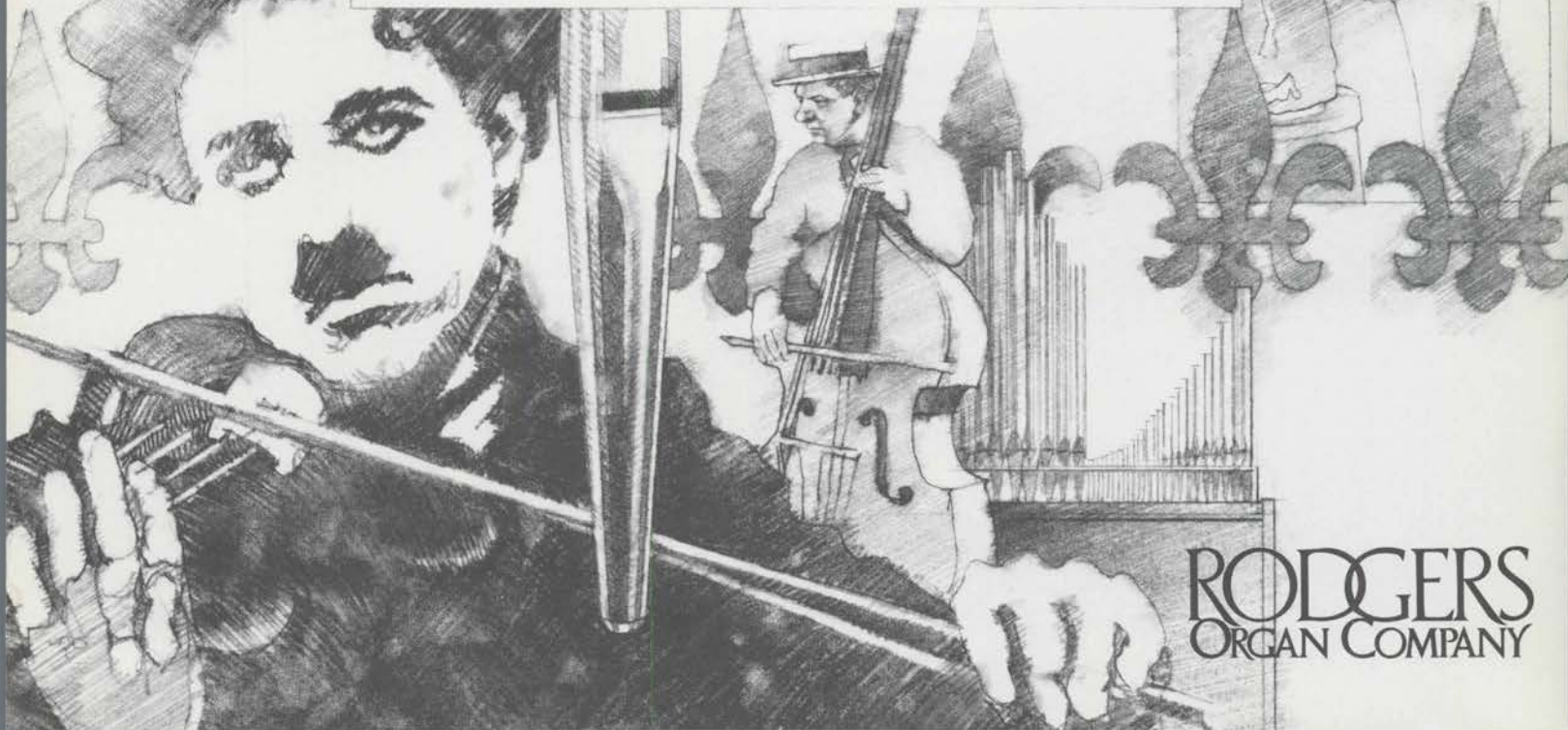


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## Cover Photo

The Kimball console from the New York Roxy, now controlling the 27-rank organ in The Classic Hotel, Albuquerque, New Mexico. See article beginning on page five.

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# American Theatre Organ Society

*My, how time does fly! One whole year has passed since our National Board appointed me to the President's position — a year that has been both interesting and exciting.*

*It has been, I think, a very good year for ATOS!*

*First, it's a real pleasure to be able to tell you that our total cash assets are at the highest level they have been in a long, long time. This makes possible the funding of projects your Directors have necessarily had to place on the "back burner." We can now, for instance, move directly ahead with the long-planned annual Young Artist Awards Competition, as well as begin assigning much-needed activities and duties to our new Executive Director — duties and activities which will be directed toward membership growth and the creation of general public awareness of our American Theatre Organ Society and what it stands for, as well as a broad solicitation for additional trust funding.*

*This has also been a year of establishing closer relationships with our local chapters. Many letters have gone out from my office in answer to requests for information about a variety of relevant subjects — my phone has been busy indeed! I have particularly enjoyed the opportunity to meet with chapter officers as well as individual members on a personal level during my concert travels.*

*We have welcomed two new chapters into the fold this past year and have high hopes of adding at least two more in the near future. Our National membership continues to grow. And in this direction, I have appointed a committee to mount a new aggressive membership drive for 1984/85.*

*There are many more good and interesting things I could tell you about if space allowed, such as your election of Walt Strony and Father Jim Miller to our National Board — two gentlemen we are looking forward to working with during the months ahead and who, I'm sure, can bring additional fresh ideas and inspiration to our Society.*

*I hope all is going well for you and yours, and that you have a wonderful summer!*

Sincerely,



**Rex Koury, President**



# THE CLASSIC HOTEL BALLROOM ORGAN

## featuring the Roxy Kimball Console

The installation of a theatre pipe organ in Albuquerque, New Mexico, began as a result of a chance visit to a Phoenix pizza parlor in 1979.

Phil Maloof was attending an auction of vintage automobiles in the hope of finding yet another classic to add to his collection of some 190 rare and unusual specimens. At the suggestion of a friend, he visited the pizza

palace, heard a large theatre organ and decided then and there that an instrument such as this would be the crowning glory of his new Classic Hotel, the construction of which had just begun in the rapidly expanding Northeast Heights area of Albuquerque. This newest hotel was to be the flagship in the Los Pueblos Hotel chain owned by the Maloof family,

which included facilities in New Mexico, Arizona and California.

The first step was to actually find an instrument befitting the elegant setting which the Regency Ballroom at The Classic would afford. A 3/12 Wurlitzer was located in Whiting, In-

Ballroom set up for a Halloween *Phantom of the Opera* show. Organist Terry Hochmuth arrived in the casket.



diana, which Phil purchased and transported to New Mexico.

Unfortunately, having an organ was all well and good, except for the fact that no one in Albuquerque knew anything about installing and restoring one of these giants. At this point, the former owner of the Indiana organ was brought to New Mexico to install the organ.

It was decided that a large instrument would be more suitable to adequately fill the ballroom, which measures approximately 70 feet wide, 140 feet long and 15 feet in height. Thus began the first of several buying trips across the United States in search of more instruments and parts to complete the Classic instrument. Among the purchases were a 3/10 Wurlitzer from the Bernie Venus residence in Toronto (originally from Buffalo's Granada Theatre, circa 1926), several additional ranks and parts from Bernie and several items from Richard Loderhose. Miscellaneous parts and equipment were purchased from other sources nationwide.

As the scope of the project increased, it became evident that neither of the three-manual consoles would adequately handle all of the planned instrument, so it was decided to attempt to find a larger console. Again, Phil turned to Richard Loderhose, and after intense negotiations, purchased the New York Roxy Theatre five-manual Kimball console which had been rescued as the famed house was demolished.

Having completed this mammoth parts acquisition project, the job of piecing everything together into a complete instrument began. Fortunately, the holdings of the Maloof companies include several large warehousing facilities, and a 15,000-square foot ex-liquor warehouse was allocated to the organ installation and rebuilding project.

While the hotel construction was in progress, the chamber areas of the ballroom were being prepared. There are two large chambers comprising one end of the Regency Ballroom.

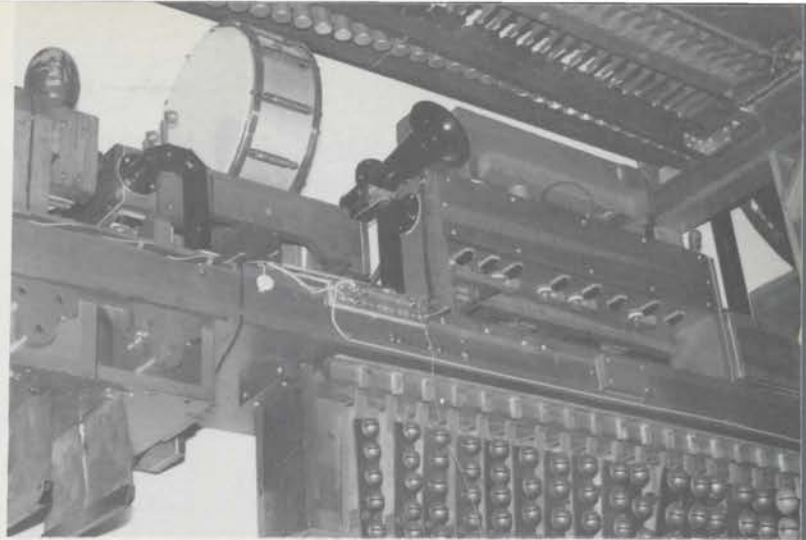
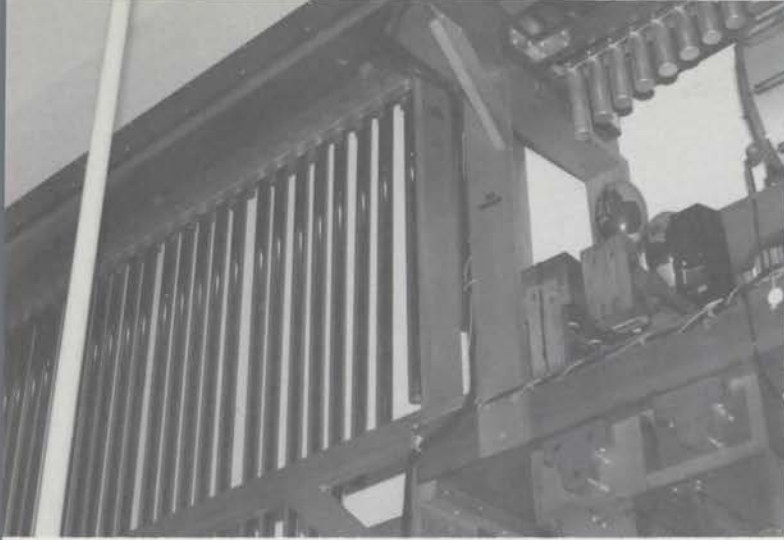
The Main and Solo chambers are each approximately 35 feet wide, 12 feet deep and 15 feet high. These chambers sit over a basement area which houses the five blowers and the Peterson solid-state relay and switching system. Each of the chambers has its own specially designed system of maintaining proper humidity levels. Between the area of the two chambers sits the console, mounted on a platform equipped with a motor-driven ballscrew mechanism which pushes the console out into the ballroom, a la Radio City Music Hall. This system



Two views of the Main chamber, showing pipework and wind lines.

Some Solo chamber pipework.





Solo chamber percussions.

was designed and constructed by a firm in Wisconsin and installed by a local Albuquerque contractor.

When all parts were amassed in Albuquerque, it became evident that the person engaged to rebuild and assemble the organ was incapable of completing the task properly, so the entire project was tabled for about six months. It appeared, at one time, to be potentially doomed, the chamber space being considered for use as a storage area. In the meantime, The Classic Hotel opened to the public sans organ. Within a week after the opening of their newest hotel, George Maloof, brother of Phil and the driving power behind the extensive Maloof empire, passed away.

In April of 1981, Hochmuth-Stankey Pipe Organs, Inc., of New Lenox, Illinois, was summoned to evaluate the progress and condition of the project. It was found that nearly 60 ranks of pipework and chests had been installed in the chamber areas with no consideration given to winding, tremis, regulators or any other necessary components. It was decided to remove all organ parts and take everything back to the warehouse/shop and start all over again. After the parts were removed, a contractor was brought back in to finish the chamber construction. The front walls of the chambers had been built up to a point about ten feet above the chamber floors, leaving the remaining five feet completely open to the ballroom. These walls were never finished by the original contractor, at the insistence of the former installer. The entire chamber area is masked from the ballroom by a full-width blue velvet curtain with electrical control, so that work could be done on the organ even during hotel ballroom functions.

Because of space limitations within the chambers, it was felt that an organ of 27 ranks would be more than adequate for the ballroom and could be handled easily by the five-manual console. From Phil's vast collection of 27 ranks of pipework and Wurlitzer chests were set aside, as well as the other necessary parts, percussions, etc. The rest of this enormous collection (which amounted to nearly 70 ranks of pipes and chests, along with every imaginable percussion) was offered for sale and disposed of very rapidly.

The process of rebuilding all of the parts began December 1, 1981, when Terry Hochmuth moved into the

hotel and moved his entire operation to New Mexico. Thus began a seven-day-a-week routine of 16-hour days lasting until July, 1982. Everything in the instrument was rebuilt and restored, including all chestwork being releathered, rewired, regasketed and refinished. All new primaries were installed, as well as new primary valves, pins and leather nuts. All original erecting and support material was gone, so new pieces were fabricated. The large size of the warehouse/shop made it possible to erect the instrument on the floor of the shop. Phil Maloof spent much time in polishing all of the pipes and helping in any way he could.

Terry Hochmuth checks a pipe in the Main chamber.



A Peterson solid-state relay and switching system was ordered to the new specifications of the organ, and all new wiring harnesses were made for the instrument using #28 Nylese wire.

To save time, releathering of the regulators was contracted to a California firm which completed the task in good order, although the completed regulators arrived in New Mexico less than two weeks before the scheduled date of the organ's debut and caused more than a little concern as to whether the project and opening would have to be delayed.

Refinishing of the console was done in the ballroom, and involved stripping of several pounds of ormolu carvings from the console shell, which had been placed there by the former installer. The original distinctive "R" Roxy logo was kept intact, as well as the prominent Kimball name on each of the two front panels of the console. The console was redone in an ivory color with the ormolu finished in gold. In the ballroom it is flanked by a pair of brass and crystal floor sconces which are believed to be from one of Chicago's large movie palaces.

A gala Opening Night program was planned, reminiscent of the original 1927 opening of the New York Roxy. This "star-studded" spectacle featured such notables as Mae West, Fats Waller, Shirley Temple, Fred Astaire and others, each portrayed by "look alike" who presented a full-length revue, complete with a chorus line of 16 imitating the Roxyettes.

This opening "Nostalgia Extravaganza" was scheduled for July 16, 1982, to keep as close as possible to Phil Maloof's July 11 birthday, and his wish to present his new organ on his birthday. The local and national press and media coverage was extensive, and television crews were on hand to record the event for telecast. Each of the participants arrived at The Classic in one of Phil's classic cars and were greeted by a fully-uniformed doorman who escorted them into the Grand Lobby on a red carpet. The front of the hotel was bedecked with searchlights and a crowd of over 1000 jammed the front entrance to greet the "stars." After all participants had arrived, the entourage made its way into the ballroom for the revue. At its conclusion, the stage was set for the debut of the "Roxy" or-

gan. Just as had been done some 55 years earlier, the "theatre" was plunged into total darkness and a somber voice introduced the history of the instrument, at which point the curtains parted and the console began slowly moving into the room, making its debut to the waiting Albuquerque audience. Terry Hochmuth was chosen by Phil Maloof to play the opening concert. This show was repeated again a week later to another capacity audience.

#### Chamber Analysis

##### Main Chamber

8' Vox Humana	.....	Wurlitzer
8' Tibia Clausa	.....	Marr & Colton
16' Tuba Horn	.....	Wurlitzer
8' Krumet	.....	Wurlitzer
16' Flute	.....	Wurlitzer
4' Flute Celeste	.....	Wurlitzer
8' Quintadena	.....	Kimball
8' Viol d'Orchestre	.....	Gottfried
8' Viol Celeste	.....	Gottfried
16' Diapason	....	Morton/Wurlitzer
8' Clarinet	.....	Wurlitzer
8' Dulciana	.....	Organ Supply
Chrysoglott	.....	Wurlitzer

##### Solo Chamber

8' Vox Humana	.....	Wurlitzer
16' Tibia Clausa	.....	Wurlitzer
16' Oboe Horn	....	Morton/Gottfried
8' Solo String	.....	Wurlitzer
16' Diapason	.....	Wurlitzer
8' Trumpet	.....	Wurlitzer
16' Post Horn	.....	Trivo/Morton
8' Brass Trumpet	.....	Wurlitzer
8' Fanfare Trumpet	.....	Kimball
8' Orchestral Oboe	.....	Wurlitzer
8' Saxophone	.....	Trivo
8' Violin	.....	Wurlitzer
8' Violin Celeste	.....	Wurlitzer
8' French Horn	.....	Gottfried
8' Kinura	.....	Wurlitzer
Glockenspiel	.....	Wurlitzer
Xylophone	.....	Wurlitzer
Marimba Harp	.....	Wurlitzer
Sleigh Bells	.....	Wurlitzer
Chimes	.....	Wurlitzer
Toy Counter	.....	Wurlitzer

A solid-state relay and switching system, combination action (four-memory) and digital replay/record system was supplied by Peterson Electro-Musical Products. The replay/record system enables the organ to be played without an organist present by using digitally-encoded tapes prepared on the instrument.

The organ at The Classic Hotel is used for brunches, meetings and re-

ceptions, as well as for occasional concerts. In the past year, such notables as Rex Koury, Ashley Miller, Lyn Larsen, Lowell Ayars and Kay McAbee have presented concerts for the public. Future concerts are being planned.

Visitors are welcome to view the instrument while in Albuquerque, although it is not always possible to hear or play the organ, because of scheduling conflicts in the ballroom area of the hotel. It is best to call the hotel to ascertain whether the organ is available for inspection. □



## BOOK REVIEW

**REACHING FOR THE INFINITE, by three authors. 79 pages, 49 photos and drawings. Price of \$5.95 includes postage and handling. First Universalist Church, 150 Clinton Avenue South, Rochester, New York 14604.**

This soft-cover book is divided into three sections: The story and description of Universalism; the history of Rochester's First Universalist Church and a biography of the architect who designed it, Claude Bragdon; and the church's Hope-Jones Opus 2 organ and biography of its builder.

The book is easily read, very factual and excellently researched. This reviewer had a hand in the Hope-Jones section, making available to the segment's author the early TIBIA magazines which contained much of the material found in that chapter.

To those who have the old issues of TIBIA, the book will still be of interest, as considerable new material on Hope-Jones has been unearthed in the past 30 years. For those seeking information on the eccentric genius and the instruments he developed, it will also be helpful. Extensive notes on sources and several appendices are of great value to researchers.

LLOYDE E. KLOS □



# R. WILSON ROSS

## *Organist and Organ Builder*

by Lloyd E. Klos

Ever since 1959, when the author's major interest turned to researching and writing the history of the theatre pipe organ and those who played the novel instrument, we frequently came across the name of organist R. Wilson Ross.

In 1979, David Teeter, a leading light in theatre organ activities in Elmira, New York, informed us that the widow of Mr. Ross was living not far from Dave's home. We were assured that she had sufficient material and pictures which could be assimilated into a story for THEATRE ORGAN readers. Following an interview with Mrs. Edna Ross, the Old Prospector was once more in business.

Robert Wilson Ross was born in Duluth, Minnesota on May 11, 1901.

When he was four, the family moved to Philadelphia where Robert received most of his musical training. His early piano lessons were a spotty proposition, however. They began at the age of 12 with a private teacher, but lasted only three months because of Robert's love of baseball and other outdoor sports.

A year later, he resumed piano study which again lasted three months. This time, he became interested in the infant medium of radio. He built a home wireless station, and devoted so much time to it that his schoolwork suffered. He was kept back four times in grammar school, which made him two years late in being graduated. It was predicted by some that he "would never amount to

anything."

When the United States entered World War I in April 1917, the government ordered all wireless stations dismantled as a security measure. Robert's interest in music was revived for the third time. As some of his friends were taking piano lessons in a nearby ragtime school, he did also, and in no time was playing better than his peers.

He secured a pianist job evenings in a small Philadelphia theatre for \$8 a week. During the day, he attended high school. His interest in music intensified and he took courses in piano and theory for two years at Coombs Conservatory.

About this time, he became interested in the pipe organ, and began studies on the instrument under local teachers, an endeavor which occupied much of his time. His instructors were Henry Frye, Daniel Phillipi and John Crist. Later, he studied under Pietro Yon, once organist of the Vatican.

Still not determined on music as a career, Robert entered Temple University, taking a course in business administration during the day, and playing organs in small theatres evenings. After a year of this, he got an offer from the Stanley Theatre Co. to play organ in one of their Philadelphia theatres. At last he was convinced that his future lay in music. This was in 1920.

He served eight months at the 716-seat Rivoli on 52nd Street, playing that theatre's original organ. Then, he was transferred to the 1000-seat Belmont on North 52nd. The house had a large Kimball, and Robert was there almost two years.

In 1921, he joined the National Organists Association which hosted a yearly convention in a major city. Ul-

R. Wilson Ross at the Marr & Colton in Rochester's Victoria Theatre, c. 1927.

(Ross Collection)



timately, he became a colleague of the AGO.

There was a man in Philadelphia who sold Marr & Colton organs, and when he needed someone to play one of their instruments for a prospective buyer, he always employed Robert for the demonstration.

When the Rivoli's new organ was dedicated, John J. Colton, chief voicer for Marr & Colton, attended the program. He was so impressed by Robert's playing that he induced the organist to work for M & C as a demonstrator and to open new installations. In April 1924, the organist was sent to Maute's new theatre in Irwin, Pennsylvania, where he dedicated a 2/8 Marr & Colton and stayed for two years. The instrument had "orchestral bells, a harp of 49 bars, and various traps," according to *The Diapason*. Part of Ross' schedule was to play Sunday afternoon recitals, which is what Jesse Crawford, Basel Cristol, Milton Charles and others did so successfully in Chicago.

"When the Maute was opened," according to Mrs. Ross, "everyone in the community went to see it. My uncle worked there, and one evening after attending the show with my girl friend, he said, 'Before you leave, there is someone who wants to meet you.' I said, 'Well, some other time.' He was persistent, however, and introduced Wilson to us. The organist said that he had a new car and asked if we'd like to see it. I said, 'Sure, some other time.' I wasn't overly excited about it. The next time I was, and our romance and subsequent marriage developed from these initial meetings. We were married in Pittsburgh."

The Victoria Theatre in Rochester, New York, where Mr. Ross opened the \$30,000 Marr & Colton in February 1927. (Klos Collection)



In 1926, Robert went to the 750-seat Liberty Theatre in Carnegie, Pennsylvania, where he stayed for the better part of a year. While here, the October 25, 1926 issue of *Movie News* ran a review of one of his programs, entitled "Organist Scores in Unique Triumph."

"R. Wilson Ross, organist incomparable, played his joyous way into the innermost hearts of Carnegie music lovers last Friday and Saturday. In the process, he discovered an abiding loyalty to the old sweet songs of America's finest tradition, a loyalty which years of scarlet jazz could not bow down, a loyalty which left even him, a veteran of a thousand concerts, breathless with pleasure. The story will bear repeating.

"He was playing a double organologue of unusually tricky and whimsical appeal — one of those which his prestige in the New York musical world had for months enabled Carnegie to tie in almost simultaneously with Broadway — with scarcely more than a shadow of the applause to which he was accustomed.

"Puzzled at first, a long smoldering conviction suddenly took form that America was fed up with the bizarre and racy music and that the genuine love and longing for the sweet melodies of yesteryear were once again coming into flower. His imagination gave him the dare, and he took it with a will.

"First, he inserted a slide which read: 'My goodness, such a small percentage clapped that time — what's wrong? Don't you like this kind of music?' Then, a poem, 'A Jangle in the Jingles':



R. Wilson Ross at an unidentified console. Probably in a small neighborhood house in West Philadelphia. (Ross Collection)

'I'm not a musician, I'll make this admission,  
I haven't a musical ear:  
But isn't it awful, it's almost unlawful,  
The terrible things which you hear.

'From old 'Annie Laurie' to 'Lonesome  
and Sorry'  
Is quite a long jump, I'll admit,  
But how do they stand it and who would  
demand it,  
This 'Say It Again,' called a hit.

'Now 'Animal Crackers' may have lots of  
backers,  
'The Prisoner's Song' may be fair;  
But 'Somebody's Lonely' and 'I Love You  
Only'  
Should certainly stay off the air.

'The ditty called 'Horses' has caused more  
divorces  
Than newspapers tell you, I'm sure;  
For 'In My Gondola' and one they call 'Nola,'  
There must be some kind of cure.

'The 'Bells of St. Mary's' some think is the  
berries,  
And 'That Certain Party' a wow;  
For 'Love Comes A-Steady' and 'That  
Certain Feeling'  
'I Wonder Who's Kissing Her Now.'

'The music we're getting is just like  
the petting,  
It's not what it was years ago;  
It's more energetic and not so aesthetic,  
That's why they all fall for it so.'  
— Van H. Eshelman

"This was followed by this final  
verse of Mr. Ross' own authorship:

'If this is our motto, Let's sing obligato  
To music composed for a cause;  
And if it's appealing and strikes your good  
feeling,  
It may be I'll get more applause.'

April 15, 1955

Mr. R. Wilson Ross  
750 Howard Street  
Elmira, New York

Dear Sir;

Through the courtesy of the W. W. Kimball Company in Chicago (Mr. Parsons) we have been assured that you are probably the country's leading authority on the information we seek.

Our studio produces the art work for Encyclopaedia Britannica and Britannica Junior.

One of our present problems is a page drawing demonstrating the "how and why" of a PIPE ORGAN. Our research on this subject had reached an impasse until we heard of your reputation and the strong likelihood that the most progressive developments in pipe organ mechanics is at your disposal.

Our illustration is to show what happens from the pressing of the key-board on through to the produce sounds. Naturally this involves both the exterior and interior (probably cross-section view). The main difficult is the interior, specifically relay valves, stops, etc., and how one relates to the other in a step-by-step working mechanism.

We would very much appreciate any information (diagrams, booklets, drawings, etc) that you might be able to supply us on this subject for the Britannica illustration.

May we hear from you?

Sincerely,

*Gregory Thornton*  
Gregory Thornton  
Ray Shaffer Studio Inc.

In some quarters, Mr. Ross was considered an authority on the workings of a pipe organ, as this letter attests. (Ross Collection)

A view of the Ross Multiple Piano set-up. The idea, introduced in 1933, enabled the instructor to teach a piano class and hear each student individually. (Ross Collection)



"He had composed a few bars of music to fit the adapted poem, and an extra which swung with beautiful rhythm into the strains of 'Way Down South.'

"The effect was electrical. The house rocked with applause. Encore after encore pealed out, and the old-fashioned melodies came gloriously back into their own. The audience joined in tumultuously. Without a whit of exaggeration, it was one of the most soul-stirring spectacles which the beautiful Carnegie Theatre has ever witnessed. Tears mingled with laughter. Restraint was thrown to the winds. It was the happiest party the old town has enjoyed for many a day, and many were the thanks which went out to good old Robert Wilson Ross, organist without peer, for his audacity in giving the people what his heart felt they wanted instead of what New York said they wanted."

On February 15, 1927, he opened the \$30,000 Marr & Colton in Rochester, New York's Victoria Theatre on Clinton Avenue South. This theatre was located on the city's street of theatres, with several within 15 minutes' walking distance: Victoria, Temple, Lyceum, Piccadilly and Gordon. The Rochester was added a few months later, and the RKO Palace replaced the Gordon in 1928.

Mr. Ross played the Victoria the better part of a year, being featured four times daily. At this time, his philosophy on organ playing in theatres came to the fore in an interview in the September 1927 issue of *Metro-nome*:

"He is strongly in favor of the legitimate style of organ playing, and is still a student of the old school in this work. He is one of the few theatre organists who use both feet in pedaling and can use compositions of Bach, Guilman and Widor for the accompaniment to dramatic scenes in pictures. He repairs and tunes his instrument, and at present is writing a book entitled 'Theatre Organists' Guide and Knowledge of Their Instrument.'" (According to Mrs. Ross, the book was never completed.)

With sound pictures being introduced to theatres in 1928, Mr. Ross could see the handwriting on the wall. He gave his two-week notice to the Victoria management. (They were going to let him go by then, anyway, they said.) Mrs. Ross remembers that with Ross' leaving the Victoria, a

marquee sign "Closed" appeared. According to Rochester's leading theatre authority, Wallace Bradley, the house reopened as a burlesque theatre, but this was short-lived. The city's bluenoses forced the police to close it for good, and it was razed shortly after.

Ross had a short term at Rochester's 860-seat Thurston, then left for Kane, Pennsylvania, where he played for another brief time.

Mrs. Ross related a few anecdotes concerning her musician husband.

"One time, he experienced failure of swell shutters in response to pedal pressure. With no one around to effect repairs, Ross took off his coat, and the theatre manager wondered what was up. 'I can't play the organ without expression, so I shall repair

it.' He found a loose wire to be the cause of the trouble.

"In one theatre, Ross put on a program which featured a special rhythm number. The audience got into the spirit of the tempo, stomping their feet and clapping their hands until the balcony shook. The large crowd was no exception; he always drew big, responsive audiences. The manager came down to the console and said, 'Ross, slow it down; the balcony will come down if you don't!'

"Ross did not have a theme song or any other musical number with which he was identified. He attended plays where music was featured, and used many of the songs from those productions. He never believed in playing over people's heads, either.

"One production number which

many theatre organists featured was 'a trip around the organ,' in which all the stops and percussive effects were demonstrated to the audience. Ross augmented his presentation with colored slides, which showed each voice and effect. As he played them, they were flashed onto the screen. When he taught later, he used them during his lectures.

"He often said, 'If you can't play classical as well as popular music, you had no reason to be in music, period.'"

In answer to a question of some famous organists the couple knew, the names of Rollo Maitland and Leonard MacClain from Philadelphia were mentioned. C. Sharpe Minor was playing in Rochester in November 1927 at the Rochester Theatre, where he opened the 5/24 Marr & Colton. "I went to hear him," said Mrs. Ross. "He was a real flamboyant showman."

An organ builder whom they knew was Arthur Kohl of Rochester, who installed a number of his instruments in neighborhood houses there. "He built some odd-looking consoles, but when the organs were installed, they worked! He once built a five-manual console which controlled three ranks of pipes. It had to be highly unified!" The couple also knew David Marr and his wife, Nancy.

Following the stint in Kane, Pennsylvania, Mr. Ross said, "No more playing in theatres — the cream has gone." Mrs. Ross, who was faithfully at the side of her husband since their marriage, and the organist returned to Pittsburgh. He did play a small theatre for a very short time. According to his widow, he never went in for broadcasting, saying "It was a waste of time."

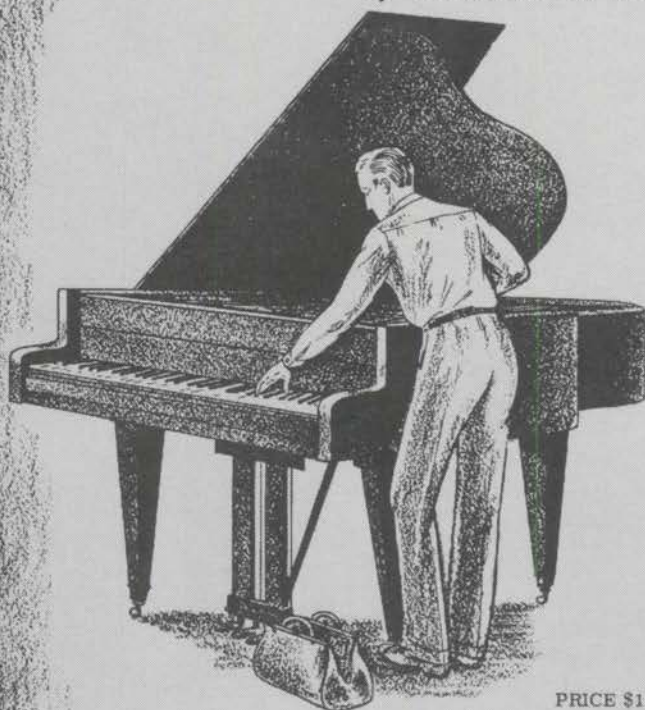
In 1929, he was named to the faculty of Mansfield, Pennsylvania, State Teachers College, teaching organ and other musical subjects. We mentioned previously that Mr. Ross had corrected a malfunction in an organ he was playing. This mechanical talent manifested itself in the introduction in 1933 of the Ross Multiple Piano. It was mass-produced by the Weaver Piano Co. of York, Pennsylvania. Four patents on this were held by Mr. Ross, including those for valve action.

The idea included one upright piano with electric action, the keys of

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which were visible in their up-and-down motion while being played from any of several remote keyboards, each connected by cable to the upright. The same piano was used as a solo instrument in class or private lessons. A teacher's desk with music stand was attached by cable to each keyboard, operated by a row of numbered switches. The teacher could have the entire class playing the same composition, but have all the keyboards shut off, except the one whose player he wanted to hear. Thus, as the composition progressed, each student could be heard, and not be aware that his playing was being monitored.

Commenting on the device, *Etude* magazine in 1934 said: "The quality of the touch is not exactly that of a piano, but the instrument points to a great step in advance in facilities for classroom instruction. The *Etude* steps aside from its historic policy of no mention of any kind of proprietary instruments in its columns, because this device was invented by a practical teacher, and because it represents a distinctly different approach to a contemporary problem."

While at Mansfield, Mr. Ross got into the servicing and building of organs as a business, and in 1934, he resigned from the college to devote his full time to this work. In 1935, he, his wife and three children established their home in Elmira, where he served as district representative of the Wicks Organ Co. He also established his own organ factory there.

Mr. Ross kept his hand in as an organist, and of interest to THEATRE ORGAN readers is that in 1939, he was organist and choir director of Park Church in Elmira, playing the Hope-Jones Opus 1, which the eccentric genius installed in 1906.

The writer had an opportunity to see the interior of that church, thanks to Dave Teeter. Though the organ had been partially retained and maintained, the original three-manual console had been replaced by a newer model. But the wooden benches were still arranged in a semi-circle and the old-time aspect of the place had otherwise been retained.

Dave also took us to see the original Hope-Jones factory. It was a wooden frame structure, painted gray, and serving as a warehouse.

Between his work as an organ builder-repairman and church organist, Mr. Ross found time to give re-



When his theatre days were over, Mr. Ross successively became a teacher and an organ installer. Here he is shown at the console of his home pipe organ. (Ross Collection)

citals in churches in New York State and northern Pennsylvania.

He had built his first pipe organ in 1929. In the beginning, he worked summers only. His two-story factory on Howard Street at Mid Avenue included a supply room and a 15' x 22' workshop. In the latter was a 6' x 22' wind chest, used for testing and voicing pipes.

When World War II came along, and theatre organs were idled, Mr. Ross went around to several theatres for parts as well as complete organs. Magnets and metal pipes were especially desired. One organ removed was the 2/8 Wurlitzer in Elmira's Regent Theatre.

Mrs. Ross accompanied her husband on these expeditions. In fact, she did such things as wiring in their

Elmira factory. Mrs. Marr did the same thing in the Marr & Colton factory in Warsaw, New York.

Mr. Ross did not build any theatre organs, of course, but he did rebuild a number of church instruments in the Elmira area. Some were rededicated with the technician at the console.

As he grew older, he gave up much of his organ-building work and concentrated on servicing. However, he still played his own pipe organ at home. He died on August 8, 1976.

*The writer thanks Mrs. Edna Ross for supplying the written material and pictures used in this story. To Dave Teeter go our thanks for setting up the interview and transporting us to the Ross residence and other points of theatre organ interest in Elmira. □*

# THE INTERNATIONAL THEATRE ORGAN CONCERT BUREAU

## SUPPLEMENT TO DIRECTORY OF ARTISTS

This directory is published through the courtesy of *The International Theatre Organ Concert Bureau*. Information and questions should be directed to Ralph Beaudry, Coordinator, at 12931 Haynes Street, North Hollywood, California 91606. He may be reached by phone at 213/980-7544 between 4:00 and 5:30 p.m. or 7:00 and 9:00 p.m. (Pacific Time). In the event you must leave a message, be sure to give your area code with your phone number, and the best time to return your call.

### Meaning of code:

**R** ..... Artist has recordings available.  
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**E** ..... Will play electronic organ (some artists only on specific brand).  
**P** ..... Photograph (8x10 or 5x7) available.  
**PR** ..... Press promotional material available.  
**Anywhere, etc.** ..... willingness to travel.

#### **Ed Benoit**

4827 Lowell Blvd.  
 Denver, CO 80221  
 303/480-0256  
**T S P P R** — Anywhere

#### **Bob Beck**

c/o Palace Theatre  
 505 N. Market Ave.  
 Canton, OH 44702  
 216/454-8172, -8101  
**E** — Anywhere

#### **Pauline Dixon**

24, Warley Ave.  
 Hayes, Middlesex UB4 0QZ  
 England  
**T E P** — Anywhere

#### **Blaine Gale**

10888 Shady Dell Dr.  
 Sandy, UT 84070  
 801/571-9261  
**S E** — Occasional

#### **Jay Johnson**

P.O. Box 8787  
 Palm Springs, CA 92263  
**S E P** — Anywhere

#### **Stanley King**

5754 Yonge St., #1009  
 Willowdale, Ontario M2M 3T6  
 Canada  
 416/221-6609  
**R S E P P R** — International

#### **Jerry Kinsella**

655 W. Irving Park Rd., #4301  
 Chicago, IL 60613  
 312/528-4663, 312/969-0359  
**T S E P P R** — Anywhere

#### **Bob Legon**

26 Central Ave.  
 Malden, MA 02148  
 617/322-2427  
**T S E P** — Occasional

#### **Ashley Miller**

c/o Milco Music Co.  
 Closter, NJ 07624  
 201/768-4450, -7508  
**R S E P P R** — Anywhere

#### **Donna Parker**

P.O. Box 19367  
 Indianapolis, IN 46219  
 317/894-1879  
**R S E P P R** — Anywhere

#### **David Peckham**

Ormiston Road  
 Breesport, NY 14816  
 607/739-5443  
**T S E P P R** — Anywhere

#### **Frank E. Perko III**

94 Radcliff Lane  
 Pueblo, CO 81005  
 303/566-0037  
**T E P P R** — Limited

#### **Leonard Smith**

240 Wedgewood Lane  
 La Habra, CA 90631  
 714/526-1805  
**T S E P P R** — West Coast

#### **Bill Vlasak**

c/o Paramount Music Palace  
 7560 Old Trails Road  
 Indianapolis, IN 46219  
 317/894-1879  
**R S P P R** — Occasional

#### **Jim Benzmler**

P.O. Box 207  
 Stevens Point, WI 54481  
 715/344-4434  
**T S P P R** — Anywhere

#### **Billy Nalle**

Office Billy Nalle Music  
 11:00-4:00 Monday-Friday  
 400 W. Central Ave. #2205  
 Wichita, KS 67203  
 316/264-2080  
**R E P P R** — Anywhere

#### **Rosa Rio**

130 Mill St.  
 Huntington, CT 06484  
 203/929-1652  
**R S E P P R** — Anywhere

#### **Tommy Stark**

c/o Dynamic Music Mgt.  
 9107 Emerald Grove Ave.  
 Lakeside, CA 92040  
 619/561-2269

#### **Walt Strony**

320 W. Cypress St.  
 Phoenix, AZ 85003  
 602/256-7720  
**R S E P P R** — Anywhere

## SUPPLEMENT TO DIRECTORY OF CONCERT PRODUCING ORGANIZATIONS

This is a continuation of the list published in the March/April issue, it has been compiled with the available information. It is NOT complete for all the organizations and locations which produce "open to the public" concerts. We earnestly request your assistance in providing information on organizations which are not listed . . . we need a contact address, name and phone number.

Where no address or phone number is indicated under the Program Director's name, they may be contacted at the address and phone listed for the organization. Where no Program Director's name is listed we regret we have not received information from that group. We would appreciate your assistance in supplying any missing information.

### NORTH EAST

#### **Baldwin Piano & Organ Co.**

Address: 922 Seventh Avenue, New York, NY 10019, 212/245-6700  
 Program Director: Jack Huff  
 Electronic, four stores in NYC area  
 Occasional concerts presenting artist at four stores in a four-day period  
 (Monday through Thursday)

**Clemens Center for the Performing Arts**

Address: P.O. Box 1046, Elmira, NY 14902, 607/733-5639  
 Program Director: Thomas E. Weidemann  
 Samuel L. Clemens Ctr., 4/25 Marr & Colton, 1650 seats  
 Sept. through May (organ being rebuilt, expect to do an '85 season)

**Garden State ATOS**

Program Director: Bill Smith,  
 350 Woodside Ave., Trenton, NJ 08610, 609/888-0909  
 Soldiers & Sailors War Memorial, 3/16 Müller, 2000 seats  
 Five concerts yearly, Sept./Oct., Dec., Feb., Mar./Apr. or May

**Kingston Theatre Organ Society ATOS**

Program Director: John H. Robson,  
 7 Theresa Crescent #12, Kingston, Ontario K7K 4G2 Canada, 613/544-1991  
 Church of the Redeemer, 3/21 Kimball, 280 seats  
 Eight concerts yearly, Sept. through April

**Monmouth Organ Society of New Jersey**

Program Director: Mildred Davis,  
 470-B Ocean Blvd., West End, NJ 07740, 201/222-8948  
 Electronic (various brands available), approximately 250 seats  
 Eight concerts yearly, Sept. through June

**Shea's Buffalo Theater**

Address: 646 Main Street, Buffalo, NY 14202, 716/847-1410  
 Program Director: James Ihde  
 4/28 Wurlitzer, 3183 seats  
 Three-four concerts yearly, Sept.-May

**Toronto Theatre Organ Society**

Address: c/o James Lahay, 12 Vonda Ave., Willowdale, Ontario, Canada  
 Program Director: Ed Lidkie,  
 136 W. Deane Park Dr., Islington, Ontario M9B 2S7 Canada, 416/622-5893  
 Casa Loma, 4/19 Wurlitzer, 225 seats  
 Six concerts yearly, Oct. through May

**CENTRAL STATES****Cedar Rapids Area ATOS**

Program Director: George Baldwin, 1017 "F" Ave. NW,  
 Cedar Rapids, IA 52405, 319/362-4093 or 319/363-0201, ext. 325  
 Paramount Theatre, 3/11 Wurlitzer, 1900 seats  
 Two shows a year, April/May and Sept./Oct.

**Kansas City Theatre Pipe Organ, Inc.**

Address: 5111 Tracy, Kansas City, MO 64110, 913/321-3181  
 Program Director: Bob Maes,  
 1401 Fairfax #343, Kansas City, KS 66115, 913/321-3181  
 Midland Theatre, 4/23 Robert-Morton, 2775 seats  
 Granada Theatre, 3/16 Barton, 1475 seats  
 Both organs being installed - anticipate concerts beginning Spring '85

**Kimball Theatre Organ Club**

Address: c/o Clark Wilson, 3141 S. Herman St., Milwaukee, WI 53207  
 Program Director: Malcolm Creighton, 5179 W. Fairy Chasm Rd.,  
 Brown Deer, WI 53223, 414/354-3138  
 Oriental Landmark Theatre, 3/38 Kimball, 1900 seats  
 Being installed

**Ohio Valley ATOS**

Address: c/o Emery Theatre, 1112 Walnut St.,  
 Cincinnati, OH 45210, 513/721-2742  
 Program Director: Hubert S. Shearin, 5300 Hamilton Ave. #310,  
 Cincinnati, OH 45224, 513/542-5437  
 Emery Theatre, 3/27 Wurlitzer, 1364 seats  
 One or two a year in Fall or Spring

**Owl Cinema Organ Guild**

Address: 29 E. First St., Hinsdale, IL 60521, 312/325-1221  
 Program Director: James W. Glass  
 Hinsdale Theatre, 3/32 Wurlitzer-Kimball, 685 seats  
 Six to ten concerts, Sept. through May

**Palace Theatre**

Address: 605 N. Market, Canton, OH 44702, 216/454-8172  
 Program Director: Bea Constantino  
 3/9 Kilgen, 1853 seats  
 The Palace does NOT produce concerts but are cooperative  
 with concert producers

**Phipps Center for the Arts**

Address: First & Locust, Hudson, WI 54016, 715/386-2305  
 Artistic Coordinator: David V. Wickert, P.O. Box 358, Hudson, WI 54016  
 3/15 Wurlitzer, 231 permanent seats plus wheelchair and movable seats  
 Occasional concerts

**SOUTHWEST STATES****Classic Hotel**

Address: 6815 Menaul Blvd. NE, Albuquerque, NM 87110, 505/881-0000  
 Program Director: Terry Hochmuth, P.O. Box 157,  
 New Lenox, IL 60451, 815/485-8277  
 5/27 Wurlitzer, 700 seats  
 Five concerts yearly - Sept., Nov., Jan., March, May

**Dallas Texas Electronic Stores**

Address: Oak Cliff Music Co. (Conn),  
 612 W. Jefferson Blvd., Dallas, TX 75208, 214/734-7341  
 Address: Goodman Music (Hammond),  
 12801 Midway Rd., Dallas, TX 75234, 214/484-1147  
 Program Director: Claude Goodman  
 Address: Tyson Piano & Organ (Rodgers),  
 3513 Oak Lawn, Dallas, TX 75219, 214/528-6123  
 Program Director: John Ingram  
 Address: Baldwin Family Music Center,  
 396 Inwood Village, Dallas, TX 75209, 214/353-9295  
 Program Director: Chris Climer  
 Note: These firms do occasional "open to the public" concerts

**Harmony Organ Club**

Program Director: George E. Ramsay,  
 17414 Appaloosa Dr., Sun City, AZ 85373  
 Sundial Auditorium, various electronic organ brands, 1400 seats  
 Eight concerts yearly - not in summer months nor Dec.

## WEST COAST

### **Egyptian ATOS**

Address: 8465 Westchester, Boise, ID 83704, 208/375-3208  
Program Director: Doug Lemmon  
Egyptian Theatre, 2/8 Robert-Morton, 830 seats  
Planning four shows a year\*

### **Joe Koons Motorcycle Shop**

Address: 1350 E. Anaheim St., Long Beach, CA 90813, 213/591-7159  
Program Director: "Tiny" Hiserman  
3/34 hybrid, 200+ seats  
Occasional Sunday concerts except in summer months

### **Oregon ATOS**

Address: 3141 SE 90th Place, Portland, OR 97266, 503/771-8098  
Program Director: Paul Quarino  
Benson High School, 3/24 Kimball, 1745 seats  
Scottish Rite, 3/13 Wurlitzer, 900 seats  
Organ Grinder, 4/44 Wurlitzer, 300 seats  
Two to four concerts a year, usually April, June, Sept., Nov.

### **Peace Arch Organ Society**

Program Director: Jeffrey Fox,  
2621 Superior St., Bellingham, WA 98226, 206/734-2608  
Mt. Baker Theatre (Bellingham), 2/10 Wurlitzer, 1600 seats  
Lincoln Theatre (Mt. Vernon), 2/7 Wurlitzer, 550 seats  
Occasional concerts

### **San Sylmar (Merle Norman's Tower of Beauty)**

Address: 15180 Bledsoe, Sylmar, CA 91342, 818/367-1085  
Program Director: Gordon Belt  
Cloud 99, 4/36 Wurlitzer, 230 seats  
Eight concerts, Jan. through Dec. (note: all concerts are private . . .  
four for employees and guests and four by invitation only)

### **Valley Organ Society**

Address: c/o Gould Music Co.,  
1296 E. Colorado Blvd., Pasadena, CA, 213/796-8189  
Program Director: Virginia Klomp, 2243 N. Keystone,  
Burbank, CA 91504, 818/843-4453  
Hammond and Allen electronics, 120 seats  
11 concerts yearly (all months except Dec.)

### **North Texas ATOS**

Address: 6910 Spanky Branch Dr., Dallas, TX 75248, 214/931-0305  
Program Director: Mrs. Lorena McKee,  
13406 Noel Rd. #254, Dallas, TX 75240, 214/233-7108  
Scottish Rite Temple, 2/15 Wicks, 350 seats  
Half yearly, Oct. and Dec.

### **Rochester Theatre Organ Society**

Address: P.O. Box 8114, Rochester, NY 14617, 716/266-8251  
Program Director: Russell E. Shaner,  
112 Sparling Dr., Rochester, NY 14616, 716/621-1981  
Auditorium Theatre, 4/22 Wurlitzer, 2574 seats  
Program Director: Dr. Paul Hoffman,  
31 N. Goodman St., Rochester, NY 14607, 716/473-0269  
Eisenhart Auditorium, 3/8 Wurlitzer, 401 seats  
Program Director: Hugh L. Ratigan,  
95 Brooks St., Hilton, NY 14468, 716/352-5425  
Monthly concerts, Sept. through May

**ADDITIONAL CONCERT LOCATIONS . . .** we have attempted to contact the following locations but have not, as yet, had a response. We believe the addresses are correct as mail sent to them has not been returned. If you have other information about these locations we would appreciate your advising us so our listing will be as accurate as possible. Our thanks go to several of you who have been kind enough to provide us with this information. PLEASE NOTE: these are listed in alphabetic (not geographic) order.

### **Broome County Center for the Performing Arts**

Address: c/o Forum Theatre, 228 Washington St., Binghamton, NY 13901

### **Cinnaminson High School**

Address: c/o Larry Ferrari, 2152 Meeting House Road, Cinnaminson, NJ 08077

### **Eastern Massachusetts ATOS**

Address: P.O. Box 2691, Babson Park, Wellesley, MA 02157

### **Elco Theatre**

Address: 410 S. Main St., Elkhart, IN

### **Flint Theatre Organ Club**

Address: 1025 E. Kearsley, Flint, MI

### **Friends of the Fabulous Fox**

Address: c/o Greg Bellamy, 2211 Woodward Ave., Detroit, MI 48201

### **Frauenthal Center**

Address: c/o Joseph Jurick, 407 W. Western Ave., Muskegon, MI 49440

### **Great Escape Organ Club**

Address: c/o Bill Yaney, 5212 Monroe St., Toledo, OH 43623

### **Hammond Castle Museum**

Address: 80 Hesprus Ave., Gloucester, MA 01930

### **Hershey Educational & Cultural Center**

Address: P.O. Box 395, Hershey, PA 17033

### **Leisure World Organ Club**

Address: c/o Wilma Huber, 268-C Avenida Sevilla, Laguna Hills, CA 92653

### **Lockport Theatre Organ Society**

Address: c/o Lockport Senior Citizens Centre,  
33 Ontario St., Lockport, NY 14094

### **Long Center for the Performing Arts**

Address: Mars Theatre, Lafayette, IN

### **Longwood Gardens**

Address: c/o Audrey B. Burr, Kennett Square, PA 19348

### **New Mexico Military Institute**

Address: c/o Major Bill G. Eastham, Roswell, NM 88201

### **Paramount Theatre Organ Society**

Address: (either) 902 E. 27th St. (or) 1124 Meridian, Anderson, IN 46014

### **Proctor's Theatre**

Address: 432 State St., Schenectady, NY 12304

### **Sunnybrook**

Address: (either) P.O. Box 533, Pottstown, PA 19464

(or) c/o Robert A. Wilkinson, 205 Bellevue Ave., Laureldale, PA 19605 □



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# MILTON SLOSSER at the organ

by Leon Sanders

Milton Slosser remained a popular theatre organist long after the advent of talking pictures and after most theatre organists had gone out of business.

I met Milton in 1942 when he was playing at the Malco (formerly Orpheum) Theatre in Memphis, Tennessee, where his instrument was a 3/13 Wurlitzer. I'd never heard of a theatre organ and as I was only 12 years old at the time, the silent movies I'd only heard about seemed like ancient history. In fact, the Wurlitzer was only ten years old at the time, having been installed in 1932 as one of the last Wurlitzers installed in an American theatre.

Now, some 40 years later, it seems like only yesterday when I was overwhelmed by the experience of hearing Slosser play the Wurlitzer and see it rise from the orchestra pit with the white console reflecting the colors of two spotlights.

Milton Slosser was not an organist who played while the audience filed out between movies. He was the highly advertised star of the show that attracted capacity crowds to the Malco, located at the intersection of Main and Beale Streets in Memphis. The banners out front proclaimed "MILTON SLOSSER AT THE ORGAN," with no mention of Wurlitzer.

Ben Hall's book on the movie palaces, *The Best Remaining Seats*, features Milton Slosser's picture at the console of a Robert-Morton organ in

a St. Louis theatre. Slosser was widely known also for his radio broadcasts from KMOX in St. Louis, WLW in Cincinnati, and WREC in Memphis during the early 1930's.

A dispute between the Malco and the American Federation of Musicians local interrupted Slosser's tenure at the Malco for about a year, during which time he moved to Tulsa, Oklahoma, and played at the Ritz Theatre. The dispute was a front page story in the *Memphis Press Scimitar*, with pictures of Slosser in conference with the Malco manager and the musician's union manager. The dispute reportedly arose from the Malco's refusal to hire an orchestra to play for a 4th of July midnight spook show.

With Slosser's departure the Malco's audience dwindled to match those of the other downtown theatres. When he returned to the Malco console the following summer, he attracted a full house for his first performance and was called back for several encores after his performance.

The applause continued even after Slosser had left the instrument and the movie previews were on the screen. After several waves of applause, chants and whistles interrupted the movie, the picture suddenly stopped, the footlights came on, the curtains closed and a white spotlight illuminated the empty console just barely visible over the banister of the orchestra pit. This silenced the audience and you could have heard a pin

drop in the crowded theatre as we anxiously awaited Slosser's return.

He had already changed from his brightly colored stage clothes into a dark blue business suit when he came through the small door into the orchestra pit and elevated the console. This time he did not play, and somehow we didn't expect it. He just sat, facing the audience on the Howard seat and talked, answered a few questions from the audience and let us know that he was as glad to be back as we were to have him back.

Slosser always took time to visit with the crowd of kids and a few adults who hovered around the console before and after each performance, and then met him again at the stage door where he signed lots of autographs. He once invited me to accompany him to a nearby drugstore where we drank a glass of orange juice at the soda fountain, and he answered a letter I wrote him when he was playing in Tulsa, signing it, "Musically yours, Milton Slosser."

In the early 1940's, there was no generation gap in music. Parents, kids and grandparents all enjoyed the same music — especially when Milton Slosser played it.

Those were the days of wartime songs like "Coming In On A Wing and A Prayer," "Boogie Woogie Bugle Boy" and "Johnny Got A Zero." They were the days of happy nonsense songs like "Hut Sut Song," "Mairzy Doats," "Chickery Chick Cha La Cha La," and "Rose O'Day." And the songs of "Faraway Places," "Managua Nicaragua," "On a Slow Boat to China," "What Do They Do in Rio?" and "You Don't Have to Know the Language."

Boogie Woogie was the rage of the age and gave Slosser a chance to dazzle the audience with his pedal technique. But ballads were popular, too, like "You'll Never Know" (which is still a popular organ favorite today), and popular songs were being written to familiar classical themes and movies based on the lives of classical composers. José Iturbi, a classical pianist, was popular with the general public and opera singer Lawrence Tibbit replaced Frank Sinatra as the star of the "Lucky Strike Hit Parade" which used "This Is Your Lucky Day" for its theme. Jeanette MacDonald and Nelson Eddy could be heard on Sunday night radio, as could Phil Spitalny and the All-Girl

Orchestra featuring "Evelyn and her Magic Violin" and the fine music of the Bell Telephone Hour.

Organ music was frequently heard on radio then, but in less spectacular styling than that of Milton Slosser. Fred Fiebel played a morning interlude on CBS and provided music for Ernest Chappel's "Are You A Genius?" quiz program. Fiebel's theme song on this program was "This Whistler's Mother-In-Law." Other radio organists identified by name frequently included Lew White and Charles Paul, but many broadcasts featured anonymous organists.

Slosser, who introduced many of us to the magic of the Wurlitzer, also introduced us to the Hammond when it first appeared on the market in Memphis, commenting that it could bring organ music into our homes for the price of a good piano. In the same performance with the Hammond, he also played another new instrument, the Storytone Electronic Piano by Story and Clark, and another device by Hammond called the Solovox which attached to a standard piano. He played two and sometimes three instruments at once during this performance, sitting astride the Hammond bench with one foot on the pedals. Not long afterwards the Hammond was further publicized by Ethel Smith's "Tico Tico," the Milt Hearsh Trio, the Three Suns, the John Gart Trio and many solo performers. By about 1947 most good restaurants and cafeterias had Hammonds which were usually played during the peak lunch and dinner periods. The organist at a Fort Worth, Texas, cafeteria, Marjean Franklin, confided that part of her duty was to watch the line and when it began getting long to play fast music to speed people up and when there was no crowded line to play slow music to encourage them to stay. Few customers noticed the significance of her transition tune, "Linger Awhile!"

In 1949, a musician's strike helped make a top selling recording artist of Ken Griffin, who had been recording music especially for skating rink use. The strike did not affect a solo performer, but banned recording by accompanists or "side men." This indirectly affected most solo artists too, since a violinist or saxophone artist usually required accompaniment, as did vocalists. This left the recording doors wide open to an organist who could do his thing without the aid of accompanying musicians. □

# ATOS Committee Reports

## NOMINATING COMMITTEE

The 1984 Nominating Committee was composed of Mike Ohman, Chairman, Brig. Gen. Murray Bywater, USAF Ret., and Darlene Walker.

There were 13 candidates whose membership and authorization were cleared by the Secretary and by the Treasurer for placement on the ballot.

The ballots were carefully counted by Darlene Walker of the Beehive Chapter. The results are as follows:

Walter Strony	1192
Fr. Jim Miller	1129
Richard Sklenar	998
Thelma Barclay	951
Allen Miller	894
Tom B'hend	713
Paul Quarino	493
Orrill Dunn	483
Rudolph O. Frey	480
Bob Dillworth	473
Marjorie Muethel	452
Vern Bickel	362
Russell Faller	359

Ballots mailed	
First mailing	4651
Second mailing	267
Total mailed	4981
Ballots returned	2331
Voided (voted for more than 4)	13
Late (received after closing date)	11
Total counted	2307

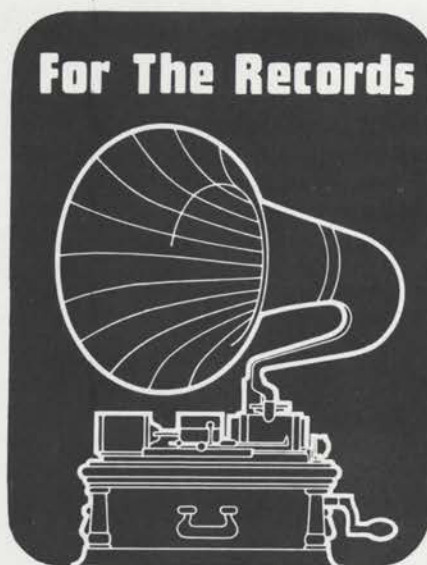
### Expenses

1. Stevenson's	
Genealogy Center	\$ 617.90
2. P.I.P. Printing Service	70.16
3. Belnap Mailing Service	135.00
4. Postage	1113.00
Total	\$1936.06

We of the 1984 Nominating Com-

mittee wish to express our appreciation to all who participated in this year's election process.

Respectfully submitted,  
Mike Ohman, Chairman □



Manufacturers, distributors or individuals sponsoring or merchandising organ recordings are encouraged to send review copies to the **Record Reviewer, THEATRE ORGAN, 3448 Cowper Court, Palo Alto, California 94306.** Be sure to include purchasing information (post-paid price, ordering address) and a photo of the artist which need not be returned.

**THE NEW TOCCATAS & FLOURISHES: Richard Morris, Organist; Raymond Mase, Trumpeter. Played on Rodgers Oxford 925 Series organ; recorded in Seventh Street Theatre, Hoquiam, Washington. R & R 102 available from Rodgers Records, 1300 NE 25th Avenue, Hillsboro, Oregon 97123. \$5.00 plus \$1.00 for postage and handling (\$2.00 outside USA) each.**

*Toccatas & Flourishes* is a name given to a touring trumpet-organ duo that performs throughout North America. Raymond Mase, who provides the flourishes, is a member of a brass quintet and seven orchestras and has appeared as soloist with the Boston Pops, among others. He also serves on the faculty of three conservatories. Richard Morris, the "toccatas" part of the duo, worked with Virgil Fox, has appeared as soloist at Carnegie Hall and Lincoln Center

(among others), and performed during the concert series celebrating the inauguration of President Carter.

Side I of "THE NEW TOCCATAS & FLOURISHES" opens with a short but attention-getting "Air" (Telemann), a trumpet solo with organ accompaniment. This is followed by a solo by Mr. Morris in the Bach "Aria" (Fox/Hebble). We found this to be well played and nicely registered, but a bit too quiet to hear all the lovely nuances of this piece. The "Trumpet Voluntary" (Boyce) shows off the organ trumpet in duet with the real thing. It was difficult to distinguish if Mr. Mase had dubbed in a duet with himself or not. "Carnival of Venice" (Arban) shows the virtuosity of Mr. Mase in this seven-minute theme and variations. Unfortunately for us, the organ part, with little registration change and no excitement, left us bored with this cut, save for the superb trumpeting. "Final" (from the *Second Organ Symphony*, Widor), in turn, displayed the very clean and accurate pyrotechnics that Mr. Morris is capable of delivering. His registration was varied just enough to keep it interesting, although we found the pedal a bit heavy.

Side II opens with the "Prelude and Fugue in D Major" (Bach), again a showcase for Mr. Morris' talent. A most pleasurable ten minutes for listening is presented here. Mr. Morris' interpretation in his phrasing and registration during the Prelude makes it very worthwhile. The Fugue, however, though well played, is plagued with inaccurate timing. In the opening statement, for example, Mr. Morris has cut  $\frac{1}{2}$  beat from one measure. Later on, after trying very hard to hold the tempo he has set, Mr. Morris seems to trip over his feet. Don't try to tap yours in time to this one. Eventually, he recovers pretty much to make this cut enjoyable. Side II closes with "Concerto in D Minor" (Albinoni). In this cut, we hear more of the subtle voices of the organ, and Mr. Mase again shows the quality of his trumpet playing. This presents a mostly relaxing 12 minutes of music.

Although we would like to have seen more cuts of shorter duration to demonstrate the Rodgers' subtle capabilities, and although this album has a few problems here and there, it is an excellent recording and makes an enjoyable recital. If you are looking for a baroque organ recording with

Plan Now . . .  
ATOS  
CONVENTION

## PIPES ALIVE IN '85

CHICAGO - PALMER HOUSE  
AUGUST 3-8, 1985

something different, this one may be for you. The quality of the recording is excellent; no surface noise whatever and no flutter. Jacket notes give biographies of both gentlemen and recording credits, but very little information on the Rodgers organ and the theatre in which the recording was made.

SHIRLEY HANNUM KEITER

**THEATRE ORGANISTS OF THE PAST**, a cassette available from the Creegan Co., 510 Washington Street, Steubenville, Ohio 43952. \$14.95 postpaid.

A great service has been done to theatre organ enthusiasts by the re-

lease of this 60-minute, high-quality tape which features some of the finest sequences of theatre-organ playing ever made.

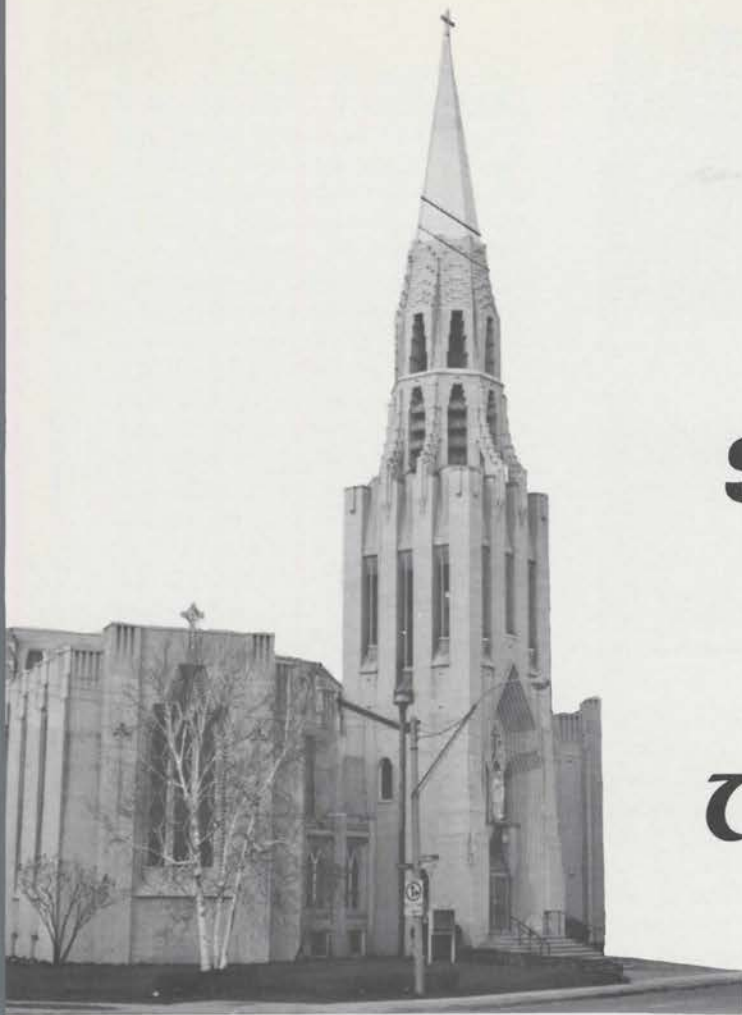
Artists include Jesse Crawford, Lew White, Eddie Dunstedter, Henrietta Kamern, Dr. C. A. J. Parmentier, Al Carney, Gaylord Carter, Milton Charles, Quentin Maclean, Reginald Foort, Don Baker and John Hammond, ten of the above being Hall of Famers. Most of the sequences were recorded in theatres and studios long gone: New York Paramount studio, Roxy Theatre rotunda, Minnesota station WHT and Trocadero Cinema, London. Organs include Wurlitzers, Kimballs, a Möller, a Page, a Robert-Morton, a Welte-Mignon, and Reginald Foort's traveling Möller.

The music has been transferred from 78 r.p.m. discs to cassette very successfully, with a resulting unbelievable sound. Each cassette comes in its own book-type storage album with photo, notes and complete information about the recordings, artists, dates and places.

DR. JOHN W. LANDON □



Richard Morris and Richard Mase



Exterior of St. Clare's Church, Windsor, Ontario. Blower is housed in tower room just over main entrance.

# the st. clare's church wurlitzer

by Jim Casterson  
Photos by the author

The Motor City Theatre Organ Society has become foster parent to another theatre organ. This one in a neighboring country — Canada. The 2/7 Wurlitzer with Chimes and Chrysoglott is in St. Clare's Church (R.C.) in the city of Windsor, Ontario.

The church parish was founded in 1924, and lost their first church by fire a few years later. The present church was built between 1931 and 1933. Upon entering the church, one is impressed with the Art Deco interior and the rather unusual floor plan. The material covering the walls and pillars is also interesting. Everything above the wood wainscot is acoustic tile (without the holes). It has been cut and sculpted to simulate ceramic or clay tile. Even the beams across the ceiling are actually I-beams with some ducting, covered with this same material. The ceiling under the balcony is covered with cork. The walls have been painted several times, and this has made them a bit more reflecting. The only really hard reflecting surface is the green marble behind the altar at

the front.

I first heard of the possibility of there being a theatre organ in Windsor in 1971, when we had a chapter of the ATOS here, but we never followed up on it as our group folded up the next year. It was mentioned at the time that St. Clare's Church was the possible location of this organ.

About two years ago I asked a fellow worker, who is a parishioner of the church, if there was really a theatre organ installed in his church. He said he would make inquiries for me, and about a week later he called and asked me to meet him at the church to see the organ. Needless to say, as soon as I saw the console, I knew that the church did indeed have a theatre organ. The priest at that time would not let me enter the chambers, but did give me some history on the organ. It was originally installed in the Knickerbocker Theatre in Detroit. It was repossessed by the Wurlitzer factory, "churchified" (for want of a better term), and sold to the church. All colored stop tabs were removed and re-

placed with white tabs with colored lettering. Of course, all the percussions and effects were removed except for the Chimes and Chrysoglott. This particular model was built between 1927 and 1929, from what I have learned. It was installed in the church in 1934. In 1974, the church spent over \$9000 for a complete overhaul on the instrument. This process apparently took about six months to complete, and the church was without the use of the organ during this period. That was the first time any work had been done on the instrument since its installation, and the last until now.

Last fall, the organist, Percy Benaudeau, called me and asked if there was anyone in the area who could service the organ. I met with him a couple of days later at the church, and he played the organ for me. There were some dead notes, the Vox and Trumpet ranks were badly out of tune, there were some wind line leaks, and the Chrysoglott needed some work. But the organ, for not having been ser-



View from altar toward balcony. Solo chamber on left, Main on right. Console is behind wood above clock. Swell shades are covered with sound deadening material.

vised for over eight years, was not in too bad shape.

Percy and I met with the priest, Fr. Drouillard, who was not the same priest I met when I first saw the organ two years earlier. I told them of the ATOS, our goals and our aims. Fr. Drouillard asked if we planned on removing the organ. I assured him that we preferred to maintain organs in their present locations, as that was one of the main reasons for there being an ATOS — to preserve and maintain theatre organs in their original installations. As this organ was installed in his church, if we did the work on the organ, that is where the work would be done, and the organ would remain and be maintained in St. Clare's Church. He asked if the church would be unable to use the or-

gan while the work was being done. I told him that from what I could determine needed to be done, there was no need for the church to be without organ music. Another of his concerns was cost, and he wondered if it was going to be as costly as it was in 1974. He was very pleasantly surprised when told that we do this work on a voluntary basis, and that any cost incurred would be for parts and material if required. When asked what we wanted for doing the work, I suggested that we be allowed to use the organ for private and public concerts as long as it did not interfere with any church programs. Fr. Drouillard was quite agreeable to this idea.

I called Greg Bellamy and told him about the installation and what I thought needed to be done on the or-

gan. About a week later, Greg, Cindy Geisert, Allen Fitzgerald, Ron Hattner and I met with Percy Beneteau at the church, and we went over the organ. That first night some dead notes were restored and some wind line leaks plugged. Because of the holidays coming up and other commitments, nothing more was done until after the first of the year.

At the end of January, I again met with Fr. Drouillard to set up a work schedule and a concert date. The concert was set for March 13, 1983. The work on the organ was usually done on Sunday afternoons, after the last Mass, usually from 1:00 to 5:00 or 6:00 p.m. The work consisted of adjusting primary valves, releathering four primary valves, rewiring a dead note on the Chrysoglott from switch to relay, restringing the Chrysoglott, adjusting tremms and tuning various ranks.

The first dead note we worked on was traced back to the console. As soon as the console top was lifted and the keyboards were separated, the note started to work. Just a piece of dirt on the key contact that was dislodged when the keyboards were separated. Most of the dead or slow-speaking pipes were made playable by adjusting the valves. On the Vox rank we could not get four pipes in a row to speak properly. So it was decided to drop the bottom board to check the primary valve leather, and we found that they had been water-damaged. The valves were removed, releathered and reinstalled, and the pipes were speaking once more.

About four pipes must have been ciphering at one time or another, for we found a couple of pipes with books stuffed in the mouths, and a couple of the reed pipes with tape over the toe holes. Amazing what people will do to shut things up!

Working in these chambers was a "joy." I've seen closets that were bigger. One chamber contained the Vox, Tibia and Trumpet ranks and the Chimes, while the other contained the two Strings, Diaphonic Diapason and Concert Flute ranks and the Chrysoglott. Whoever designed the chambers and installed the organ gave no thought to any periodic maintenance work that naturally has to be done. The chamber with the three ranks in it is workable; the other chamber with four ranks—with more than two people you needed a shoe-

Looking down from balcony. Hard surfaces are behind altar, tile floor around altar and the side wings. The aisles are carpeted.





Greg tries his handiwork.

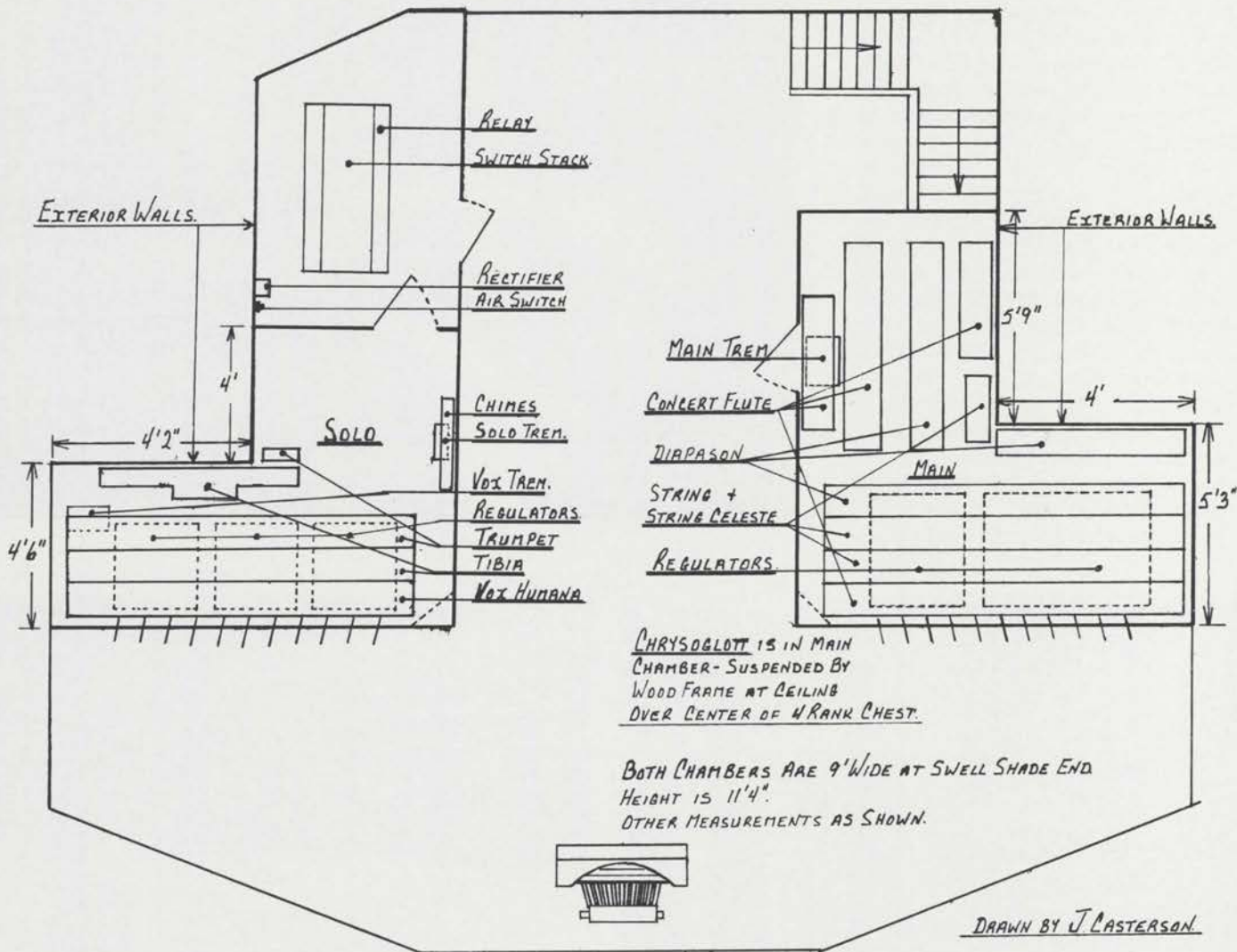
horn to get out.

The Chrysoglott just made a thumping noise on most notes when played. Upon trying to increase the tension of the string, it was found that

the string was broken in numerous places. It was restrung using butcher's twine. It worked, although there were still some adjustments to be made. The pouches on the hammers ap-

peared to have been releathered, but on one hammer there is not enough leather, and as a result, the hammer does not strike the bar. As the Chrysoglott was installed close to the ceiling, it would have to be removed from the chamber for any other work. The short-leathered hammer was, naturally, on the upper section, and there was no room at all for any ladder to enable us to make any adjustments. It was a good thing that Cindy was tall, for she had to stand on tiptoe to do the re-stringing.

Rewiring the dead note on the Chrysoglott was another feat. The wire was broken between the switch and relay bus. I guess we were lucky in a way. At least the switch was on the same side as the relay windows. But, guess which way the windows faced — toward the wall, of course. How much space did Greg and I have to work in? About 12-14 inches! After we got the switch bar swung away from the stack and double checked to make sure the





Cindy Geisert was a key person.

wire was open between switch and relay, the next chore was to isolate a wire from the group of spares, of which there were plenty. Oh, for color-coded wires! It took a while, but with a meter, a wire was finally isolated and soldered into place.

There was some air escaping around the relay windows, which we sealed with silicone. The room in which the switch stack and relay unit is housed was unheated and, as a result, we found a bit of mold on the wood of some switches. I mentioned this to the priest and suggested installing a small heater in the room to eliminate the dampness. We hoped this would be done soon, before the mold got any worse.

The tremolo units, of which there are three — Solo, Main and Vox — were not used very much and required some adjusting. The Solo trem was extremely noisy. It was installed in-

Greg Bellamy tunes the Trumpet.



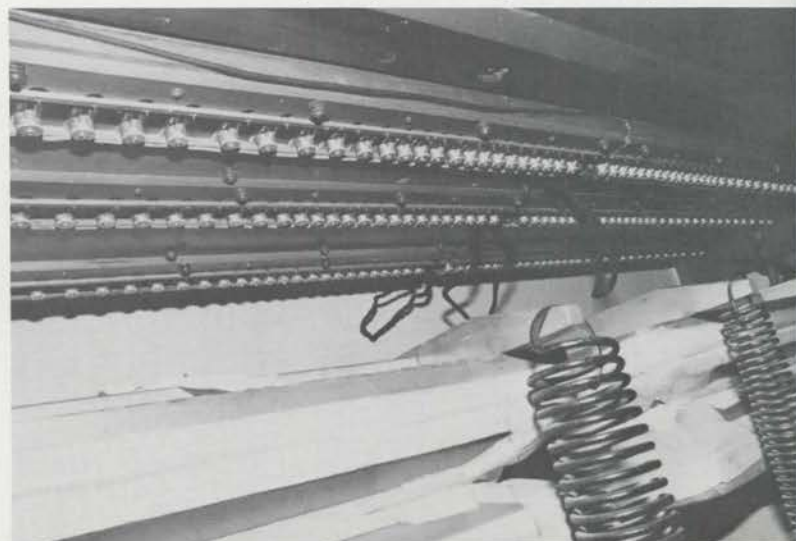
side the chamber, so it could be heard even downstairs when it was used. My own feeling about this was that it should have been installed in the switch and relay room and not in the pipe chamber. For us to do this would require quite a bit of work, so a box was built and partially lined with felt over the openings in the bottom to allow the trem to breathe. It eliminated some of the noise, but possibly completely covering the inside and the removable top of the box would make it quieter yet.

There is second touch on both the Solo and the Accompaniment manuals, but when any of the second touch tabs were down, the keys just had to



A very happy Tony O'Brien after the concert.

Underside of Solo chest, showing all Reisner magnets and three regulators.





be touched and it was there. So some contact adjustment was in order to make this work properly.

During the 1974 overhaul of this organ, all the Wurlitzer chest magnets were replaced with Reisner magnets. There were only about a dozen black-cap Wurlitzer magnets left, and they are in the console at either end of the stop rail.

The power supply to the organ is a Durst silicon-type rectifier, Model DO-30. The Spencer blower, Serial No. 18258, supplying 15" wind, is driven by a 550-volt, 3-hp Woods motor, Serial No. 26186. The blower is housed in a heavily insulated metal enclosure in a room in the tower, directly above the main church entrance. The inside of the enclosure is quite warm and dry, and the blower intake is from inside the church. On the floor of the enclosure sits the original generator and belt. The generator is from the Electric Specialty Co. of Stamford, Connecticut, Type R-123, Serial No. 62179, and supplies 10 Volts DC at 12 Amperes, running at 900 rpm. It appeared that the wiring from the generator was still intact, and this would be checked out to see if it was still serviceable, in case the rectifier fails. It would be nice to have the original generator as a backup system if problems do arise.

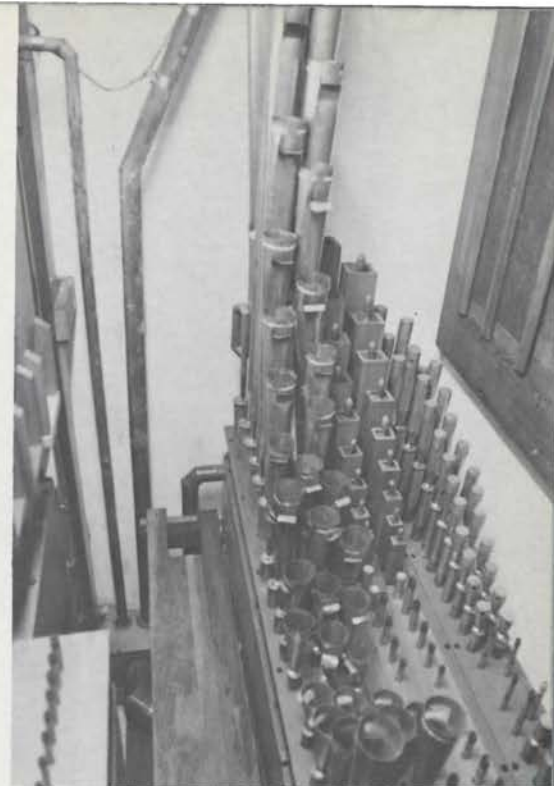
The organ is comprised of seven ranks, Trumpet — 61 pipes, Dia-



After climbing in between chest and trem shown in photo on the right, one comes into this narrow space between the Concert Flute and the Diapason pipes in the Main chamber.

phonic Diapason — 85 pipes, Tibia Clausa — 85 pipes, Violin — 73 pipes, Violin Celeste — 61 pipes, Concert Flute — 97 pipes and Vox Humana — 73 pipes, plus two tuned percussions—Harp/Chrysoglott with 49 notes and Cathedral Chimes with 18 notes.

Each manual has five combination pistons. The setter board is in the back of the console, necessitating the

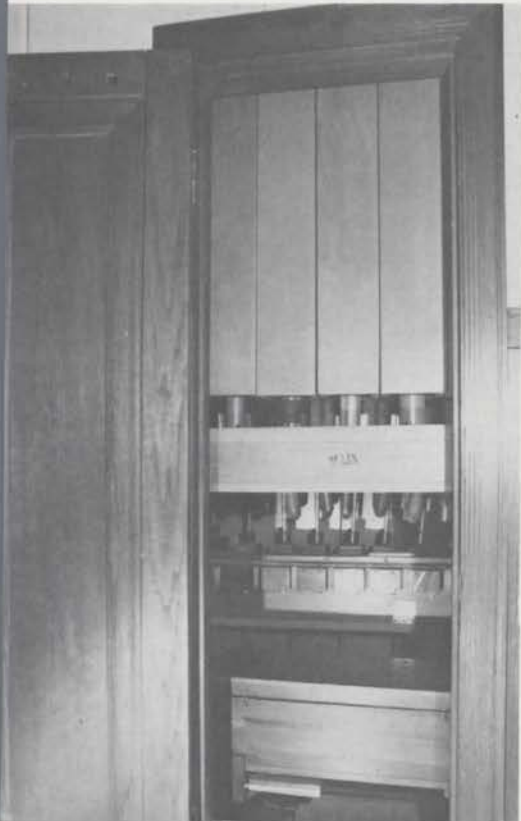


Solo chamber; from shades in, Vox Humana, Tibia, Trumpet and more Tibia on left.

removal of two back panels to gain access. There are two swell pedals, and one crescendo pedal for the Solo and Pedal. This also has a setter board, which can be reached by dropping the hinged piston setter board.

The concert was held on the appointed day, and it was a beautiful day in a beautiful church to hear good music on a little beauty of an organ.

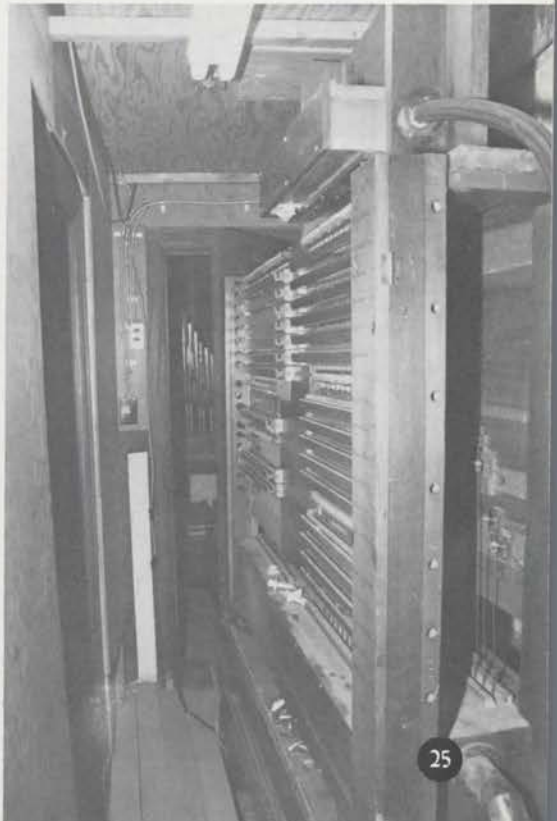
Door to Main chamber. Part of Concert Flute and chest blocks upper half of doorway and Main trem blocks lower third.

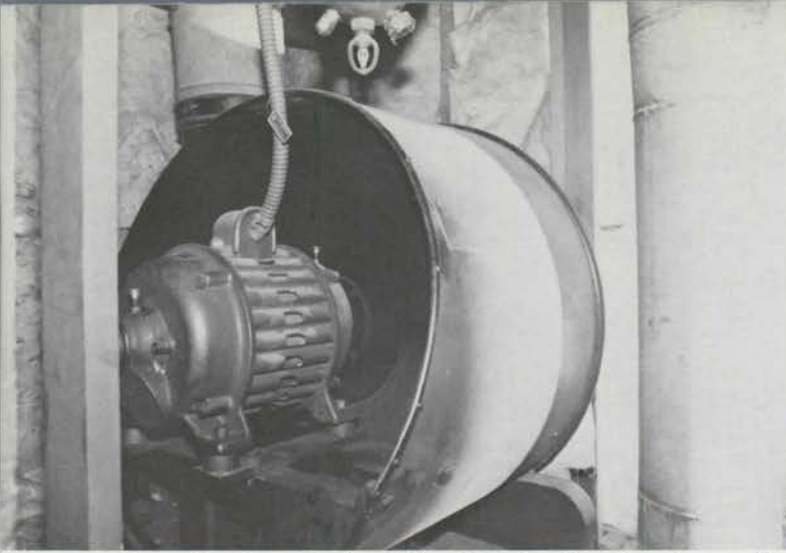


Underside of the Chrysoglott hanging from ceiling of Main chamber.

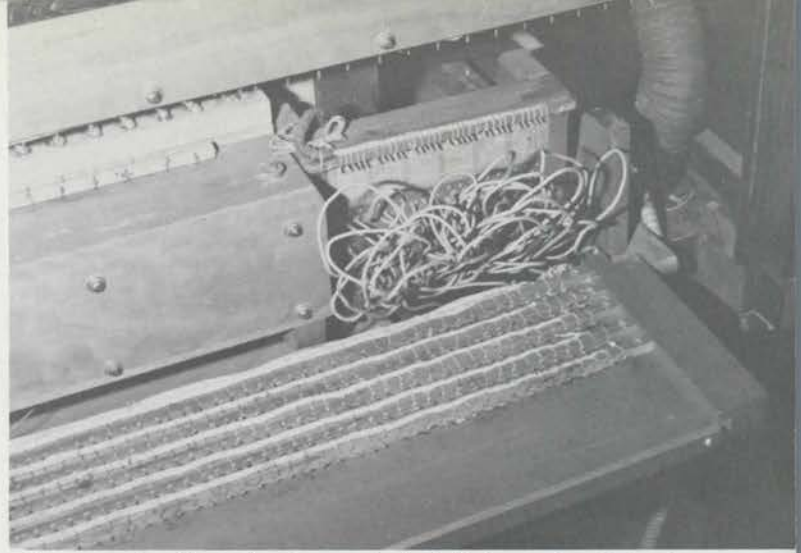


Looking past relay and switch stack into Solo chamber. Room door on the left.





Blower in its enclosure. Small tank with sprinkler above blower is a carbon tetrachloride extinguisher, now empty.



Piston setter board down, showing mass of wires behind crescendo setter board.

We had 226 people come out for the concert. A donation basket was set out, and a total of \$120 was received, which will be used for further organ repairs as needed.

Our artist, 20-year-old Tony O'Brien, did a fantastic job. He not only displayed the capabilities of that little organ, but his own artistry as well. Tony has played numerous programs for the Motor City Chapter, and if any other chapters have a chance to hear him, don't miss it — he's great.

Tony played something for everyone's taste — a Duke Ellington medley, a couple of hymns, two classical pieces, some ballads and a bit of Fats Waller. He proved to Fr. Drouillard and his parish that they have a great organ, and with a bit of TLC from us, it will be with them for a long time.

Those of us who worked on the organ — Greg Bellamy, Cindy Geisert, Harry Skrdla, Allen Fitzgerald, Dave Vincent, Ron Hattner and I — enjoyed the work, though it was extremely awkward at times. We all think the organ is a beauty, and we will keep it that way.

## ST. CLARE'S CHURCH 2/7 WURLITZER STOP LIST

### PEDAL

Diaphone	16'
Bourdon	16'
Trumpet	8'
Diaphonic Diapason	8'
Tibia Clausa	8'
Cello	8'
Flute	8'

### ACCOMPANIMENT

Contre Viola (T.C.)	16'
Bourdon	16'
Vox Humana (T.C.)	16'
Trumpet	8'
Diaphonic Diapason	8'
Tibia Clausa	8'
Violin	8'
Violin Celeste	8'
Concert Flute	8'
Vox Humana	8'
Octave	4'
Piccolo	4'
Viol	4'
Octave Celeste	4'
Flute	4'
Vox Humana	4'
Piccolo	2'
Harp/Chrysoglott	

### TREMULANTS

Main
Solo
Vox

### SOLO

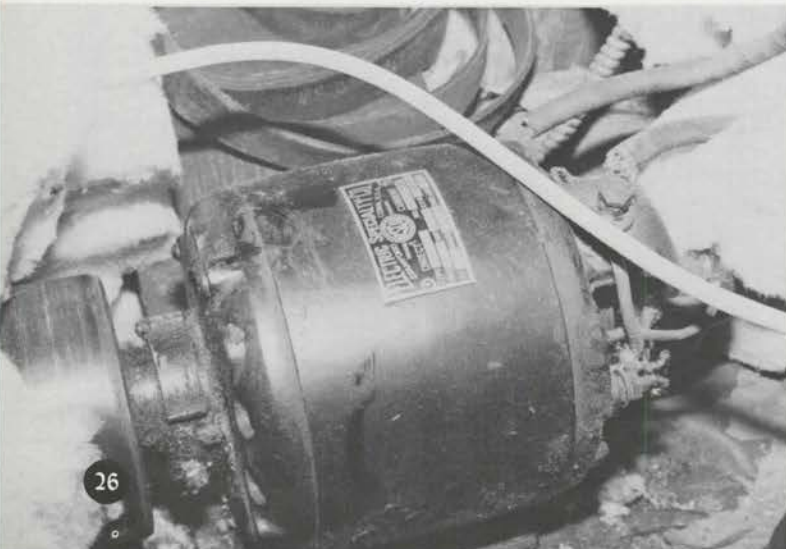
Diaphone	16'
Tibia Clausa (T.C.)	16'
Bourdon	16'
Vox Humana (T.C.)	16'
Trumpet	8'
Diaphonic Diapason	8'
Tibia Clausa	8'
Violin	8'
Violin Celeste	8'
Concert Flute	8'
Vox Humana	8'
Octave	4'
Piccolo	4'
Viol	4'
Octave Celeste	4'
Flute	4'
Twelfth (Tibia)	2-2/3'
Twelfth	2-2/3'
Piccolo (Tibia)	2'
Piccolo	2'
Tierce	1-3/5'

Cathedral Chimes  
Glockenspiel (not installed)  
Harp/Chrysoglott

### SECOND TOUCH

Accompaniment:	
Trumpet	8'
Tibia Clausa	8'
Cathedral Chimes	
Blank tab	
Solo:	
Trumpet (T.C.)	16'
Tibia Clausa	8'

D.C. generator, with wiring still attached.



Box covering noisy Solo trem.



# The ATOS Archives/Library

by Vernon P. Bickel, Curator

With this issue we begin publication of the ATOS Archives/Library Catalog. It will be published in sections because of the length of the list. When completed, every member will have the entire catalog for reference. This first installment covers piano/vocal sheet music.

The ATOS Board of Directors has established policies governing access, use and copying of materials in the collection:

No materials may leave the Archives/Library.

Scholars and researchers of the theatre pipe organ, and related subjects, may make arrangements with the Curator to study the materials in the



collection. Such study must be done at the location of the Archives/Library.

Photocopies of the music, pamphlets, booklets, and selected portions of the books and the periodicals, may be ordered. The cost is 20 cents per page.

To order copies, specify the catalog numbers and titles of the items you wish. The Curator will inform you of the cost to copy and ship the material

ordered. Nothing will be copied or shipped until the fees have been paid in full.

Send all orders, inquiries or donations to:

Vernon P. Bickel, Curator  
ATOS Archives/Library  
1393 Don Carlos Court  
Chula Vista, California 92010

or phone

619/421-9629 between 4:00 and  
10:00 p.m. (Pacific Time).

## Piano/Vocal Music — ATOS Archives/Library

January, 1984

TITLE	COMPOSER	CTLG. NUMB.	TITLE	COMPOSER	CAT. NUMB.
A Bit O'Blarney	J. Fred Helf	1 0001	All I Want Is a Cottage, Some Roses, and You	Chas. K. Harris	1 0016
A Chinese Tragedy	Maurice Baron	1 0002	All the World Will Be Jealous of Me	Ernest R. Ball	1 0017
A Japanese Sunset	Jessie L. Deppen	1 0003	Allegro Perpetuo	Domenico Savino	1 0018
A Little Birch Canoe and You	Lee S. Roberts	1 0004	Allegro Scintillante	Leo. A. Kempinski	1 0019
A Shy Coquette	Charles N. Grant	1 0005	Al Tramonto	M. Wagniere Horton	1 0020
A Springtide Ecstasy	Harrison Archer	1 0006	American Military	Hamilton S. Gordon	1 0021
A Twilight Tale	Gustav Klemm	1 0007	American Patrol	F. W. Meacham	1 0022
A Venetian Night	Earl Roland Larson	1 0008	And a Little Child Shall Lead Them	Chas. K. Harris	1 0025
Adeste Fideles	Jas. J. Freeman	1 0009	Andante Dramatic	Otto Langey	1 0026
Adorable	Ray Wynburn	1 0010	Andante Pathetique No. 10	Irenee Berge	1 0027
After I Say I'm Sorry?	Donaldson & Lyman	1 0011	Andante Pathetique	Gaston Borch	1 0028
Agitated Hurry	Otto Langey	1 0012	Andante Tragico	Boris Levenson	1 0029
Agitato	Walter C. Simon	1 0013	An English Tune	Henry Geehl	1 0023
Ain't We Got Fun	Richard A. Whiting	1 0014	An Old Adobe	Victor L. Schertzinger	1 0024
Alhambra	George L. Cobb	1 0015			

TITLE	COMPOSER	CAT. NUMB.
Are You Lonesome Tonight?	Turk & Handman	1 0030
Around the Sundial	L. G. del Castillo	1 0031
Aubade Fleurie	Louis Ganne	1 0032
Au Naturel	Carl Millegram	1 0033
Babillage	G. del Castillo	1 0034
Baby Your Mother Like She Babied You	Morse & Burke	1 0035
Back at Dear Old Home Sweet Home	F. H. Losey	1 0036
Bagatelle No. 1	Anton Dvorak	1 0037
Bambalina	Youmans & Stothart	1 0038
Barcelona	Tolchard Evans	1 0039
Battle Music	J. S. Zamecnik	1 0040
Beau Geste	Hugo Riesenfeld	1 0041
Because of You	Ted Fiorito	1 0042
Beside a Garden Wall	Short & Delbridge	1 0043
Blue Egypt	George L. Cobb	1 0045
Bohemian Girl	Arr. by H. Cramer	1 0044
Bow Wow Blues	Friend & Osborne	1 0046
Bright Eyes	Motzan & Jerome	1 0047
Broadway Rose	Fried & Spencer	1 0048
Brookside	William Schroeder	1 0049
By the Side of the Road	Pilzer & Bernadi	1 0050
Calling Me Home	Jimmy Monaco	1 0051
Canadian Mounted Police	J. S. Zamecnik	1 0060
Caprice	Charles Huertter	1 0052
Caprice Viennois	Fritz Kreisler	1 0053
Ceremonial March	William Schroeder	1 0054
Chanson Argentine	Norman Leigh	1 0055
Chant D'Avril	Norman Leigh	1 0056
Chant Des Fossoyeurs	Ambroise Thomas	1 0057
Chattanooga Choo Choo	Harry Warren	1 0058
Cherie — Answer Me	Meltzer & Leaman	1 0059
Chinatown Den	J. S. Zamecnik	1 0060
Chinese	William Schroeder	1 0061
Combat	Harry Norton	1 0062
Combat	William Schroeder	1 0063
Comic Hurry	Christopher O'Hare	1 0064
Congratulations	Pinkard, Goetz & Stept	1 0065
Conspiracy	J. S. Zamecnik	1 0066
Coquetry	Norman Leigh	1 0067
Cortege of the Cyclops	George L. Cobb	1 0068
Court Dance	William Schroeder	1 0069
Creepy Creeps	Gaston Borch	1 0070
Dance Characteristic	William Schroeder	1 0071
Dance of the Maniacs	George L. Cobb	1 0072
Dawning	Silver & Pinkard	1 0030
Dawning Day	H. C. Grommel	1 0073
Days of Old	William Schroeder	1 0074
Debutante	Rapee & Axt	1 0075
Dedication and Benediction	Arr. by Theo. M. Tobani	1 0076
Descriptive Agitato	Leo. A. Kempinski	1 0077
Doll Dance	Nacio Herb Brown	1 0078
Dorothy	E. M. Fay	1 0079
Dorothy (Old English Dance)	Seymour Smith	1 0080
Down Where the Swanee River Flows	Albert Von Tilzer	1 0082
Do You Ever Think of Me	Earl Burtnett	1 0081
Dramatic	William Schroeder	1 0083
Dramatic Adagio	Oscar Funck	1 0084
Dramatic Agitato	Oliver Wallace	1 0085
Dramatic Andante No. 1	Rapee & Axt	1 0086
Dramatic Hurry	Christopher O'Hare	1 0087
Dramatic Lamento	Irenee Berge	1 0088
Dramatic Mysterioso	Harry Norton	1 0089
Dramatic Recitative No. 3	Morris Aborn	1 0090
Dramatic Tension No. 9	J. E. Andino	1 0091
Dramatic Tension	Harry Norton	1 0092
Dramatic Tension	J. S. Zamecnik	1 0093
Dreary Weather	Boland & Winegar	1 0094
Drifting Leaves	Frank E. Hersom	1 0095
Easter Parade	Irving Berlin	1 0096
Eleanor	Jessie L. Deppen	1 0097
Enchantment	William H. Penn	1 0098
Fairies Dance in the Moonlight	Victor G. Boehnlein	1 0099
Fair Maiden of Seville	Alphons Czibulka-Tobani	1 0100
Fairy Tale	Karl Komzak	1 0101
Farandole	Raoul Pugno	1 0102
Fascinating Hour	Hans Spialek	1 0103
Feather Your Nest	Brockman & Johnson	1 0104

TITLE	COMPOSER	CAT. NUMB.
Fireside Fancies	Frank E. Hersom	1 0105
Five Foot Two — Eyes of Blue	Ray Henderson	1 0106
Flight of the Bumble Bee	Rimsky-Korsakoff	1 0107
For Me and My Gal	Geo. W. Meyer	1 0108
For Your Boy and My Boy	Egbert Van Alstyne	1 0109
Franchette	Rose Petit Jean	1 0110
Friendly Tavern Polka	Frank De Vol	1 0111
From a Lighthouse Window	Edna-Mae Burnam	1 0112
From Me to Mandy Lee	Arthur Lange	1 0113
Furioso	Harry Norton	1 0115
Furioso	Oliver Wallace	1 0116
Furioso	J. S. Zamecnik	1 0117
Furioso No. 2	Otto Langey	1 0114
Gaiety	Domenico Savino	1 0118
Gavotte in F	Padre Martini	1 0119
Give Me All of You	Milton E. Schwarzwald	1 0120
God Be With Our Boys To-Night	Wilfrid Sanderson	1 0121
Goodbye, Mother Machree	Ernest R. Ball	1 0122
Grandfather's Clock	Louis G. Castle	1 0123
Greed	Leo. A. Kempinski	1 0124
Hawaii I'm Lonesome for You	Albert Gumble	1 0125
Hiawatha's Melody of Love	Geo. W. Meyer	1 0127
Hindu	J. S. Zamecnik	1 0128
Home Again Blues	Berlin & Akst	1 0129
Honey, If Yo' Only Knew	Ernest R. Ball	1 0130
Hopi Lullaby	Hank Patterson	1 0131
How I Love a Summer Day	Chas. E. Roat	1 0132
How Wonderful You Were	Joe Burke	1 0133
Hugo I Go Where You Go!	Gilbert & Fall	1 0134
Humorous Misterioso	Oliver Wallace	1 0135
Hurry (For General Use)	M. L. Lake	1 0136
Hurry (For General Use)	M. L. Lake	1 0137
Hurry (For Battle Scenes)	M. L. Lake	1 0138
Hurry (For Fire Scenes)	M. L. Lake	1 0139
Hurry (For Exciting Scenes)	M. L. Lake	1 0140
Hurry (For General Use)	Harry Norton	1 0141
Hurry (For General Use)	Harry Norton	1 0142
Hurry (For General Use)	Harry Norton	1 0143
Hurry	Harry Norton	1 0144
Hurry	Harry Norton	1 0145
Hurry	Harry Norton	1 0146
Hurry (For General Use)	J. S. Zamecnik	1 0147
Hurry (For General Use)	J. S. Zamecnik	1 0148
I Always Knew I'd Find You	Mabel Wayne	1 0149
I Don't Want Nobody but You	Abel Baer	1 0150
I Miss My Swiss	Abel Baer	1 0157
I Used to Love You but It's All Over Now	Albert Von Tilzer	1 0179
I Wonder How the Old Folks Are at Home	F. W. Vandersloot	1 0036
I Wonder How the Old Folks Are at Home	F. W. Vandersloot	1 0152
I Wonder What's Become of Sally	Milton Ager	1 0180
I'd Rather Be the Girl in Your Arms	Harry Archer	1 0150
If I Were You and You Were Me	Joe Hartz	1 0153
I'll Forget You	Ernest R. Ball	1 0154
I'll See You in My Dreams	Isham Jones	1 0155
I Love a Little Cottage	Geoffrey O'Hara	1 0151
Il Trovatore	Gounod	1 0156
Impish Elves	Gaston Borch	1 0158
I'm Sitting on Top of the World	Ray Henderson	1 0134
I'm Sorry I Made You Cry	N. J. Clesi	1 0159
I'm Tired of Everything but You	Isham Jones	1 0106
I'm Walking Around in Circles	Fred Phillips	1 0160
In a Cosey Corner	Kimball & Bratton	1 0161
In a Mexican Cafe	Cady C. Kenney	1 0162
In Gloomy Forest	William Axt	1 0167
In My Harem	Irving Berlin	1 0168
In the Heart of a Rose	Geo. De Carme	1 0170
In the Heart of the City That Has No Heart	Joseph M. Daly	1 0171
In the Jungle	Otto Langey	1 0172
In the Land of Beginning Again	George W. Meyer	1 0173
In the Old Sweet Way	Caddigan & Story	1 0174
In the Sweet Long Ago	Alfred Solman	1 0175
Indian Music	J. S. Zamecnik	1 0163
Indian Patrol	Henry Geehl	1 0164

TITLE	COMPOSER	CAT. NUMB.
Indian War-Dance	Irenee Berge	1 0165
Indian War Dance and Wild West	William Schroeder	1 0166
Intermezzo D'Arlequine	Carl Bohm	1 0169
Iroquois Fox Trot	Louis G. Castle	1 0176
It's a Long Long Time Since		
I've Been Home	Josephine E. Vail	1 0177
It's Tulip Time in Holland	Richard A. Whiting	1 0178
Japanese Legende	Leo. A. Kempinski	1 0181
Joan of Arc They Are Calling You	Jack Wells	1 0182
Joy	William Schroeder	1 0183
Joy and Sunshine	Henri Zeiler	1 0184
Just a Bird's-Eye View of		
My Old Kentucky Home	Walter Donaldson	1 0043
Just a Little Closer	Joseph Meyer	1 0185
Just Like Your Eyes	Homer Grunn	1 0186
Just Once Again	Donaldson & Ash	1 0035
Just the Same	Donaldson & Burke	1 0187
Just You	Con Barth	1 0188
Ka-Lu-A (Good Morning Dearie)	Jerome Kern	1 0189
Katinka	Henry Tobias	1 0010
Keep Your Eye on the Girlie You Love	Ira Schuster	1 0190
Kisses	Lynn Cowan	1 0191
La Cinquantaine	Gabriel-Marie	1 0192
La Morenita	Norman Leigh	1 0193
Last Night	Halfden Kjerulf	1 0194
La Traviata	Verdi	1 0195
Le Chevalier Printemps	H. Maurice Jacquet	1 0196
Legend of the Sea	J. S. Zamecnik	1 0197
Lelawala	R. S. Stoughton	1 0198
Les Jabawauks	Arthur Wellesley	1 0199
Let It Rain, Let It Pour	Walter Donaldson	1 0200
Let Me Linger Longer in Your Arms	Abel Baer	1 0157
Let the Rest of the World Go By	Ernest R. Ball	1 0201
Liebesfreud	Fritz Kreisler	1 0202
Liebesleid	Fritz Kreisler	1 0203
Light Cavalry Overture	Franz von Suppe	1 0204
Little Boy Blue	L. Melyne Latta, Jr.	1 0205
Little Miss Puck	R. S. Stoughton	1 0206
London Suite	Eric Coates	1 0207
Lonesome Melody O'Mine	Frank Magine	1 0208
Love	William Schroeder	1 0209
Love Duet	Henry Geehl	1 0211
Love Is Just a Little Bit of Heaven	Abel Baer	1 0149
Love Romance	George F. W. Bruhns	1 0213
Love Scene	J. S. Zamecnik	1 0214
Love-Song	Minnie T. Wright	1 0219
Love Theme	Harry Norton	1 0218
Loveland Days	W. R. Williams	1 0212
Love's Longing	Gustav Klemm	1 0215
Love's Old Sweet Song	J. L. Molloy	1 0194
Love's Plaint	Werner Janssen	1 0217
Lovey-Dovey	Robert A. Hellard	1 0210
Madcap October	R. S. Stoughton	1 0220
Maestoso	M. L. Lake	1 0221
Maple Leaf Rag	Scott Joplin	1 0222
March Characteristic	William Schroeder	1 0223
Marche Militaire	Franz Schubert	1 0224
Marche Pomposo	Harry Norton	1 0225
Mardi-Gras	J. S. Zamecnik	1 0226
Marguerite	Sherman & Bernie	1 0227
Meet Me at Twilight	Sydney P. Harris	1 0228
Midnight Bells	Fritz Kreisler	1 0229
Mighty Blue	Richard A. Whiting	1 0042
Miss Annabelle Lee	Clare, Pollack & Richman	1 0230
Mister Aeroplane Man Take Me		
Up to Heaven	Meskill, Conrad & Sherman	1 0230
Misterioso Dramatico	Gaston Borch	1 0231
Mon Homme (My Man)	Maurice Yvain	1 0232
Monkey-Hop	Erno Rapee	1 0233
Moonlight	Con Conrad	1 0234
Moonlit Garden	J. S. Zamecnik	1 0235
Morena Y Sevillana	Charles Maduro	1 0236
Mother of Pearl	Ernest R. Ball	1 0237
Mountain Music	Gaston Borch	1 0238
My Brudda Sylvest'	Fred Fischer	1 0239
My Castle In Spain	Isham Jones	1 0240

TITLE	COMPOSER	CAT. NUMB.
My Girl Has Eye Trouble		
(I Want This! I Want That!)	Ted Fiorito	1 0051
My Hour	Ernest R. Ball	1 0241
My Lady Jazz	A. J. Weidt	1 0242
My Lady's Boudoir	Victor L. Schertzinger	1 0243
My Mammy	Walter Donaldson	1 0244
My Own Iona	Friedland & Morgan	1 0245
My Own Sweetheart	Geo. Edw. Smith	1 0246
My Sin	DeSylva, Brown & Henderson	1 0247
My Sweet Adair	Gilbert & Friedland	1 0248
My Troubles Are Over	Jimmie Manaco	1 0249
Mysterioso	M. L. Lake	1 0250
Mysterioso	Harry Norton	1 0251
Mysterioso	J. S. Zamecnik	1 0252
Mystic Magic	James C. Bradford	1 0253
Near-Beer	L. G. del Castillo	1 0255
'Neath the Desert Stars	Henry Geehl	1 0254
Nippon	J. S. Zamecnik	1 0256
North America Unity March	Maurice Zbriger	1 0257
Novelty Hurry	Christopher O'Hare	1 0258
No Wonder That I Love You	Joe Burke	1 0155
Ocean Waves Waltz	Wm. T. Keefer	1 0216
Oh, How I Miss You To-Night	Davis, Burke & Fisher	1 0259
Oh, What a Pal Was "Whoozis"	Joe Burke	1 0260
One Alone	Sigmund Romberg	1 0262
One Day in June	James F. Hanley	1 0263
One Little Dream of Love	Westell Gordon	1 0264
Only One Love Ever Fills the Heart	Sigmund Romberg	1 0265
Only You	Eastman & Heltman	1 0266
On the Road to Cairo	Bertram Srawley	1 0261
Oriental	William Schroeder	1 0268
Over the Wall of My Garden	Bruno, Charles & Meyer	1 0267
Palasteena	Conrad & Robinson	1 0269
Pal of My Cradle Days	Al Piantadosi	1 0227
Paquita	Norman Leigh	1 0270
Pastorale	William Schroeder	1 0271
Pathetique	Harry Norton	1 0272
Patrol of the Pelicans	George L. Cobb	1 0273
Piggly Wiggly	Will Donaldson	1 0274
Pizzicato-Mysterioso	Otto Langey	1 0275
Plaintive	Harry Norton	1 0276
Plaintive Music	J. S. Zamecnik	1 0277
Pomposo	Gaston Borch	1 0278
Prattle	W. W. Lowitz	1 0279
Precious	Pasternacki & Whiting	1 0280
Prelude to "Neutral Society Drama"	Maurice Baron	1 0281
Presto	M. L. Lake	1 0282
Pretty Little Baby	Baker & Bernie	1 0011
Priests March from "Athalia"	Mendelssohn	1 0283
Quaker Army Marching Song	Phil Cook	1 0284
Rackety Coo!	Rudolf Friml	1 0285
Reflection	Rudolf Friml	1 0286
Religioso	William Schroeder	1 0287
Repasz Band	Chas. C. Sweeley	1 0288
Rock-A-Bye Baby Days	Silver & Bernie	1 0289
Romance	Henry Geehl	1 0290
Ro-Ro-Rollin' Along	Murray Mencher	1 0291
Rose Marie	Henderson & King	1 0292
Roses of Picardy	Haydn Wood	1 0293
Rosetime and You	G. Luckeyth Roberts	1 0294
Rustic Dance	Norman Leigh	1 0295
Salvation Lassie of Mine	Caddigan & Story	1 0296
Samoan Boat Song	James C. Bradford	1 0297
Samoan Love Song	James C. Bradford	1 0298
Samoan Silva Dance	James C. Bradford	1 0299
Sea Song	Christopher O'Hare	1 0300
Send Me Away With a Smile	Weslyn & Piantadosi	1 0301
Serenade	R. Drigo	1 0302
Serenade Basque	Norman Leigh	1 0303
Serenade Mignonne	Norman Leigh	1 0304
Shades of Night	Friedland & Franklin	1 0305
Shadowed!	J. S. Zamecnik	1 0306
Shadowland	Lawrence B. Gilbert	1 0307
Should I	Nacio Herb Brown	1 0308
Silent Sorrows	Gaston Borch	1 0309
Sing Song Girl	Thiele & David	1 0310

TITLE	COMPOSER	CAT. NUMB.	TITLE	COMPOSER	CAT. NUMB.
Sixty Seconds Every Minute	Davis & Santly	1 0187	There's a Boatman on the Volga	Pasternacki & Whiting	1 0039
Sleepy Time Gal	Lorenzo & Whiting	1 0311	There's a Little Blue Star		
Slumber Boat	L. G. del Castillo	1 0312	in the Window	F. Henri Klickmann	1 0359
Smiles	Lee S. Roberts	1 0313	There's a Quaker Down in Quaker Town	Alfred Solman	1 0358
Smiling Irish Eyes	Ray Perkins	1 0314	Thinking of You	Eastman & Heltman	1 0360
Somebody and Me	Klages & Golden	1 0050	Three Roses	Emmett J. Welch	1 0361
Song of Love	Sigmund Romberg	1 0315	Till the End of Time	Kaye & Mossman	1 0362
Sorrow	William Schroeder	1 0316	To-Day	Carrie Jacobs-Bond	1 0363
Soubrette	Walter Silbert	1 0317	To My Valentine	Wilmot Lemon	1 0364
Southern Rose	Billy Mayerl	1 0318	Too Many Parties and Too Many Pals	Ray Henderson	1 0133
Spanish	William Schroeder	1 0319	Trees	Oscar Rasbach	1 0365
Spanish Lace	Frank E. Hersom	1 0320	Triumphal March	J. S. Zamecnik	1 0366
Spanish or Mexican Scene	J. S. Zamecnik	1 0321	Turn Back the Universe and		
Spooks	George L. Cobb	1 0322	Give Me Yesterday	Ernest R. Ball	1 0367
Spring, Beautiful Spring	Paul Lincke	1 0323	Twilight Rose	Frank Magine	1 0368
Spring Zephyrs	L. G. del Castillo	1 0324	Underneath the Moon	Vincent C. Plunkett	1 0369
Storm Music	J. S. Zamecnik	1 0325	Under the Double Eagle	J. F. Wagner	1 0370
Storm Scene	Harry Norton	1 0326	Under the Lilacs	F. L. Ryder	1 0371
Storm Scene	J. S. Zamecnik	1 0327	Venetia	J. S. Zamecnik	1 0372
Summer Showers	Frederic Knight Logan	1 0328	Waters of the Perkiomen	F. Henri Klickmann	1 0373
Swanee	George Gershwin	1 0329	Wedding of the Winds	John T. Hall	1 0374
Sweet Hawaiian Moonlight	F. Henri Klickmann	1 0126	What Good Is "Good-Morning"?	Henry W. Santly	1 0240
Tannhauser	R. Wagner	1 0330	When I Dream of the		
Tears	J. S. Zamecnik	1 0332	Last Waltz With You	Ted Fiorito	1 0311
Tears of Love	S. R. Henry	1 0331	When I Think of You	Vincent Rose	1 0200
That's Why I Love You	Donaldson & Ash	1 0160	When the Great Red Dawn Is Shining	Evelyn Sharpe	1 0375
The Big Parade	William Axt	1 0333	When the Mocking Birds Are		
The Canadian National Railways March	M. Zbriger	1 0334	Singing in the Wildwood	H. B. Blanke	1 0376
The Chase	Otto Langey	1 0335	When the Sun Goes Down in Dixie	Albert Von Tilzer	1 0377
The Clock	Ernest E. Welles	1 0336	When You Come Back	George M. Cohan	1 0381
The Confession	J. S. Zamecnik	1 0337	When You Look in the		
The Crusaders	J. S. Zamecnik	1 0338	Heart of a Rose	Florence Methven	1 0378
The Dam Busters March	Eric Coates	1 0339	When You're Away From the		
The Desert Song	Sigmund Romberg	1 0340	Girl You Love	Hiller, Olcott & Burtnett	1 0379
The Furious Mob	J. S. Zamecnik	1 0341	When You're in Love With Someone		
The Kingdom Within Your Eyes	Horatio Nichols	1 0342	Who Is Not in Love With You	Al Piantadosi	1 0380
The Lobster's Promenade	Porter Steele	1 0343	When You Were Queen of the May	Marion Raybould	1 0382
The Lost Phase	Harry J. Lincoln	1 0344	Where'd You Get Those Eyes?	Walter Donaldson	1 0280
The Man on the Flying Trapeze	Nick Manoloff	1 0345	While We Danced Till Dawn	Schuster & Santly	1 0208
The March of the Susquehanna	Eugene R. Kenney	1 0346	Why Should I Give My Heart to You	Win Brookhouse	1 0384
The Mosquitoes' Parade	Howard Whitney	1 0347	Will You Remember Me?	Santly & Richman	1 0318
The Pal That I Loved			Wishing Moon	F. Henri Klickmann	1 0385
the Gal That I Loved	Pease & Nelson	1 0289	Wistful and Blue	Julian Davidson	1 0260
The Passing Caravan	L. G. del Castillo	1 0348	With the Wind	R. E. Hildreth	1 0386
The Radio March	William Nassann	1 0349	Woodland Dance	Norman Leigh	1 0383
The Riff Song	Sigmund Romberg	1 0350	You'd Close the Gates of Heaven	Alfred Solman	1 0387
The Sacrifice	J. S. Zamecnik	1 0351	Your Eyes Have Told Me So	Salter Blaufuss	1 0388
The Storm	H. Weber	1 0352	Your Lips Are No Man's Land		
The Storm in the Desert	F. David	1 0353	but Mine	McCarron & Morgan	1 0389
The Tempest	J. S. Zamecnik	1 0354	Your Love Is All	J. S. Zamecnik	1 0390
The Three Trees	Tom McNaughton	1 0355	Zallah	William Loraine	1 0391
The Truant Nymph	James P. Dunn	1 0356	Zoraida	R. S. Stoughton	1 0392
The World Is Mine	Byron Gay	1 0357			

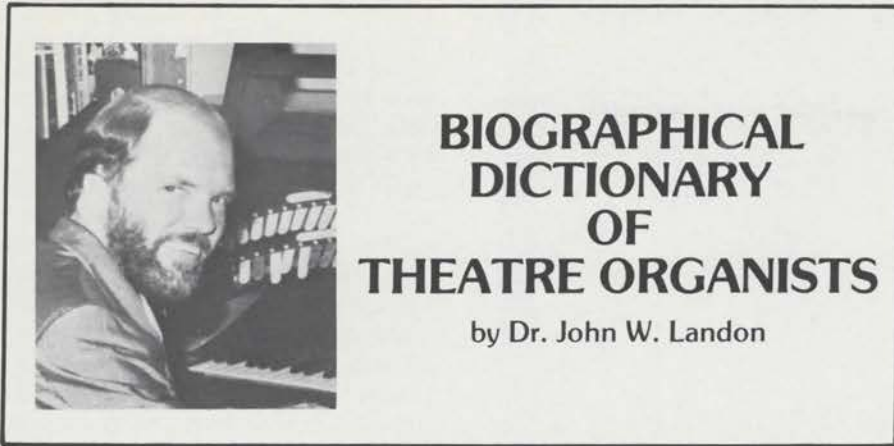
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## BIOGRAPHICAL DICTIONARY OF THEATRE ORGANISTS

by Dr. John W. Landon

### ALDERSON, JAMES

Organist of the Howard Theatre (three-manual Robert-Morton pipe organ) in Atlanta, Georgia. Opened this theatre on December 13, 1920.

### ALLARD, LOUIS J.

Played the Colonial Theatre in Nashua, New Hampshire, in the late 1920's.

### ASHLEY, GLEN

Played Crandall's Apollo Theatre in Washington, D.C., in 1925. Played the Tivoli Theatre in Washington, D.C., in 1927.

### AUCLAIRE, EVELYN

Played the Rialto Theatre in Maynard, Massachusetts, in 1928.

### AURANDT, DICK

Spotlight organist of the San Francisco Fox Theatre (Wurlitzer) from 1930 until October 20, 1932. Also played the Warfield, Paramount, RKO and Orpheum theatres in San

Francisco, all part of the Fox West Coast Theatres chain. Did a considerable amount of radio broadcasting for all the networks, including furnishing music for such broadcasts as *The Whistler*, *The Great Gildersleeve*, *Wild Bill Hickock* and others. Aurandt was also a pianist.

### AYARS, LOWELL

Attended Philadelphia Musical Academy, Clarke Conservatory, University of Pennsylvania and Trinity College, London, England. While obtaining his classical training in organ, he studied under Leonard MacClain and Edward Shippen Barnes. He also studied voice under Marguerite Barr. He began in the profession of accompanying silent films and after the introduction of sound he was organist at the Stanley Theatre in his native Bridgeton, New Jersey, the Broadway Theatre in Pitman, New Jersey, and the Uptown Theatre in Philadelphia where he broadcast over radio station WHAT. He also played some of the last silent films and spotlight solos, accompanied vaudeville acts, short subjects, newsreels and sing-alongs. Later he played a series of daily broadcasts from his home over radio station WSNJ, Bridgeton.

Ayars went on to complete a Master of Science Degree in Education, and for approximately 20 years he taught choral music at Vineland, New Jersey, High School. He retired from teaching in 1975.

Ayars has performed for many American Theatre Organ Society chapters and organ clubs in the East and Midwest, and for a number of National Conventions of the Society, of which he is a charter member. In his home he has a 2/8 Wurlitzer pipe organ. He has made a number of recordings. He was the official organist

of the New York State Fair in 1975.

Ayars is one of the few organists trained to sing while playing the organ.

### BACAL, DAVID

Born in New York City, August 7, 1908. The Bacal family moved to Philadelphia when David was yet a small boy. It was there that he attended public school and received his basic musical education. His beginning instruction on the piano was from his mother. By 1922 he had taken his first job as a theatre organist (Astor Theatre, Philadelphia), although he was still in high school. For a time he was organist of the three-manual Marr & Colton pipe organ in the Embassy Theatre in Easton, Pennsylvania. At the same time he accompanied vaudeville acts at the State Theatre in Easton.

With the coming of sound pictures the Embassy Theatre dropped the use of the pipe organ, and Bacal returned to Philadelphia and for a time played piano in the Leo Zollo Orchestra at the Ben Franklin Hotel. From here he began broadcasting on the radio as a pianist.

Later Bacal moved to Chicago where he played piano in the pit band of the Oriental Theatre and played briefly at the Palace and Chicago Theatres on the theatre pipe organ. He broadcast from the pipe organ over radio station WCFL when the studios were in the Furniture Mart building, and then from the studios in the new Chicago Civic Opera House building, where WCFL had taken the entire forty-second floor.

In late 1934 Bacal went to radio station WBBM as organist. After a period in military service during World War II, Bacal returned to WBBM in Chicago. In 1946 he moved to California and began playing the three-manual pipe organ in the old NBC studios on the corner of Sunset Boulevard and Vine Street. He also did free-lance work on the Hammond organ playing various night club dates. He continued his radio work including accompaniment for the *Jack LaLanne Show* (a nationally known health-exercise star, who encouraged his audiences to flex their muscles to keep trim), and *Truth or Consequences*.

### BACON, JERRY F.

Jerry Bacon was born January 4, 1942, in Ada, Oklahoma. His musical

Lowell Ayars

(John Sharp Photo)



education began with choir in junior high school in Arlington, Texas, where he sang tenor. When he began high school in Arlington he enrolled in band as well as choir. The high school had obtained a Hammond organ and Bacon began to play it for assemblies, teaching himself as he went along. He learned about classical organ literature at this time and began working on Bach's "Eight Preludes and Fugues" with some help from Agatha Patterson, organist of the First Methodist Church. Paul Lindsley Thomas of Dallas, Texas, was another of his teachers, although Bacon is largely self-taught.

Bacon's professional career includes terms as organist of the Melba (Capri) Theatre in Dallas (3/11 Wurlitzer) from 1967-72, and at the Fine Arts Theatre from 1972-74. At the Fine Arts Theatre a three-manual Artisan electronic was used and later two Pilcher church organs were combined into one composite instrument and used for entertainment purposes.

In December of 1974 Bacon was appointed feature organist at the Landmark Pizza and Pipes in Dallas. The following year he was appointed Musical Director of the firm which operated other pizza parlors in addition to the northwest Dallas location. There followed a term as organist at the Landmark Pizza and Pipes in Houston.

In 1978 Bacon moved back to Dallas to become senior organist and musical director of Pipe Organ Pizza. The organ was a 3/21 Wurlitzer formerly located in the Schnitzel Haus Restaurant, Milwaukee, Wisconsin. Bacon did the maintenance work on this organ as he did on each of the other pizza parlor organs where he played. The engagement at Pipe Organ Pizza ended in May 1981. Thereafter, Bacon free-lanced in the Dallas area.

In October 1983 Bacon appeared at the Louisiana State Fair at Baton Rouge in an attraction called "The Wondercade." In March 1984 he accompanied a collection of Laurel and Hardy films called *The Return of Laurel and Hardy* at the Granada Theatre, Dallas.

Bacon is presently active in organ maintenance work in the Dallas-Fort Worth area, as well as providing rebuilding services on band organs and player pianos. Bacon is also involved in the flea market business.



Gertrude Bailey

### **BAGGOTT, RENALDO**

Born in Wenatchee, Washington, July 8, 1904, Baggott attended the University of Washington School of Music. His first theatre organ job was at the Liberty Theatre, Wenatchee, where he played during his junior and senior years of high school. While in college he did a three-year stint at the Liberty Theatre, Seattle.

In 1928 he joined with Donovan F. Moore to form the highly successful team of "Ron and Don" which enjoyed a two-year run at the Paramount Theatre, Seattle. From 1930 to 1931 Baggott played the Paramount Theatre, Portland, Oregon, and appeared at the Paramount, San Francisco, in 1931. For the next three years Baggott alternated between the Fox theatres in Brooklyn, Philadelphia and Washington, D.C. Then it was back West to join the staff of Warner's Hollywood Theatre, Hollywood.

Baggott moved to Seattle where he

spent seven years as organist of St. Paul's Episcopal Church. He transferred to the Church of The Ascension, Episcopal, in Seattle where, to date, he has served for 32 years. In 1979 Baggott supervised the rebuilding of the Ascension organ by Balcom and Vaughn. This was done as a memorial to his wife. The changes made in the instrument permit the playing of more popular orchestral music in addition to classical-liturgical music. The finished instrument boasts three manuals, 23 ranks and a special tremolo designed by Sandy Balcom.

Baggott has had a parallel career in the insurance brokerage business.

### **BAILEY, BEA**

Theatre organist in the Minneapolis, Minnesota, area, who teamed up with pianist-organist Ramona Gerhard for radio broadcasts over station WCCO, Minneapolis, "Twenty Flying Fingers," during the 1930's.

### **BAILEY, DOUG**

Theatre organist who grew up in the Richmond, Virginia, area. The first pipe organ he ever heard was the Wurlitzer in Loew's Richmond Theatre presided over by Eddie Weaver. After a stint in military service in World War II, Doug Bailey moved to Washington, D.C., where he did a daily three-hour radio show on a local radio station from a theatre with a 2/4 Marr & Colton pipe organ. He never lost interest in live radio pipe organ music and in 1965 installed a 2/11 Möller pipe organ in his advertising agency offices in Rockville, Maryland, for daily broadcasts. In more recent years Bailey has become involved in television and motion picture production, and has played a daily radio show from his studio over nostalgia-oriented radio station WXLN.

### **BAILEY, GERTRUDE**

Played the Michigan Theatre organ in Chicago in 1923, and in late 1924 became organist at the Orchestra Hall Theatre in Chicago. Bailey was a pupil of and assistant to Mr. Frank Van Duesen. She received her bachelor's degree in music at the American Conservatory in Chicago and later served on the faculty of the Bradley Conservatory, Chicago. She also held several church organist positions.

### **BAILEY, LEIGHTON**

Was organist of the Clemmer Theatre in Spokane, Washington, in 1926. □

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Here are some reviews of organists' presentations, made after the era of the silents. References were *Variety* (V), *Local Press* (LP) and *Motion Picture Herald* (MPH).

*Circa 1930 (V)* JESSE CRAWFORD at the New York Paramount, took the organ for 12 minutes, opening a "blue" concert with *Rhapsody in Blue* and then a waltz, "So Blue," written by Mrs. Crawford. After the first time through, it was played by the pair, Mr. Crawford working the pit console and Mrs. Crawford handling the twin console on the stage. The twin was revealed through the scrim drop upon which organ pipes are painted. This was hoisted for the finale. Big hit.

*Circa 1930 (V)* CORNELIUS "CON" MAFFIE, Chicago solo organist, formerly on staff of station WBBM, transfers to the theatre and will continue to broadcast for that station direct from the theatre. Maffie is young, good-looking and does such things as accompanying a feature picture with the *Rhapsody in Blue*. He should develop into an ace picture house man. His solo for the premiere was a demonstration of the organ's qualities, imitating various musical instruments and noises and even a 60-piece band. While this stuff was heavily applauded, both his and the organ's best bet was in effects, with his version of a thunderstorm being the most realistic yet heard in this city. Maffie should progress far.

*Circa 1930 (V)* ARTHUR MARTEL, Boston organist, slipped a bit of humor into his work with a burlesque on the "Tamiami Trail" number, accompanied by screen work, indicating that all is not sunshine and roses, at least from a real estate point of view, down on the "Tamiami Trail."

*Circa 1930 (V)* HENRI LE BEL, featured organist at the Oakland (California) Theatre, using an "elevated" organ in an eight-minute presentation, inaugurated a new idea by hooking slides and a Vitaphone record in conjunction with his organ. Amplification is secured through use of the house loudspeakers. Slides made from the original stills on *Street Angel* are projected on the screen. Vitaphone recording of Tito Schipa, singing "Angela Mia," theme song for "Angel," is used with LeBel's accompanying the unseen singer on the organ.

Lloyd E. Klos has contributed more than 100 features, plus book reviews, obituaries and numerous small items to *THEATRE ORGAN* since joining ATOS in 1959. Named associate editor in 1967, he launched "Nuggets" that year, and "The Unaffiliateds" in 1982. A free-lance writer-researcher, Lloyd has also served the Rochester (New York) Theater Organ Society in several capacities since 1969. □



The experiment seemed to work out satisfactorily, LeBel demonstrating accurate accompaniment to the Italian tenor, perfectly synchronized. Colored slides made an attractive screen picture as used. Idea probably will be introduced in other theatres of the circuit.

*November 22, 1931 (LP)* The Springfield (Massachusetts) Paramount Theatre introduced a new guest organist to movie fans today in the person of ADOLPH GOEBEL, who succeeds Bob Hamilton. Mr. Goebel, 31, will give a recital at each performance. Still single, he is the composer of several popular tunes such as "Let's Go to a Movie," "My Old Pal" and "What a Wonderful Day." He has been heard frequently over the radio, first from the Middle West, and more recently from Atlanta over NBC.

*June 18, 1932 (MPH)* JIMMY DAUBERT at the Allentown (Pennsylvania) State Theatre, has started off well here. His first effort to make the audience sing, met with good success. The title of this solo was "Spring Frolic," and included a special continuity which gained the audience's attention right from the start. The singing numbers were, "By the Fireside," "Lovable," "Somebody Loves Me" and "Snuggled." Daubert, being the only "live" organist in town, has an easy task before him.

*August 27, 1932 (MPH)* WEST MASTERS at the Denver Orpheum, called his solo for the week, "Who Knows?," and introduced a song by a local composer, Blanche M. Tice. A few lines on the screen asked the question, followed by lines on the life of the composer. The words were flashed on the screen as Masters played, and a rich baritone sang the words. Masters, known locally, having played a number of Denver houses, has a large following and his organ numbers are uniformly popular and favorably reviewed.

*August 27, 1932 (MPH)* ARMIN FRANZ at the Detroit Fox, lends his artistry to an advertising tieup with a local amusement park. The theatre's dancing school is slated for an excursion to the park, and Franz's solo, "A Trip to Jefferson Beach," serves to impress the idea. His numbers parade the features of the park. The Ferris wheel song is "You're My Everything." The merry-go-round revolves to the tune of "My Mom." "My Silent Love" rides the scenic railway, and the roller coaster is labeled "Home." Response and applause were very good despite the exploitation.

*September 10, 1932 (MPH)* MARLIN at the Brooklyn Metropolitan, continues to please the audiences with popular numbers for them to sing, and they certainly sing them! To get away from the straight community singfest, Marlin built his solo of popular songs composed by women writers and introduced them with a little talk on each. Marlin has been here for the past two years and he enjoys a popularity exceeded by few other organists.

*September 10, 1932 (MPH)* BOB MACHAT at Brooklyn's RKO Madison, is billed as "The Friendly Organist," but whatever chance he has to be friendly with his audience is killed when he uses a megaphone to make his announcements. The audiences patronizing this house are naturals for a community organist, so Machat is having no difficulty making them sing. There is nothing unusual in the young man's novelties or playing. Both are fairly good and possibly with a little more judgement given to his presentations, he can make himself quite popular here.

That should do it until next time. So long, sourdoughs!  
Jason & The Old Prospector □

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# Millie's Column

by Mildred Alexander

What would you do if your Mama had emphatically said "NO" to your going to the big, bad radio station at the top of the hotel? You knew somehow that you had to make it — this brand new show — but how?

Came broadcast time — my mother is downtown shopping, and there is Mildred playing an organ. Can't you just see her heading for the radio station, probably to grab me by the scruff of the neck to march me out of there. She looks everywhere, but there was no Mildred.

Someone had remembered that there was a little Wurlitzer pipe organ down in the recreational room in the basement of the church. That's where I did all of the other remotes, after that.

But look at all the good we learned from that day: (1) If it's important enough, find a way; (2) It ain't what you got, it's what you do with what you got. I "doubled up" on everything, going for louder and quieted down really soft and pretty for the sweet things.

The next time we used a mike for the console. One time I would "double up" on Strings, and they sounded so pretty, and then I would turn off the Strings and double up on Tibias. That little old organ came out smelling like a rose.

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A happy group surrounds Millie at the console of Sandy Fleet's organ, left to right: LeRoy Davidson, Bill Appleton, Gene Roberson and Richard Bradley.



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## Questions and Answers on the Technical Side

by Lance Johnson



### Do you have any questions?

Send them direct to:

**QUIZMASTER  
and Organbuilder**

**LANCE JOHNSON  
Box 1228  
Fargo, North Dakota 58102**

*Please include name, address  
and telephone number (with  
area code).*

**Q.** We have a problem with two of our wood Diaphones. The low CCC and CCC# cannot be tuned unless the tuning slide is all the way down, and even then the pipe is slightly flat. I notice that when the slide is brought down, the pipe develops a rattle and pounding sound and gets very loud. It doesn't sound anywhere near like the other pipes and is very annoying. What can we do next?

**A.** The beater tongue is likely too long, so that the pipe wants to play sharp in order to establish resonance. I would slightly shorten the beater tongue in increments of 1/16" so you can raise the slide to dull out the resonance and establish more of the fundamental. The idea is that forcing the beater tongue to quicken means that you must compensate by retuning the resonator to the flat side.

**Q.** I have several tips missing from my Deagan chime action. Can you tell me where I can get new tips?

**A.** The Deagan chimes were bought out by Jeff Feik, 2023 Eastern Avenue, Cincinnati, Ohio 45202. Contact him for your chime action parts. Many parts dating from the '20s are no longer available.

**Q.** I am about to add a Wurlitzer Chrysoglott and a Barton wood Harp Marimba. Can I feed both of these with a single 3" diameter windline and not worry about starving the wind supply? I have a 25-square inch Skinner regulator which I might use for these two units or can I just feed them off static pressure?

**A.** You can wind your two Harps off the single 3" conductor, as the factories usually winded these anywhere from 2" to 2½" in conductor sizes.

Your Skinner regulator should work fine for winding your Harps. It requires very little wind reserve to operate tonal percussions, with the possible exception of the larger Marimba actions. Never wind a tonal percussion off as static source, a turbulence and unregulated wind will affect hammer performance.

**Q.** My organ has a small-scale Tuba Horn, rather than the usual Style D Trumpet. Four or five pipes will not cooperate. Here are examples of my problems:

- Failure to speak after being tuned.
- Slow speaking and very soft, almost hissing tone.
- Tone becomes very loud when being tuned on pitch.

The shallots have been cleaned and properly reassembled and boot holes are reasonably round and not enlarged. HELP!

**A.** Failure to speak could be caused by a dirty tongue or shallot, a leather insert coming loose, or a tongue not properly curved. (I hesitate to tell anyone but a professional voicer to recurve a tongue.)

Slow speaking is probably due to an air leak between tongue and shallot

when the tongue is closed. This would entail recleaning both pieces and if this doesn't help, you will need to have the tongue examined for possible recurvature.

To soften the pipe, push the wire down to the proper softness and retune by raising the scroll.

It has been my experience that the small scale, high pressure Tuba Horn is the most difficult stop to voice of all the high pressure reeds.

Here is a list of popular organ building terms, showing how these terms have taken on different nomenclature in later years.

Present	Wurlitzer Factory
Floor frame	Ground frame
Spreader, junction board	Union board
Toy Counter	Traps assembly
Switch stack	Switch board
Relay	Relay stack
Chest bearers (legs)	Building frames
Pizzicato relay action	Pizzicato machine
Regulator	Reservoir
Swell shades	Swell shutters
Winker	Equalizer
General cancel piston	Release piston <input type="checkbox"/>

### Sierra Chapter Organizes Second "Fresno Organ Bash"

Building on the success of last year's initial effort, Sierra Chapter, together with NorCal, Southern California Tri-Counties and Los Angeles, have scheduled another "Fresno Organ Bash" for October 5, 6 and 7. The same locales for concerts and jam sessions will be used, but there will be a different line-up of artists. A registration fee of \$8.00 per person has been set (deadline — September 10), with meals, motels and transportation "on your own." Those wishing to attend should send a check payable to Sierra Chapter ATOS to P.O. Box 491, Carmichael, California 95608, and include a self-addressed, stamped envelope. Further information can be had by writing to the above address, or by calling 916/485-0327.

IT'S A FACT . . .

**PIPES ALIVE IN '85**

**CHICAGO — PALMER HOUSE  
AUGUST 3 - 8, 1985**

# The Fargo Theatre Celebrates

by Sonia Carlson

The grand celebration marking the re-opening of the Fargo Theatre by the Red River Chapter of ATOS took place on April 27 and 28. After taking over the operations in July 1983, we had a great deal of work to do to prepare for a "really big show." This was our nineteenth production of silent movies with the Mighty Wurlitzer, but it had to be something special with extra attractions.

The weather gave us some concern, but the cold wind didn't deter the crowd. By 6:30 on Friday evening the lobby was starting to fill. Patrons were greeted by Scott Breivold in doorman attire. Excitement was in the air with a TV crew from WDAY (ABC affiliate) milling about and interviewing some of the principal performers. (On Saturday night, the NBC affiliate station provided TV coverage.) Across the street a searchlight was in operation. In front, the local chapter of The Horseless Carriage Club of America provided some beautiful vintage cars to line the



street. In the lobby, patrons also saw a pictorial display of classic automobiles. Meanwhile, the band members were making their entrance through a stage door.

Soon it was 8:00 p.m., the seats were all filled, and the audience was ready for a special night. The opening chords of "That's Entertainment" were heard as the three-manual black console rose with Lloyd Collins, one of our chapter's major performers. The console then began descending as the large gold velvet curtains parted to

reveal a 17-piece stage band which picked up the strains from the organ. A New York skyline silhouette with tiny window lights was the background for the band. The stage set was designed by Roray Hedges of Moorhead State University and built by Lance Johnson. Boyd Christenson, Prairie Public TV personality, who hosted our very first ATOS program in 1974, was Master of Ceremonies. The Harry Myers Band, under the direction of James Ployhar, an internationally known composer and arranger who lives in Fargo, then continued to recreate the sounds of the "Swing Era" along with the Wurlitzer. The quickly-paced program began with a Duke Ellington medley of "Take the A Train," "Sophisticated Lady" and "Caravan." Then "Doll Dance," and you just wanted to grab the nearest person for a dance in the aisles. Harry Myers and Harriet Olson sang in a style reminiscent of Bob Eberle and Helen O'Connell, as Harriet began with "Seems to Me I've Heard That Song Before," then Harry with "I'll Be Seeing You." Together they did "I'm Beginning to See the Light" and a reprise of the first number.

Steve Tweed, a local impressionist,

Steve Tweed as Ted Lewis. (David Samson Photo)





James Ployhar at the piano, with Harry Myers keeping an eye on him.

(David Samson Photo)



Mr. and Mrs. James Ployhar with Lloyd Collins at the reception, Fargo Theatre. (Sonia Carlson Photo)



sauntered out as Jack Benny for a brief routine, followed by his Ted Lewis rendition of "When My Baby Smiles at Me."

Again the band was featured as they presented a medley of big band themes, including "Hot Lips," "Sugar Blues," "Moonlight Serenade," "I'm Getting Sentimental Over You," "Ciribiribin" and a "That's Entertainment" reprise as the curtains closed.

Now it was movie time with a slapstick Chaplin film, *The Pawnshop* (1916), scored by Mr. Collins.

After intermission, we saw the baby-faced Harry Langdon in *All Night Long* (1924), with score by Lance Johnson. The evening was not over yet. Grant Norman, a soloist with Red River Dance & Performing Company, put two specialty numbers together, as he tap danced in a Fred Astaire style to "Top Hat" with the band, and then sang "Be My Love" with organ accompaniment by our theatre manager, Dave Knudtson. Lastly, hilarious Harold Lloyd appeared on the screen in *Number Please* (1921), with our own Incomparable Hildegard (Kraus) providing the score.

It was indeed a grand evening, showcasing all local talent and calling attention to the renovation of the auditorium with its new paint and restored lighting, showing off the streamline modern decor from the 1930's. On Saturday night, we did it all again for another packed house!

The Fargo Theatre has a long and proud tradition in the entertainment history of Fargo, and the Red River Chapter will carry on this tradition. □



# Concert Artists' Playing Schedule

(as of March 18, 1984)

Here is the second installment of The International Theatre Organ Concert Bureau directory. This list of artists and their scheduled concerts is as complete as available information would allow. Supplementary lists will be published when compiled.

Artists and concert producers are invited to contribute information to The International Theatre Organ Concert Bureau, 12931 Haynes Street, North Hollywood, California 91606. The Bureau may be reached by phone at 213/980-7544 between 4:00 and 5:30 p.m. or 7:00 and 9:00 p.m. (Pacific Time). In the event you must leave a message be sure to give your area code with your phone number, and the best time to return your call.

## JIM BENZMILLER

October 13 — Michigan Theatre, Ann Arbor.

## REV. BILL BIEBEL

October 27 — Grays Armory, Cleveland.

## CANDI CARLEY

Spring '85 — Australia.

## GAYLORD CARTER

August 17 — Capitol Annex, Juneau.

## DENNIS JAMES

September 5 through October 9 — Europe. October 11 — Elco Theatre, Elkhart, Indiana. October 13 — I. U. Auditorium, Bloomington, Indiana. October 27 — Ohio Theatre, Columbus, Ohio. November 3 — Michigan Theatre, Muskegon (tentative). November 10 — Kingston, Ontario. November 17 — Rochester, New York, TOS. December 8 through 31 — Shrine (L.A. for RCMH Christmas Show). January 15, 29 and February 1, 1985 — Paramount Theatre, Seattle, Washington.

## WARREN LUBICH

October — England.

## ROBERT MacDONALD

October 27 — Stoneham, Massachusetts. October 28 — Babson, Wellesley, Massachusetts.

## JERRY NAGANO

Fall — Australia (tentative).

## BOB RALSTON

August 12 — private concert, Denver, Colorado. November 22, 24, and 25 — Civic Center Concert Hall, Birmingham, Alabama. December 2 — Hawaii Theatre, Honolulu (tentative). December 21 and 22 — Sarasota, Florida (tentative). December 31 — Walnut Creek, California (tentative).

## ROSA RIO

August 12 — Bethesda Theatre, Maryland.

## KEVIN SAKY

August 15 — Riviera Theatre, Tonawanda, New York.

## WALT STRONG

August and September — Australia.

## TOM WIBBELS

September 28 — Lockport, New York. November 8 — Capitol Theatre, Chambersburg, Pennsylvania. November 10 — Binghamton, New York.

## WINIFREA

October — England.

## GEORGE WRIGHT

November 3 — Paramount Theatre, Oakland, California. □

## Musician Endangers Life And Limb To Play Organ

Not many people would think that being a musician would endanger life and limb, but an I.U. student discovered this to be a problem while playing in public recently. Dennis James, freshman, has an interest in an obscure instrument known as the theatre pipe organ. James was playing the organ before a movie at the Paramount Theatre in Anderson, Indiana, when he found his well-being in danger.

He told the story this way. "The console was rising from the orchestra pit while I was playing a George M. Cohan medley. I began to hear cat-calls and someone said 'Let's get him off the bench and throw him in the pit,' as about 40 high school students left their seats and converged in the front of the theatre.

"I was prepared to play a program of old standards, but when I realized the situation, I quickly switched the program to 'Sunny' and 'Mrs. Robinson.' The crowd calmed down and I actually heard someone say, 'Hey, I like that.'" "It was a case of music calming the savage beast," said James.

(The above was taken from *The Indiana Daily Student*, c. 1969.) □

## PIPES ALIVE IN '85



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# PIPES &

## Personalities

For some time, we've heard nothing about the ex-Warner Bros. studio 3/19 Wurlitzer which had been re-installed in the late Joe Kearns' home in Hollywood. After Kearns died in 1962, the home was rented and for a time was the residence of Mr. and Mrs. Bob Carson (she is Helen Dell, Dodger organist). When the rent was substantially raised, the Carsons moved out. Last November, the organ was purchased by the Renaissance Theatre in Mansfield, Ohio. According to Brenda Golbus, chairman of the organ committee, new ormolu will be applied to the console. If anyone has a picture of a three-manual console with this type decoration, the committee would be grateful to see it. The address is 138 Park Avenue West, Mansfield, Ohio 44902.

### Dan Semer A Very Busy Artist

Judging from a recent letter, Dan Semer must be one of the busiest artists around, not only playing the organ as a soloist, but accompanying singers and directing orchestras.

In October he played a Rodgers 340 at the Sands Hotel in Las Vegas and then was asked to accompany and direct the orchestra for British comedi-

Dan Semer and Liberace at the latter's home.



enne/singer Joan Turner. Later that month Dan and tenor Marco Valenti were part of a Milton Berle show at the Sundome Theatre in Sun City, Arizona, and they appeared at an Italian Festa in Scranton, Pennsylvania, where they played for an audience of 53,000 in one concert.

After a three-week tour of Florida in December, Semer produced a concert at San Gabriel Civic Auditorium which, in addition to his work at the console, featured young percussionists Linda Lesseing and Ron Gruttadaureo. This was followed by a solo appearance at the New Mexico Military Institute for the Pearson Theatre Organ Society, another with Marco Valenti at Le Papillon restaurant, a convention engagement at the Las Vegas Hilton and one as piano accompanist for Luciano Pavarotti at the Riviera Hotel, Las Vegas.

\* \* \*

Remember the great days when Radio City Music Hall's 4/58 Wurlitzer was played for every performance, every day of the year? Not any more. In fact, the organ wasn't used last summer at all, and is played only occasionally these days. According to our man in New York, Jack Skelly, "the Music Hall takes all kinds of shows now. Michael Jackson, the current teenage heart-throb, was there not long ago. The young organists who've been there during the past five years or so, haven't stayed very long. Quite different from Dick Leibert (40 years), Ray Bohr (30 years), Ashley Miller and Jack Ward also for long periods." After 51 years, there was no "Glory of Easter" show. Will the traditional Christmas Show, which always lined up long rows of patrons behind police barricades, go the way of all flesh? As the Music Hall's management caters to the young clientele, it's beginning to look like it.

### Tom Wibbels Another Busy Young Artist

The last weekend in April found Tom Wibbels on a whirlwind concert tour in the greater Chicago area. On Friday, April 27, he performed at the 4/17 Barton in the atmospheric Coronado Theatre in Rockford, Illinois, for Land of Lincoln Chapter ATOS,

and on Saturday evening he played in Hammond, Indiana, for the Nu-Tones Organ Club.

Sunday morning CATOE Crew Chief Bill Barry played host so Tom could enjoy his 3/12 Wurlitzer home installation. Sunday afternoon Tom displayed his musicianship on the 3/10 Wurlitzer at Downers Grove High School. On October 7 Tom will again be playing for the CATOE Chapter at the 4/24 Wurlitzer located at St. Marys of the Lake Seminar in Mundelein, Illinois.

Tom is currently music director and head organist at the Cardinal Music Palace in Fort Wayne, Indiana, recently visited by those attending the 29th Annual ATOS Convention.

### 12th National Convention of the Theatre Organ Society of Australia, Hosted by the Victorian Division and Held in Melbourne, Victoria, April 20-24, 1984

Members of Sierra Chapter ATOS Ray and June Anderson, Charlie and Kathy Robinson, Chuck and Dorothy Schumate and Art and Lynn Thelan arrived in time for the Registration, having driven from Sydney via Canberra, some 600 miles, in two rented cars. After a few initial traumas of driving in Sydney traffic (which can be quite hectic) on the *opposite side* of the road, the drivers were very proficient on reaching Lygon Lodge, the nominated Convention accommodation.

Registration was at Cinema North, Reservoir, where the Victorian Division of T.O.S.A. owns a 2/9 Blackett and Howden organ with a white and gold Christie console, on a centre stage hoist, a feature being the unenclosed sets of chimes with a decorative sleeve over each chime, lit at the bottom, to view on each side midway along the theatre, and an unenclosed toy counter on the back wall behind the picture screen — a very pleasant-sounding instrument indeed. A very relaxed afternoon and evening "getting to know" everybody between more or less "open console" appearances by various young and semi-professional Victorian organists. The American visitors were introduced by us to Conventioneers with a banner on stage, and after this were in the



CATOE Crew Chief Bill Barry, Tom Wibbels and newly-elected CATOE Chairman Jim Shaffer at Downer's Grove High School. (Trudy Herculz Photo)

swing of the whole show. A light dinner of fish or chicken, sweets, tea and coffee was supplied by the Committee in the foyer of the theatre for the 275 Conventioneers — this was a great chance to mingle and get acquainted.

Saturday morning at 9:00 saw Cameo Spots at the same theatre, with organists representing their home States, and also a very talented young blind organist, Richard Hore, playing for New Zealand. New Zealand was very well represented at the Convention, and they were looking forward to entertaining the Americans whilst they visited New Zealand. A basket luncheon was served very efficiently by the Committee, with people keeping their seats and a chain of committee members passing individual baskets along the rows. This was prior to people going to the Melbourne Town Hall for a concert on the City Organ, built by Hill, Norman and Beard in 1929. The organ has 6024 pipes. The four manuals of the con-

sole are Solo, Swell, Great and Choir. The Orchestral is a floating organ and is playable on all manuals by means of a rocking tablet on the key cheek of each set of keys. The artists for the afternoon were Gordon Hamilton and Tony Fenelon, who played piano solos as well as organ in his segment. These two artists have made theatre organ concerts very popular on this instrument, playing free Sunday afternoon concerts, featuring popular theatre music, and this was understandable as the Conventioneers applauded loud and long for encores. The organ has some very beautiful theatre sounds.

On Saturday evening the Convention Banquet was held at the Rivoli, Ascot Vale, a theatre revamped into a modern reception house — this took the form of a dinner dance and music was supplied by a combo group and a large Conn Theatre Organ played by Cyril Pearl, an effervescent 70-year-old dance organist. A four-course

dinner, plenty of drinks, and a good time was had by the young and young at heart including the "Sierra Ciphers."

Sunday saw people at the New Melbourne Concert Hall at 10:00 a.m. for a concert played by John Atwell on the Casavant Organ, which was opened on August 1, 1982. In September of that year John played the first popular music program on this instrument to an audience of 2000, and the Convention audience appreciated his performance greatly on this classic instrument. We were not at this concert, having attended the National Meeting of delegates at this time. At 2:00 p.m. on Sunday two very popular organists, Neil Jensen and Ray Thornley, presented a concert on the Dallas Brooks Hall hybrid organ, made up of Wurlitzer, Aeolian Skinner, Compton, Christie and possibly Morton ranks, with a Compton console, housed in a very lavish modern Lodge building with balcony seating that is superlative. These two organists are well known to Australian audiences, having made numerous tours to all States, and they demonstrated their talents on this afternoon by finishing the program with the complete score of "Rhapsody in Blue," Neil on piano and Ray playing an Electone FX 20 electronic organ.

Then the big moment at 8:00 p.m. Sunday — Lance Luce from the U.S.A. playing the beautiful 4/21 Wurlitzer in Moorabbin Town Hall. Lance was the official National Convention Guest Artist, and having heard several of the theatre organ "greats" play this organ, he was certainly in that league, receiving a

Christie console at Cinema North, Reservoir, owned by the Victoria Division of Theatre Organ Society of Australia. (Ted Lloyd Photo)



Lance Luce at the 4/21 Wurlitzer in Moorabbin Town Hall. (Ted Lloyd Photo)





Warren Lubich at the Castro Wurlitzer after a long night at Ye Olde Pizza Joynt the night before.  
(Rudy Frey Photo)

standing ovation from the very appreciative audience.

Monday saw the Convention boarding buses to go to Geelong, a prominent Victorian town, about 45 miles from Melbourne, to view and hear the first Wurlitzer organ ever exported from the U.S.A. In 1917 this 2/17 arrived in Sydney and was used as a demonstration instrument until 1928, when Mr. Oswald Hearne of Geelong purchased it for his home "Montana" at Geelong, Victoria.

Tuesday, April 24 — CONCLUSION. A day tour of Warragul in the attractive West Gippsland countryside for a visit to Darnum Musical Village, a concert presented by popular Melbourne organist David Johnston, then a visit to the historical musical instrument museum.

A terrific 12th National Convention was the opinion of all concerned, and a credit to TOSAVIC.

TED & HELEN LLOYD

### Silent Films at Castro Theatre Feature James, Vaughn and Lubich

The Castro Theatre in San Francisco presented a series of silent films February 22 through March 10 which featured Dennis James, Bob Vaughn and Warren Lubich at the console of the Wurlitzer.

Bert Atwood, editor of Nor-Cal Chapter's *The Windsheet*, reported: "February 25 I was at the Castro for Dennis James' accompaniment of *He Who Gets Slapped*. This was excellent, so I went back the next night to hear Dennis accompany *La Bohème*. This was even better. As Dennis explained, *La Bohème* was filmed with the intent of using Puccini's music with it. This made it very easy to score and in Dennis' opinion represents the perfect wedding of silent film with musical score. I can't claim to be a great judge, but I can say it sure sounded great to me. On February 29 I heard Bob Vaughn accompany *Love*, starring Greta Garbo. This was very enjoyable and I went again on March 3 to hear Bob accompany *The Mysterious Lady*, again starring Garbo. As good as Bob's performance was on Wednesday, Saturday was better.



Dennis James at the Castro Wurlitzer.  
(Rudy Frey Photo)

Warren Lubich filled in for Bob Vaughn on March 10, as Bob was ill. He accompanied six Laurel & Hardy shorts, after playing until closing at Ye Olde Pizza Joynt the night before, substituting for staff organist Don Thompson, who was on tour. Immediately following his stint at the Castro Warren left to play silents in Boise, Idaho.

\* \* \*

Those who attended the 1970 convention in New York will remember a session at the 2673-seat Beacon Theatre. It has also been the scene of some memorable Flicker Fingers presentations with Gaylord Carter, and appearances of silent film stars Gloria Swanson and Buddy Rogers during showings of their films, backed by

Castro Theatre, site of silent film festival with Dennis James, Bob Vaughn and Warren Lubich providing the accompaniment.  
(Rudy Frey Photo)

Bob Vaughn, San Francisco's longest-running silent film accompanist, at the Castro Wurlitzer.  
(Rudy Frey Photo)



scores composed by Lee Erwin. According to organist Jack Skelly, the "Bit of Bagdad on Upper Broadway" may not be standing much longer. He says rumors persist that the place will be sold and maybe torn down. The Beacon is the home of the only Wurlitzer remaining on Broadway, a 4/19, Opus 1891, built in 1928. J. Stuart Barrie was the first organist when the Warner Bros. house opened on Christmas Eve in 1929.

\* \* \*

In the March/April issue of THEATRE ORGAN Dinny Timmins mentioned that he didn't know who wrote "Spring, Spring, Beautiful Spring." To the rescue comes our musical encyclopedia, Jack Skelly. "The song is a good skating waltz. It was written by Paul Lincke, a German composer, who also wrote 'Wedding Dance' (also a waltz), 'Glow-Worm' and 'Police Parade March.'"

\* \* \*

Organ-loving San Franciscans have another instrument on which to lavish their praise. It is a five-manual, 132-rank, 7373-pipe Ruffatti, which was dedicated in Louise M. Davies Symphony Hall on April 7. The organ stands two floors above the stage on which the San Francisco Symphony plays. A facade of 192 pipes is highlighted by 61 brass pipes extending into the auditorium. In the center, two-thirds up the facade, one sees the Etoile de Matin, bells which spin on a gold-leaf star when played.

The dedication featured several organists with the Symphony, starting at 7:00 p.m. with formally-dressed patrons paying as much as \$50. Two long intermissions enabled the attendees to drink champagne and eat chocolate-covered strawberries. A shorter concert, wherein the organists "let their hair down," began at midnight for those who couldn't make the earlier event (or couldn't afford it), the price of the post-midnight affair being \$12.

\* \* \*

Lowell Ayars gets to play pipe organs in unusual places. In April, he performed a pops concert in a church in his hometown, Bridgeton, New Jersey. Later, he accompanied the silent film classic, *La Boheme*, starring Lillian Gish, for an arts festival at Glassboro State College. Previously

little known, Glassboro will be remembered by some as the site of the summit meeting in June 1967 between President Johnson and Soviet Premier Kosygin. Lowell performed on a 3/40 concert organ, and it is nice to see that someone recognized that the organist is capable of performing on a pipe organ of large size. Too often, he is given a small theatre organ when performing at ATOS conventions, for example.

\* \* \*

The seventh theatre organ to be added to the New York State Thruway Circuit was dedicated on May 12 by Dennis James. It is the 3/18 Wurlitzer, once the property of Minnesotan Claude Newman and now installed in Proctor's Theatre in Schenectady. A capacity crowd of 2700 heard James in solo selections, a "Trip Through the Organ," and accompaniment to the silent film classic, *The Blacksmith*, starring Buster Keaton. Two added attractions were the 100-voice Mohawk Valley Chorus and the 28-member Albany Academy Cadet Drill Team. Theatre buffs from all over the state, plus a sprinkling of out-of-towners, were prolific in their applause for the organist, and after three curtain calls, they were rewarded with an encore.

\* \* \*

Rosa Rio can be aptly labeled the "Nellie Bly of the Theatre Pipe Organ." Her concert commitments have taken her all over this country and abroad. Take April, for example. She flew by DC-10 to Denver and landed on 13 inches of snow in extreme blizzard conditions. "To land in one piece on terra firma was a grateful experience," she says. The Rocky Mountain Chapter, with the help of Ed Benoit, arranged for her to play the 4/20 twin-console Wurlitzer in the Paramount Theatre. Following that, she had a session at the beautiful 4/39 Organ Grinder Pizza Wurlitzer "with a zillion lights twinkling. What a sound!"

After visiting friends, it was off to San Francisco. "While rehearsing on a grand piano, everything, including the piano, began to move; I was in the middle of a 6.2 earthquake! It passed quickly, and the sunshine and appreciative audience at the John Nelson Piano and Organ store in Oakland

made up for the strange weather and earth-shaking movements."

Thanks to Jim Roseveare, Rosa played the Oakland Paramount's 4/27 Wurlitzer, which she labeled "a real treat." Following were sessions at the Castro Theatre 4/26 Wurlitzer, and a fine Wurlitzer home installation at Fred and Aura Edwards' home with a Shangri-La setting. Connecticut resident Rosa had one regret after her Wurlitzer tour: "Why can't the West Coast be closer to the East Coast?" The answer is that there are about 3000 miles between them! □

*News from the*

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**Unaffiliated**

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*Groups*

**Lloyd E. Klos**



(ESTMIM) — Syracuse, New York  
315/492-0465

Rob Calcaterra returned on March 18 from his position on a cruise ship to play his fifth annual concert, a type program which our audience enjoys. He is a fine musician and good showman. The program contained a good variety of both pop and classical numbers, a peppy sing-along and a short silent comedy, featuring a very funny Charlie Chaplin in *One A.M.* We had a full house which included a bus load from Kingston Chapter of ATOS.

Mike Conway organized a bus trip to Rochester on April 13 for the RTOS' Karl Cole program. We had a full bus of 44. RTOS President Ken Evans and his social committee greeted us and made us most welcome. Ken had a block of very good seats reserved for us where we could see and hear excellently. We were also invited to the reception for the organist which was held on stage after the program.

We welcomed Dennis James on April 21, his fifth appearance since 1970. He opened with "Repaz Band March," followed by "What'll I Do?," "Rag Doll" and then a *Showboat* medley with illustrated slides. There was a very humorous presentation of "The Burning of Rome," "Smoke Gets in Your Eyes" and "I Won't Dance." Our audience likes a good sing-along, and Dennis had a great one. The first half closed with the silent movie, *The Blacksmith*, with Buster Keaton. The second half included "The Radio City March," Dutch novelties, some ragtime and some Bach.

Our attendance has been better this season and the reasons for some of it are the groups which have come on chartered buses. For the James concert, we had a bus load from the senior citizens club of Ovid, New York. Tom Anderson is acting as host for most of the organists again this season, and doing a great job.

CHARLIE RICH



*Lockport  
Theatre  
Organ  
Society*

**(LTOS) — Lockport, New York  
716/439-6643**

Making his first appearance at the Senior Citizens Center 2/8 Wurlitzer, Dennis James entertained a sizeable audience on April 25. A kaleidoscope of tunes was presented as only this organist can play them, and the audience was loud in its appreciation of his efforts.

Highlight was James' accompaniment of a silent comedy. He selected the 1920 classic *College*, starring Buster Keaton. The film tells of the attempts of a studious bookworm to become a popular athlete. Even

though the star employs extended examples of racial humor, many of his sight gags in this film, such as use of the passively Victorian heroine, are still humorous. James played it to the hilt, to the enjoyment of all.

W. HAROLD LE VALLEY

## RTOS



*Dedicated to preserving the sound of the  
"King of Instruments"*

**Rochester Theater Organ Society  
(RTOS) — Rochester, New York  
716/ 266-8251**

The dynamic technique of Hector Olivera drew 1656 to the Auditorium Theatre on March 24. After nine weeks of idleness, devoted to major organ repairs, the devotees of the "Wizard of Ahs" were in the mood for theatre organ music as only Hector can provide.

There are some members in RTOS who favor classical numbers on every program. Hector didn't disappoint them; his program was heavily larded with this idiom, including classical arrangements of more contemporary numbers. It is mandatory for a reviewer to have a better-than-average knowledge of music titles, and it helped at this concert as the artist failed to mention the names of several of his renditions.

"Dance of the Comedians," an orchestral adaptation of the Overture to *William Tell* (the finest the reviewer ever heard on a pipe organ) and a scintillating version of Glenn Miller's haunting "Moonlight Serenade," were the highlights of the first half.

Cleverly disguising the melody of several numbers in the second half until after symphonic treatment was applied, "The Trolley Song," "Nola" and "Tico Tico" fell in this category. "Fiddle Faddle," the number associated with the artist, "Flight of the Bumble Bee," which shook the dust from the Wurlitzer's pedalboard, and, following the inevitable standing ovation, Widor's "Toccata" wound up an electrifying evening.

Things are looking up for the Auditorium Theatre. After several years of lethargic efforts in bookings, coupled with financial losses, the place is being rehabilitated with new chair upholstery, carpeting, painting and other refurbishments. Road shows will be the forte in the months ahead as a new promoter will book stage productions into the Auditorium exclusively. On April 8, almost 1400 attended an Open House at the Masonic Civic Center and Auditorium. As part of tours through the complex, organists Ken Horrex and Winifrea Armistead alternated on the 4/22 Wurlitzer during the four-hour event.

In 1982, Rochester radio buff Jeff Rolick gathered some former radio personalities, secured a 1938-vintage script of "True Stories of the New York State Police," and taped an up-to-date version of the show for airing on WXXI. In April, Rolick garnered approval of the new management of WHAM, and another trooper drama was taped before a live audience of 247 at the Eisenhart Auditorium for presentation later. For an hour before taping began, Eastman School student David Peckham played the 3/8 Wurlitzer. He also played the background music for the 25-minute broadcast. The joint WHAM-RTOS presentation wound up with segments of the 1940-vintage "Kendall House Party," which featured Foster Brooks, later to be known as the lovable inebriate on numerous television shows.

A few years ago, Karl Cole substituted, practically at the last moment, for an artist who couldn't make his commitment at Niagara Frontier TOS. On April 13, Karl again played the role of pinch-hitter for RTOS at the Auditorium Theatre. The 1188 concertgoers were given a program of 40 mainly-popular numbers and about ten more in a sing-along. Since his last visit to Kodakville in 1977, pizza-parlor-playing Karl initiated his vocal talents to round out his program. His voice reminded this reviewer of Cliff Grass, who was for many years a part of the Guy Lombardo organization. The former Syracusean has shown considerable improvement in his playing, and though he was plagued with such annoyances as a cipher, lost program notes, a late-rising curtain, and curtains which arose too early (amateur stage help!), he took the whole business philosoph-

ically and in stride, it being Friday the Thirteenth.

On April 27 and 29, RTOS sponsored bus trips to Buffalo for the rededication of the 4/28 Wurlitzer in Shea's Buffalo. A total of 126 saw the results of years of labor on the organ, which was once billed as "the largest Wurlitzer between New York and Chicago." Lyn Larsen, aided by the Jack Bethards orchestra, furnished a program on opening night while Lyn performed a solo concert two nights later. The opening of the instrument brings the total of organs on the New York State Thruway Circuit to seven: those in Buffalo, North Tonawanda, Lockport, Rochester (2), Syracuse and Schenectady.

On May 18, Chris Elliott made his first RTOS appearance before a record May crowd of 1483 (plenty of freebies for this membership event). The artist who has had considerable tutoring from Lyn Larsen and Gaylord Carter, specialized in music which the average concertgoer doesn't hear often. It was a program of something for everybody, however, with spirited numbers, dreamy ballads, and an occasional classical number. High point was a medley of themes from the silent film classic, *Robin Hood*, and one could visualize the swashbuckling and lovemaking antics of Douglas Fairbanks, Sr., cavorting on the silver screen. Chris learned well his lessons from film accompanist Carter, as his rendition labeled Chris "protégé" of the master of this art.

Program Chairman Paul Hoffman has lined up some great talent for RTOS' twenty-first season: September 22, David Reese; October, artist not set; November 17, Dennis James; December 14, Buddy Nolan; January 18, Lyn Lunde; February 22, Jim Roseveare; March 15, Walter Strony; April 20, Stan Kann; May 17, Arnold Loxam.

LLOYDE E. KLOS



*Toronto  
Theatre Organ  
Society*

(TTOC) — Toronto, Ontario  
416/534-1776

It hardly seems that ten years has passed since the Toronto Theatre Organ Society began holding regular

## PIPES ALIVE IN '85

CHICAGO - PALMER HOUSE  
AUGUST 3-8, 1985

concerts at Casa Loma, but that is now a fact. With our February concert, featuring local artist Frank Iacino, we have now been providing a musical alternative for Toronto audiences for more than a decade.

Our last concert of the season was on May 14 and featured up-and-coming Chris Elliott, a young man who has to be heard to believe the talent. Chris had to play while suffering from a very bad cold, which often cut short his concert announcements, but it never got a chance to affect his playing which had the audience wanting

more and more!

Before our new season begins in October the organ will receive a good overhaul to put everything up to par once again. On July 12 our beloved 4/19 Wurlitzer, Opus 558, celebrated her 62nd anniversary of the day she was shipped from the North Tonawanda factory to Toronto and Shea's Hippodrome.

Noted organist Horace Lapp, who played this organ at Shea's for a time, has recently been ill, but is now well on the road to recovery. Horace is a spry 85 this year, and here's hoping he'll have many more happy years with us.

Our concert season opens on October 15 with Lew Williams from Arizona, and on December 3 Robert Wolfe from England will be appearing.

LARRY PARTRIDGE □



## Letters to the Editors

Letters concerning all aspects of the theatre organ hobby are welcome. Unless clearly marked "not for publication" letters may be published in whole or in part.

Address:  
Editor, THEATRE ORGAN  
3448 Cowper Court  
Palo Alto, CA 94306

Opinions expressed in this column are those of the correspondents, and do not necessarily reflect the opinions of the editors or the policies of ATOS or THEATRE ORGAN.

Dear Bob:

The publication of my recent "Letter to the Editor" has prompted me to write again. I found the most recent issue of THEATRE ORGAN to be most interesting and informative. I am quite enthused about the expanded range of topics now being covered and, in particular, found the Roseveare article on registration a most worthy effort. I would like to offer some detailed information and comments as triggered by several of the items in the issue.

In the article "The Movie Palace that Refuses to Die," Dr. Landon presented a very thorough history of the Anderson Paramount and its Page organ. To expand a bit upon the history of the use of the organ: During the period of the first restoration

of the organ in the early '70s I functioned somewhat as a house organist, driving weekly from Bloomington, Indiana (where I was an undergraduate student at Indiana University) to

Anderson to play the organ at intermissions for the weekend shows. One particular incident occurred involving some rather disgruntled patrons and my initial choice of music. (See item on page 41 of this issue.—Ed.)

In the review of "Roger Garrett at . . ." in the "For the Record" section, the reviewer mentions "He (Roger) is most closely associated with the Ohio Theatre's big Robert-Morton which *he opened* (emphasis mine) in 1933. . . ." I must report for purposes of historical accuracy that the organ was opened on March 17,

1928, by Henry B. Murtagh, who was brought into town by the Loew's people expressly for that purpose. Murtagh remained in Columbus for the following six weeks during the search for a suitable full-time house organist. As a later article in this issue attests, that search resulted in the appointment of Bill Dalton to the position.

On to the article "Portrait of the Late Bill Dalton": I wish that the author had contacted us here at the Ohio Theatre, as we could have provided a multitude of Dalton/Ohio Theatre stories and facts. Perhaps a single humorous one may add to the vision of that period. During his last visit to Columbus for an aborted performance at the 1975 Regional ATOS Convention, Bill recalled the early days at the Ohio Theatre. It seems that live animals were often used onstage and, for one particular show, elephants were employed. During a break between shows it was the standard orchestral musicians' practice to place their instruments in storage in a room expressly for that purpose located centerstage directly under the stage floor. I should also note that the stage elevators' platforms formed the ceiling for this particular room and there were cracks all around where the moving surfaces matched. At this particular show the musicians took their break and the elephants, waiting their next performance onstage directly overhead, took their break, too. The trumpet bells were facing up as they sat in their racks and they took the main force of the ensuing deluge. The next show was delayed quite a while for the cleaning of instruments!

In the "Pipes & Personalities" section there is a reference by Billy Nalle to the connection between Fats Waller, William "Count" Basie, theatre organs and the Lincoln Theatre. I would like to add the following, which turned up during my research into that area in 1975:

"Quite close to the Waller home stood the Lincoln Theatre, a cinema where films were shown to the accompaniment of music from a piano and pipe organ, the latter a Wurlitzer that had cost the management \$10,000. Even while he was still at school, Thomas made a habit of sitting in the front row of this theatre, just behind the pianist, Maizie Mullins, who allowed him to perch beside her on the piano stool. Then, if she felt like tak-

ing a rest, the boy would play instead. Soon the organist was allowing him similar privileges. He became so adept on the Wurlitzer, in fact, that when the organist fell ill Thomas deputized for him, at the wage of \$23 a week. By a useful coincidence, the job suddenly became vacant, so Thomas found himself installed as the Lincoln's regular organist, a position he held until the theatre changed hands several years later.

"It was at the Lincoln Theatre that Count Basie (known in those days quite simply as Bill Basie) first heard him. 'From then on,' said Basie, 'I was a regular customer, hanging onto his every night, sitting behind him all the time, fascinated by the ease with which his hands pounded the keys and his feet manipulated the pedals. He got used to seeing me, as though I were a part of the show. One day he asked me whether I played the organ. 'No,' I said, 'but I'd give my right arm to learn.' The next day he invited me to sit in the pit and start working the pedals. I sat on the floor watching his feet, and using my hands to imitate them. Then I sat beside him and he taught me.

"One afternoon he pretended to have some urgent business downstairs and asked me to wait for him. I started playing while he stood downstairs listening. After that I would come to early shows and he let me play accompaniment to the picture. Later I used to follow him around wherever he played, listening and learning all the time."

Yours sincerely,  
Dennis James  
Resident Organist, Ohio Theatre

Dear Editor:

The death of musical great Count Basie was very saddening to me. Twice in my life I was privileged to have had contact with this fine gentleman.

First, in 1934 I was playing a daily radio program on WHB in Kansas City to augment my salary as organist at the Midland Theatre. The Jenkins Music Co. had a fine three-manual pipe organ in a studio on the sixth floor, which was used for the live broadcasts. About a month after I started, a handsome young black man wandered into the studio and watched; when I was through he "sat in" and did the second half hour.

I thought, well, he watched me so

I'll just stay and watch him, maybe I'll learn something. *Wow, did I ever!* My program was pops and semi-classics, but he did rhythm and blues like I had never heard before on a pipe organ!

After he was through, he said "I'm not an organist, I'm a piano player. My name is Bill Basie and I'm with a little band down at the Reno Club on 18th Street. Come on down sometime and 'sit in.' "

Yeah, I went down, but I didn't sit in. He and Benny Moten's boys were way out of my class! He was most cordial and we saw quite a bit of each other at the studio after that.

About 15 years ago my wife and I were in Vegas celebrating an anniversary and we wandered into the Riviera and there was the Count and his whole band — in the lounge! (Remember when some lounge shows were better than the main show?) The sad part of it was that there were more people in the band than there were in the audience.

After the show I went backstage to see him and I said, "Do you remember a little radio program you used to do in K.C. back in the '30s?" He said, "Yeah, and you were the guy who played right ahead of me!" Of course he was much older and heavier, but just as cordial as ever and after giving me a big hug he *thanked us* for coming to his show.

Bill Wright  
Monrovia, California □

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## Closing Chord

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The world of theatre organ has lost two great, popular teachers within three weeks. Mildred Alexander and Bill Thomson are no longer with us, and we will all feel the loss in the months to come. Our intent, in *Closing Chord*, is to honor their lives and their work and, if we have omitted any significant biographical information, we trust that this will be covered at some future date by those who will be inspired to write about them.

**Mildred Alexander** passed away on June 19, 1984. She is survived by her husband, Bill Appleton, and her three children. Although she is nationally known as a concert artist, her unique legacy to the field of music is the



*Mildred Alexander Method of Organ Mastery*, and hundreds of organists, both amateur and professional, credit their proficiency to this gallant lady's teaching. Her most recent instructional innovation is a series of lessons on video tapes which enable a student to study with her on an almost one-to-one basis (see THEATRE ORGAN, July/August, 1983).

Millie Alexander's teaching method evolved from her experience as an educational consultant and touring artist for the Hammond Organ Company and from her personal frustration when, as a beginner, she found organ instruction difficult to obtain. Her dream was to provide a common sense approach to playing an organ which would maintain a high degree of interest and would accommodate each student's level of accomplishment. The manifest reality of this dream is a network of nearly 600 music studios across the country staffed by her students who now teach by her method.

Mildred's career took her from Durham, North Carolina, where she, at age 15, was hired to be music director for radio station WDNC, to Radio City Music Hall where she enjoyed the singular distinction of being the first and only lady organist on the staff. She subsequently arranged and played musical scores for a number of network TV shows. Teaching, however, remained her primary focus, and she continually updated her material by adding new chapters to her instruction manuals and by sending regular newsletters to the many teachers who utilize her method. Millie was in constant demand at electronic organ events and frequently managed to combine appearances at these affairs with some intensive learning sessions for her advanced students. In spite of failing health, this beautiful and courageous lady continued to play concerts even when she had to be lifted from a wheelchair to the console. She was, at the time of her death, planning two more books about organ techniques and had consented to write a regular column for THEATRE ORGAN.

Any attempt to reduce to mere words on a page the effect of this remarkable woman's life on those who have known and loved her and on those who have learned to play the organ because of her would be close to a travesty. There is no more positive



Mildred Alexander and husband Bill Appleton.

assurance of immortality than that which results from having given freely of yourself.

GRACE E. MCGINNIS

**William George (Bill) Thomson** died on May 31, 1984, in the Ventura, California, Medical Center. His mother, Cleo Thomson, sister Beverly Jean Merolillo, niece Toni Merolillo and nephew Marc Merolillo survive him. Bill's last appearance for the ATOS was at the 1983 National Convention where he played a warmly received concert on the Oakland Paramount Wurlitzer.

Bill Thomson spent his childhood in St. Petersburg, Florida, where he studied piano and organ with Richard Lehman. His first organ recital, at age 15, marked his appointment as organist and choir director of Grace Lutheran Church in St. Petersburg. During the Korean War, Bill served in the Army Special Services at Fort Jackson, South Carolina.

Following his army service, Bill moved to California, attended USC, cut his first record and began playing concerts. He also played background music for ABC's *General Hospital*. In 1966, he decided that he wanted to teach organ, and that he did until last month. A real traveling teacher, Bill



Bill Thomson

drove or flew to wherever his students were, and this took him from Sacramento to San Francisco to St. Petersburg and points between. He once estimated that he had flown more than one million miles just for his students.

One of Bill's teaching techniques involved the use of cassettes. He would send music and arrangements to his students which they would record and return for him to critique. This method cut down a bit on his traveling time.

Bill was equally at ease playing pipe and electronic organs and with classical, theatre and jazz stylings. He was loved and respected as an artist and as a teacher and has left us a legacy of dedication to excellence which will be perpetuated through his students.

GRACE E. MCGINNIS

The end of an era came on June 5, 1984, when I received a phone call that Bellingham's Man of Music, **Gunnar Anderson**, had passed away. Mr. Anderson was born in Bellingham, Washington, on February 23, 1908. His musical career started at the age of 12 when the matinee pianist at the Grand Theatre failed to show and he was called to fill in. While attending high school, he was organist for Bellingham's Avalon, American and Liberty theatres. When the lavish Mt. Baker Theatre opened its doors on April 29, 1927, he was relief organist to Joy Brown and remained there until the talkies arrived. He told me that it broke his heart when this happened as he had wanted a career playing for the photoplays.

Thus, he left for Hollywood in 1928 in search of an occupation. He auditioned for and was hired by station KNX which later became a Columbia Broadcasting System outlet. He was also resident pianist and organist at this time for the Beverly Hills Hotel and provided music each day for lunch and dinner plus special programs each Sunday evening. He then went to Universal Studios as recording organist with the orchestra which recorded sound tracks for films and cartoons.

Mr. Anderson left Hollywood in the 1930's when he was awarded a scholarship in classical piano by the Cincinnati Conservatory of Music. Before World War II he resided in Tacoma, Washington, and was a staff member of radio station KVI broadcasting for them from the Music Box



Gunnar Anderson at Mt. Baker Theatre Wurlitzer, Bellingham, Washington.

Theatre's three-manual Robert-Morton. Gunnar told me that this instrument had the most beautiful Tibias of any organ he ever played. During World War II he enlisted in the Navy and was stationed at the San Diego Naval Station, where he served as Chapel organist. After the war, Mr. Anderson returned to his native Bellingham and opened a piano/organ studio where he was busy teaching until the time of his death. He returned again to the Mt. Baker Theatre in the '50s to provide organ music for the movie patrons. Also, he frequently played concerts at the theatre for many organizations. Gunnar made many organ tapes which were broadcast over Bellingham's KPUG radio for a number of years.

Mr. Anderson was an avid mountain climber and world traveler, and his hobby of photography brought him many prizes. He would hold Sunday evening gatherings at his studio and share his wonderful pictures accompanied by recordings of theatre pipe organ music. He was also a composer and member of ASCAP. A past member of ATOS and the Theatre Historical Society, he served as the first president of the Peace Arch Organ Society.

Gunnar Anderson's memorial service was held at the Mt. Baker Theatre. Jeffrey Fox was at the theatre's Style 215 Wurlitzer and, for the recessional, played two songs composed by Mr. Anderson, "Come Back Tomorrow" and "Say Tenderly." Thus, another theatre organist's life has come to an end, but it was a good life. Gunnar loved his profession and the people who made it. I consider it a great honor to have known him and

to have worked with him in the musical field.

JEFFREY A. FOX

**Thelma A. Essig**, professionally known as Jerry Delmar, died on April 29 at the age of 82. Her career, which spanned more than 60 years, included several years with the Stanley Company (later Warner Brothers) as organist-piano player in Philadelphia's silent movie houses, notably the Capitol and the Palace, where she had a reputation as the best slap-stick comedy player on Market Street. Jerry worked with some of the great organists of that era including Viola Klaiss, Otto Schmidt and Dorothy Parker.

Jerry's answer to sound movies was to organize the first all-girl orchestra in Philadelphia, a jazz and swing orchestra. This group was a favorite in the area until World War II when her musicians left her to travel with their servicemen husbands and Jerry had to "go it alone" on a Hammond organ. Her popularity and talent kept her active as a nightclub performer until she was seventy.

Jerry Delmar was my favorite cousin. She gave me my first lesson at the Capitol one night after the show and started me on my career as a silent movie organist. I have many memories of the "old days" as I look through our silent-movie music. She was an inspiration to me.

VIOLET EGGER

**Loren C. Shisler** died May 19 of cancer. He was a longtime member of Oregon Chapter ATOS and a charter member of the Theatre Historical Society.

Loren's interest in theatres and theatre organs began in 1925, at the age of 17, with his first job — passing out flyers announcing the opening of Portland's Roseway Theatre. After high school, he stayed with the theatre, opened a studio in its basement and began producing lobby cards used to promote up-coming movies. This led to the establishment of a complete studio and workshop across the street where Loren and his partner, Boyd Vaughn, produced many forms of poster art for most of the major downtown theatres. The studio remained in this location for many years until changing times took their toll on many small businesses, including Loren's. He then took a position with the U.S. Corps of Engineers as a

lithographer where he remained until his retirement in 1971.

After retirement, Mr. Shisler continued his interest in theatres and worked for the Blue Mouse Theatre. He was an active supporter of the re-installation of the organ in the Roseway Theatre and served in an advisory capacity for Portland's Paramount Theatre restoration. At the time of his death, he was helping the owners of the Roseway with their plans for the theatre's 60th anniversary celebration.

Loren Shisler was a native of Fort Dodge, Iowa, and moved to the Portland area in 1920. He is survived by his wife, Marjorie, and his three children.

TERRY ROBSON

**Emilie E. (Lee) Bounds**, 62, died of cancer on May 30, 1984, in Wilmington, Delaware. Mrs. Bounds was a professional organist and had played for the past 14 years at Greenhill Presbyterian Church. She had also played for various local restaurants, principally the Poor Richard's Inn, formerly in the Independence Mall in Wilmington.

Lee Bounds was a member of the American Theatre Organ Society and, in 1970, was judged best theatre organist at the Society's annual convention in New York City. She won a national competition in Radio City Music Hall on the world's largest theatre organ. Lee had become interested in theatre organs only a year earlier and had practiced many hours on the organ installed at John Dickinson High School. She was secretary of the Delaware Valley Organ Club and organ club coordinator for the Wilmington Piano Club.

Mrs. Bounds is survived by her husband, Roland, son, Roland E. of Newark, Delaware; mother, Meriam Elliot of Lock Haven, Pennsylvania; a brother, William B. Elliot of Loveland, Colorado; and a sister, Jane McAuley of Avis, Pennsylvania.

STEVE SHYERS

**Terry Lee Anderson**, organist of the Seattle First Baptist Church on Capitol Hill, was the victim of a homicide on March 20. Terry, who was 38 years old at the time of his death, was one of the organists featured at the 1971 ATOS Convention hosted by the Puget Sound Chapter.

DIANE WHIPPLE



# CHAPTER NOTES

Edited by Grace E. McGinnis

## BUFFALO AREA CHAPTER Buffalo, New York 716/937-3592 or 716/826-2081

The culmination of eight years of restoration by some 50 people occurred on April 27 and 29 as the Shea's Buffalo Theater's 4/28 Wurlitzer thrilled audiences in flawless performances by Lyn Larsen. The theatre, a 1926 movie palace seating 3187, was filled with many out-of-town visitors who, along with local theatre organ enthusiasts, were there to "Welcome Back Wurlitzer."

Friday evening's dedication concert was a black-tie affair to remember. Mr. Larsen opened with "There's No Business Like Show Business," and the applause was deafening even before the final notes ended. It was a fitting tribute to the volunteers, whose dedication and tenacity ultimately transcended many and varied obstacles through the years, and to the organ, whose 20-year absence from the concert scene left many people wondering if it had been scrapped. After a medley from *Girl Crazy* and a brilliant arrangement of "Slaughter on Tenth Avenue," Mr. Larsen introduced Mr. Jack Bethards and an 11-piece band. Together, organ and orchestra offered several bright selections and an unusual arrangement of "Please" in which the organ whistled along a la Bing Crosby. A medley of Ray Noble arrangements brought the first half to a close.

Intermission ended with a sprightly "Czardas." Following a stirring arrangement of "Rule, Britannia," Jack Bethards and the band again joined Mr. Larsen for a half-dozen tunes. Most regrettably, the time came to bring the performance to an end. The audience responded with standing ovations following each encore selection, and Mr. Larsen

brought the house down with his final offering, "Shuffle Off to Buffalo."

A champagne reception and buffet supper in the theatre's lobbies followed the performance and was attended by 300 people there to congratulate the volunteers who worked on the restoration of the organ. It was time for hugs and handshakes and renewing friendships that had been interrupted by time or relocation. For the 14 people who currently constitute the Buffalo Area Chapter, a highlight

of the reception was the presentation of Chapter Charter #70, by Mr. Tim Needler, National ATOS Secretary, to Chapter Chairman Charles Koester and Secretary-Treasurer Maureen Wilke. Then, as its first official act, to honor Lyn Larsen's appearance as inaugural organist, the chapter presented Mr. Larsen with a framed poster of the architect's original sketch showing the Main Street entrance and facade of Shea's Buffalo Theater.



GRACE E. MCGINNIS.



## CHAPTER CORRESPONDENTS PLEASE NOTE

To help ease the burden on the editorial staff of THEATRE ORGAN, please observe the following:

Type all copy, double-spaced, on letter-size (8 1/2" x 11") white paper, leaving 1 1/2" margins on top, bottom and both sides. Do not use erasable paper. Please include your name, address and telephone number.

Type photo captions on Scotch (3M) Post-it Note sheets (#654 - 3" x 3" or #655 - 3" x 5") and attach to **back** of photo. DO NOT use any kind of tape or rubber cement to attach captions to photos, and DO NOT attach photos to sheets of paper.

Send Chapter Notes and photos to:  
**Grace E. McGinnis**, Associate Editor  
4633 SE Brookside Drive, #58  
Milwaukie, Oregon 97222

### DEADLINES

November 15 for January/February  
January 15 for March/April  
March 15 for May/June

May 15 for July/August  
July 15 for September/October  
September 15 for November/December

Although Friday evening's performance was a great success, Mr. Larsen's concert on Sunday was a demonstration of the ultimate fusion between artist and audience. More than once, Lyn remarked, "You're my kind of people!" In addition to such numbers as "That's Entertainment" and "What I Did For Love," which he dedicated to Maureen Wilke and Allen Miller, Lyn took the audience on a trip through the organ which terminated in a well-timed cipher. In recovering from Murphy's Law, Lyn's wit and showmanship turned a disturbing situation into a lighthearted joke. The concert ended with the famous "Variations on a Theme" and "Rondo in G," both of which brought standing ovations.

In response to the multitude of people who have asked if Mr. Larsen will be back to play another concert, our enthusiastic reply has been, "You'd better believe it!" We are happy to say that Lyn wholeheartedly agrees.

MAUREEN WILKE

# CENTRAL FLORIDA THEATRE ORGAN SOCIETY



Tampa

813/685-8707 or 813/734-5721

The chapter's ongoing project, the installation of a 3/12 Wurlitzer in the historic atmospheric Tampa Theatre, is moving along quite well. Practically all ciphering has disappeared since the replacement of a number of armatures and the re-inspection and cleaning of pallets for what seemed the umpteenth time. During the summer months, work will continue on the console, the important initial tuning, etc. The electronics crew deserves special thanks, especially for weekend work, which is the only time all of them are available. The stalwarts are Bill Couch, Ed Lawrence, Ed Szucs and Bob Foody.

Our April meeting at Central Music in Clearwater was graced by the appearance and brief remarks of ATOS President Rex Koury. He was in our area, having completed a successful



Staff organist Bob Lillie of J. Burns Pizza & Pipes in Winter Haven, Florida, acknowledges applause while entertaining Central Florida Chapter at recent meeting. Organ is a 3/14 Wurlitzer-Morton.

series of concerts at the Kirk of Dundin. Rex spoke about the new dues system of ATOS, his hopes that the national membership will grow, in two years, from its present 6000 to 10,000. He also mentioned the search for an Executive Director of ATOS. Following the meeting, Rex played a few selections on a large, three-man-

ual Rodgers.

"Mr. Theatre Organ," Don Baker, has retired and is living in the Orlando area although he keeps busy with some teaching and occasional concerts. He is now an Honorary Member of CFTOS, and we consider ourselves also honored.

The May meeting was held at J. Burns Pizza & Pipes in Winter Haven. It has a 3/14 Wurlitzer/Morton with a fine sound and good acoustics. After the meeting, staffer and one of the founders of this chapter, Bob Lillie, who has just rejoined us, presented a brief, well-done program. This was followed by a nice long open console period, and some very nice theatre organ was heard from several of our members. The membership voted not to have any meetings during June, July and August as many of our members go north during the hot months. However, one or two "Stoplist" newsletters will be distributed to keep everyone abreast of the progress in the Tampa Theatre.

John Otterson's theatre organ program over WXCR in Safety Harbor completed 14 shows as of mid-May. It is heard every other Saturday from 7:00 to 8:00 p.m. Audience reaction has been favorable.

JOHN OTTERSON



Central Florida officers and members met with ATOS President Rex Koury, (left to right) President Lee Wilson, Treasurer Ginny Lawrence, Rex Koury, Secretary Sandra Shook and Vice Chairman John Otterson.



COTOS President Mark Williams takes a turn at Jim and Irene Blegen's Conn 651.



Host Don Reighard at the keyboards of his 3/8 theatre organ, April 15.



## CENTRAL INDIANA CHAPTER

**Indianapolis**  
**317/255-8056 or 317/786-2160**

The Central Indiana chapter met on the call of President Tim Needler at the Hedback Theatre on April 8. During the business meeting, details of the Convention were discussed. There were about 200 persons attending. The guest artist was Bill Vlasak, organist at the Paramount Music Palace in Indianapolis. Bill performed some very fine arrangements on the Hedback's 2/11 Page/Wurlitzer. Bill will be one of the featured organists at the Convention, when he will perform on the Paramount Wurlitzer.

The May meeting was held at Manual High School. Attendance numbered nearly 100. During the usual business meeting, the possibility of a cassette recording of Dossa Byrd's last records on the Rivoli organ was discussed. Proceeds would go to the Dossa Byrd Memorial Fund. Larry MacPherson was the guest artist for the formal program. He is quite familiar with the Louisville Uniphone organ, having helped with its installation. He played several delightful selections.

On April 1, Paige's Music sponsored a local Yamaha Electone Festival. Brian Holland, a member of ATOS, won first place in the Youth I Division. Charlie Thomas, also a member of ATOS, was given an award for a distinguished performance. Ken Double was the MC and guest artist at the Festival, which was attended by 170.

The first place winners competed in the Regional Festival on May 11 and 12. Brian Holland won first place in the Youth I Division in this competition. He was also awarded a Distinguished Improvisation Award for making up a song in ten minutes from a given melodic fragment. On July 19 Brian will compete in Los Angeles in the Improvisation Competition. He will also perform his prepared piece, "Copacabana," in the competition.

WAYNE R. PIPHER

## CENTRAL OHIO Columbus

**513/652-1775 or 614/882-4085**

The worth of any organization lies in its central purpose, dedication and fellowship, and these characteristics were all re-ignited at our April 15 meeting hosted by members Don and Cindy Reighard. We focused on a special object of our affection, the theatre organ. In Don's two-story English Tudor house we found a 3/8 organ, Wurlitzer for the most part, with a cleverly revamped console, a far cry from its electronic origin. The chambers occupy approximately 1/3 of a giant cathedral-ceiling living room with sound cascading over a wall partition through horizontal swell shades. The chambers are two stories high with table chests conveniently accessible from below, even from a standing position. The design of the house was conceived with the organ as its centerpiece, and the potential for expansion to 24 ranks is there and awaits only Don's time, energy and pipe procurement. After a short business meeting, our host presented a mini-concert. The organ voicing was superb, especially evident in its lush reed ranks which he ably

demonstrated by clever registration. Open console followed with participation by many of our capable organist members. The house on the hill and its genial host will long be remembered.

May 12 was the Ohio Theatre's last organ concert of the season, which featured the truly remarkable Jonas Nordwall. This was Jonas' second Ohio Theatre appearance, and, if we had any reason to forget his first, we certainly will never forget his May performance. In every selection he demonstrated complete mastery of the mighty 4/20 Robert-Morton with his brilliant registrations and judicious use of percussions. Jonas reminded his audience of the enormous versatility of the theatre organ in reproducing and embellishing virtually any orchestral instrument and then set about demonstrating exactly what he meant. Mr. Nordwall can come back to Ohio anytime and find an eager audience waiting in line.

COTOS converged on the stately home of Irene and Jim Blegen in Worthington, Ohio, for our May 20 meeting. The center of attention was a 651 Conn equipped with remote speakers and a Leslie which gave a remarkable stereo/reverb effect. Principal item of interest at our business meeting concerned the planned summer installation of a more complete relay rack and switch stacks to better accommodate our 3/16 Wurlitzer's capability. Following the business meeting, we sat enraptured as a procession of our gifted members entertained us at the keyboard. Accolades go to our member "caterer" Harry Connett, a gifted organist in his own right, who provided a most appetizing spread of goodies — from punch to dessert.

JOHN R. POLSLEY

## CHICAGO AREA

Illinois

312/470-0743 or 312/627-3245

On the afternoon of May 20 there was an excellent entertainment event at Chicago's Patio Theatre. CATOE and Bill Reiger once again teamed up to present a lively variety show. The house was full because of the program's nostalgic names: Hal Pearl, well-known from his Aragon Ballroom days, presented a very good program of memorable melodies; Eddie Hubbard, MC of station WAIT in Chicago, kept the program flowing as he interjected much humor; Frankie Masters was a special guest and reminisced about the Golden Age dance bands; the dance duo, Carole Conn and Tony Savino, performed routines from the waltz to contemporary steps (no break dancing!). The sing-along brought back many memories as did a series of theme songs of dance bands, each theme being augmented by Hal Pearl at the Barton. A Laurel and Hardy film added a hilarious finish to the day's events. Chicoroma II was a huge success, thanks to excellent planning by Charlotte and Bill Reiger and CATOE's diligent workers. Hal Pearl was extremely pleased to be presented a plaque by CATOE in recognition of his many hours of pipe organ entertainment.

Our April social at Downers Grove High School had Tom Wibbels beautifully performing at the school's Wurlitzer. Tom's refreshing talent and personality have placed him high on the list of soloists being considered for the 1985 Convention.

The Chicago Theatre is sort of a political football. City Hall, the theatre owners, various interested groups and CATOE are "kicking the ball around." When and where it will land is still a moot question.

The Oriental Theatre Organ Fund was nicely enhanced by our March banquet and raffle. More is needed, so remember this worthwhile endeavor.

The Chicago area has a new pizza restaurant, Pipes & Pizza, in Lansing. This is south of Route 80 between Calumet and Torrence Avenues. Roger Tremstra of station WGN, Chicago, is owner and operator. Dave Wickersham, from Arizona, is organist on the 4/17 Wurlitzer which has traveled from Minnesota to Wisconsin to Lansing (Portable pipe organ?).

We hear this pizza spot, which is not open on Sundays, is being well received, and we wish all concerned great success.

Sally's Stage, on North Western Avenue, is open again with Don Springer at the console. CATOE had a social there opening night, and Windy City Organ Club also spent an evening there about a month later. Success to this new venture! We all wish them well!

ALMER BROSTROM



CONNECTICUT VALLEY  
THEATRE ORGAN SOCIETY, INC.



## Thomaston

203/378-9192 or 203/583-8334

Our concert program forges on with three to comment on herein. On March 17 and 18 Dan Bellomy held forth at Thomaston Opera House to an audience most appreciative of this, his first visit to our chambers. A well-chosen list of selections was obviously appealing to our audience. Dan's playing added further to our pleasure to the extent that he is already booked again for November!

Our April meeting was held in Groton at Pizza, Pipes & Pandemonium wherein sits a very large Wurlitzer which was available to our membership for open console during the hours of 8:00 to 10:30 a.m. At that time a short business meeting was presided over by Chairman Allen Miller and ended the formal part of our schedule. Food service in the restaurant began at noon, as did organ music played by resident organists Don Wallin and Steve Schlesing, both familiar to our members who have heard them in excellent concert presentations. It all made for a great meeting, and many stayed on into the late hours.

On May 19 and 20 Jonas Nordwall appeared in concert at Thomaston Opera House. This was an unusual and most enjoyable evening's program featuring Jonas, Harold Lloyd and the Miss Susan Dancers of Waterbury, Connecticut. Jonas gives a very fine performance at the console, professional in the full meaning

of the term. He is obviously an accomplished organist playing first-rate arrangements of both classical and light music. His commentary is appropriately informative, held to a minimum and is not an attempt at being a comedian.

Following intermission, Jonas played excellent accompaniment for the Harold Lloyd film, *Haunted Spooks*, a bit of real humor thoroughly enjoyed by all. Next on the program was the Miss Susan Dancers, a group of 15 who put on a most artistic presentation of rhythmic and tap dancing accompanied by Jonas at the console. This added a different, very enjoyable touch to the usual organ concert. Our thanks go to the Miss Susan Dancers.

The evening of May 30, Jane McKee Johnson appeared in concert at Pizza, Pipes & Pandemonium. Many in the audience had not heard Jane before, so it was with interest and great pleasure, indeed, that we heard this artist from the West. Throughout the evening, Jane was warmly received by the audience thanks to her pleasing artistry and well thought-out program. All in all, it was a most pleasant evening, another very worthy event in the concert series sponsored by Pizza, Pipes & Pandemonium.

Coming concerts at the Thomaston Opera House include: September 22, 23, Lyn Larsen; November 3, 4, Dan Bellomy; December 1, 2, Bob Ralston. For information and tickets, contact Concert Tickets, P.O. Box 426, Seymour, Connecticut 06483-0426. Telephone 888-9696.

W. F. POWERS



## Milwaukee

414/463-2365 or 414/771-8522

Dairyland members journeyed to Manitowoc, Wisconsin, in late February to be treated to a social hosted by Chris Fireheisen at his Castle North

Restaurant which he built for the organ and runs as a hobby. Normally, it is only open weekends from Memorial Day to Labor Day. We were thankful that Chris opened it for our busload of enthusiasts on a cold Sunday afternoon in February. Chris presented a short program which included a sing-along. The organ, originally from the Highland Theatre in Chicago, is located in two 30-foot long chambers with swell shade openings on each end which give the organ good separation. After a delightful meal, served by Chris' family, there was plenty of time for open console. This was the second in a series of bus trips for our club. We have found them to be fun and economical. They also give Vice-Chairman Gary Mc-Withey a chance to do double duty as a bus driver.

The spring concert, held at the Avalon Theatre in Milwaukee, featured Jim Benzmilller. This was the last concert to be played on the original console. After the concert, plans called for replacing the console with a larger one with a capacity of about 24 ranks. On a very nice April afternoon, it was surprising to find such a large crowd there to hear an excellent organist in his home state. We can attribute some of this success to the fact that we have been offering reduced-price tickets at the door for senior citizens and children. Jim's music features big registrations accented by a flair for Dixieland and the Big Band Era rather than the more popular music of today. Following his concert, Dairyland members hosted a cocktail party for members and guests at the Riverside Theatre where many members took turns at the open console.

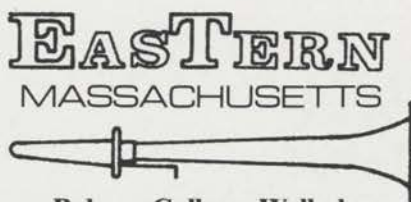
The May social featured a trip by bus to the Hinsdale Theatre in Hinsdale, Illinois. It was a beautiful day for the trip to hear Kay McAbee play this terrific instrument. From there, our group traveled to the home of Paul Vander Mullens to hear his 3/15 Robert-Morton played by Clark Wilson. This installation is also the site of Clark's new record.

On May 11, the *Milwaukee Journal*

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carried a front page story on the restoration of the Riverside Theatre which has been dark since 1982 except for the few DTOS concerts held there. In the past year, the theatre owners didn't want to sign any contracts with us because of their efforts to find a tenant for the theatre. The *Milwaukee Journal* announced that the management of the Alpine Valley Music Theatre was expected to sign a 15-year lease on the Riverside, and that a one-million dollar renovation would be done which will include all new seating and preservation of the theatre's brass and fixtures. The article cited the lack of another large theatre in Milwaukee as the reason that many Broadway plays and leading entertainers now bypass the city. The Riverside is to be run as a "full theatre with all the trappings."

WILLIAM CAMPBELL



**Babson College, Wellesley  
617/662-7055**

Our past president, Nick Lupo, will not forget the Babson meeting on April 29, as President Dick Johnson presented him with a handsome mounted gavel with suitably inscribed brass plate honoring his services. Program Chairman Gordon Creamer then introduced member Tim Bjareby as our artist. Tim, who always has novel arrangements, opened with "Play a Simple Melody." Perhaps the highlight was his "In A Persian Market," with the theatre organ so suitable for proper rendition with traps and percussion. A double encore brought his fine program to a close all too quickly.

A rare field trip on May 6, with two buses and some private cars, took us to Pizza, Pipes & Pandemonium in Groton, Connecticut, where the star attraction is a 3/20 (and growing) Wurlitzer presided over by Don Wallin and Steve Schlesing. This is the mecca for the SENETOS, and an electronic group was also present the same afternoon, so the audience displayed unusual ardor. Open console was encouraged, and some of the more adventuresome took up the challenge.

Tacoma, Washington, "exported" Jane McKee Johnson to us for the Memorial Day weekend and two Babson concerts on May 26 and 27. This was her first concertizing in the Northeast, and we hope for follow-ups, such is her talent. "Just Playin' Jane," as she is known, was introduced by the "phantom voice" of our president from the balcony because of his duties in the booth manning the spotlight and projector.

Jane's first-night opener was a medley from the durable *Annie Get Your Gun*. In her jazzy "A Train" and "Do Nothin' Till You Hear From Me," our newly reworked Tibia tremes made a gorgeous effect. There were ballads, marches, waltzes, novelties and a few light classics all nicely arranged and played by Jane. The only duplication was the perfectly cued silent comedy, *The Non-Stop Kid*, starring Harold Lloyd. An unusual highlight was the smooth combination of her husband, Homer, on the organ and Jane seated at the Steinway baby grand piano playing medleys from *My Fair Lady* and *Gigi*. Jane also narrated the highlights in the life of "Sara Jane" with amusing piano execution of Sara's awkward growing up, trying to learn to play the piano as a child, later in recital and throughout life. Standing "O's" and long, satisfying applause brought a "New York, New York" encore the first night and a swinging "Walkin' My Baby Back Home" the second. Jane brought much pleasure to her audiences, as did her husband; both are very accomplished musicians whose lives revolve around music. Jane played for the 1971 ATOS National Convention on Tacoma's Temple Theatre's 2/9 Kimball and has played regularly, since its opening in 1975, the Tacoma Pizza & Pipes restaurant's 3/17 Wurlitzer. With broadcasting over KVI from the Temple Theatre in the early '40s, TV work, concertizing, recording and sometimes tending to the three McKee Organ-Piano Centers, hers is a busy life. May it include time for a repeat visit to EMCATOS in the near future!

We now look forward with great anticipation to the twin separate concerts of Robert MacDonald on October 27 and 28 at the Stoneham Town Hall 2/14 Wurlitzer and our own Babson 3/13 Wurlitzer.

STANLEY C. GARNISS

## JOLIET AREA

Illinois

312/393-9201 or 815/726-7665

The phrase, "The show must go on," was held true at our March social/business meeting at the Rajala residence. Chairman and organist for the day, Lee Rajala, had strained his back but still managed to play a delightful and well-planned program. Lee played solo on his 2/5 Kilgen and piano and organ duets with Andy Bunyan and with his player piano. His sing-along was great and again utilized his player piano. Open console found Larry Henschen, Donald Walker, Bob Bohne, Charlton Quinn, Lee Lockart and Willis Guth taking turns entertaining the 27 members and guests who attended our "Spring Fling."

On April 8 organist supreme Dennis James played our 4/21 Barton in the Rialto Theatre. Dennis accompanied two Buster Keaton films, *The Blacksmith* and *College*. The audience enjoyed the movies and Dennis' arrangements of selections such as "Rag Doll" and "Gladys P. Mulebach Boogie," written by Bill Thomson. After the concert, about 60 folks went to Bruns' Restaurant in New Lenox for some food and fun. After a great dinner, a few of the folks went to Lee Rajala's house to jam on his 2/5 Kilgen.

In May we ventured to Hinsdales'

Owl Cinema Theatre as guests of Dairyland Chapter to hear Kay McAbee play Jim Glass' 3/24 hybrid pipe organ. A large group heard Kay play some of his favorites including his closing number, "Tea for Two," which was requested by Fred Hermes and Jim Challender.

We were all saddened by the loss of Tony Tahlman this past March. It was at his concert at the Rialto Theatre in 1974 that Dorothy Mavrich heard about the possible demolition of the theatre and began her Save The Rialto campaign.

The Rialto's 58th birthday was May 24, and open tours were given at 2:30 and 7:30. About 150 people in each tour heard the Barton played by Terry Hochmuth and Taylor Trimby. The organ "concerts" were enjoyed by both groups, and they all wanted to hear more.

TAYLOR J. TRIMBY



Land O' Lakes Chapter  
AMERICAN THEATRE  
ORGAN SOCIETY

**LOLTOS**  
St. Paul

612/938-2974 or 612/771-1771

On April 1 a fast-moving performance by Louise Borak, at the 3/8 Robert-Morton at Cedarhurst, entertained members and friends on a

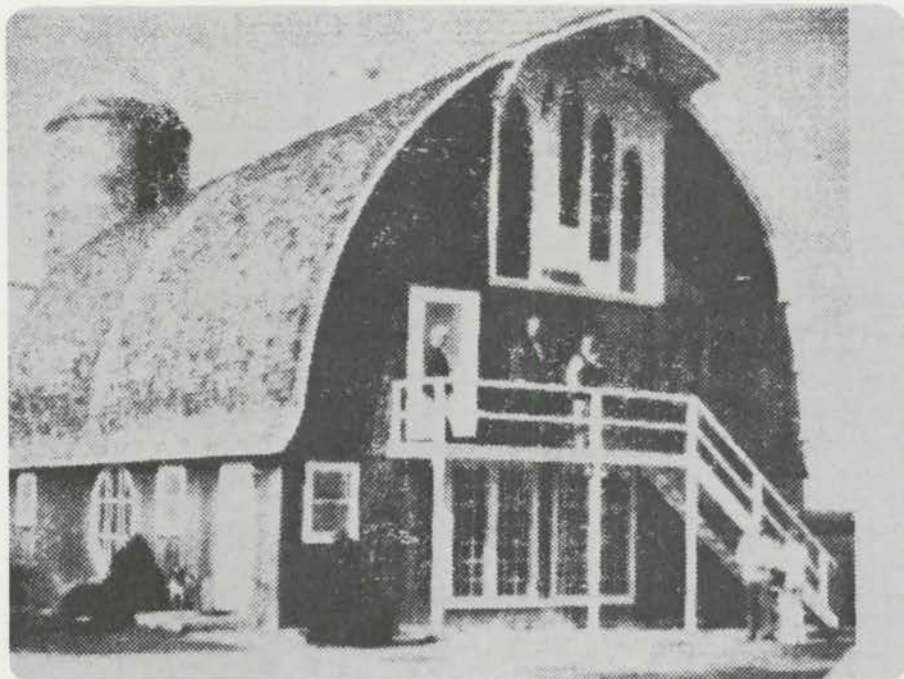
beautiful Sunday afternoon. Louise is a graduate of the MacPhail Center for the Performing Arts, a music teacher and organist for the Faith Lutheran Church. She surprised us all with a snappy rendition at the piano of "I Didn't Know the Gun Was Loaded," which she sang in Sophie Tucker's style.

April 7 found many of us at the Phipps Center for the Arts in Hudson, Wisconsin, to hear the famous Dennis James play the former KSTP organ. A Buster Keaton silent film was shown, accompanied by Dennis, as well as a sing-along. He liked the organ so much that he expressed a desire to come back to play more of a concert and forget about a silent film.

The Organaires small home organ group met on March 22 at the home of Burt and Jean Frank and on April 26 at the home of Larry Koch's daughter, Judy, and lightning, thunder, rain and tornado warnings did not deter our enthusiasm as each of us took our turn at the Conn. May 17 was Verna Mae Wilson's turn to have the Organaires, and her Kimball Stardust, piano, and recently acquired Windsor Reed pump organ were played amid much conviviality. We will resume our schedule in September.

For May 6 a special invitation was extended by Tim Wheat, a former CATOE member, to hear local artists Karl Eilers and Mike Grandchamp play the 3/11 hybrid pipe organ that Tim has been working on for the past ten years. The organ was situated in a warehouse in Blaine, Minnesota, and Tim was eager for us to hear it before it was to be moved to another location as the warehouse management needed the space. The day was bright and sunny and, with the doors of the warehouse wide open, the performance was enjoyed by LOLTOS members and neighbors as well. Hot coffee and refreshments were served at intermission.

Wurlwind Tours, Inc. (as in Wurlitzer — Mike Erie, Verna Mae Wilson and Marge Shepard) conducted a Mystery Church Organ Crawl on May 12. Thirty-three passengers began the tour in a school bus at 8:45 a.m. The first stop was the Bethlehem Lutheran Church on Lyndale Avenue in Minneapolis. The staff organist is Maria Bucka, gracious and talented, who played the big Cassavant Frères pipe organ whose builder was from



The Matson's "barn" in Spring Valley, home of their 2/8 Wurlitzer.



Ste. Hyacinthe, Canada. Maria also played a small Kilgen in the sanctuary. The next stop was the Hennepin Avenue Methodist Church in Minneapolis. The sanctuary organ was built by Robert Sipe, Inc., of Dallas, Texas, in 1979. It is a free-standing tracker-action instrument with 54 stops and 75 ranks totaling over 4500 pipes playable from a four-manual console. Our genial host at this church was Reverend Rich Waggoner, a very accomplished musician who was eager to describe the construction and to play for us. The church was organized in 1875 and is huge with beautiful stained-glass windows.

After the concert, we had lunch at Becky's Cafeteria and then wended our way to the First Baptist Church in St. Paul where we heard their staff organist, Frank Steinhauser, Jr., who has been playing there for almost 30 years. This is the oldest Baptist church in the area, founded in 1849, and the organ is a 34-rank hybrid. The last stop was the Jehovah Evangelical Lutheran Church in St. Paul where John Eggert, Minister of Music, played for us on the Van Dalen 47-rank tracker in a thoroughly modern architecturally designed church. All in all, the day was filled with inspirational music, favorite hymns, a variety of compositions and four different types of organs and churches. We were warmly welcomed by each host, and the careful selection of music was appreciated by us theatre organ buffs. The various organists inquired about our organization, and promised to attend one of our events when possible.

May was filled with music! We were invited once again by Dr. Roland Matson and his wife, Marilyn, to their "barn" in Spring Valley where Bob Arndt, ATOS member residing in Ankeny, Iowa, was our guest artist and played a joyful program on the 2/8 Wurlitzer, choosing nostalgic tunes with lots of piano. Spring in Minnesota is fantastic, and the two-hour ride each way is very enjoyable. The concert was followed by a jaunt to the 7th Rib in Racine, Minnesota, for dinner.

Our final event was the Music Festival Weekend at Bobby Schmidt's Indian Hills Resort at Stone Lake, Wisconsin, where Paul-Wesley Bowen and Bill Eden, local organists, played the custom Rodgers. We also heard



Is this Father Jim Miller?

Sylvia Hartman on the harp, Don Taft and Al Schmitz performing a skit and a Buster Keaton film accompanied by Don at the organ with Al ringing the bells. We always look forward to these musical weekends in a carefree woodsy atmosphere by the lake. Bob has a new Vorsetzer piano player, an instrument which sits over his grand piano keyboard and plays tapes by the masters — very exciting and authentic!

VERNA MAE WILSON

### LAND OF LINCOLN Rockford

815/965-0856 or 815/399-8536

April Fools' Day proved to be a fun event, as we had the genial Father Jim Miller for an organ program at the Coronado Theatre in Rockford. Not only did he present a flawless performance of blues, jazz and popular favorites to an appreciative audience,



Tom Wibbels at the Coronado Barton.



It turns out to be our own local artist, Bill Erlandson.

but his showmanship was also in great form. A highlight of the second half of the program came as the organ rose from the pit with a rousing melody and what looked like a slimmed-down version of Father Miller. Dressed in clerical robe with beard, hat and glasses, our own local member organist Bill Erlandson turned to the audience and revealed his true identity. This April Fools' Day prank brought down the house. Then Bill announced, "It's Miller time!" and Father Jim took his place at the console to finish the show.

The grand old Barton was in very good voice when, at our April social, guest artist Tom Wibbels played his first show in an atmospheric theatre. Tom is a talented performer who has done postgraduate work in England after earning his Master of Music degree at Eastern Kentucky University. He has performed at the Kennedy Center in Washington, D.C. Guests from Indiana accompanied Tom



Fr. Jim Miller at the Coronado's Barton.

here, and others came from the Chicago area to hear him play. Tom is currently staff organist at the Cardinal Music Palace in Fort Wayne, Indiana.

BARBARA NICHOL



**LONDON & SOUTH  
OF ENGLAND**  
8956-32369 or 1-788-8791

Busy and enjoyable are the twin characteristics of all of our chapter reports, and the period from March to the end of May is no exception.

In our chapter's prime aim to develop young talent to play our beloved instruments, thus insuring they will continue to sing out for many more years to come, our March Chapter Night featured a brilliant performance by young John Barlow, winner of our 1982 Young Theatre Organist Competition. Showing a maturity far beyond his years, John provided a truly memorable evening's entertainment at Edith and Les Rawle's famed 3/19 Wurlitzer at Northolt in Northwest London.

Our chapter concert at the Granada Harrow in early April, entitled "The Younger Generation," brought together four contrasting artists with a combined age of only 63 years, two 14-year-old young ladies, a young man of 15 and another of 20, each in their own way quite superb at the snappy 3/8 Style 190 Wurlitzer. First at the console was Julie Minter who won third place in our 1983 competition, her style admirably demonstra-

ting that modern music can be performed on a theatre organ. Julie has since appeared at Watford Town Hall playing a classical item on the Compton organ and a wind instrument in an ensemble. Toni Cooper, reigning "First Young Lady Theatre Organist of the Year," was, as always, quite delightful, and is noticeably improving each time she plays. This program included a masterful rendition of Liszt's "Hungarian Rhapsody No. 2." Stylish Stephen Vincent, winner of our 1980 competition, did us proud, and if one could turn back the clock, he could be visualized playing a Granada theatre organ interlude in its heyday dressed as he was in a white suit. We especially enjoyed his show selection, "Mack and Mabel," which the world-famous ice-dancing champions Torvill and Dean have probably made more famous than the show itself. Finally, came a highly talented David Redfern, our reigning competition winner and holder of our handsome silver-inscribed Chain of Office, who gave an exhilarating rendition of "The Dambuster's March" which he dedicated to Beck Parsons, our new chapter vice-chairman and an original member of the famed 617 "Dambusters" Squadron of the RAF — a very emotional moment for Beck and his wife who are both well-known Stateside Convention visitors. Other popular young chapter organists eagerly helping and encouraging included Diane Coates (taking a break from her university studies at Cardiff in Wales) and Janet Dowsett and Mike Wooldridge who are both receiving numerous concert dates around the country. An altogether satisfying event, our chapter understandably takes pride in the achievements of its many young protégés.

In mid-April, a large chapter contingent participated in EPOCH '84

(Electronic and Pipe Organ Convention and Holiday) at the Gunton Hall Holiday Centre near Lowestoft in Suffolk on the East Coast which houses the 3/6 Compton theatre pipe organ formerly in the State/Granada cinema at Dartford in Kent, and in its latter years there played by John "Doug" Sharp, our photographer par excellence. Rob Calcaterra numbered among the many well-known professional organists with a sparkling performance. Our determined young chapter member Christopher Theobald won a creditable third place in the Young Organist Competition that was an integral part of this, the second of what will undoubtedly become an annual, event. Several other locally re-installed ex-theatre pipe organs were also visited with our ever-popular chapter members Doreen Chadwick and Nigel Ogden giving their usual superb performances.

Our April Chapter Club Night artist was a very welcome visitor from the USA, Rob Calcaterra, who gave us a superb evening's entertainment, a very polished performance and memorable, indeed. In the audience were Mr. and Mrs. Erskine Macpherson from Vancouver, Canada, who many of us remember with great affection from the Seattle Convention of 1981 when Erskine was the transport manager for all the coaches.

The next Tuesday, Edith and Les had another of their delightful "at home" evenings. The artist, another welcome visitor from the USA, was Gene Roberson who was only in London for 48 hours — but what an evening. Another great performance, but then it had to be so with two other top-rank American artists in the audience, Ashley Miller and Rob.

The following Monday they were also present at the "Sight and Sound Spectacular of the 1983 San Francisco

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

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Convention," most of which was ably presented by well-known British organ enthusiasts John Leeming and Tony Moss, backed up by projectionist and sound engineer John Foskett. Another outstanding evening of entertainment at Wurlitzer Lodge was beautifully rounded off by Ashley Miller, Rob Calcaterra and our own David Shepherd each playing a couple of tunes on the Wurlitzer.

Our chapter's Seventh Birthday Concert featured chapter member Ashley Miller at the world-famous 4/15 Torch Christie organ of the Top Rank Club in Northeast London. Attracting a large, enthusiastic audience, and supported by the superb theatrical effects that we have come to enjoy at this historic theatre, Ashley played widely contrasting favorites from his special repertoire of exquisite orchestral stylings, an artist/organ combination that we have long sought to bring together.

Five days later, Ashley was our star guest for our Chapter Club Night at Wurlitzer Lodge enabling us to enjoy a repeat of his exclusive renderings at close quarters. We are indeed fortunate to enjoy the ever-hospitable home of our hosts, Les and Edith — "Friends of the Theatre Organ" the world over. Blending youth with experience from both sides of the Atlantic, it has indeed been a busy and enjoyable spring for our chapter.

DR. NORMAN BARFIELD



LOS ANGELES  
THEATRE ORGAN  
SOCIETY  
California  
213/792-7084

So far, 1984 has been the busiest year yet for LATOS!

On January 26 LATOS was the



Dave Kelsey and his Pure Trash group, playing at San Gabriel Civic Auditorium for LATOS.

(Zimfoto)

successful bidder at the auction of the 3/27 Wurlitzer from the Lansing Roaring '20s. Our purchase of this organ was made possible by generous donations from Marian Cook and Bob Powers. A crew was sent back to Lansing in early June to dismantle the organ for shipment to a building in La Mirada (part of Vice-President Ross Reed's Standard Industries complex) where it can be erected and, hopefully, playing by the end of the year.

Since its removal from the Wiltern Theatre in late 1979, the 4/33 Kimball organ has been in storage on the stage of the Hollywood Theatre. Its owners, Pacific Theatres, donated this famous organ to LATOS on March 14. Steve Ross was named to oversee its transfer to a storage warehouse (also through the courtesy of Ross Reed) in La Mirada. It took two trucks, a forklift, three weekends and 12 dedicated organ workers to complete the move of the largest theatre organ built by the Kimball firm. Our thanks go to Roy Casavant, Harold Donze, Gene

Davis, Ernie Gerber, Hugh Hanger, Bob L'Abbe, Ted Lewis, Bob Pasalich, Ken Petersen, Ken Rosen and Bob Smith for supplying the "muscle" for this tremendous move. The donation of this organ to LATOS had been the hope of Gene Davis and Cliff Schwander who were instrumental in arranging for Harold Citron of Pacific Theatres to present LATOS President Ralph Sargent with the title to the instrument.

In the meantime, work continued on the installation of our Barton organ in the Wilshire-Ebell Theatre, and on June 3 a "Preview" demonstration by Gaylord Carter was presented for the members of LATOS and the Ebell Club. The entire Main chamber of seven ranks was functioning along with some of the percussions. Completion of the six-rank Solo chamber will be accomplished this summer, and the "Gala Premiere" is scheduled for November 24.

Other LATOS activities and concerts have continued on schedule,



KARL  
COLE

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Dave Kelsey at the San Gabriel Wurlitzer.

(Zimfoto)



Ethel O'Leary accepts a certificate of appreciation from Marshall Korby of the local chapter of the Sons of the Desert at the Redford Theatre as MC Don Lockwood looks on. (Bill Vogel Photo)

too! At our March Membership Meeting, held at Joe Koon's Motorcycle Shop, new member Bob Reid entertained with a mini-concert following the business meeting. Then it was open console time with Del Castillo, Jo Williams, Dick Starr, Donn Linton and Dick Sheafor taking their turns at the famous Koon's organ. Our thanks to "Spud" for her hospitality and to all who contributed to making this a fun afternoon.

Open console at the Orpheum was held for LATOS members on May 13. This was part of an ongoing series of Sunday mornings which Gene Davis and the Orpheum crew have arranged for pipe buffs and electronic organ clubs.

It was David Kelsey in concert with his great Dixieland group, Pure Trash, at San Gabriel on May 5. This was a successful and fun repeat of their performance at the Grand Lake during the 1983 Convention.

Closing out our spring season was LA newcomer Ken Saliba at the

Orpheum Theatre on June 10. Ken scored a triumph at the beautiful 3/11 Wurlitzer.

Coming in the fall, in addition to the Barton "Premiere," will be Candi Carley at San Gabriel on August 25, a repeat of the Fresno Organ Bash in October and some great social events.

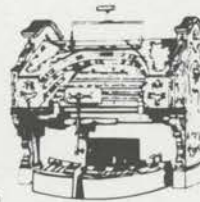
RALPH BEAUDRY

I featured the music of Gloria Sunman and Bob Zilke. These monthly afternoon get-togethers are intended to provide an informal atmosphere for organ music performed by members who are not usually heard at other functions.

Attendance at our biweekly Movies at the Redford series, featuring films from the past 50 years, is often close to capacity, but *Fiddler on the Roof* was sold out on March 23 and 24 with over 1600 people each night and many others turned away. Revenue from this popular series goes toward the purchase of the theatre and helps to pay our operating expenses.

Motor City Chapter challenged the Dancing Cuckoos, the Detroit area tent (chapter) of the International Sons of the Desert, the official Laurel and Hardy fan club, to a pie fight in the Redford Theatre parking lot on the afternoon of May 3 to kick off our three-day silent film presentation of *The Return of Laurel and Hardy*. All three major television stations in the

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The Redford Theatre became the Old Redford Pie Company for one afternoon for a pie-throwing contest in the parking lot between the Dancing Cuckoos' Tent of the Sons of the Desert and the Motor City Chapter.

(Bill Vogel Photo)

city couldn't resist the temptation to show up, and one newsman got a pie in the face to end his coverage of the event. The pie fight was coordinated by Peggy Grimshaw who also supervised the production of 200 cream pies backstage at the theatre which became the Old Redford Pie Company for one brief afternoon.

*The Return of Laurel and Hardy* consists of six new prints of their best silent comedies made from original negatives by John Quinn of Nu-Image Film. The films are *Duck Soup*, *You're Darn Tootin'*, *Double Whoopee*, *Big Business*, *Habeas Corpus* and *Liberty*. Fr. Jim Miller did an exceptional job of accompanying the films at the Redford Barton. This event attracted a total audience of over 3500 during the three-day run.

A framed certificate of appreciation, citing the spirit of cooperation that exists between the two groups, was presented to the chapter each night by Marshall Korby of the Dancing Cuckoos. Board members Cornell

Candea and Janice Fields received the award Thursday night; Harold Bellamy, Chapter Chairman, accepted on Friday; and on Saturday, Ethel O'Leary, whose voice is heard every Saturday morning over radio station WJR as she talks about upcoming chapter events in an on-the-air phone conversation with deejay "Fat Bob" Taylor, was the recipient.

Tony O'Brien entertained us at the console of the 3/16 Barton as the Fourth Sunday artist at the Royal Oak Theatre in March. Tony is now teaching in the Detroit area and recently accompanied silent films during "The 1920's Great Escape Weekend" at the Henry Ford Museum at Greenfield Village.

Upcoming events include Donna Parker at the Redford Theatre on September 15, Jim Benzmillar at the Michigan Theatre in Ann Arbor on October 20, Hector Olivera at the Royal Oak Theatre on November 9 and John Steele and the Ford Chorus at the Redford Theatre on December

8. For more information, write the Motor City Theatre Organ Society, 17360 Lahser Road, Detroit, Michigan 48219, or phone 313/537-1133.

DON LOCKWOOD



**NORTH  
TEXAS  
CHAPTER**

**Dallas-Fort Worth**

**214/256-2743 or 214/233-7108**

The new year has dawned with great promise for our chapter aspirations. In January, we learned that the owners of the Lakewood Theatre were interested in our proposal to install our Wonder Morton in their soon-to-be refurbished theatre. After many years of unsuccessful proposal submissions, you can easily imagine the excitement that this news caused among chapter members. A select group of chapter members with experience in organ installation was called to assess this opportunity. Survey trips were made to the Lakewood Theatre to check out its resources for a pipe organ installation. This committee consisted of John Beskerich, Buddy Boyd, E.M. and Grace Johnson, Dale Flanery, Gordon Wright, Gene Powell, Dick Cooper, Fred Garrett and Mark Kenning.

What we found was an attractive 1100-seat neighborhood movie house that was soon to be restored to its original appearance. Having been built in the '30s, it never had a pipe organ, and no space was provided for chambers. Our final assessment was

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North Texas officers for 1984: Standing left to right: Bob Thomas, Irving Light, Lloyd Hess; seated left to right: Lorena McKee, Mabel Westbay.



Charles Evans, organist for North Texas Chapter in February, chats with chapter members at intermission. (Wally Eakins Photo)

that the area is too limited for installing our Wonder Morton, but well suited to a smaller instrument of 8-12 ranks. We decided to seek a smaller organ for the Lakewood.

Upon learning of our chapter's need, Earl and Donna Jean McDonald responded by donating the use of their stored 3/8 Robert-Morton for our use in the Lakewood Theatre.

This organ is in need of releathering, and Past Chairman Gene Powell offered the use of his shop and of his time for the project. Dick Cooper and Fred Garrett, Wonder Morton rebuild crew members, also responded with offers of their time. Other members joined in with offers of time and funds to support the installation, and the work is now underway.

Following closely on the heels of the Lakewood Theatre excitement, we learned of another potential home for our Wonder Morton. This is at the Dallas Fair Park, home of the Cotton Bowl and the Texas State Fair. Through diligent pursuit by chapter member Gordon Wright, interest has been generated with the Fair Park Commission, and they have invited the installation of our prized Wonder Morton in one of the permanent buildings in the Fair Park. An initial survey by Gordon Wright has placed our focus on the Coliseum, the newest building at Fair Park. This opportunity is being pursued and has raised the hopes of NTATOS members for hearing our Wonder Morton again in a suitable edifice.

Though this organ installation excitement has dominated chapter thought and effort, we have not neglected the enjoyment of hearing beautiful music played on a fine theatre pipe organ. At our annual meeting in February, we enjoyed a program on the John Beck Hall Wurlitzer played by Charles Evans. In addition,


Part of the SRO audience at John Beck Hall to hear Bob Goodwin in April.



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Organist Charles Evans at the John Beck Hall Wurlitzer console.



Bob Goodwin played program for North Texas ATOS, April 1984, on John Beck Hall Wurlitzer. (Wally Eakins Photo)

tion to being a chapter stalwart and past chairman, Charles is a professional organist, arranger and teacher whose popular arrangements grace the music racks of many of our members who proudly identify themselves as students of this distinguished organist. Among the many original Evans' arrangements on this program were his most recent, including two of the songs from the musical, *La Cage aux Folles*.

In April, we continued our musical enjoyment, again as guests of Gil and Sylvia Swift in John Beck Hall. At the console of the Mighty Wurlitzer was organist Bob Goodwin. Bob has contributed to our musical enjoyment many times and has "entertained us nightly" at the now shuttered Landmark Pizza and Pipes on its 3/10 Golden-Voiced Barton. Bob is one of those natural musicians who finds little use for a music rack and whose playing seems effortless, yet he achieves rich harmonies and registration. Bob is a crowd-pleaser, and this SRO audience was no exception. Thank you, Bob!

We were saddened to learn that our 1983 Vice-Chairman Buddy Boyd's employer is relocating him back to the East Coast and possibly to Germany. Buddy is a dedicated ATOSer who will likely miss his first ATOS National Convention this year if he is in Germany. We will miss his association and the experienced help he would have provided in our organ installations.

IRVING LIGHT





































































































































**OREGON  
Portland**

**503/244-2141 or 503/253-6874**

Benson High School's 3/24 Kimball received an invigorating workout on April 29. The power behind all this exercise was Kurt Von Schakel from Indianapolis, Indiana. Kurt is a bright, imaginative artist who believes that the theatre organ should be used as a multi-purpose instrument. He demonstrated his theory by using the pipes to accompany Kaci Cooney, a local cabaret singer, in several numbers and by playing the third move-

ment of Rachmaninoff's *Second Piano Concerto* on the grand piano with Gerry Gregorious, a local organist, providing the orchestral reduction on the Kimball. Judging by the audience's reaction, Kurt's idea may be one that has found its time — again! More than 200 music lovers assembled for this event which, in addition to the vocal and piano/organ numbers, was characterized by quickly changing moods. This creative young showman never let his audience settle into a sustained mind-set for more than a few minutes as he moved them from the bombastic "Powerhouse" to a tranquil "Maybe" and a sprightly "Temptation Rag." His encore, "Rollercoaster," was a most appropriate summation of the day's selections.

During his stay in Portland, Kurt generously shared his time and talent with local chapter members who have home installations. One charter member, Bob Burke, who has a 3/12 Wurlitzer in his home, remarked that he was astonished to learn that Mr. Von Schakel knew the complete history

*Rosemary Bailey*

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JULY/AUGUST 1984

THEATRE ORGAN

63



Kurt Von Schakel at the Benson High School Kimball for the Oregon Chapter. (Claude Neuffer Photo)

and specifications of his organ. Kurt proved to be well-informed about several other installations, and his interest in our instruments endeared him to many members. Oregon Chapter will not soon forget this delightful newcomer!

We have added a new organ to our roster. Under the supervision of Loren Minear, our chapter will maintain the 2/9 Wurlitzer in Gill Coliseum on the campus of Oregon State University in Corvallis. Their *quid pro quo* is our use of the organ.

In May, two of our members, Paul Quarino and Gerry Gregorius, ac-

companied showings of *The Return of Laurel and Hardy* at Cinema 21. Portlanders loved both the film and the music and are anticipating the release of more Laurel and Hardy silents.

### PUGET SOUND

Seattle

206/852-2011 or 206/631-1669

A potluck dinner, open console session and white elephant auction were held in April at the Haller Lake Improvement Club in north Seattle where the chapter-owned 3/11 Marr & Colton/Wurlitzer is housed. Proceeds from the sale are added to a contingency fund established to cover moving and restoration costs if the organ ever has to be relocated. Occasional rental of the organ and coinbox receipts from members' practice times cover maintenance costs. Ken Gallwey keeps the organ in good condition and, in addition to his organ playing, serves as auctioneer and photographer for the chapter.

Our group was invited to the Peace Arch Organ Club when Jane McKee Johnson performed at the Bellingham Mt. Baker Theatre later in April. Jane's programs are always carefully planned, and this was no exception. She included Big Band numbers, a

transcription of "Caprice Viennois," and a rousing tribute to Ethel Merman. Husband Homer, organ builder and technician, also played briefly, and each of them seemed to find the organ to their liking. The Peace Arch group, although not affiliated with the ATOS, includes organ lovers from northwest Washington and southwest British Columbia, and they have access to both the Bellingham Mt. Baker and the Mt. Vernon Liberty Theatre organs.

Dick Schrum was featured organist at the new Pantages Performing Arts Center in Tacoma for a Rudolph Valentino film night in May. Although there is no pipe organ installed there, the occasion was otherwise complete with searchlights spotlighting patrons entering in vintage autos and dress of the '20s. The historic Pantages has been meticulously restored, and its completion was the first in a series of impressive accomplishments by a small, but progressive, city.

The Neptune Theatre in Seattle's University District hosted a week-long Laurel and Hardy Festival, and Don Myers and Brian Ingoldsby shared in pre-film entertainment and accompaniment. Although there are spacious chambers in this theatre, a Hammond was used for these programs.

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Ken Gallwey at the Puget Sound Chapter Marr & Colton/Wurlitzer, which he plays and maintains.  
(Katy Gallwey Photo)



Jane and Homer Johnson at the Bellingham Mt. Baker Theatre, following Jane's program for the Peach Arch Organ Club.  
(Jack Becvar Photo)

We were saddened to learn of the loss of Mae Frances, wife of long-time active member George Frances of Maple Ridge, British Columbia. Her courageous spirit and friendly smile will be remembered by her many friends.

DIANE WHIPPLE

**ROCKY MOUNTAIN**  
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On April 29, a sunny Sunday morning and a beautiful day for a drive in the mountains, approximately 25 RMCATOS members and guests drove from Denver to Estes Park, a lovely mountain resort community about 65 miles northwest of Denver. Here sits the Stanley Hotel, built in 1906 and now restored to its early elegance. After a delicious brunch in the dining room, the guests moved to the lounge to hear Ray Young entertain with his imaginative style, strongly influenced by good jazz, on a Yamaha electronic organ. Ray, who formerly played at the Three Coins Restaurant

in Louisville (which organ is now at Colorado State University) and at the Denver Organ Grinder, provided a delightful afternoon for those who enjoyed his toe-tapping style.

On May 8, the Paramount Theatre and Golden High School sponsored the presentation of the Al Fike Show followed by the showing of *Wings* accompanied by Ed Benoit. The Al Fike Show, currently at the Denver Organ Grinder, features Al Fike, a vaudeville-style performer whose enthusiasm for what he does is contagious and pleasing to his audience, and includes ragtime piano player Dick Kroeckel, vocalist Jeanette Shearwood, pianist Jimmy Roberts, Organ Grinder organist Ed Benoit and Ed's students, Frankie Perko and Helen Bingham.

On May 20, RMCATOS members had to choose between two good functions inadvertently scheduled on the same day. Approximately 50 members of Rocky Mountain and Pikes Peak chapters ventured north to Fort Collins for a potluck lunch at the home of Robert and Barbara Ca-

varra and then adjourned to Colorado State University for a program on the 3/19 Wurlitzer recently donated by Marian Miner Cook and re-designed by Lyn Larsen. Robert Cavarra, organ professor at CSU, played first followed by his student, Kevin Utter, who is a classical organ major and, also, the college's first theatre organ student. Kevin's offerings included a medley of exciting marches which thoroughly pleased his audience. Bob Cavarra then invited those who were interested to play at open console, and his generous invitation was accepted by Patti Simon, Mike Gregorich, Ed Zollman and others. This was a rare opportunity as the auditorium is almost always in use making the organ unavailable except for concerts. Members of ATOS sincerely thank Bob Cavarra for this generous opportunity.

Also scheduled on May 20 was Bob Castle, who played a beautiful concert at the home of Dick and Ruth Lewis on their 3/8 Marr & Colton. Bob's expertly prepared program displayed good taste and excellent tech-

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nical facility. Especially enjoyed were his arrangements of "Ragging the Scale" and "Here's That Rainy Day." Bob, who is a staff organist at the Paramount Theatre, gave his audience some musical history about himself which included his involvement with the Paramount Theatre's Mighty Wurlitzer, beginning in 1947. Bob is an excellent musician who always pleases his listeners with well-prepared selections registered and played beautifully. It was a pleasure to hear him again.

PATTI SIMON

### ST. LOUIS Missouri

314/968-1940 or 314/631-1495

The St. Louis chapter made a weekend trip to Springfield, Missouri, to hunt for a "mystery organ" and found it at the home of Weldon King. Weldon has added a two-story room to his house for his 2/8 Robert-Morton pipe organ, pipes and stage equipped with an automatic movie screen. The Morton was originally installed in the Empress Theatre in Fort Collins, Colorado, in September, 1927. During installation the theatre was renovated, named the New America Theatre and opened featuring the Morton. The organ was later

installed in a church in Lexington, Nebraska, from which Weldon purchased it in 1968. It sounds more like a 16-rank organ. Weldon played a most entertaining program and then offered open console. He also hosted a wonderful barbecued rib dinner and open bar for all the guests. On Sunday morning, before returning to St. Louis, we resumed open console. The hunt for the "mystery organ" was well worth the trip and was enjoyed by all. Weldon King is a professional photographer who travels all over the world. Music is purely his avocation. He is a member of the St. Louis chapter.

In March, the club held their meeting in the restored Fox Theatre and enjoyed open console on the 4/36 Mighty Wurlitzer. Marlin Mackley, who was in charge of restoration of the organ and is now restoring our 2/9 Wurlitzer in the lobby of the theatre, demonstrated the progress on our organ. Two of our members are volunteer tour guides at the theatre and were allowed to give tours to all members and guests. Many people had the thrill of playing the Mighty Wurlitzer, thanks to the generosity of the Fox Associates.

Chairman Paul Coates was featured on *P.M. Magazine*, a St. Louis TV show, with his pipe organ which

plays a real violin, accordion, nickel-odeon-piano, reed organ and other instruments.


ALICE BAUER

### SAN DIEGO California

619/279-2867 or 619/561-2269

The Theatre Organ Society of San Diego set a new attendance record at its May program. In an effort to present outstanding programming, we combined our efforts with those of the San Diego area Sons of the Desert Saps at Sea Tent (the Laurel and Hardy fan club) to present *An Evening With Mr. Laurel & Mr. Hardy*.

The fabulous evening began in a panic when the line at the box office began to grow, and at curtain time the line was so long that the show was held up for 15 minutes to seat the more than 1200 people attending this unusual event. At the demand of the audience, the curtain rose at 7:45, and organist Tommy Stark went to the console and proceeded with his overture. Following the overture, the MC introduced the program for the evening which consisted of six Laurel and Hardy short comedy films, *From Soup to Nuts*, *Finishing Touch*, *Wrong Again*, *That's My Wife*, *Bacon Grabbers* and *Two Tars*. Be-



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An MGM Studio stage set was simulated to introduce Jean Harlow's double, Penny Bunker. Thunderous applause more than approved the clever theatrics.



Shortly before curtain time, against Tommy Stark rests for a moment on the Jean Harlow set.

tween each film a pair of Laurel and Hardy look-alikes presented skits from each movie.

During the second half of the evening, two very special guests were introduced. Stan Laurel's daughter, Lois (Mrs. Toni Hawes) gave some history of her father's days in the movies, and as an added surprise, San

Diego's own Penny Bunker was presented on stage when the film, *Two Tars*, was introduced. Jean Harlow co-starred in that film, and Penny was Jean's stand-in/double during her career. In fact, Penny completed Harlow's last film, *Saratoga*, with Clark Gable when Jean died before the final shooting on the picture.

San Diego Chapter anxiously awaits the opportunity to work again with the Laurel and Hardy group in what we hope will be an even greater show next year.

CONNIE REARDON



Tommy Stark poses at San Diego Chapter's 3/15 Wurlitzer after a most successful show.

### SOONER STATE Tulsa

918/742-8693 or 918/437-2146

Sooner State Chapter's April meeting was canceled. It was a victim of the fact that the third Friday was Good Friday, that the chapter newsletter didn't get sent out because the editor was out of town and that the program chairman was extra busy and didn't get a meeting arranged.

We more than made up for it with our May meeting, however, when

once again we met at Tulsa's Central Assembly of God Church for a program on the 4/14 Robert-Morton presented by our own Dick Van Dera. A former professional, who hasn't played in a long time, Dick very aptly demonstrated that playing theatre organ is like riding a bicycle — "You never really forget how . . ." Dick's music is delightful, with a fresh-sounding style all its own. We enjoyed his varied selections from "Till There Was You" to "There's No Business Like Show Business." He played "one page" of Widor's "Toccata" from the *Fifth Symphony*. "That's all I know," he quipped. He closed with "How Great Thou Art" and "Goodnight, Ladies." Open console followed with music by Gary Schaum and organ and piano duets with Dorothy Smith at the organ and Dick at the piano.

The installation of our 3/10 Robert-Morton at Tulsa's Vo-Tech High School is moving ahead rapidly. Setting up of all the chests and pipes is nearly complete, and we are about ready to begin winding and wiring. New member Taylor Brown has been added to the crew.

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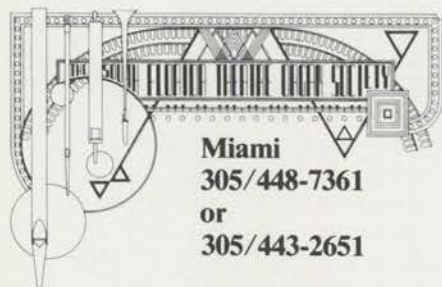
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We have had considerable discussion about replacing our outdated, trouble-prone 1928 relay with a modern multiplexed one. Since we are a small group, the prospect of raising the necessary \$3900 is somewhat overwhelming. Chairman Lee Smith was heard to exclaim, "There ain't that much money in the whole world!" Several avenues have been suggested, one of which was a plea to other ATOS chapters for assistance. If anyone would like to respond, all contributions would be gratefully received. Checks for any amount can be made out to Sooner State Chapter ATOS and sent to Chairman Lee Smith, 5439 South Boston Avenue, Tulsa, Oklahoma 74105.

DOROTHY SMITH



The South Florida chapter enjoyed a program by Walt Strony on April 30 at Andre Hall where he played the 4/15 Wurlitzer which was restored by Bob Andre several years ago. Strony played a varied program, ranging from music by Gershwin to a stunning Jongen toccata. He topped off the program with two encores.

South Florida Chapter plans an open console/work session in June at Miami's Gusman Cultural Center. The hall boasts a splendid Wurlitzer, a sister instrument to the one at Andre Hall.

There will be a two-month break in chapter activities during July and Au-

gust. Chapter President Michael Kinker urges all members to attend the National Convention in Indianapolis in July.

JO WERNE

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Western Reserve Chapter presented Father William Biebel in concert at the 3/15 Wurlitzer on April 28. "Father Bill," as he is known, opened the show with an upbeat "Sunny Disposition," and continued with selections that included Virgil Fox's "At Peace with the World" and "Holy City." Following a standing ovation, his encore was the "Mickey Mouse Theme" played in a 'round-the-world style.

Our April social gathering occurred at the home of member Bob Letherer, where we were treated to open console on his 2/8 Wurlitzer.

Many WRTOS members attended the Three-Star Concert held on the 3/10 Mighty Wurlitzer at the Lorain Palace Theatre on May 12. Artists George Krecji, Pete Schneider and member Bill Taber shared the spotlight entertaining us with their diverse styles. Pete Schneider served "double duty" and accompanied Bill Taber in several duets at the piano including the grand finale of Irving Berlin's "God Bless America," complete with a stage-size Old Glory.

Many members also met at the Akron Civic Theatre which presented Gaylord Carter in a concert featuring the silent film classic *For Heaven's Sake*, starring Harold Lloyd.

JIM SHEPHERD



**WOLVERINE CHAPTER**

of the American Theatre Organ Society

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For the Wolverines' April gathering the welcome mat was out again at the fascinating home of Roger and Sue Mumbrue. One goes to the Mumbrues' not just to attend a meeting; one goes there to learn what Roger has done to the organ in the past year, to enjoy the 1920-40's atmosphere they have created in their music room, to hear how our young friend, John Lauter, has furthered himself in the mastery of the organ. An increasing number of members have discovered the joy of an afternoon at the Mumbrues', and about 70 of them enjoyed the famous Mumbrue hospitality. It was pleasing to find that all but a few of them joined us for an afterglow at Theatre Organ Pizza and Pipes where we enjoyed good food, good music by John Steele and the "silenced" movie which he accompanied.

After such a success in April, what for an encore in May? Well, we went from one extreme to another, from a 4/37 Wurlitzer theatre organ in a lovely music room to a 40-rank Austin romantic-style classical organ in an old church. True, the church had been abandoned by its original congregation, but the new owner, Dr. Charles Summers, has done a marvelous job of restoring the front half of the empty shell to a chapel which is now available for wedding ceremonies of all denominations. The Austin came from a church in Ann Arbor, Michigan. The show pipes in front of the Swell, Chet proudly pointed out, came from Ohio Wesleyan University as did the paneling behind the console. The back half of the church is a residence which radi-

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Tony O'Brien at the harpsichord in the home of Dr. and Mrs. Chester Summers. (Fred Page Photo)



John Lauter at the console of the Mumbrue's organ, for Wolverine Chapter. (Fred Page Photo)

ates a love for the finer things in life. These include a grand piano and a beautiful harpsichord. How fortunate that Tony O'Brien was present to help resident organist Chet demonstrate both the Austin and the harpsichord. The major attraction of Chet's presentation was his introduction of some of his key ranks individually. As prime example, he played "The Old

Rugged Cross" on Vox Humana, and "The Song Is Ended — But the Melody Lingers On" (so appropriate for the setting) was played strictly on strings. Unfortunately, Wolverine

Father Jim Miller couldn't be present because he was playing an organ concert in the McArthur Recital Hall of Flint, Michigan.

CHARLES AND BETTY BAAS □



Church of the Second Spirit, Fowlerville, Michigan, home of the Summers' Austin. (C. Baas Photo)



Dr. Summer at the console of the Austin, with wife Sandy. (Fred Page Photo)



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Kimball theatre organ, 3/8, includes Chryso-glott, no other traps. Organ is presently in use. We are awaiting installation of new organ. Asking \$4,000. Trinity Lutheran Church, Enderlin, North Dakota. 701/437-2433 (business hours), 701/437-5764 (anytime).

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Bids being accepted on the 4-manual multi-rank custom-designed pipe organ by **Hector Olivera** (featured in the October/November 1979 and December 1979/January 1980 issues of THEATRE ORGAN magazine) installed in his former manor, Pennsylvania residence. Please direct inquiries to: Walt Molt Management, 364 Avenue F, Pittsburgh, Pennsylvania 15221. 412/823-3163.

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