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theatre organ

JOURNAL OF THE AMERICAN ASSOCIATION OF THEATRE ORGAN ENTHUSIASTS



Leonard MacClain at Tower Theatre Wurlitzer. See MacClain story on page 4.

ALSO IN THIS ISSUE

A.T.O.E. ANNUAL MEETING • EASTERN REGIONAL MEETING • WURLITZER LIST
LETTERS • BILL BLUNK'S MARR & COLTON • CHAPTER NEWS

.. NEWS.. AND VIEWS

Our thanks to Jim Connor and Walt Hanlon, top men of the Theatre Organ Club of El Paso, for the Annual Meeting pictures so graciously furnished . . . This El Paso group are true organ fans and we are glad to know that they are also ATOE members. They maintain a fine 3 manual WurliTzer in the Plaza Theatre in El Paso and invite all travelers passing thru Texas to stop and see them. . . . Our thanks also to Ray Brubacher and Fred Myers for their pictorial contributions to THEATRE ORGAN. . . . We received a nice letter from Clealan Blakely of Picton, Ontario, telling us how much he enjoyed the LA Annual Meeting and of the various organs that he was able to see on his way back home. . . . Patrick Shotton of Aylesbury, England, wants to know if any information is available on the WurliTzer in the Cathedral of Mexico City. . . . Does anyone have any such information? If so, we would like to carry the story in THEATRE ORGAN. . . . Charlie Edwards of the Detroit Theatre Organ Club advises us that the Detroit Fox Theatre with its 4/36 WurliTzer has been taken over by another interest and will remain open. . . Bill Hollman has been playing the organ there for several months during intermissions, however, the new management has not continued the organ programs to date. . . . Tom B'Hend of Pasadena reports that the

Stanley Warner officials are so pleased with the results of Los Angeles Chapter's rebuilding of the 4/37 Kimball in the Wiltern Theatre, that they are agreeable to entering into a like agreement with someone in the Milwaukee area. It seems they have an organ in one of their Milwaukee theatres that they will offer to ATOE members for rehabilitation. . . . Contact the Stanley Warner Management Company, 212 Wisconsin Avenue, in Milwaukee, for details

Laura Thomas, spark-plug of the Niagara Frontier Chapter, recently sent a lapel pin especially engraved for ATOE chapters. This pin is made from a stop tablet and the engraving is done by a member of Niagara Frontier Chapter. . . . Contact Laura Thomas if your Chapter is interested. . . . We had been asked if there was ever a service manual printed for WurliTzer pipe organs, so we wrote to Louis Rosa at the North Tonowanda WurliTzer plant and received the information that such a manual never was printed, each organ being a custom-built unit. . . .

ATOE gets nationwide coverage in two more big magazines - *The Catholic Digest* for June 1962 and *Life* magazine in its August 24 issue (thanks to Ben Hall). . . . Even the *New Yorker* magazine used a drawing of an organ console in The Movie House section of its June 16

issue - We must be getting through to them ATOE member Leonard C. Bleidt, M. D., writes to ask about Theatre Organ Masters who are now teaching in Philadelphia or New York In the Philadelphia area we can heartily recommend our new Honorary Member, Leonard MacClain In the New York area, we recently heard that Fred Fiebel is teaching, and Laura Thomas mentions Frank Columbus of Akron, New York, who is doing a lot of organ teaching

RAY BERRY

Billy Nalle has written to report the death of the internationally known and respected editor of THE AMERICAN ORGANIST, Ray Berry.

In the Twenties, he had been a theatre organist in the Chicago area. At every opportunity in his personal contacts, his writing, lecturing and publishing, Ray Berry had eagerly and proudly promoted all that pertains to the welfare and appreciation of the theatre organ and its players. In these things, he did great good and he did it far and wide in the music profession, not the least being in the straight organ field. All of us who care about the future of the theatre instrument and who enjoy the present fruits of its renaissance owe him a huge debt and his death deprives us of a wonderful friendship.

ATOE and all of its members send their condolences to his wife.

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theatre organ

JOURNAL OF THE AMERICAN ASSOCIATION
OF THEATRE ORGAN ENTHUSIASTS

WHEN YOU CHANGE YOUR ADDRESS

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LETTERS TO THE EDITOR

Gentlemen:

I wish to make a correction in the list of radio station pipe organs appearing in THEATRE ORGAN, Summer 1962, Vol. IV, No. 2.

I grew up in Kansas City, Mo., and was a good friend of Mr. P. Hans Flath, Musical Director and organist for KMBC.

He did nightly broadcasts on the 3 manual *Robert Morton* until it was dismantled when the station moved from the Pickwick Hotel to its present location.

I have a recording of Mr. Flath's last broadcast on February 4, 1951. After the broadcast he talks with the announcer about the organ being dismantled. It was never played again, and Mr. Flath has since died. He was a wonderful old school theatre organist, composer, arranger and conductor.

Mr. Flath told me the organ was bought from a theatre in Oklahoma, after he and Mr. Arthur B. Church, station owner, went there and inspected it. As far as I know an organist in Kansas City has the organ in storage in his garage at this time.

Sincerely,
Don Keilhack
5830 Lindo Paseo
San Diego 15, Calif.

Gentlemen:

Those who chuckled over the poem, "The Wail of the Theatre Organist", by P. Hans Flath that appeared on the back page of the ATOE 1962 Convention Program might be interested in the following recollections evoked by the sight of this name in print.

In the early 1920's a new WurliTzer Model 235 was installed in the Miller Theatre in Wichita, Kansas. The first organist to play an extended engagement was P. Hans Flath. As a 12 year old lad in the Wichita area at that time, my first exposure to real Theatre Organ was Flath at the Miller. This produced a case of Theatre Organ fever from which I have never recovered. I was never able to get my hands on the Miller Organ, though I have a vivid recollection of the Methodist Minister leading me out of the church by the ear after catching me trying to emulate the Flath styling of "The Doll Dance" on the church Austin when I had slipped in and fired it up without permission.

The Flath engagement lasted several years, and many afternoons were spent by cutting school classes and slipping down to the Miller to hear "Flath at the

WurliTzer". This billing always shared equal location on the Miller marquee with the movie of the week and the current Fanchon & Marco Idea. It represented, in addition to playing the picture, a generous Organ interlude and a "bouncing ball" presentation of the current pop tunes. I can still recall every glissando in the Flath rendition of "Pretty Baby", one of the first things I heard him play.

In the late 1920's Flath moved on to Kansas City where as I recall he spent several years at the Midland Theatre. He was followed at the Wichita Miller Theatre by Roy Cato.

I left the Midwest in the early 1930's and lost track of P. Hans Flath. Since he seemed an old man to me as a boy, I suspect he has by now reached the Valhalla for organists. I would be interested to know if any other ATOE buffs ever knew this accomplished artist of the Theatre Organ heyday.

Yours truly,
Wilfred N. Wallace
4001 Stone Canyon Ave
Sherman Oaks, Calif.

Dear Mr. James:

The Theatre Organ Society of Australia wishes to express its regrets upon the death of Jesse Crawford.

Jesse Crawford was familiar to us thru the many delightful organ records released in Australia, and the name "WurliTzer" and "Jesse Crawford" became synonymous.

We feel that the Theatre Organ world wide fraternity has suffered a grievous loss.

Yours sincerely,
J. Clancy, Hon. Secretary
The Theatre Organ Society
of Australia
N.S.W. Division
10 Caloola Road
Wentworthville, N.S.W.

Dear Sirs:

Eureka!!, someone else has tried to rewind WurliTzer black cap magnets! (Q. & A. Summer issue 1962).

I have had very good luck doing just this for the past four or five years. May I pass on a few hints that might make less work for some of your readers?

For a coil form I use a piece of ordinary wax paper soda straw cut to 1-3/4"

Please turn to Page 7.

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1959 Jesse Crawford
1960 Farny Wurlitzer
1961 Mel Doner
1962 Leonard MacClain

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"Melody Mac"

GIANT OF THE T.O. WORLD

By Lloyd E. Klos
(From information supplied by
Mrs. MacClain)

One of the true giants of the theatre organ world, Leonard MacClain, alias "Melody Mac", is proudly observing his 50th year as a professional organist. The fabulously interesting life of this musician is one which should be read by every Theatre Organ Enthusiast. For that reason, Mr. MacClain has cooperated with the writer to share his experiences with Theatre Organ Journal readers.

Mr. MacClain was born in Philadelphia on September 8, 1899, and at the age of three, showed the unmistakable signs of following in the footsteps of his father, a competent organist-chorister. One day, at the age of 5, his parents, unable to find a baby-sitter, took Leonard to Holy Trinity Church, advising him to be quiet or they would take him home. The youngster, however, became so thrilled with the sound of the 4M Roosevelt organ, that he would not leave the church until he could "see the man who made all the noise." The organist, Dr. Henry Fry, patted the boy's head, advising him to "go home, little man, and when you grow enough, I will teach you how to play it." To this day, MacClain remembers the crescendo indicator, the lights, and the 48 stops of the instrument. First impressions are usually indelible.

Being too small to study organ, the budding genius was started on piano lessons by Dr. Palferman, organist at an Episcopal church. A second teacher was Elmer R. Crouthers, in the American Conservatory of Music. In 1909, having become of size needed to work an organ pedalboard, Leonard MacClain began studying organ with Dr. Frey at Estey Hall, a period of his life which was to last 12 years. He practiced on a 3-stopper (flute, string, diapason) in Room 77 on the seventh floor. It cost him 50¢ an hour, and he later worked a deal with the janitor to operate the elevator in exchange for free time on the organ, an



"Melody Mac" at the 4/95 Moller Concert Console in Convention Hall, Philadelphia. Second console is 4/18 theatre type.

arrangement to which his father was cool.

After six months of instruction, the embryo musician took his lessons on a 4-manual Austin in St. Clement's Church. Dr. Frey was a stern taskmaster, ingraining the youth in the fundamentals and in the standard works of Bach and the other masters. When the teacher insisted on "fourth finger on A flat", Leonard challenged him to a race one day, playing the chromatic scale his way while the instructor played it in

his accepted fashion. Pupil won out over teacher!!

For 29 years, MacClain studied with other organ masters, including Rollo Maitland, Walter Baker, Dr. Alexander McCurdy, Dr. Harry A. Matthews and Joseph Clarke. These men contributed new techniques and facets of organ playing which were devoured by Mr. MacClain, enhancing his status.

One day in 1912 an ad appeared, requesting a pianist to pump a pianola in Gregory's Lyric Palace, and our hero



Mac plays piano on the Mutual Network in 1934.



Mac at the "Photona", Station WCAV. First electronic organ broadcast coast-to-coast (1935). This was a photo-electric cell organ.

dashed down there on his bicycle. He was hired, his first paying job, at \$20 a week, in a theatre. Ever on the alert to make his job easier, our enterprising artist glued 10 rolls onto each other. He had confided to his mother about this job, but not to his father. One night, the latter, a bit miffed at his son's leaving the house every evening, followed him and lost him! Next evening, this was repeated with better results, and he was dumbfounded upon entering the theatre to see his son working the piano, bicycle behind it. The father strode down the aisle to the piano, and demanded, "What the h— are you going in here? I'm paying to make you a concert organist, and here you are playing in this dump." Fast talking by the son convinced Leonard Sr. that \$20 a week was more than the parental 50¢ allowance, and the promise to be home each evening by eleven quieted the outburst.

Next year marked another milestone for Philadelphia's "Mr. Theatre Organ". On a date with a girl one evening, the weather was so stormy that the girl's mother led the youngsters to the Jefferson Theatre. Sitting in the darkened interior, and seeing the idle organ, Leonard asked the usher what had happened to the music. It developed that the organist was snowed in, and when the youth said he could play the instrument he was promptly taken to the manager, Jay Emanuel. In no time at all, Leonard MacClain had his first theatre organ job. Learning about the glockenspiel and the bells took some time, as church organs don't have these stops. He began to improvise from a small book, "The Most Popular Organ Pieces", and was given a steady job lasting a year. He tried to quit the job five times, but was given a \$1 raise each time. When the great flu epidemic came in 1917, theatres were closed, and Leonard got a job making ailerons for World War I airplanes.

In 1918, Leonard was chosen as relief man for the premier organist in Philadelphia, Jean Gertz. The theatre was a top-ranking house, and to play there was achieving real prestige. The organ was a 3-manual Kimball, and a good one. The owner was "Kid" Boyd, a colorful character with polka dot tie, derby hat and toilet water.



Opening of the Egyptian Theatre (Kimball 3/7). Leonard MacClain's name "in lights".

Mac's next job was at Philadelphia's Family Theatre, an establishment with a barker outside, a phonograph in the balcony and a suction fan in the back of the theatre which sucked you in the front door and blew you out the back. The organ was a 2-manual Kimball. Leonard was a friend of a beautiful organist, Gertrude Lawrence, then playing in Segal's Apollo Theatre. She wanted nights off, Leonard days off, so they swapped jobs. After a spell the manager of the Apollo put him wise to an opening at the 56th Street Theatre, a ritzy place where a doorman in tuxedo opened the doors for people arriving in carriages. The organ was a 2-manual Kimball, which followed a pattern in Leonard's early years of theatre work. One day, Harry Rodell, tuner for the Kimball Company, informed him of an opening at the Leader Theatre. Our hero demurred, but when the prospect of increasing his wages by \$50 weekly was thrown in, the change was made. The future "Melody Mac" was making \$127 a week, at only 20 years of age. Quite a fabulous sum in those days! He began work at the Leader in April, 1920, and was the organist there until September, 1927.

Richard Bach was organist in Philadelphia's Strand Theatre, and upon his leaving, Leonard MacClain aspired to the post. He had opened organs in the Lansdowne, Waverly, 69th Street, Holme, Egyptian and Mixon's Glenside, plus others in the Philadelphia area. The powers-that-be wanted him to remain at the Lansdowne, but Mac was insistent

on working the Strand, and that job he got. Bach left the organ with 127 dead notes! It was a 3-manual Kimball. Gee, Dad, still no WurliTzer! It was a wild ride in a Stutz-Bearcat to the theatre which Mac experienced on the day of his contract signing. Herb Effinger was the driver, and his mother was the theatre owner.

While at the Strand, Vitaphone came in and MacClain could see the handwriting on the wall. However, he stayed at the Strand Theatre for 4 years, doing some radio work on the side. At this time, Moller opened a studio at 13th and Vine Streets. The organ was an 18-ranker, close to WurliTzer in quality, with a French trumpet used in place of a post horn. Carl Bonawitz, Otto Schmidt, Richard Bach and other organists were invited to show their wares on opening of the store, but Leonard MacClain, the only one to show up, did the honors of the day. He was given full use of the studio, and he taught and demonstrated. He played in the window and really stopped the traffic!

From the Strand, he went to the Commodore about 1932, a theatre near the University of Pennsylvania campus. The students came in and enjoyed the song fests, with occasional risqué parodies on the slides—except when the censors would come in. However, through arrangements with the doorman, the operators would be warned of the censor's approach, and certain choruses were deleted!

MacClain went to the Tower Theatre which had an excellent WurliTzer, in 1934. A WurliTzer at last! When the State Theatre opened, he was transferred there, playing another Kimball, and becoming the only organist who ever

Please turn page.

played there. The Tower Theatre organ however, is the one installation which is closely identified with Leonard MacClain. To his way of thinking, it is one of the best Wurlitzer installations he has ever played. For 4½ years, deluxe shows were put on in that theatre, complete with orchestra and organ. The extravaganzas were held there until a musicians' strike in New York City forced their closing. The shows did not return, but the organ has remained. Mac had it restored, and uses it to this day for his Epic recording.

The last theatre organ played in Philadelphia was in the Fox Theatre. MacClain played the Moller there for three years, until its demise in 1941. He sometimes MC'd for the stage shows, featuring such stars as Artie Shaw, Arthur Treacher and Abbott & Costello.

According to MacClain, "For me, radio started in Philadelphia way back in about 1922...Radio was so small in those days, that the fellow had his transmitter at one end of the studio, and you had your piano at the other end. In other words, you were sitting in the control room. When he blew a tube, he would be off the air until he saved enough money to buy a new one. There were WIAD, WELK and WHBW. Then we met up with WIP, a darn good station. That was where they held auditions to see if the canary birds would sing with us. I got the job because the birds liked me. They sang best to my music. That was for Hartz Mountain Roller—\$15 for 15 minutes, which was nice pay just for having the birds sing. I did this for about 6 months.

"When I was doing Piano Novelties I got a call from WPEN which was installing a Wurlitzer organ. Lew Jacobsen, who knew me from the theatre, is an organist, and said, 'This is going to

be my organ, nobody's going to play it but me.' He said further, 'You know where they need you? They need you out in the country in the shack in the lane where WPEN has a show called "SS All In Fun". They need a piano player.'"

So Mac went with the show which went on the air every morning and stayed for 6 years. Sometimes, after being up most of the night, he merely went to the transmitter and slept there, being awakened in time for the show. Everybody had a phony name—"High Pressure Charlie", "Joe Fall in the Entry", and "Bill the Goofy Golfer." "Just Call me for breakfast", was Mac's reply when a name was sought for him. When it was his turn to play, the announcer said, "Let's have a melody, Mac," and says our hero, "That is all I got from then on. 'Melody Mac' stuck with me ever since that show."

At station WHAT, Jack Dolph installed high frequency equipment for the Philadelphia Public Ledger. From the Uptown Theatre Kimball organ, Mac did three half-hour shows a week, anything he wanted to play for \$125 a week. When the station folded, he went back to WIP to do a show called "Melody Mac". At this station was initiated the famous stunt of having listeners write letters, requesting numbers to be played, with Mac playing them on the spot. If there were an occasional selection with which he was unfamiliar, the requestor would get \$1.00. In six years, 6½ million pieces of mail were received, and the show, on every day for 15 minutes, had a No. 1 rating in Philadelphia for 3½ years. The name of the program was "Do Re Mi For You", and following each one, poor Mac was numb and cold from thinking and working fast. At the same time, he was also Musical Dire-



MacClain at the 2/15 Kimball in the 56th Street Theatre in the year 1916.

tor at Station WCAU. And, if that were not enough, he was also broadcasting from WIBG on the Wanamaker organ. Three radio stations to share one's talents! Few have it!

His last radio show was for an appliance dealer, 13 weeks in duration. Through tape, he could record the shows in advance. On Mondays, Wednesdays and Fridays, he recorded on Theatre organs and Sundays on his church instrument, a 3M/50R rebuilt Haskell.

Because of his early training, Leonard MacClain is as equally at home on a church organ as he is on a theatre instrument. His first Church playing was for services when he was 7 or 9 years old, a Dittinger tracker organ in the the Reconciliation Church. This was before he took organ lessons. His first recital was in Scott's Presbyterian Church. Other churches included the Holland Church; Chambers-Wylie Church; Wayne Central Baptist Church; Tabernacle in Ocean City, New Jersey; then back to Chambers-Wylie, where the organ had been completely rebuilt.

Leonard MacClain played the first electronic organ over a coast to coast broadcast on April 6, 1935. It was the newly invented Photona, built by Ivan Eremeeff, on the photo-electric cell principle. Asked what he thought of it, Mac replied, "It belongs in an institute!" And that is where it is today—the Franklin Institute. It has no pedals, and was very noisy, with the speaker placed in another room to get away from the racket. Cost of the device was \$76,000.

By now, the reader must acknowledge that Melody Mac is quite a versatile fellow. Recording artist, composer, conductor, radio, TV, stage, theatre, concert organist, church organist, theatre organist, choir director, accompanist, pianist, arranger, director, teacher—Leonard MacClain is all these. The writer was given 15 pages of material, single-spaced from which to formulate this biographi-



MacClain at organ in Moller Company Studio, Philadelphia.

cal sketch. But let us proceed to mention a few other accomplishments in the life of this amazing entertainer.

One of the greatest thrills of his life occurred one night when he was playing for the International Convention of Rotary at Philadelphia's Convention Hall. He played a 1/2 hour concert before the Philadelphia Orchestra under Eugene Ormandy was to begin the main body of the program. When they came to the last number, Ormandy introduced it as "a march every American loves." It turned out to be Sousa's immortal "Stars and Stripes Forever." Mac reasoned that if he were to help the show end on a dramatic climax, he should join in with the 4-manual Moller. By touching low C on the pedal, he found he was in the same key as the orchestra. Then pushing No. 8 General which brought out all the stops, the whole ensemble really roared forth! The applause was deafening! Ormandy confessed to a friend that he never understood the tremendous applause for the final number.

Not only is Leonard MacClain "Mr. Theatre Organ" of Philadelphia, he is indeed "Mr. Organ of the entire Philadelphia Area." He has played for political conventions, the flower shows in Convention Hall for years, Philadelphia Inquirer Charities, Music Festivals, Liberty Real Estate Trust Co. programs on the bank floor prior to Christmas, and many other specific programs and events. He has been substitute organist for Wanamaker's store for about 20 years for special affairs, or as replacement for Mary Vogt while she is on vacation. It is a tremendous instrument, the largest concert organ in the world, and Mac does love to perform on it.

He has accompanied such noted people as Kate Smith, Lanny Ross, Conrad Thibau, Rosemary and Betty Clooney, Wilbur Evans, and many more. Over radio he has accompanied the Duncan Sisters and the Boswell Sisters.

He has coached many fellow organists, helping them in their careers. Among them are Jackie Davis, Eddie Layton and Jack Ward, the last an associate organist at Radio City Music Hall. With Scotty MacGregor he has made over 500 children's records, working nights cutting the records without benefit of arrangements—just improvisation.

He is a composer of note, having been responsible for "Yearning"; "Smile, Darn Ya, Smile"; "Be a Good Egg", etc. He has written musical scores for commercials and TV programs, among them the theme song for "Martin Kane, Private Eye", which starred Bill Gargan a few years ago.

Leonard MacClain has recorded for Valdora Records, Master Marinka Series, Somerset Records, Palda Records, Harmony Records, and Epic, to name a few. In addition to "Melody Mac" and Leonard MacClain, he has used the names of Warren Averill, Ken Reed and Rodney Davis as aliases in his work.

Since 1953, Mac has been asked to give concerts on the beach at Wildwood, New Jersey. He did this for a couple of years, but has refrained recently in fall, 1962

or of travelling about the country, playing organs and visiting with organ enthusiasts. In 1960 he gave two concerts for ATOE members in California, one in Lorin Whitney's famous studio, the other in Joe Chadbourne's "barn". About 25 organs were played by Mac on that trip, a real busman's holiday.

Last summer, after a brilliant performance at the ATOE convention in the Richmond, Va., Mosque, he visited theatre organ enthusiasts in the Buffalo and Rochester areas. There, he and his vivacious wife, Dottie, gave their listeners two concerts they'll long remember. The writer spent a most enjoyable evening during their visit, reminiscing and discussing organs and playing tapes. As a story-teller, Mr. MacClain is unsurpassed; as an organist, he is an entertainer in the true sense of the word, playing music from Bach to Ger-shwin, and asking for requests from his audience, interspersed with humorous anecdotes.

Currently, he has a full schedule of teaching in the Philadelphia area at his Music Studio, and in Wilmington, Delaware. Pupils come from all the surrounding states. Interspersed are the special shows he is asked to do.

And so, in 1962, Leonard MacClain observes his golden anniversary as a professional musician. His father once offered him sage advice. "Never do anything you aren't happy doing, and don't ever work for anybody but yourself if you want to be a success." Leonard

made up his mind when he was a little boy that he'd be in music the rest of his life. He loves making music. He has realized all of his ambitions—to be an organist, to own his own organ school, to be a famous recording artist, and to direct music in a radio station. TV was not in his early plans, of course, but he has appeared on that medium, and has sung and MC'd shows in some of the theatres in which he's worked.

The writer strenuously urges all Theatre Organ Enthusiasts: If ever you have the opportunity of seeing Leonard MacClain in action, do not miss the opportunity. You are in for a real treat by a real musician—a musician's musician. This writer has heard him perform twice, and will not fail to hear Melody Mac again, should the occasion present itself.

The American Association of Theatre Organ Enthusiasts, members and chapters across the breadth of America salute Leonard MacClain on his 50th year as a professional musician. In tribute to this talented organist, the directors of ATOE at their 1962 Annual Meeting in Los Angeles unanimously nominated MacClain as Honorary Member. As ATOE President, W. 'Tiny' James has eloquently stated, "ATOE owes Leonard MacClain a lot, as Mac has given very freely of his time and talents for our organization." To which this writer adds, "May Leonard MacClain enjoy many years of success and happiness in the organ world which he so richly deserves."

LETTERS (continued)

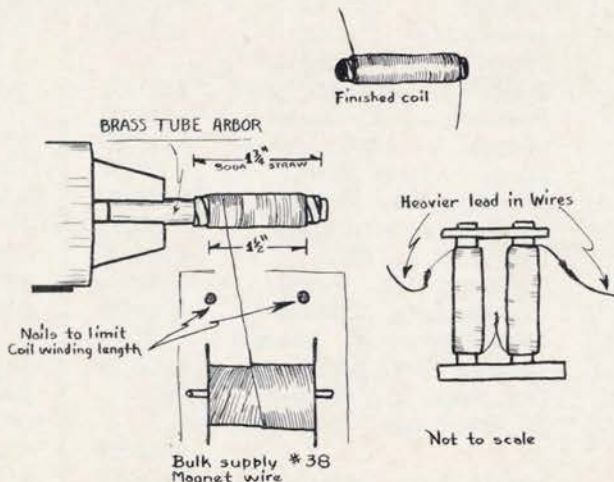
long. This is slid onto an arbor about 3" long which is a brass tube .156 O.D. and is available in hobby shops. The arbor is chucked in a lathe which I set to about 360 RPM. Using No. 38 magnet wire, I leave a length of 2" or so for a lead and start winding. If the straw is marked off 1/8" from each end and the wire allowed to wind along the straw only to these marks and back again, I found that about 7 passes would produce a reading of 85-90 ohms, measured by scraping a small area on the wire and checking to the front lead.

Later I found that it is easy to forget whether 7 passes have gone by, so I used an electric clock and came up with a timing of roughly 55 seconds, which of course will vary with the speed of the arbor.

This may help someone who is glueing up paper tubes and searching for a quick method of winding. Good luck!

E. S. Bassett
312 Homestead Ave.
Waterbury 4, Conn.

(Accompanying drawing will give visual explanation.)



WURLITZER FACTORY SHIPMENT LIST

(continued from last Issue)

1903	260	South Bend, Ind. Colfax	6/30/28	1956	240	Memphis, Tenn. Orpheum	9/25/28
1904	Sp.	Brooklyn, N.Y. Fox	7/ 5/28	1957	2M	Pensacola, Fla. Beth El	9/26/28
1905	230	Hoboken, N.Y. Fabian	7/ 9/28	1958	150	Downers Grove, Ill. Downers	9/28/28
1906	230	Hackensack, N.J. Oritani	7/16/28	1959	150	Nevada, Ia. Circle	9/27/28
1907	230	Cedar Rapids, Ia. Capitol	7/16/28	Additions		New York, N.Y. Proctors	9/28/28
1908	260	Brooklyn, N.Y. Kenmore	7/17/28	1960	4M	New York, N.Y. Para. Stud.	9/28/28
1909	150	Providence, R.I. Royal	7/18/28	1961	230	Montclair, N.J. Wellmont	9/29/28
1910	260	Boston, Mass. Keith's	7/20/28	1962	RJ4	Cleveland, O. Store	9/30/28
1911	RJ6	Salem, N.J. Ayars	7/23/28	1963	RJ4	New York, N.Y. Store	9/30/28
1912	Ch.	Tiffin, O. O.M. Ch.	7/23/28	1964	Ch.	Cincinnati, O. St. Cecelia	10/ 2/28
1913	190	Hanover, Pa. State	7/24/28	1960	4M	New York, N.Y. Para. Stud.	10/ 6/28
1914	190	Westwood, N.J. Pascack	7/25/28	Additions		Chicago, Ill. Irving Th.	10/ 9/28
1915	165X	Dudley, England New	7/26/28	1965	109	Detroit, Mich. Chalmers	10/10/28
1916	190	Philadelphia, Pa. Commodore	7/27/28	1966	165-X	Utica, N.Y. Gaiety	10/11/28
1917	150	Oscalosa, Ia. Rivoli	7/28/28	1967	3M	Los Angeles, Cal. Fox Stud.	10/12/28
1918	190	Hartford, Conn. Lyric	7/28/28	1968	140	Boston, Mass. Casino	10/12/28
1919	205	Lynn, Mass. Strand	7/28/28	1969	150	Castonia, N.C. Webb Th.	10/13/28
1920	165	Muenchen-Gladback, Germany		1970	RJ4	Chicago, Ill. Store	10/13/28
		Union	7/30/28	1971	165	San Rafael, Cal. San Rafael	10/13/28
1921	175	Detroit, Mich. KnickerBkr.	7/31/28	1972	240	Los Angeles, Cal. Hill St.	10/18/28
1922	190	Cincinnati, O. Orpheum	7/31/28	1973	216	Redlands, Cal. W. Coast	10/18/28
1923	E-X	Rahway, N.J. Major	8/ 3/28	1974	150	St. Bernard, O. Eagles	10/19/28
1924	230	Bronx, N.Y. 167th St.	8/ 4/28	1975	250	Flushing, L.I. Keith's	10/20/28
1925	205	New York City, N.Y. Riverside		1976	140	Long Beach, Cal. Villa Riviera	
			8/ 8/28				10/22/28
1926	200	Worcester, Mass. Strand	8/ 8/28	1977	175	Syracuse, N.Y. Riviera	10/23/28
1927	Ch.	Decatur, Ill. Church	8/ 9/28	1978	200	London, Eng. Rivoli	10/23/28
1928	240	Rochester, N.Y. Piccadilly	8/ 9/28	1979	Sc5	Lemoyne, Pa. Ch. Christ	10/24/28
1929	Ch.	Sabina, Ohio M.E. Church	8/10/28	1980	240	San Francisco, Cal. Golden Gate	
1930	Sp.	Knoxville, Tenn. Publix	8/11/28				10/25/28
1931	Sp.	London, Eng. Empire	8/11/28	1981	150	Dayton, O. Peoples	10/26/28
1932	240	Reading, Pa. Arcadia	8/13/28	1982	165	Mill Valley, Cal. Muir	10/30/28
1933	Ch.	N. Tonawanda, N.Y. St. Marks		1983	Sc 5	Ellinwood, Kan. St. Joe Ch	10/27/28
			8/15/28	1984	4M	Brooklyn, N.Y. Paramount	10/29/28
Console Only		Newark, N.J. Stanley	8/15/28	1985	RJ4	Cincinnati, O. Store	10/29/28
Additions		Perth, Australia Capitol	8/15/28	1986	140	Circleville, O. Grand	10/30/28
1934	B	Raymond, Wash. Raymond	8/17/28	1987	270	Melbourne, Aus. State	10/31/28
1935	150	York, Neb. York	8/18/28	Additions		Kansas City, Mo. Warwick	10/31/28
1936	190	Portland, Ore. Unit. Art.	8/18/28	1988	270	N. Tonawanda, N.Y. Czestochowa Ch.	
1937	165X	Dundee, Scotland New.	8/21/28				10/31/28
1938	150	Kennet Sq. Pa. Auditorium	8/22/28	1989	240	Cleveland, O. Uptown	11/ 2/28
1939	DA	Berlin, Germany Alhambra	8/24/28	1990	190	Warsaw, Poland Coliseum	11/ 8/28
1940	190	Auburn, Me. Auburn	8/25/28	1991	165	McKees Rocks, Pa. Roxian	11/12/28
1941	DA	London, Eng. Sydenham	8/25/28	1992	Sp.	Greensboro, N.C. Masonic	11/15/28
1942	5M	Chicago, Ill. Paradise	8/27/28	1993	190	San Diego, Cal. W. Coast	11/16/28
1943	165	Antioch, Cal. Antioch	8/28/28	1994	200	London, England Stamford Hill	
Additions		Sydney, Australia Regent					11/19/28
1944	165	Dusseldorf, Germany Europa	8/29/28	1995	Sc 7	Cody, Wyoming Christ Ep. Ch.	
1945	11	Plymouth, Mass. Masonic T	8/29/28				11/21/28
1946	Sp.	Minneapolis, Minn. Arena	8/30/28	1996	R-13	Scarsdale, N.Y. Barrett	11/22/28
1947	F	Essen, Germany New	8/30/28	1997	4 M	St. Louis, Mo. Fox	11/26/28
1948	4M	Richmond, Va. Bluebird	8/31/28	1998	216	Riverside, Cal. West Coast	11/27/28
1949	220	Kansas City, Mo. Plaza	8/31/28	1999	3M	Tulsa, Okla. Coliseum	11/28/28
1950	3M	Buffalo, N.Y. Bailey	8/31/28	2000	4M	Philadelphia, Pa. Mastbaum	11/30/28
1951	4M	Rochester, N.Y. Keith's	9/12/28	2001	RJ4	Holmby Hills, Cal. Williams	11/30/28
Rep.	F	Cleveland, O. Cinema	9/14/28	2002	Sc 10	Kansas City, Mo. Holy Rosary Church	
1952	150	Dobbs Ferry, N.Y. Embassy	9/15/28				11/30/28
1953	4M	Detroit, Mich. Fisher	9/19/28	Repair	D	Suffolk, Va. Cavalier	
1954	225	Park Ridge, Ill. Pickwick	9/22/28	2004	150	Cincinnati, O. Hollywood	11/14/28
Rep.	B	St. Paul, Minn. Prog. Mus. Sch.		2005	270	Sydney, Australia State	11/17/28
			9/22/28	2006	4M	Toledo, O. Publix	11/18/28
1955	F	London, Eng. Tower Bridge	9/24/28	2007	175	East Boston, Mass. Seville	11/19/28

2008	150	Kansas City, Mo. Store	11/20/28
2009	4M	Melbourne, Australia Regent	11/22/28
2010	200	Hanley, England Regent	11/24/28
2011	235	Lincoln, Neb. Stuart	11/29/28
2012	4M	San Francisco, Cal. Fox	11/29/28
2013	205	Cleveland, O. Lorain Fulton	12/29/28
2014	190	Fitchburg, Mass. New	1/ 3/29
2015	DA	Berlin, Germany Kamera	1/10/29
2016	205	Waterbury, Conn. New Mark	1/14/29
Console & Addts.		New York, N.Y. Paramount	1/12/29
2017	150	Tacoma, Wash. Liberty	1/16/29
Console & Addts.		Dallas, Texas	
2018	3M	Jacksonville, Ill. School of Blind	
			1/26/29
2019	F	Berlin, Germany Von Siemens	1/28/29
2020	F	Bournemouth, Eng. Regent	1/28/29
2021	200	Bayview, Wis. Avalon	1/29/29
2022	3M	Los Angeles, Cal. Warner Bros.	1/30/29
2003	200	Oil City, Pa. Latonia	2/ 2/29
2023	RJ-11	New York, N.Y. Bedell	2/ 4/29
2024	3M	Decatur, Ala. Bap. Ch.	2/ 5/29
2025	165	Chicago, Ill. Goldkette	2/15/29
2026	3M	Miami, Okla. Coleman	2/21/29
2027	150	N. Attleboro, Mass. Community	
			2/26/29
2028	150	York, Neb. New Sun	2/28/29
2029	235	Akron, Ohio Loews	3/ 6/29
2030	Ch.	Wilmington Del. M.E. Church	3/ 7/29
2031	Ch.	Pella, Ia. Ref. Church	3/ 9/29
2032	Ch.	Rochester, N.Y. Blessed Sac. Church	
			3/14/29
2033	Ch.	Buffalo, N.Y. St. Mary's Ch.	3/16/29
2034	RJ4	Jackson, Mich. J.C. Patience	3/18/29
2035	Sp	Los Angeles, Cal. Fam. Player	
			3/25/29
2036	RJ4	Wilkes Barre, Pa. Sterling	3/25/29
2037	205	Blackpool, Eng. Blackpool	3/30/29
2038	Sp.	Sheridan, Wyo. Funeral Home	3/30/29
2039	RJ12	New York City, N.Y. Store	3/30/29
2040	260	Brisbane, Aust. Regent	4/11/29
2041	190	Albany, N.Y. Madison	4/17/29
Additions		Scarsdale, N.Y. Barrett	4/20/29
Additions		Sydney, Australia State	4/22/29
Additions		Melbourne, Australia State	4/22/29
2042	DA	London, Eng. Gobelins	4/26/29
2043	3M	Atlantic City, N.J. Warner	4/ /29
2044	R20	New York City, N.Y. Store	5/ 2/29
2045	20	Garden City, Kan. Pres. Ch.	5/ 3/29
2046	SpF	Brighton, Eng. Regent	5/11/29
2047	175	Long Beach, Cal. KGER Rad.	5/11/29
2048	RJ12	Sewickley Hgts., Pa. T.A. McGinley	
			5/28/29
Rep.	Ch.	Detroit, Mich. Hope Evan Luth. Ch.	
			5/28/29
2049	Ch.	Buffalo, N.Y. Church of Assumption	
			6/ 3/29
2050	140	Crystal Lake, Ill. El Tovar	6/ 4/29
2051	R16	Los Angeles, Cal. Store	6/10/29
2052	Ch.	Miami, Okla. First Meth. Ch.	6/11/29
2053	RJ12	Pittsburgh, Pa. Store	6/18/29
2054	RJ12	Cincinnati, O. Store	6/28/29
Rep.	Ch.	Wilmington, O. Freids Church	6/29/29
2055	RJ11	Cincinnati, O. Ludeking	7/12/29
2056	190	Cape Town, S. Afr. Capetown	7/15/29
2057	200	London, Eng. New Cross	7/27/29
2058	Ch	Sheldon, Ia. 1st Ref. Ch.	7/29/29
2059	Ch.	St. Louis, Mo. Bethany Luth Ch.	
			7/30/29

2060	R15	LaCanada, Cal. McKellips	7/31/29
2061	190	Brighton, Mass. Egyptian	8/ 1/29
2062	2Man	Chicago, Ill. Temple Sholom	8/10/29
2063	150	London, Eng. Tolmer	8/15/29
Additions		Middletown, Ohio Strand	8/21/29
Additions		Sydney, Australia Mr. Crowle	8/26/29
2064	Sp	Berlin, Ger. VonSiemen	8/28/29
2065	4Man	Chicago, Ill. Temple Sholom	9/ 5/29
2066	240	Staten Island, N.Y. St. George	
			9/11/29
2067	190	Portland, Me. State	9/14/29
2068	DA	Ipswich, Eng. Regent	9/16/29
2069	Sp.	Scribner, Nebr. St. Peter Ch.	9/17/29
2070	190	Appleton, Wisc. Fox	9/21/29
2071	3Man	Dothan, Ala. 1st Bap. Ch.	9/25/29
Addition		Cincinnati, O. Crosley Radio	9/25/29
2072	2Man	Detroit, Mich. Mt. Hope Ch.	9/26/29
2073	11	Watertown, Mass. St. Theresa	9/26/29
2074	200	Greenwich, Conn. Pickwich	9/30/29
2075	260	Auckland, N.Z. New	10/18/29
Additions		Cleveland, O. Station WTAM	
			10/23/29
2076	RJ12	Dayton, O. Mr. Shuey	10/25/29
2077	Sp3M	Wheeling, W. Va. Vance Mem. Ch.	
			10/29/29
2078	150	Natick, Mass. Colonial	10/31/29
2079	175X	Hamburg, Ger. New	11/ 8/29
2080	Sp3M	Minneapolis, Minn. Station WCCO	
			11/23/29
2081	Sp F	Leicester, Eng. Cinema	11/25/29
2082	R 20	Los Angeles, Cal. J. J. Murdok	
			11/27/29
2083	RJ4	Detroit, Mich. J. E. Barrett	11/27/29
2084	Ch	W. Roxbury, Mass. Holy Name	11/30/29
2085	Sp3M	Buffalo, N.Y. Seneca	12/ 5/29
Rep.	Sp3M	Grand Rapids, Mich Calvary Church	
			12/ 7/29
2086	Sp3M	Greenville, S.C. Bap. Ch.	12/11/29
2087	Sch7	Fort Lee, N.J. Good Shep Ch	12/13/29
2088	SpCh	Phoenix, Ariz. 1st Baptist	12/24/29
2089	SpCh	Austin, Minn. St. Olaf's	12/28/29
2090	165	Freeport, Ill. New	12/31/29
2091	190	Greenbay, Wisc. Greenbay	1/ 4/30
2092	Sp3M	Minneapolis, Minn. Worweglah Luth Church	
			1/11/30
2093	Sp2M	Cynthiana, Kenty. Christ Ch.	1/14/30
2094	RJ11	Englewood, N.J. Mr. Feldman	1/21/30
2095	150	Greenfield, Mass. Lawler	1/28/30
2096	Sp3M	Chicago, Ill Latter Day Saints	1/30/30
2097	RJ11	Buffalo, N.Y. Exhibit	2/19/30
2098	Ch	Rochester, N.Y. Apostles Church	
			2/25/30
2099	R20	Tokio, Japan Dept. Store	2/28/30
2100	3Mn	Jackson, Miss St. Andrew Ch.	3/17/30
2101	4Mn	Boston, Mass. Metropolitan	3/20/30
2102	2Mn	Haubstadt, Ind St. P & P Ch.	3/28/30
2103	4Mn	Fullerton, Cal. Union High School	
			4/ 2/30
2104	2Mn	Lexington, Ky. St. Peters Ch.	4/18/30
Rep.		Schenectady, N.Y. St. Cyrillu	4/26/30
Rep. F		Edinburgh, Scot. Victoria	4/30/30
2105	R20	Sewickely Hgts. Pa Mr. McGinley	
			4/30/30
2106	3Man	Chicago, Ill. Store	5/ 8/30

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Rochester (N.Y.) Theatre Marr & Colton Now a Feature of Oregon Roller Rink

From Material Furnished By
Lloyd B. Klos and Bill Blunk

What was billed as a "\$100,000 organ, and the sixth largest in the United States", when it was built in 1927, has found a new home in the Viking Roller Rink in Astoria, Oregon. The instrument will have been housed in three widely-different structures, and as a result, its 34-year history should be of interest to theater organ lovers everywhere.

In November 1926, the Rochester, N. Y. newspapers carried the plans of the Lafayette Theater Corporation of Buffalo, and of A. A. Fenyvesey of Rochester, to build a \$3 million theater on Clinton Avenue South in the Flower City. The seating capacity was to be 4,000, which was to make it the largest theatre in Rochester.

According to faded clippings, "An orchestra pit will provide room for 30 musicians, and there will be a specially-built concert organ with two consoles (so that two organists may play simultaneously)." Plans called for the theater to be opened in April 1927, but it wasn't until the following November that completion of the work made possible the grand opening.

As can readily be understood by the grandiose features of the new movie palace, the same policy followed through on the organ. According to Harry Radloff, of Buffalo, N. Y., the theater interests placed an order with the Marr & Colton Company of Warsaw, N. Y. for two organs. One was for a 4M/18R instrument for the Roosevelt Theater in Buffalo.

This instrument, restored after 3 years of work by ATOE member Radloff and Niagara Frontier Chapter Past President Heino Olandt, is still used for two organ interludes on Sundays, being played by Harold Jolles. The second instrument ordered was a 5M/24R organ for the Rochester Theater.

As was customary in the golden days of the theater organ, the movie palaces spared no effort or expense to publicize their big organs. One feature article, appearing in the Rochester *Democrat and Chronicle*, had this to say, under the heading "Rochester Theater Organ, Sixth Largest in Country, Being Prepared for Premiere":

"It is the privilege of only a few to peer into the organ chamber of a modern theater organ such as the Marr & Colton, which has been installed in the new Rochester Theater. The cameraman climbed four flights of stairs and steel ladders, hauling a makeshift platform



Rochester Theatre Marr & Colton console prior to installation in theatre in November of 1927.

from which to gain a vantage point to picture some of the pipes and intricate parts of the organ. (A picture was with the article, and showed one chamber of the instrument). "Another chamber containing perhaps twice as much piping and snare drums, cymbals, bass drums and other instruments is located on the opposite side of the house. Taking a picture in this chamber was out of the question as space would not permit setting up the camera. The Rochester Theater organ is one of six largest in the United States and one of few with 32-foot diaphones. The largest pipe is 32-1/2 feet long and four feet in diameter.

"The organ contains five manuals, has more than 2,000 miles of wiring, and 150,000 electrical contacts of sterling silver. The organ is in four sections, two sound-proof chambers at either side of the proscenium arch, each 36 X 20 feet. There is a separate chamber 30 X 8 feet which contains the diaphones, relay and switchboard. The fourth chamber, 12 feet square contains the adjustable combination action.

"The wind is produced by a 25-horsepower blower, the electrical action being supplied through a 100 ampere generator. The organ console is operated by push button control, and can be

lowered or raised by the organist at will.

"The organ contains a full-scale Guatemalan marimba, 2 master xylophones, harp, piano, orchestra bells, glockenspiel, cathedral chimes, 3 snare drums, 2 bass drums, 4 cymbals, a 20-inch Turkish cymbal, and complete traps and effects."

As far as is known, the second console was never installed. Mrs. Harold Reichert who was Kay Marr, daughter of David Marr, the founder of the Marr & Colton Company, vividly recalls the installation of the 32' diaphones at the Rochester. Apparently the Rochester Fire Department possessed the tallest ladders in the city, as they were called to aid installers in lowering the pipes through the roof.

As the opening day approached, the publicity in the daily papers increased in tempo. One news item, appearing during the last week of October 1927, states that "C Sharpe Minor, organist, who will control the Marr & Colton pipe organ has been here during the past week, making the necessary adjustments and changes to ensure a perfect performance. For his program he has promised something new and unusual, and patrons of the new Rochester will undoubtedly have a genuine

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Fall, 1962

SPECIFICATIONS OF ROCHESTER THEATRE MARR & COLTON

Five Manuals 24 Ranks
Opened November 5, 1927

PEDAL:

- 32' Diaphone
- 32' Resultant Bass
- 16' Ophicleide
- 16' Bombarde
- 16' Violone
- 16' Diaphone
- 16' English Post Horn
- 16' Contra Tibia Clausa
- 16' Bourdon
- 16' Piano
- 16' Diaphone (2nd Touch)
- 16' Ophicleide Pizz (2nd Touch)
- 8' Tuba Horn
- 8' Tuba Mirabilis
- 8' Octave

ACCOMPANIMENT:

- 16' Contra Viol TC
- 16' Vox Humana TC
- 8' Tuba Mirabilis
- 8' Tuba Horn
- 8' Diaphonic Diapason
- 8' Tibia Clausa No. 1
- 8' Tibia Clausa No. 2
- 8' Clarinet
- 8' Saxophone
- 8' Viol d'Gamba
- 8' Gamba Celeste
- 8' Solo String
- 8' Viol D'Orchestre
- 8' Viol Celeste
- 8' Salicional
- 8' Oboe Horn
- 8' English Post Horn
- 8' Kinura
- 8' Trumpet
- 8' Quintadena
- 8' Flute
- 8' Vox Humana No. 1
- 8' Vox Humana No. 2
- 8' Piano
- 8' Solo to Accomp. Coupler
- 8' Orch to Accomp. Pizz Coupler
- 8' Solo to Accomp Coupler (2nd touch)
- 8' Saxophone (2nd touch) touch)
- 8' Tuba Mirabilis (2nd touch)
- 8' Tuba Horn (2nd touch)
- 8' Tibia Clausa No. 1 (2nd touch)
- 8' Tibia Clausa No. 2 (2nd touch)
- 4' Viole
- 4' Octave Celeste
- 4' Gamba Celeste
- 4' Flute
- 4' Vox Humana No. 1
- 4' Vox Humana No. 2
- 4' Tibia Clausa No. 1 (2nd touch)
- 4' Tibia Clausa No. 2 (2nd touch)
- 2 2/3 Twelfth
- 2' Piccolo
- 4' Piano

- Reiterating Marimba
- Xylophone No. 1
- Chrysoglott
- Snare Drum (loud)
- Snare Drum (soft)
- Tambourine
- Castanets
- Cymbal
- Chinese Block
- Tom Tom
- Sand Block
- Cathedral Chimes (2nd touch)
- Xylophone (2nd touch)
- Triangle (2nd touch)

- 8' Tibia Clausa No. 1
- 8' Tibia Clausa No. 2
- 8' Clarinet
- 8' Saxophone
- 8' Solo String
- 8' Cello
- 8' Flute
- 8' Orchestra to Pedal Coupler
- 8' Solo to Pedal Coupler
- 8' Great to Pedal
- 8' Accomp to Pedal
- 4' Flute
- Bass Drum
- Kettle Drum
- Snare Drum (loud)
- Snare Drum (soft)
- Crash sycmbal
- Cymbal

GREAT:

- 16' Bombarde
- 16' Ophicleide
- 16' English Post Horn
- 16' Diaphone
- 16' Tibia Clausa No. 1
- 16' Tibia Clausa No. 2 TC
- 16' Violone
- 16' Clarinet TC
- 16' Saxophone TC
- 16' Contra Viole TC
- 16' Bourdon
- 16' Piano
- 16' Solo to Great Coupler
- 16' Bombarde (2nd touch)
- 16' Ophicleide (2nd touch)
- 8' Trumpet
- 8' English Post Horn
- 8' Tuba Mirabilis
- 8' Tuba Horn
- 8' Diaphonic Diapason
- 8' Tibia Clausa No. 1
- 8' Tibia Clausa No. 2
- 8' Tibia Plena
- 8' Orchestral Oboe
- 8' Kinura
- 8' Clarinet
- 8' French Horn
- 8' Saxophone
- 8' Oboe Horn
- 8' Viol D'Gamba
- 8' Gamba Celeste
- 8' Solo String
- 8' Viol D'Orchestre
- 8' Viol Celeste
- 8' Salicional
- 8' Flute
- 8' Vox Humana No. 1
- 8' Vox Humana No. 2
- 8' Piano
- 8' Orchestral to Great Coupler
- 8' Orchestral to Great Pizz Coupler
- 8' Solo to Great Coupler (2nd touch)
- 8' Tibia Clausa No. 1 (2nd touch)
- 8' Tibia Plena (2nd touch)
- 4' Horn
- 4' Clarion
- 4' Kinura
- 4' Gambette
- 4' Viole
- 4' Celeste
- 4' Gamba Celeste
- 4' Salicet
- 4' Flute
- 4' Tibia Clausa No. 1
- 4' Tibia Clausa No. 2
- 4' Piano
- 4' Solo to Great Coupler

- 4' Tibia Plena
- 2 2/3' Twelfth
- 2 2/3' Nazard
- 2' Fifteenth
- 2' Piccolo
- 1 3/5' Tierce
- Reiterating Marimba
- Harp
- Orchestral Bells
- Xylophone No. 1
- Xylophone No. 2
- Glockenspiel

SOLO:

- 16' Bombarde
- 16' Ophicleide
- 16' English Post Horn
- 16' Diaphone
- 16' Tibia Clausa No. 1
- 16' Tibia Clausa No. 2 TC
- 16' Violone
- 16' Clarinet TC
- 16' Saxophone TC
- 16' Contra Viole TC
- 16' Bourdon
- 16' Piano
- 16' Bombarde (2nd touch)
- 16' Ophicleide (2nd touch)
- 8' Trumpet
- 8' English Post Horn
- 8' Tuba Mirabilis
- 8' Tuba Horn
- 8' Diaphonic Diapason
- 8' Tibia Clausa No. 1
- 8' Tibia Clausa No. 2
- 8' Tibia Plena
- 8' Orchestral Oboe
- 8' Kinura
- 8' Clarinet
- 8' French Horn
- 8' Saxophone
- 8' Oboe Horn
- 8' Viol D'Gamba
- 8' Gamba Celeste
- 8' Solo String
- 8' Viol D'Orchestre
- 8' Viol Celeste
- 8' Salicional
- 8' Flute
- 8' Vox Humana No. 1
- 8' Vox Humana No. 2
- 8' Piano
- 8' Orchestral to Solo Coupler (2nd touch)
- 8' Orchestral to Solo Coupler
- 8' Tibia Clausa No. 1 (2nd touch)
- 8' Tibia Plena (2nd touch)
- 4' Horn
- 4' Clarion
- 4' Kinura
- 4' Gambette
- 4' Viol
- 4' Octave Celeste
- 4' Gamba Celeste
- 4' Salicet
- 4' Flute
- 4' Tibia Clausa No. 1
- 4' Tibia Clausa No. 2
- 4' Tibia Plena
- 4' Piano
- 4' Orchestral to Solo
- 2 2/3' Twelfth
- 2 2/3' Nazard
- 2' Fifteenth
- 2' Piccolo
- 1 3/5' Tierce
- Reiterating Marimba
- Harp
- Orchestral Bells
- Xylophone No. 1
- Xylophone No. 2
- Glockenspiel
- Chrysoglott
- Cathedral Chimes

ORCHESTRAL:

- 16' Contra Tibia Clausa
- 16' Vox Humana TC
- 8' Tibia Clausa No. 1
- 8' Tibia Clausa No. 2
- 8' Tibia Plena
- 8' Concert Flute
- 8' Solo String
- 8' Viol D'Orchestre
- 8' Viol Celeste
- 8' Gamba Celeste
- 8' Viol d'Gamba
- 8' Clarinet
- 8' Oboe Horn
- 8' French Horn
- 8' Kinura
- 8' Vox Humana No. 1
- 8' Vox Humana No. 2
- 8' English Post Horn
- 4' Kinura
- 4' Tibia Clausa No. 1
- 4' Tibia Clausa No. 2
- 4' Flute
- 4' Gambette
- 4' Violin
- 4' Viol Celeste
- Harp
- Xylophone
- Cathedral Chimes
- Shuffle Effect

BOMBARDE

- 16' Bombarde
- 16' Ophicleide
- 16' English Post Horn
- 16' Diaphone
- 8' Tuba Mirabilis
- 8' Tuba Horn
- 8' English Post Horn
- 8' Trumpet
- 8' Diaphonic Diapason
- 4' Horn
- 4' Clarion
- Reiterating Marimba
- Harp
- Orchestral Bells
- Xylophone No. 1
- Chrysoglott
- Cathedral Chimes

TREMULANTS

- Tremulant Main
- Tremulant Solo
- Vox Humana No. 1
- Vox Humana No. 2
- Tibia Clausa No. 1
- Tibia Clausa No. 2
- Tuba Mirabilis

PISTONS

5 - 10 - 10 - 10 - 10

BLOWER:

Spencer Orgoblo 3-phase
20 HP 220V

Turn page for continuation

of Marr & Colton Story.



Bill Blunk at the console of his refurbished organ in his Viking Roller Rink, Astoria, Oregon.

surprise in a novel presentation by Minor. While he has never played an engagement in Rochester heretofore, many Rochesterians have had the pleasure of hearing him in New York or at the Lafayette Theater in Buffalo."

Since this opening was a big event, invited guests included Mayor James J. Walker of New York; New York State Police Superintendent Major John Adams Warner; Rochester Mayor Martin B. O'Neil; Buffalo Mayor Frank X. Schwab; Justice Harland Rippey; and Congressman Meyer Jacobstein.

The dedicatory festivities for the 4,000 invited guests began at 7:30 November 5, 1927, and included an inspection of the theater; opening of the musical program at 8:30 with playing of the overture by the orchestra under the direction of Musical Director, Edmund J. Query; playing of the Nation-

al Anthem; and addresses by Justice Rippey and Congressman Jacobstein. Next came a special film, made under the direction of C Sharpe Minor in which the processes in making the \$100,000 organ were shown. The Ballet Russe, headed by Andreas Pavley and Serge Oukrainsky gave a performance, and the program was concluded by the showing of the motion picture "The Magic Flame", featuring Vilma Banky and Ronald Coleman. Vaudeville acts were added to the bill for the public beginning the following week, a policy which was to ensue until the demise of that adjunct of show business.

When the doors opened to the public three days after the dedication, the patrons were spectacularly impressed by the sheer beauty of the interior of the theater, the largest between New York and Chicago at that time. Passing the box office in a lobby of rich Italian marble, they were confronted with a grand staircase of marble, its casings of carved artistic designs. A great chandelier of glass pendants lighted the main lobby, with smaller ones of similar design on the ceilings over the corridors. Inside the auditorium, one's attention was drawn to the immense dome in the center of the ceiling in which the blue of the sky was duplicated by the artist. Gold leaf predominated the interior. Immense paintings adorned the walls depicting scenes from Shakespeare's dramas. Two tiers of boxes graced each side of the theater, enriched with gold decorations, backed by scarlet curtains. Seats were upholstered in Spanish grain leather, with the backs of mahogany, covered with panels of rose-colored velvet. A system of "air-washing" was the first of its kind in the city.

Thus was the setting for the largest Marr & Colton organ. Its console

of ivory with liberal scroll work, was situated on a lift to the left of the orchestra pit. It had two bolsters of stop tabs completely encircling the horseshoe, plus a smaller bolster on each side. Two rows of tabs, controlling the tremulants and second touches were installed on the back board directly above the top manual. Most Marr & Colton consoles were identified by a sort of superstructure above either side which came out to a point, then dropped to the deck. The Rochester console, lacking this feature, looked more like a Wurlitzer, and on the top, a big "R", signifying the theater's name, was emblazoned on each side, surrounded by scrollwork. A glass music rack was a unique feature.

Theaters in those days did not spare the adjectives in describing their edifices. There were daily two-column ads with artist renderings, showing features of the movie palace. One drawing showed C Sharpe Minor in tuxedo, posing at the organ console. The text stated, "The world's Best Organ Entertainment...by the highest-paid organist in the profession!...The melodious music from the pipes of the great Marr & Colton pipe organ with that Master of Organ Entertainment, C Sharpe Minor at the console will make you catch your breath with sheer amazement!" On the day previous to the grand opening, there appeared a full-page ad, exhorting the public to visit the theater where "you will be enthralled with the sumptuous grandeur of the new Rochester... devoted to the highest class of vaudeville and pictures...the incomparable C Sharpe Minor, presenting his own novel entertainment on the mighty Marr & Colton pipe organ, the sixth largest in the United States!...Ronald Colman and Vilma Banky in the "Magic Flame", the renowned cavalier of the films and the screen's blond siren in a new revelation of talents and charm." The Prices? From 12:30 to 6 P.M., 30¢, boxes and loges, 50¢; 6 P.M. to 11 P.M., 50¢, boxes and loges, 75¢.

C Sharpe Minor opened the instrument, and had an engagement of some time, but how long, records don't indicate. He was quite a showman, and was well-known about the country.

One of the subsequent Rochester Theater organists was J. Gordon Baldwin, who, in addition to his theater interludes, did a daily program on WHEC. Baldwin subsequently became staff organist and musical director at WHEC after that station acquired a 3-manual Wurlitzer from the Los Angeles Coconut Grove in October 1934.

Another organist to sit on the M&C's Howard Seat was former Denver organist, Dick Hull. Hull had a stint at the console in 1933 and 1934. and possessed a touch of originality. Every morning as the theater filled prior to the first show, Dick would keep his listeners guessing the titles of selections he played. Theater tickets were awarded for the nearest correct list. Hull pos-

please turn to Page 17

theatre organ



Interior view of Rochester Theatre Auditorium, showing boxes and the grill work in front of Main pipe chamber. The mural to the left was one of those depicting scenes from Shakespeare's dramas.

ANNUAL MEETING

"GREATEST WEEKEND IN THEATRE ORGAN HISTORY"

By Tom B'Hend

"The greatest weekend in theatre organ history!" Thus did Ben Hall, author of theatredom's popular book, "The Best Remaining Seats", describe ATOE's annual Meeting held in Los Angeles last July 6th, 7th and 8th. His statement was substantiated by three undeniable facts: 1) the tremendous amount of empty film cartons and burned out flash bulbs left by shutter-happy conventionites at every location where a concert was presented; 2) the need to literally push music-hungry buffs from one recital to the next to maintain some semblance of a schedule; 3) vocal and written expressions of appreciation and praise by many ATOE'rs who attended the three day festivities. Few members who trekked to Los Angeles had little idea as to what they would see and hear - - To their astounded pleasure, they heard 11 artists playing on six different organs.

So fast did the meet move that there was little, if any, time for shop talk and 'noodling' sessions. Though some were slightly disappointed in the latter regard, the overwhelming flow of organ music seemed to more than offset the lack of such sessions. All in all, the meeting was one of artists and organ buffs who entered into the spirit of the fete and made it one great happy time, long to be remembered.

Opening officially on Friday afternoon, July 6th, with registration at the Hollywood Roosevelt Hotel, a total of 238 ATOE members signed up and secured banquet reservations. Dick Loderhose, ATOE Vice-president, and head of Renwick Records, played host to early registrants with his refreshment stand in the hotel's Redwood Room.

Noted among the early registrants passing through the registration line were Reiny Delzer, Charles Welch, Robert Kagy, Don and Mary Borden, Bill Brown, Walt Hanlon, Jim and Sheila Connor, Ron Downer, Erwin Young, Ben Hall, Stu Green, Jay Quinby (who declared that the *Delta Queen* was docked "somewhere in the East"), and many others. Between registration and theatre party time, members had several hours to meet old friends, have dinner and then start for mid-town Los Angeles and the Stanley Warner Wiltern Theatre for the evening's festivities.

The ATOE-AGO Wiltern Theatre Party served as the opener for ATOE and closed the week-long AGO Convention. Members arriving close to opening time were greeted with a sight seldom seen these days (except at a George Wright Theatre Concert-Ed.), an impressive crowd three and four abreast forming a line from the theatre box office and extending south beyond the end of the building, over three-quarters of a block away.

The crowd did not have long to wait; Theatre Manager Jim Polidoris broke the

regular performance early, and his efficient staff cleared the house in rapid order. The doors were then reopened to the party throng for the late-late show.

ATOE and AGO members quickly filled about two-thirds of the 2400 seat Wiltern and were treated to hearing the results of almost 9 months effort on the part of many members of the Los Angeles Chapter of ATOE.

Following a short introduction, Gaylord Carter brought up the huge four manual Kimball console in a rousing fanfare. "I hope that you are as thrilled as I am in hearing a great theatre organ in a theatre", he said. Judging from the applause, the audience agreed with Carter.

Before he opened the Harold Lloyd film, Carter told the first-nighters, "I have a wonderful surprise for you. When I first started in the theatres in Los Angeles there was a very wonderful young lady who was playing at the Metropolitan Theatre. . . in downtown Los Angeles. . . I admired her greatly then - - I admire her now. She's had a marvelous career in the theatre, in radio, in television, in records, and I'd like to present to you now my favorite organist, Ann Leaf!" The "mity mite" of the Mighty WurliTzer fame then presented her concert.

Gaylord Carter's masterful accompaniment for the silent film "*The Kid Brother*" was an outstanding achievement, and he was tendered a standing ovation that all but overwhelmed him. Following the film



Leonard MacClain is congratulated by ATOE President W. 'Tiny' James following announcement of MacClain being nominated as Honorary Member for 1962-63. Photo by Theatre Organ Club of El Paso.

SEE MORE ANNUAL MEETING PHOTOS ON PAGES 14 and 15

presentation, the "*Cavalcade of Organists*" featured Billy Wright, Buddy Nolan, Raymond Shelley and Leonard MacClain.

John Ledwon of Canoga Park led off the volunteer 'jam session' that followed until time ran out well after three a.m.

Saturday's activities opened with the famed Eddie Dunstedter playing the R. C. Simonton WurliTzer. Despite the oppressive heat, the Simonton Bijou Theatre and the patio area immediately outside were jammed to where even standing room was hard to find. To accommodate the waiting crowd, Dunstedter played a second performance, as did Johnny Seng, the second artist of the afternoon. Both men were acclaimed by their respective audiences.

Buddy Cole was the next artist to be heard. A very thoughtful host, Cole had prepared refreshments for the ATOE group that traveled the four miles from the Simonton home. Again two concerts were necessary to enable everyone to hear the Cole 3/27 WurliTzer-Morton. Before playing the instrument, Cole gave a brief description of the organ and explained how it is used in his recording sessions. The organ is housed in a special studio adjacent to his North Hollywood home. He

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PHOTOS (Posed and Otherwise) taken during ATOE Annual Meeting in July



Head table at Annual Banquet in Elk's Club. Front row, l. to r., Leonard and Dottie MacClain, Director Bud Abel, National Secretary Ida James, Director Gaylord Carter, and Director-Editor George Thompson. Back row, l. to r., President W. "Tiny" James, Director Russ Nelson, Vice President Dick Loderhose, Chuck Baker, Don Wallace, Director Dick Simonson, and Phil Olsen.

--Photo by Theatre Organ Club of El Paso.



Gaylord Carter taking the tremendous ovation that followed his musical accompaniment of Harold Lloyd's comedy "The Kid Brother" at the Wiltern Kimball.

--Photo by Theatre Organ Club of El Paso.



The Buddy Cole WurliTzler, a highlight of the Annual Meeting.

--Photo by Fred Myers, Belfair, Washington.



ATOE President W. "Tiny" James seems to be enjoying himself at the Beautiful Joe Kearns WurliTzler. Sheila Connor of El Paso, Texas, at right.

--Photo by Theatre Organ Club of El Paso.



The waiting crowd outside the Wiltern Theatre.

--Photo by Theatre Organ Club of El Paso.



Ann Leaf and Ben Hall pose at the Los Angeles Elk's Club 4/61 Robert Morton.

--Photo by Fred Myers, Belfair, Wash.



Leonard MacClain during his concert at the Lorin Whitney Robert Morton.

--Photo by Fred Myers, Belfair, Washington.



A group pose at the Joe Kearns residence.

--Photo by Theatre Organ Club of El Paso.



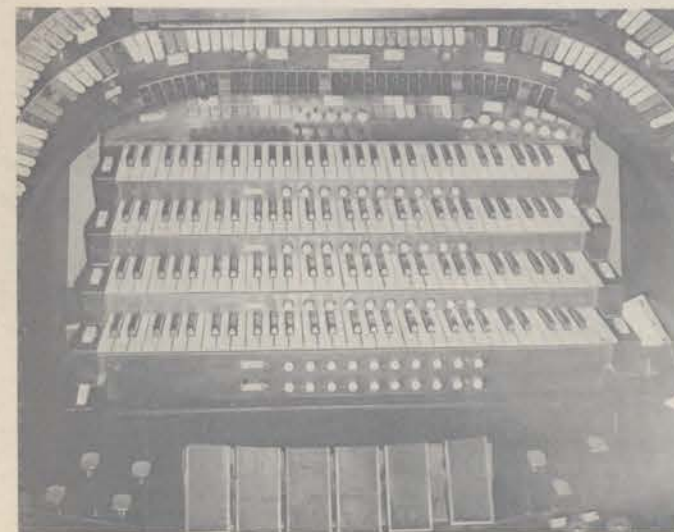
Left to right: Henry Pope, Don Gorman, Reiny Delzer, Bill Brown, and Dave Schutt, following the technical session at the Los Angeles Elk's Club.

--Photo by Theatre Organ Club of El Paso.



A scene during the registration at the Hollywood Roosevelt Hotel. Glen, Ida and Janice James in foreground. "Tiny" James, Sheila Connor, Pete Sweeney, Frank Aschenbrenner, a member whose name we did not get, Walt Hanlon, and Claude Cansler, in the background.

--Photo by Theatre Organ Club of El Paso.



Closeup of 4/61 Robert Morton in Los Angeles Elk's Club.

--Photo by Fred Myers, Belfair, Washington.



Representing four organ publications: left to right, Dewey Cagle, TABS AND DRAWBARS; Walt Hanlon, THE RELAY ROOM; Stu Green, THE POSTHORN, all meet at the Joe Kearns residence.

--Photo by Theatre Organ Club of El Paso.

ANNUAL MEETING

(continued)

also told each group of the work that went into the installation and cited the excellent assistance given him by ATOE member Don Kohles. A relatively young man, Kohles has established a name for himself in Los Angeles in the organ rebuilding and maintenance field.

From the Cole recitals, activities moved into the Los Angeles Elks Temple No. 99. Don Gorman, an engineer with Pacific Telephone in Spokane, Washington, presented an illustrated lecture on the physical phenomenon of the speech in organ pipes. He had on display various pipes, wave analysis harmonic filters, oscilloscopes and charts that were used during his talk.

Henry Pope, leading West Coast organ man, then took the floor for a question and answer period which proved most interesting and enlightening.

An informal cocktail hour in the banquet hall preceded the Annual Banquet and Meeting which started about 8 p.m. Highlights of the banquet and meeting were the introduction of well known ATOE members, with particular honor being given to the Los Angeles Chapter members who performed the labor of love in the Wiltern rehabilitation, and the super highlighted event of naming Leonard MacClain 'Honorary ATOE Member of the Year'. In accepting the award, MacClain disclosed that he had also been presented with a Gold Card by his Musician's Union local. He told his audience that he is a Scotchman and appreciated the fact that he would not be required to pay dues on either membership. During the meeting the re-election of W. "Tiny" James to serve another term as ATOE President was announced. "Tiny" gave a report of ATOE finances and plans for the coming year as well as his thanks for being so honored.

Adjournment of the meeting was held to schedule so that the evening concerts on the Elks Club 4/61 Robert Morton could begin on time. Harold Henry, who served as standby organist for the Annual Meeting, opened the recital period. This 20 year-old young man is active in both AGO and ATOE affairs. A pupil of Gaylord Carter, he is fast developing into an accomplished organist, both in classic-concert and theatrical styles.

Raymond Shelley had been announced as the feature artist for the evening, but was called to his Wichita home early Saturday morning due to the sudden death of his mother. Richard Ellsasser, prominent concert organist, who had appeared for the AGO Convention, was contacted by Harold Henry and graciously accepted the invitation to play in place of Shelley. His concert prompted one of the greatest demonstrations of appreciation shown any artist. The thrilled audience twice stood up in prolonged applause to honor him.

(Editor's Note - Ellsasser's program started with the playing of Widor's *Tocatta and Fugue* and it was thought that a classical concert was in the making, until - - - something in the Pedal sounded different to the ear. Lo and behold, while

the Fugue figuration was being continued on the manuals, the pedals were pouring forth *Tea for Two*, and it was on this popular note that the rest of his program was placed.)

It was later said of Ellsasser and the Elks Morton that this concert was truly a musical wedding of a great concert-theatre artist and a great theatre-concert organ. He played several encores before finally leaving the console.

In appreciation of Ellsasser's magnificent music, the audience was asked if they would forego the customary 'noodling' session. Instant approval was given and the second day of the Meeting came to a happy close.

Sunday, the final day of scheduled events, opened with Ann Leaf presiding at the console of the Simonton WurliTzer. She was introduced by Ben Hall, who gave a brief accounting of her very successful career in the theatre organ world. Again it was the same story - the applause registered nothing but hearty, sincere approval of the entertaining and lilting Ann Leaf style of playing.

Leonard MacClain's concert on the Lorin Whitney 4/24 Morton-WurliTzer was next on the afternoon program. His excellent theatre style of playing is well established and known world-wide through his Epic label recordings made on the Tower Theatre WurliTzer in Upper Derby, Pennsylvania. He was anything but parsimonious in his presentation and took rather a dim view of having to conclude just when he was getting started, but the schedule had to be maintained. MacClain's playing is always well thought out and the close listener can hear all kinds of subtle little goings-on between pedal and manuals. There is also no doubt that Leonard has played one or two 'burlesque' shows in his 50 years of entertaining as evidenced by an occasional 'bump' in some of his rhythm numbers. But on the other side you can detect the fine musicianship that is required for his church and concert work. This man is an all-round musician.



L to R - Gaylord Carter, Ann Leaf, Leonard MacClain, Don Wallace, AGO Chairman Gene Driskill, Dottie MacClain, backstage at the Wiltern Theatre.

--Photo by Theatre Organ Club of El Paso

Artist Buddy Nolan wound up the scheduled program with his musical arrangements on the Coffman and Field WurliTzer in Los Angeles. This was the first time the WurliTzer in the Woodcarver's Shop was opened for a public recital. The 3/17 instrument formerly installed in the West Coast Theatre, Long Beach, had only recently been rehabilitated by Bill Coffman and Bill Field. Previously, the two had declined to open their installation until they were satisfied that it was ready to be heard. Buddy Nolan's concert satisfied the duo that the organ was indeed ready.

Although the 1962 Annual Meeting officially came to a close with the final presentation at the Coffman-Field WurliTzer, a tour of some of the many other installations in the Los Angeles area was arranged for the following day. ATOE members were invited to visit the John Ledwon WurliTzer, the Roosevelt Memorial Park WurliTzer, Russell Nelson's 4/20 WurliTzer and the late Joe Kearns WurliTzer.

Thus another fine ATOE Annual Meeting came to an end.



W. Stu Green and Erwin Young, Eastern Regional Vice-President, stop talking shop to pose for roving camera. theatre organ

BILL BLUNK'S MARR & COLTON

continued

essed a rare style in organ technique. This, coupled with his wavy hair and youthful appearance, accounted for his popularity with his fans. His fan mail "often exceeded 30 letters a day", according to the clippings of the time. (It was he who purchased the WHEC organ when the station decided to get rid of it after World War II. The instrument was crated and sent to Denver, according to WHEC officials.)

The Rochester Theater meanwhile became Loew's Rochester Theater in the 30's, having been acquired by the same organization possessing several theaters housing "Wonder Morton" organs.

The Rochester organ fell into desuetude before World War II. Theaters were eliminating the organ from their programs. Along came Robert Griswold of the House of Harmony Music Store in Schenectady, N.Y. His offer to purchase the instrument was accepted by the Loew's Theater management in the late 50's, and the organ was removed, with the exception of five of the 32-foot diaphones. These were built into the theater in such a way that it was impossible to remove them without disturbing the masonry.

The organ was set up in the rear of the store, and the ivory paint was removed with the scrollwork, the console sporting a beautiful wood finish for awhile. Later on, its owner painted it black with ivory trim. Thus the instrument stood, until pressed for space, Griswold advertised that it was for sale. Considerable time elapsed before an acceptable offer was made. Enter Bill Blunk, owner of the Viking Roller Rink in Astoria, Oregon.

Blunk, an organ enthusiast of long standing, was born in Terre Haute, Indiana. His first organ, a small home

model, was purchased at the age of 15 from savings realized in a grocery store job. Prior to his college career, he began playing the organ in various dance halls and skating rinks throughout the state. After beginning a career in higher education at Iowa Teachers College, he transferred to the Chicago Musical College, majoring in piano and organ technology. He continued to play the organ at skating rinks during this period.

After graduation, he purchased the rink in Riverview, Indiana, and enjoyed a most profitable venture due to the eager patronization of the nearby farmers. He also bought a do-it-yourself laundry which he still operates.

Coming to the West Coast on a vacation, Blunk discovered Astoria, Oregon. He established the Blue-C roller rink, and promptly installed a pipe organ, a combination of three he put together! Another innovation was the installation of a plastic skating surface which eliminates dust. In 1957, he sold the Blue-C and returned to Indiana for awhile to remove a 4-manual organ, install it elsewhere, and become the organist. After a couple years, Astoria beckoned again, and discovering that roller skating was dying out there, he took action to revive it.

He purchased the old 600-seat Viking Theater in 1959, removed the seats, leveled the floor, and laid a blue plastic surface on top. On stage was constructed a huge pipe chamber, and pipes which were originally in the chambers on either side of the proscenium, were placed in the stage chamber. Next, his 3-manual Marr & Colton was hoisted into the left chamber so that Blunk could play above the heads of the skaters. Thus things were until the opportunity to purchase the Rochester organ presented itself. He had never seen the in-

strument until he went east with his fellow employee, Rodney Williamson, in July of 1961.

The dismantling process took ten days. At times, Blunk and Williamson had a crew of eight men working from 7 to midnight on the job. It was necessary to tear the roof off the blower room to get the blower and motor out with a derrick and hoist. Twelve hours were needed to disconnect the wiring from pipes to console, with Blunk handling 30 connections an hour. "It was bigger than I imagined," he said. During the dismantling, people came to take a last look at the console. Wearing long faces, they seemed to sense that a good friend was leaving them." Blunk hopes to get the remaining 5 diaphones out of the Rochester Theater within a year, as the theater is slated for extensive remodeling.

So the largest Marr & Colton organ had found a new home, its third. Upon arrival of the giant Marr and Colton in Astoria, Bill Blunk found it would be necessary to close the roller rink in order to find storage space for the organ while it was being unloaded from the railroad car. The smaller organ in the rink was being removed as the big one was coming in. The big organ was stored in the vacated chambers and every other room of the rink that could be used. Within a few days Bill was able to reopen the rink for skating but it was to be 97 days before the Marr & Colton was again playable.

The pipes are now set in two chambers, the main chamber measuring 18' X 20' X 13' high, the solo chamber (right side) is 20' X 24' X 40' high. The Viking Rink was formerly a theatre and the two chambers described above are side by side on what was the old stage while on the left side (formerly the proscenium wall) one of the original organ chambers is utilized to house the Marr & Colton Marimba, Xylophone No. 1, Chrysoglott, Chimes and some of the traps. The balance of the traps are placed on top of the main (left) chamber.

The console, whose finish had deteriorated considerably through the years, was completely refinished in ebony after untold hours of hard labor by Bill Blunk. The entire unit is now mounted on a movable platform which enables it to be rolled from the center of the floor (concert position) to a niche in the wall from where it is played for skating programs.

The organ speaks into a room measuring 100' x 50' x 22' high, which is considerably smaller than the auditorium of the Rochester Theatre, therefore the organ "talks" with complete authority. Owner Blunk says the organ is now in nice playing shape, however there are still quite a few bugs to be ironed out mainly due to damage caused in the removal from the Rochester Theatre.

Any ATOE member desiring to hear (and probably play) the largest Marr & Colton ever built can do so by visiting the Viking Roller Rink in Astoria, Oregon, and looking up the genial owner/organist Bill Blunk.

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ATOE member Jackie Smith (16) at the Bill Blunk 5m Marr & Colton.

CHAPTER ACTIVITIES

ATOE continues to grow - We are glad to extend a hearty welcome to our newest chapter, THE PIEDMONT CHAPTER of North Carolina. This is Chapter Number 18. Officers and Charter Members are Paul M. Abernethy, M.D., Chairman; George T. Matthews, Vice-Chairman; Edwin G. Baldwin, Secretary-Treasurer; and

George Anthony, J. E. Barlow, Charles W. Cannon, Ray Euliss, R. A. Griffeth, Mrs. Belva Hanford, Burt James, Paul Maness, M. D., Fletcher Moore, Harry L. Rosier, L. P. Wilkins, Horace J. Lee, W. L. Shaffer, Mrs. Mildred Thomas, Charles T. Hunter, Nelson Guard, Sid Hellier.



Officers of Piedmont Chapter ATOE, L to r., Dr. Paul Abernethy, chairman; Ed Baldwin, secretary-treasurer; and George Matthews, vice-chairman.



Some of the members of Piedmont Chapter at the formation meeting in office of Dr. Abernethy, Burlington, N.C., on August 22.

interlude" including a few sing-a-long numbers.

Our congratulations to member Bill Werner, who after much painstaking work now has all 15 ranks working. Bill's 3/15 is a WurliTzer 260 which was originally in the Century Theatre in Chicago.



Bill and Doris Charles, Chicago Chapter, at the Senate Theatre 3/18 Kimball.



Valerie Tahlman, daughter of Chicago Chapter Vice-Chairman Tony Tahlman and Secretary Nancy Tahlman at the Senate Theatre Kimball.

CHICAGO CHAPTER

Chairman - William F. Barry, 620 Pleasant Ave., Glen Ellyn, Illinois.

Secretary - Nancy Tahlman, 1280 So. Lloyd Avenue, Lombard, Illinois.

The Chicago Area Chapter succeeded in making Memorial Day, 1962, truly memorable to the many people who attended the open house at the Senate Theatre that early morning. Due to the efforts of Bea and Paul Lewis, Dean Mionske, Ken Bogda and Host Bob Montgomery, a bit of the past was brought back to life. The program began with a welcome and short introduction by Tony Tahlman, emcee, who brought up Bill Charles at the organ and his wife Doris on the organ. Doris, dressed in clothing of the '20's, sang a few songs and then led a genuine Senate sing-a-long, complete with song slides which had been left behind and forgotten when the era ended. Bill, a former theatre organist, then played more numbers that brought back memories, and when the lights came on for the intermission, many a nostalgic tear was being wiped away. (The second half of the program was presented by the dynamic Pearl White, who played some of the "Chicago Style" theatre organ music, including old time jazz and piano roll music. A stirring finale to the program was

Pearl's rendition of the Battle Hymn of the Republic.

In June, our members were at the Holy Family Church to hear a program by Brian Durack, a young man of which we are all proud. The program and the 3 manual/31 rank Austin organ were something quite different for most of our members but all who attended enjoyed it very much. Host Bob Montgomery gave us a concise and informative explanation of the organ; and after the program, we were treated to a tour through the "air chest". This is a rather unique experience that anyone interested in pipe organs would enjoy. Brian's program included some of his original compositions, which were very good. The only thing missing was a Crash cymbal to punctuate "Trumpet Voluntary", as he always does on a Theatre Organ.

At the time of this writing we are anticipating our trip to St. Louis for a visit with Stan Kann at the Fox and Ruggeri's restaurant on August 18th. August 18 is also the date on which the Montclare Theatre in Chicago will again use its organ. This Barton 3/10 has been restored by Wally Rathmann with the help of various club members. It will be "brought back to life" by member Jack Norgaard who will play an "organ

CONNECTICUT CHAPTER

Chairman - Allen R. Miller, 383 Forbes St., East Hartford 8, Conn.

Secretary - Miss Judy Derby, 109 Layton St., West Hartford, Conn.

DALLAS CHAPTER

Chairman - Walter Kuehne, 4106 So. Better, Dallas, Texas.

Secretary - Grace Johnson, 5436 Glenwick Lane, Dallas, Texas.

DELAWARE CHAPTER

Chairman - 'Dottie' MacClain, "Melody Hill", Rees Road, Devault, Penn.

Secretary - Mrs. Roger Bloom, Chesster Springs, Penn.

EASTERN MASSACHUSETTS CHAPTER

Chairman - Al Winslow, 1 Fairbanks Rd., Foxboro, Mass.

Secretary - David Hartshorn, 8 Little Lane, Framingham, Mass.

LAND O' LAKES CHAPTER

Chairman - Harry E. Jorgenson, 1711 Winnetonka, Minneapolis, Minn.

Secretary - Harry Steege, 928 Grand Ave., St. Paul, Minn.

The regular bi-monthly meeting and annual election of chapter officers was held on June 19 at the home of Donald and Harold Peterson in suburban St. Louis Park, where a 1922 Barton split manual 3/9 organ has been installed and is in the process of being enlarged to 15 ranks. Jim Kennedy, formerly one of the original organists at the Ironwood Theatre in Michigan, had been scheduled to be the artist of the evening, but due to the press of business was unable to appear. Guess where Jim was unexpectedly? Playing the opening show at the Ironwood Theatre, on his former Barton Pipe Organ, which had recently been rehabilitated for use again! Members Ray Steffans, Byron Carlson, Harold Steege and Ed Borowiec, among others, pitched in for a wonderful evening. Chairman Harry Jorgenson gave an interesting review of the recent ATOE Annual Meeting in Los Angeles and some two dozen theatre organs he had heard.

Alden E. Miller

LOS ANGELES CHAPTER

Chairman - Don Wallace, 2736 Hollywood Drive, Hollywood 28, Calif.

Secretary - Chuck Baker, 829 Grand View, Fullerton, Calif.

In answer to the request of members who work nights and are unable to attend regular meetings, Los Angeles Chapter held a picnic on Sunday, August 19th at Hollywood's Pilgrimage Theatre, where a 2m/4r Robert Morton has recently been installed.

ATOE was instrumental in securing donation of the organ to the theatre; it was removed from a residence in the Silver Lake District of Los Angeles, and was originally installed in a local theatre. The instrument was rebuilt by Pipe Organs, Inc.

Erected on the third level of the south stage light tower, about 40 feet above the stage floor, the chamber opening faces away from the audience—the organ speaks out to the hill which forms a natural back drop for the stage. There are two sets of shutters for the single chamber that open opposite to one another and are controlled by two swell pedals on the console. The instrument has a complete set of traps.

The trim two manual console and blower are housed immediately below the chamber area in the second level of the tower. At the present time a wooden partition encloses the blower. The noise has proved distracting to organists who have played the lively small box of whistles and it is planned to build a

theatre organ

cement wall around it to deaden the sound.

Even though the chamber opening faces away from the outdoor auditorium, the organ can be heard distinctly and does not need amplification as originally thought.

Headed by Gaylord Carter, who opened the impromptu afternoon concert, ATOE's attending the picnic also heard other club members present several selections each for their enjoyment. In addition to Carter, Mike Cahill, John Von Eckh, and Dr. Phil Olson presided at the console.

It was also announced at the meeting that members would be requested to state their preference for regular club meeting hours at the Wiltern Theatre. Times available are either Friday or Saturday at midnight, or Saturday or Sunday mornings from 8 to 11:30.

MID-WEST CHAPTER

Chairman - Kay McAbee, High Road R-3, Lockport, Ill.

Secretary - John Seng, c/o Jack Gibbs, 7333 N. Bell Ave., Chicago 45, Illinois.

NIAGARA FRONTIER CHAPTER

Chairman - Irving J. Toner, 703 Main St., East Aurora, New York.

Secretary - Laura Thomas, 3534 Bowen Road, Lancaster, New York.

Just as every boy needs a dog, so every Theatre Organ group needs an organ. Niagara Frontier suddenly has two restoration projects. They will be handled by a captain-and-helpers system for several reasons.

One, of course, is to maintain control of the jobs. The other is no less important: to allow the novices to work along with the experts. "At least the unskilled people can vacuum-clean the lofts!" commented one director at a meeting at the Joe-and-Laura Thomas house, as Joe recuperated from an operation.

The 4/28 WurliTzer at Shea's Buffalo Theatre has been worked on for several years by a succession of fans even before organization of the Niagara Frontier group. Recently member Dave Vanderhoek approached a new manager and work is again in progress after a brief shutdown. Even though daily shows at 11 a.m. make access difficult, the feeling is that this organ must be restored. "Member Don Hyde spliced a tape with that from another much-touted organ," reported Dave, "and everyone in the room snapped to attention as soon as the Buffalo organ came on, even tho' they didn't know just what trick was being played."

Pres. Irv Toner added, "It's an exceptionally fine organ, even if the poor organist is the only man in the house who can't hear how good it is!" There is plenty to do, but it's mainly keeping a project going.

The Elmwood Theater manager, a man who has brought crowds into other houses on a scale comparable to the old days by clever promotion and atten-



Harry Pickens, former theatre organist at the 2/8 WurliTzer in the Rapids Theatre, Niagara Falls, N. Y., at May meeting of Niagara Frontier Chapter.

tion to detail, called Member Lou Rosa at the WurliTzer plant for help. Lou, knowing Toner's work on the small unit in East Aurora's Masonic Temple (which was threatened by one of those "You gotta buy an electric, cost too much to fix this one" deals), referred him to Niagara Frontier's President.

Irv, John Spalding and others looked over the Elmwood's 3/15 WurliTzer. Cables were chopped twice; ductwork was removed for air conditioner. Advantage: unrestricted access (only Sat.-Sun. matinees and the evening performances, but loft work possible even then.) Advantage: a manager who wants the organ restored. Advantage: willingness of manager to buy necessary materials. Disadvantage: the Buffalo project barely under way again. But the directors, feeling that the opportunity was too good to miss, authorized Toner to act for them. He'll accept, of course.

Maybe it is a big pair of bites. But the Niagara Frontier Chapter is at peak membership (90 - more than a year ago - more than ever before). And the enthusiasm of Irv, Dave, John and the rest of the gang will rub off on the membership.



Dave Vanderhoek, who is responsible for restoring and maintaining the Rapids Theatre 2/8 WurliTzer.



Carlton Finch at the Rivera Theatre (Tonawanda, N. Y.) 3/11 WurliTzer Special. Carlton and his father, Harry Finch, have recently restored this organ to use. Photo was taken during March 18 meeting of Niagara Frontier Chapter.

NORTHERN CALIFORNIA CHAPTER

Chairman - Fred Clapp, 5610 Castle Drive, Oakland 11, California.

Secretary - George Morris, 1447A Silver Avenue, San Francisco 24, Calif.

OHIO VALLEY CHAPTER

Chairman - John J. Strader, 3630 Clifton Ave., Cincinnati 20, Ohio.

Secretary - Mrs. John Strader, same address.

POTOMAC VALLEY CHAPTER

Chairman - Richard Kline, Jr., Frederick, Maryland.

Secretary-Treasurer - Woody Wise, 413 Farmington Dr., Alexandria, Va.

The June 10 Annual Meeting and Outing were held at the Silver Spring home of Mr. and Mrs. George Merriken. The program was played by three guest organists, two out-of-staters and our own John Varney. Members and guests were delighted with the new additions to the posh Merriken organ studio and the new pipework now playing from the gold console. About 85 members attended. The next meeting is scheduled for September, most likely in the home of Eastern Regional Vice-President Erwin A. Young in Alexandria, Virginia. The Stanton Kimball in Baltimore was used for the first time in over a decade on Tuesday evening, July 31, for the premier of "The Music Man". Nearly 3,000 were in attendance and the organ was most warmly received. Dick Haffer and his helpers worked for more than three weeks to get the big organ in shape for the affair. By the 31st, all 31 ranks were tuned, one entire chamber scrubbed from top to bottom (all 22 ranks of pipes were removed and cleaned before being

returned) and the chests and walls vacuumed. Unfortunately there were no pistons working on the console, as the pneumatics involved are in sad shape and must be recovered. Also within this period the entire relay was recovered! We hope to have a fall meeting at the Stanton and by that time perhaps the remaining mechanical 'bugs' will be checked.

Chairman Dick Kline was organist for the opening. After the trailer, several hundred people gathered at the front of the auditorium to get a better look at the big gold and white console. The management is very enthusiastic about the "new" organ and hope to use it from now on regularly. Dick Haffer's moonlighters included: Al Crawford and his daughter Pamela, Dick Hartley, Warren Thomas, Charley McClelland, Stan Hendricks and many others.

In the Good News Department - Ann and Norm Ziegler are the proud parents of a 4/17 Marr & Colton, presently sleeping in the Capital Theatre, West Virginia. Plans for their new home this fall include a large basement music room.

PUGET SOUND CHAPTER

Chairman - Bill Blunk, Viking Roller Rink, Astoria, Oregon.

Secretary - Leonard G. Vernon, 962 - 14th Street, Astoria, Oregon.

The third 1962 quarterly meeting of the Puget Sound Chapter of A.T.O.E. was held in Tacoma, Washington on August 25. The members assembled at the McKee Piano and Organ Co. show room at 7:00 p.m. where many electronic organs including Theatre models were set up for members to play. After a get-acquainted period with cookies and punch, Reginald Stone of Victoria, B.C.,

played for two Silent Shorts on the Rodgers Theatre Organ. This proved very entertaining to those present. At 9:30 p.m. the group left for "Steve's Gay 90's" for the dinner and business meeting.

President Bill Blunk called the meeting to order at 11:25 p.m. The minutes of the April 28, 1962 meeting were read and approved as was the treasurer's report. President Bill reported on the National Convention held in Los Angeles in July. Don Myers played a tape made at the Convention. Members Andy Crow, Bob Jones, and Reg Stone reported on the progress of their Organs. The Secretary reported that member Roy Carnathan was seriously ill in a hospital in Portland, Oregon.

President Bill called for suggestions as to where to have the next meeting. Bob Jones suggested the Mt. Baker Theatre in Bellingham. Art Spisak suggested the Olympic Theatre in Olympia. Bill Morrison suggested the Fox Theatre in Victoria, B. C. Reg Stone said the Fox would be available and the members voted unanimously to go to Victoria, B. C. for the next meeting and a discussion of dates followed, with right after Thanksgiving being favored by most. Final date will be determined in correspondence with Reg Stone. President Bill then thanked the McKees for arranging a very fine meeting and for opening their store to the Chapter.

The group then departed for the Music Box Theatre and a gala night of Pipe Organ Music. The program got under way at 12:15 a.m. with Frank Chidester demonstrating the 3/12 Robert Morton. Frank has put in many hours getting the Morton back in shape. Jane McKee then played a short program followed by the following Puget Sound Area Organists: Don French, Woody Presho, Dick Schrum, Andy Crow, Reg Stone, Clayton Wilson, Phil Raboin, Bill Blunk, and others, after which the Organ was turned over to the membership to play until the janitor arrived at 3:30 a.m. to clean the house.

Attendance figures showed that 65 assembled at the Store, 67 at Steve's for dinner and the meeting, and 75 at the Music Box Theatre.

SOUTHEASTERN CHAPTER

Chairman - Dr. C. E. Holbrook, Jr., 741 Central Ave., Hapeville, Georgia

Secretary - A. W. Southerland, 1039 Ralph Road, N. E., Atlanta, 5, Georgia

ST. LOUIS AREA CHAPTER

Chairman - Edgar 'Ned' Lustig, 10117 Carolynne Drive, St. Louis 28, Mo.

Secretary - Wendell Whitcraft, 445 Baker Ave., St. Louis 19, Mo.

WESTERN RESERVE CHAPTER

Chairman - Duane D. Arey, 215 East 206 Street, Cleveland 23, Ohio.

Secretary - Clayton D. George, 20101 Beachview Drive, Cleveland 17, Ohio.

theatre organ

Hershey, Pa., Scene of EASTERN REGIONAL MEETING

By Richard F. Kline, Jr.
Chairman, Potomac Valley Chapter

On Sunday, August 19, the combined East Coast chapters met at Hershey, Pennsylvania, for the first regional meeting held by ATOE. Many members and guests arrived on Saturday to take advantage of the marvelous facilities found in the chocolate capital of the world, including several large hotels, amusement park, swimming pools and two large golf courses, so were on hand early Sunday morning for the first scheduled event. About 300 enthusiasts poured in from all sections - Canadians from the Niagara Frontier Chapter; the Ohio Chapter; Richmond and Norfolk members from the Potomac Valley Chapter, and even one member from the Puget Sound Chapter. Those who arranged the convention were extremely pleased with the turnout, and the general concensus was that this will not be the last meeting of its sort.

First on the busy schedule for the day was open house at the Academy Theatre in Lebanon, Penn., where all

had a chance to see and play a 2/10 Marr & Colton with a symphonic registrar. Many people took turns at the console and were pleased with the results and amused by the dramatic combinations found on the preset tabs above the main stop bolster.

The main meeting was called to order at 2:00 by Erwin Young, Eastern Regional Vice-President, who made the opening remarks. Potomac Valley member Frank Myers had taken a fine series of color slides of the California Convention which were then projected. Erwin Young and Dick Loderhose, National ATOE Vice-President, narrated. Afterwards, each of the six guest organists for the afternoon session took a 20 minute turn at the console of the 4/45 Aeolian-Skinner concert organ located to the left of the orchestra pit on its own elevator. The large draw knob console proved difficult to handle for the many quick registration changes required for

theatre music, but the organ was in excellent condition. Carl Hanke, house organist for the theatre, led off the program followed by Lowell Ayars of Bridgeton, N.J. John Varney, former organist at the Stanley Theatre in Baltimore, gave us a medley of operatic ballads and Irv Toner, chairman of the Niagara Chapter, followed with some oldies. Jim Boyce, organist at the Alexandria, Virginia Arena and owner of the N. Y. Center Theatre 4/34 WurliTzer was next, and Jack Ford, staff organist at Radio City Music Hall, wound up the session. (Jack, incidentally, played his portion "cold", having no chance to first try the instrument!) The whole program was very warmly received.

At 6:00 p.m. dinner was served in a private dining room adjoining the theatre. (Both theatre and dining facilities are located in the Hershey Community Cen-

Please turn page



Eastern Regional banquet, with 217 people attending. The banquet room is in the same building as the Community Theatre in Hershey, Pa.



Leonard MacClain at the console of the 3/19 Moller in the Sedgwick Theatre. This organ is the work project of the Delaware Valley Chapter.



Lowell Ayars, Delaware Valley Chapter member, plays the Hershey Community Theatre organ. -- Photo by Ray Brubacher



Capt. Erwin A. Young, Eastern Regional vice president, on stage at the Hershey Community Theatre, calling the afternoon session of the first eastern regional meeting to order. 21

ter which is owned and maintained by the Hershey Estate.) 217 members attended. After dinner, a meeting was held with comments by Erwin Young and Dick Loderhose followed by brief remarks by chapter chairmen, who reported on increased memberships and newly restored organs in the various chapters. The banquet lasted until nearly 8:00, so we had just long enough to stretch our legs before returning to the spacious rococo Community Theatre for the evening meeting.

While the afternoon portion of the program was interesting and lots of fun, the evening session was the real ringer! Leonard MacClain soon had the walls of the theatre shaking with laughter, and his silent film cueing was flawless and perfectly registered. Here is one of the greats. After watching him cavort through a silent reel of Marie Dressler and a Laurel and Hardy, it was easy to see that his fifty years of playing have put him in a very special and enviable category. Seven all-too-short reels followed, and we were then entertained with song slides and more chuckles by "Melody Mac", as he was known to his radio fans for years in the Philadelphia area. It's easy to see why Leonard was selected as this year's recipient of the ATOE's member-of-the-year award.

Theatre historian Ben Hall commented on the Hershey Community Theatre and its opening and added his particular brand of mirth, now familiar to those who are fortunate enough to own a copy of his witty anthology on the golden movie palaces, "The Best Remaining Seats". Ben spoke about the function of the theatre's stage lift, the twinkling starry sky (which was then demonstrated) and its Moorish-Rococo-Byzantine-Gothic architectural style.

After the lights came up, 45 minutes still remained for members to take a crack at the organ. Finally, at 11:00, the



Jimmy Boyce at the 4/80 Aeolian-Skinner organ. Hershey Community Theatre.
--Photo by Ray Brubacher

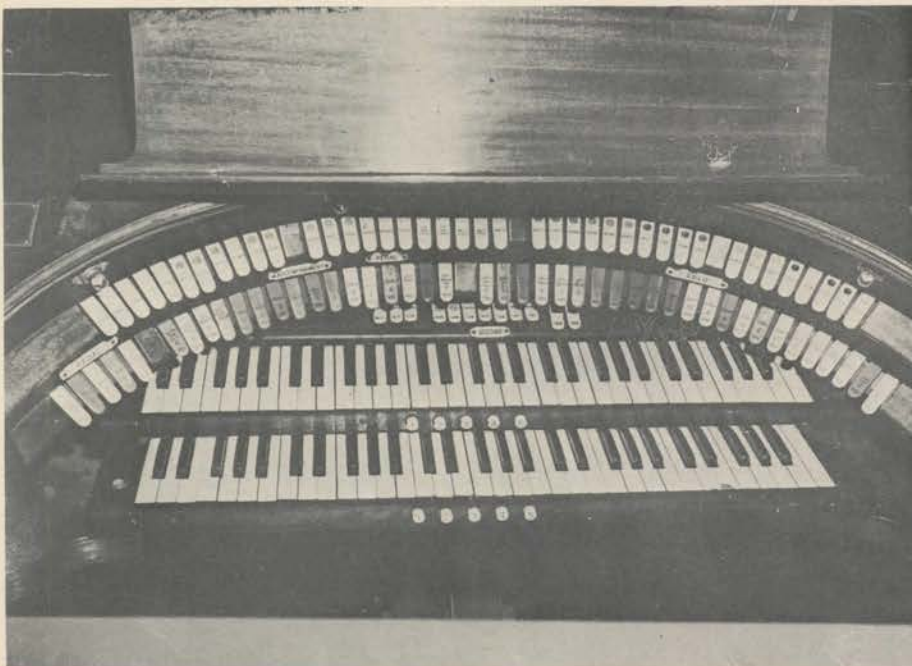
forest of microphones on the balcony was carefully packed away and after another round of handshakes the meeting ended.

On Monday all members and guests were invited to see and play the 3/19 Moller Deluxe in the Sedgewick Theatre in north Philadelphia, which is now in final stages of refurbishing by the Delaware Valley Chapter. The Sedgewick is now the chapter's "home".

After visiting the Sedgewick, the group adjourned to John Wanamaker's Store in Philadelphia to hear Leonard

MacClain play the noon concert on the famous Wanamaker organ. The organ has a six manual console and over 30,000 speaking pipes which makes it the second largest pipe organ in the world. It was designed by Rodman Wanamaker and most of it was built in the Wanamaker shops. Members who wished to visit the cavernous chambers were later given the grand tour. Quite a finale to our first regional meeting!

We are grateful to Dottie MacClain, chairman of the Delaware Valley Chapter, and her co-officers, John Armstrong,



Marr & Colton 2/10 with Symphonic Registrator in Academy Theatre, Lebanon, Pa., where open house was held.



Carl Hanke, house organist at the Community Theatre, Hershey, Pa.
--Photo by Ray Brubacher



View of Aeolian-Skinner console from balcony of Community Theatre, Hershey, Pa. --Photo by Ray Brubacher



Lowell Ayars opened the lineup of artists at the beautiful Aeolian-Skinner 4/45 while Radio City Music Hall organist Jack Ward looked on. Ward was the final artist of the afternoon.



National Vice-president Dick Loderhose at the 2/10 Marr & Colton in Academy Theatre.



Leonard MacClain views the console of the Community Theatre organ while Chairman Erwin Young remains "at parade rest". -- Photo by Ray Brubacher.



Ben Hall addresses the assembled ATOers at the eastern regional convention. --Photo by Ray Brubacher.

program director; John Daugherty, vice-chairman and Mrs. Dorothy Bloom, secretary, along with Erwin Young, for the groundwork they had carefully laid to make the meeting such a success. The

facilities of the Hershey Community Theatre and Community Hall were made available to ATOE through the courtesy of Lawrence C. Burris, director of the

Hershey Information Center. Tom Livezey, announcer for WEEZ, Chester, Pennsylvania, was the master of ceremonies for the afternoon program.

NEWS FROM THE ROCHESTER AREA

By Lloyd E. Klos

For the third time since its restoration, Rochester's RKO Palace organ was used to open a motion picture on August 14. The movie was "The Music Man", and for the occasion, the red carpet was installed at the front entrance. Following the first show of the evening, the red proscenium and organ grille lights were lit, then came the deep-throated Fall, 1962

wondrous sound of the opening chords of "Hello, Hello, the RKO", as Rochester's Mr. Theatre Organ, Tom Grierson, rode his steed upward into the golden spotlight. The audience which filled two-thirds of the theatre was most appreciative in its response, and Tom, as is his custom, spoke into the house PA system with the console mike.

Tom's 18-minute program started off

with the rousing "Strike Up the Band" by Gershwin. Then came the lilting "Lover", and "March of Hearts". Preferring to use full organ for most of the program rather than individual stops, Tom continued with "I Could Have Danced All Night" and "Alexander's Rag Time Band", and wound up, of course, with the inevitable "76 Trombones" which set the mood for the show to follow. Another lengthy burst of applause accompanied Tom Grierson's

Please turn to next page

ADDITIONS, CHANGES IN RADIO STATION PIPE ORGAN LIST

Eugene Nye of Seattle, Washington, has submitted the following additions and changes to the list of Radio Station organs present in the Summer Issue of THEATRE ORGAN, (Vol. IV, No. 2, page 13).

City	Station	Organ Make	Year Inst.	Remarks
Buffalo, N.Y.	WBEN	2/12 Aeolian Skinner		
Buffalo, N.Y.	WBER	2m Wicks	1931	Now removed
Boston, Mass.	WNAC	4/36 Skinner Op. 1025	1950	Francis Cronin, Organist
		Moved to Christ Episcopal Church, Needham, Mass.		
Chicago, Ill.	WJJ	3m Wurlitzer Special #1359	1926	Known as WJJD in 1935
Chicago, Ill.	WGBN	3m Page		
Chicago, Ill.	WTAS	3m Kimball		
Cincinnati, Ohio	WLW	3m/17r Wurlitzer Special	1925	Crosley Radio Station
Dallas, Texas	KLRD	2m Bennett	1929	The old 2/19 Barton Burned
Fresno, Calif.	KMJ	210 Wurlitzer		Originally State Theatre
Editor's Note: This organ placed in storage by KMJ, then sold to Bob Kates, Oakland, California. Then sold to Vern Gregory, San Francisco, California who in turn sold it to Babe Marsh in Vallejo, California who just recently sold it to Carson Henningson who has just finished installing it in his pizza Joyn't in Hayward, California. Talk about your wandering Wurlitzer's.				
Jacksonville, Florida	WJAX	2/m Bennett	1929	
Grand Junction, Colo.	KFXJ	2/5 Reuter	1938	Removed; now a Hammond
Long Beach, Calif.	KFOX	2/4 Maas	1930	Believed removed
Los Angeles, Calif.	KNX	3/10 Wurlitzer	1937	Rebuild from Liberty Theatre
		Walla Walla, Washington (Opus 1516, 1926), Wurlitzer "F" with 3rd manual new console and 3 ranks added. Organ now removed.		
Los Angeles, Calif.	KHJ	2/16 Estey	1928	
Madison, Wisconsin	WHA	3/11 Wicks	1949	Rebuild of Wicks and Barton
Milwaukee, Wisconsin	WTMJ	3c/15 Wicks	1941	
New York, N.Y.	WEAF	3/15 Aeolian Skinner		NBC Studio 3-B
Portland, Oregon	KGW-KEX	3/9 Wurlitzer	1936	3rd manual added, burned 1946
Portland, Oregon	KOIN	3/6 Wurlitzer		Originally built for Peoples Theatre, Astoria. Later moved to Olympic Theatre in Seattle in 1927; then to KOIN and the 3rd manual added. Removed in 1951 to St. Pauls Episcopal Church, Oregon City, Oregon.
Portland, Oregon	KXL	2/10 Woods	1925	Moved in 1941 to the Hunt residence in Aberdeen, Washington
San Francisco, Calif.	KFRC	3/10 Morton		A rebuilt 2/8 Spencer church organ with Estey, Kilgen and Morton additions. Now located in St. James Lutheran Church, San Leandro, California.
Seattle, Washington	KJR	2/3 Estey Minuette	1930	Removed from Earl Hotel to studio; removed in 1939 to residence in Tacoma, Washington, then in 1945 moved to Hubler home in Seattle where 2 ranks were added.
Seattle, Washington	KOMO-KJR	3/10 Wurlitzer	1944	Originally from old Egyptian later Granada Theatre (Opus 1194, 1925). 3rd manual and 3 ranks added in 1944. Moved to new studios in 1948. Moved in 1961 to home of Bennett Fisher, Des Moines, Washington.
Seattle, Washington	KOL	3/12 Wurlitzer-Kimball	1931	Originally 2/11 Wurlitzer chests from Colonial Theatre, console and 3rd manual added from Oregon Theatre, Salem, Oregon; then 2/5 Kimball added from Grand Theatre, Seattle. Sold in 1960 to Don Myers, Bremerton, Wash.
Salt Lake City, Utah	KSL	2/4 Wurlitzer B		Removed to Dan Epperson residence, Sumner, Washington in 1947. Moved in 1958 to residence of Edward J. Tarling, South Burnaby, British Columbia, Canada.
Shenandoah, Iowa	KMA	2/5 Reuter	1928	
Spokane, Washington	KHQ	2/8 Wurlitzer		From Venetian Theatre, Seattle with 3rd manual added. Moved in 1962 to Elliott P. Lawrence residence, Seattle, Washington.
Spokane, Washington	KFPY	3/10 Wurlitzer	1934	Rebuild of Style D, Opus 977. Moved to Rolladium Rink, Seattle 1953, and removed in 1960 to Bill Carson residence in Tukwilla, Washington, with exception of Post Horn which was sold to E.J. Tarling, Canada. (See KSL).
Stockton, Calif.	KGDM	3/7 Moller	1928	Moved to Berra Bella, California.
Tacoma, Washington	KMO	2/8 Morton	1931	From Park Theatre. Moved in 1953 to Sacred Heart Catholic Church.
Vancouver, B.C.	CJOR	2/4 Kimball		Moved to Christian Reformed Church, then 2/4 Morton from Powell River Theatre, B.C. added and organ removed to residence.

Editor's Note: Many thanks to Mr. Nye for these additions. We understand that the list is still incomplete. Does anyone have anything to add?

ROCHESTER NEWS (continued)

descent into the pit to another chorus of the RKO Theme.

The success of this program emphasizes to any theatre promoter that he can't miss if there are four conditions present: first, the organ's use was publicized for a couple of days prior to the show; second, a top-ranking motion picture; third, a theatre organist of proven merit; and fourth, a big organ in good condition. There are numerous theatres throughout the country which could capitalize on special programs of this sort.

Another ATOE visitor was welcomed to Rochester in August. He was Roman Walek of Columbus, Ohio, who described an awakening of theatre organ interest in that area, with the possibility of another ATOE Chapter being organized in the very near future. A native of Buffalo, he also was guest of Harry Radloff, ATOE member of that city. Walek religiously followed the installation of the 4M/18R Marr & Colton in the Roosevelt Theatre in 1927. He still retains fond memories of most of the theatre organists who played the many theatres in the Buffalo area during the golden days.

According to Dave Teeter, boss of the Elmira restoration, the echo section of that organ is now playing, and coupled

with the 20 ranks in the main organ, the 25 ranks will now outrank any playable organ in a theatre in the state outside the New York City area. So enthused with the results of the restorers, the Elmira Theatre management has given them 10 minute spots between features on weekends. Loren Peckham, one of Dave's assistants, plans to build a player attachment for the organ. If successful, it will probably make the Elmira the only organ in the country to have a workable player in a theatre. Poetic justice for this organ to be so endowed, as Elmira was the site of Hope-Jones' factory, and where David Marr learned the organ business so necessary to set up his own factory in Warsaw, N.Y. later.

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8' WURLITZER TUBA, 15", \$65.00 Ronald McDonald, 4480 West 4100 South, Salt Lake City, Utah.

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ROTOGRAVURE NEWSPAPER sections going back to 1920, featuring theatre pipe organ installations in movie palaces civic auditoriums, radio broadcasting studios, residences; also clippings from newspapers, magazines, catalogues, advertisements, encyclopedias, books, etc. on orchestral unit pipe organs and Hope-Jones history. Information on T. O. dispositions. Alden Miller, 3212 34th Avenue South, Minneapolis 6, Minn., USA.

PROGRAMS, PHOTOGRAPHS, rotogravure sections, clippings from newspapers, magazines, etc., on the San Francisco Fox Theatre. Frank Rapp, 219 Guerrero Street, San Francisco 3, California.

FOOLISH AND FABULOUS Fox booklets for sale! ATOE has a supply of this famous booklet telling the story of the San Francisco Fox and its mighty WurliTzer. Send your requests to ATOE, PO Box 248, Alameda, California, with your remittance in the amount of \$1.50.

FAMED GEORGE WRIGHT RECORDING ORGAN SOLD

A reliable Los Angeles source has advised us that the 5/21 WurliTzer (ex-Paradise Theatre, Chicago), on which George Wright made the famous HI-FI label records, has been sold. This organ, originally purchased by Richard Vaughn from the Paradise Theatre shortly before its demolition, has been installed in his Los Angeles home for at least ten years. During this time George Wright was primarily responsible for a rebirth of theatre pipe organ recordings through the many LP's he made on this organ in collaboration with Richard Vaughn, owner of the HI-FI label.

The new purchaser is ATOE member Bill Brown of Phoenix, Arizona, a dedicated theatre organ enthusiast, who we are sure has planned a fine new home for this beautiful instrument. We also understand that the organ has already been dismantled and is on its way to Phoenix, Arizona.

Congratulations, Bill!



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Quentin Maclean

By William J. Kessel
Niagara Frontier Chapter

Quentin Morvaren Maclean passed away July 9 at the age of 66, in St. Michael's Hospital, Toronto, his adopted city.

His fame in Britain and in Canada far surpassed even that of Jesse Crawford, who died a short time ago. Anyone who has access to organ literature, serious or popular, in England can readily verify this. When, a year or two ago, it was rumored that a trip back "home" to England was planned, the organ buffs were breathless.

Mac, said to have been independently wealthy, was the perfect host to ATOE's Eastern Chapters in 1961 when Niagara Frontier Chapter held their "Pipes On Parade" in Toronto. His performance at the Maple Leaf Gardens, Canadian Broadcasting Studio G and Holy Rosary Church will long be remembered. Those who met him learned for themselves why two continents vied for his residence.

Quentin Maclean studied at Vienna and Leipzig. One of his teachers was Max Reger, himself a pupil of Brahms.

His was a musical family; his father, Aleck Maclean, was conductor of the Spa Company at Scarborough and composed the comic opera *Quentin Durwood*. His grandfather, Sir Charles Maclean, was a classical scholar and organist.

Mac spent four years during World War I interned in Germany; but he found a harmonium, and was eventually presented to his sovereigns as "the camp organist of Ruhleben." He spent a term as assistant organist at Westminster Cathedral (stet).

In 1920 he discovered cinema organs, and a little later was "the first cinema organist to broadcast."

The 1920's and 1930's found him playing theatre organs around London, and in 1928 he designed "the biggest theatre organ in Europe at the Regal Marble Arch." Colin H. Betts, of the Cinema Organ Society, writes: "Maclean's reputation is always associated with the organ at the Trocadero, Elephant & Castle, a huge cinema on the south side of the River Thames which has only recently been pulled down. This organ has been bought by the Society and is at present in store awaiting a new home." The organ is a 4/21 WurliTzer with 217 tabs on its gilt console.

Mac also played at least a weekly broadcast lasting a full hour. "It was not uncommon to hear a Bach item. He was one of four organists who opened the BBC Theatre Organ in 1936, a Compton which was bombed early in World War II", Mr. Betts adds.

Mac also made records for (British) Columbia, which are collector's items. *Radio Times*, about 1936 wrote: "They include a selection of dance tunes, an exhilarating 'Ride of the Valkyries', the ever-popular second Hungarian *Rhapsody of Liszt*, Finale to Widor's *Fifth Organ Symphony*, a couple of wedding marches, a selection of ballads, and a spectacular arrangement of 'Rhapsody in Blue'. In this record he displayed astonishing ingenuity by reproducing the famous clarinet glissando in the opening of this work with the aid of the syren (stet) that is numbered among the many effects..."

Radio Times continues to tell of snappy rhythm arrangements contrasted with a record of the Grieg concerto which he made by superimposing a piano rendition on the organ background. (This is no trick for today's engineers, but Mac did it all himself with headphones.)

Do we exaggerate his fame? Tributes by his contemporaries and his competitors attest to the regard in which Mac was held. Reginald Foot, Reginald New (are all British organists including Dixon named Reginald?) are on record. He was clearly Dean of the Cinema organ until 1939 when...but let's take that in turn. A final paragraph from that *Radio Times*: "In every bar that Maclean plays there is that which reaches the very height of artistry and musicianship, be it fugue or foxtrot, Bach or ballad. He has the power of revealing the latent musical beauty of anything he plays and rendering it intelligible to any listener. He has broadcast items that in the hands of any other cinema organist would have been dull, except to the musician and connoisseur. He takes Bach and Widor in his stride along with the latest foxtrot, and when inclined can play a rhythm number with anyone...No-



Quentin Maclean at Mapleleaf Gardens WurliTzer.

thing that can be written on staves is beyond him. His arrangements of orchestral works are object lessons in what is now called 'orchestral organ playing', and his registration is a byword in the profession."

And then in 1939 he visited Canada. It was to be only a vacation; he stayed on for 23 years, building as glorious a reputation in Toronto as in London. Buffalonians heard him twice a week on Canadian stations; once with a small studio organ, once with an electronic instrument. Poetry, in the minds of ATOE listeners, got in the way. But in Toronto he did more.

He played Shea's Theatre for 8 years, the Victoria Theatre for 2 years. And for 20 years he was organist at Holy Rosary Roman Catholic Church. A typical combination for the only Cinema organist ever invited to give a recital to the Royal College of Organists, of which he was later made an associate member!

And Maple Leaf Gardens! A few years ago Shea's Theatre WurliTzer was moved into the big hockey rink, and augmented with more ranks. Here Mac presided.

"*Organ Tone and Terminology*", a book by Quentin Maclean, is on the presses in Chicago. If we may editorialize, wouldn't a reissue of some of his records be in order?

Niagara Frontier Chapter members were impressed by Mac's interest in ATOE last year. What a pleasant contrast with professionals in some other hobby fields, where the fans are but tolerated!

To his widow, to his fellow-parishioners, to the hockey fans of Toronto, and to all who remember Quentin Maclean when Shea's and the Troc were standing, ATOE and especially Niagara Frontier Chapter offers assurance that Mac's kindnesses to them are not forgotten. The world of organ music will miss this truly fine musician.

DETROIT ORGAN ACTIVITY

As reported by Claude Sheridan
Royal Oak, Michigan

Bill Buzwell, head of the organ department at the J. L. Hudson Company in Detroit, entertained members of the Detroit Theatre Organ Club at their regular meeting on Sunday evening, July 29, at the Iris Theatre, playing the ex-Fisher Theatre WurliTzer.

Bill is an old-time theatre organist

who still retains a love for the instrument. He first began playing in theatres in Scranton, Pa., about 1929, and played regularly in several local houses thru-out the thirties. Later, Bill turned to club engagements, including one in Cleveland that lasted for nine years. Later Bill was a featured performer on the "World's Largest Organ" in Convention Hall on Atlantic City's famed boardwalk.

Bill's Detroit program was in three segments. The first group included "Jalousie", a Victor Herbert medley, a Fred Astaire medley (from Astaire movies),

and a medley of Parisian tunes. The second portion opened with the "Washington Post March" (the rafters really vibrated on this one); followed by a medley of popular tunes, "Dancing Tambourines", "Fascination Waltz", a medley of real oldies, and tunes from "Oklahoma". The final portion of the program ranged from a South of the Border medley, pop songs from the late forties and "Parade of the Wooden Soldiers" to "Moonriver", "Because of You", and "A Smile" song medley, and closed with a vigorous version of the "12th Street Rag."

theatre organ

RECORD REVIEWS

The second release by Renwick Records is Reginald Foort at his English best.

Knowledgeable theatre organ buffs have long recognized the completely different approach to theatre organ playing exercised by British organists. Foort easily falls into this school of playing, and comparisons are therefore not easy to make. Suffice it to say that here we have one of England's acknowledged masters applying his talents to one of the most elaborate "home" organ installations in the world, well recorded by one of the most enthusiastic theatre organ fans in the running.

Loderhose has gone to great lengths to reproduce the exact conditions into which his WurliTzer was originally installed. The organ as installed in the famous Paramount Studio on Times Square was without a doubt the definitive studio WurliTzer, and as such was never equalled by this builder or any other. Whether or not he has succeeded in his efforts to reproduce this sound is a matter that each individual must judge. But it must be born in mind that Dick is also after a true theatre sound, and this is much more difficult to do especially when the limitations of room size must be contended with.

In this record you will find a good satisfying theatre organ sound. Foort uses many beautiful combinations, some loud, some soft, all showing of the possibilities of the resources of this famous instrument. Needless to say the stereo copy had great aural advantages over the monaural copy, but both were well finished records. These are only available through direct sales with Renwick Records, not being available through dealers.

Jackie Brown at the Mighty WurliTzer - Esoteric Productions, Ltd. 7½" mono versions released in the United Kingdom by the "Tape Club of the Month", 22 Coastal Chambers, Buckingham Palace Road, London, S.W.1. Price \$6.25 postpaid.

No. 1 - "I Love". This is an excellent 30 minute mono tape evidently played on the 4/21 WurliTzer in the Trocadero Cinema, although the credits on this box do not so specify. Tunes included are "Sweet and Lovely", "Because I Love You", "You Made Me Love You", "Always", "Guilty", "I Don't Know Why", and others. In all of these numbers Jackie Brown displays excellent registration and musicianship. This reviewer recommends this tape to all organ lovers.

No. 2 - "Intermission". This recording was made in a theatre complete with audience who are generous with their

applause after each number. The pickup on this recording is not quite up to the standard of the previous tape, probably due to recording with an audience present. The numbers include "John Brown's Body", "So In Love", "The Folks Who Live On The Hill", "You'll Never Walk Alone", "Toy Trumpet", "Lambeth Walk", "Can't We Talk It Over", and others.

No. 3 - "Sentimental Journey". This recording, made on the same WurliTzer as the others, is also an excellent recording, and the talented Jackie Brown plays a group of numbers in keeping with the title: "Sentimental Journey", "Far Away Places", "Slow Boat To China", "I'm Getting Sentimental Over You", "Flying Down to Rio", "Sentimental Me", and many others of the same type. This reviewer does not hesitate to recommend this tape for your library.

No. 4 - "Final Nite at the Troc". This tape was made on the last nite recital given on the famous 4/21 WurliTzer before the Cinema Organ Society bought the instrument and placed it in storage until its new home can be found. This tape features six different English organists, each being introduced by A. Campbell Gifford. The organists heard are Jackie Brown, Bobby Pagan, Sidney Gustard, Robin Richmond, Denis Matthew and George Blackmore.

This recording (according to the notes) was not made for commercial issue, therefore listeners are asked to bear with the few faults and some hiss level which are brought about through the extremely difficult recording conditions under which it was made. It is, however, an excellent chance to hear six different organists try their hand, some for the first time, on this Mighty WurliTzer.

We are advised that the above mentioned tape recordings are also available at 3-3/4" mono. at \$4.00 each postpaid from Esoteric Productions, Ltd., 22 Coastal Chambers, Buckingham Palace Road, London, S.W.1.



NORTHERN CALIFORNIA THEATRE ORGAN CONCERT ANNOUNCED!

We have just been advised that Allen White, young Bay Area organist, will be presented in a special theatre pipe organ concert at Oakland's Neighborhood Church, 84th and MacArthur Boulevard, on Monday, October 15 at 8:00 P.M. This will be the second concert featuring Allen White at the 3 manual Robert Morton and will include many of the standard tunes played during the heyday of the theatre organ, as well as many of today's popular melodies. A special feature will be the showing of a Don Baker "Follow The Bouncing Ball" community sing movie produced by Columbia pictures in 1942. The New York Paramount Studio WurliTzer is the organ used in this film, which is one of a series produced in the early 40's.

The 3/10 Robert Morton was re-installed in Oakland's Neighborhood Church exactly as it was when in its original location in the California Theatre, Pittsburg, California, including all traps and percussions. The only change made by the church was the addition of a six rank WurliTzer Echo Division. This is one of the outstanding church edifices in the United States built at a reputed cost of a million dollars. In addition to its fine theatre organ, it boasts a hydraulic stage that lifts the choir twenty feet up in the air, revealing complete stage facilities upon which biblical presentations are re-enacted. The acoustics are perfect and we urge all lovers of theatre organ music to attend this event.



EDDIE WEAVER TO PLAY AT THE MOSQUE!

By Mrs. Frances W. Street

The Richmond Organ Enthusiasts cordially invite all ATOE members and friends to a concert Sunday, November 11, 1962 at 3:00 p.m. in the auditorium of the Mosque in Richmond, Virginia.

Featured at the 3/17 WurliTzer will be popular EDDIE WEAVER, currently organist at the famed Byrd Theatre in Richmond. ATOE members who attended the Richmond Annual Meeting in 1961 will remember Weaver as one of the outstanding artists of the entire program.

This concert is sponsored by the Richmond Organ Enthusiasts to further theatre organ music and the admission is FREE. Don't miss this one, but get there early as there were 3500 in attendance at last year's concert.

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