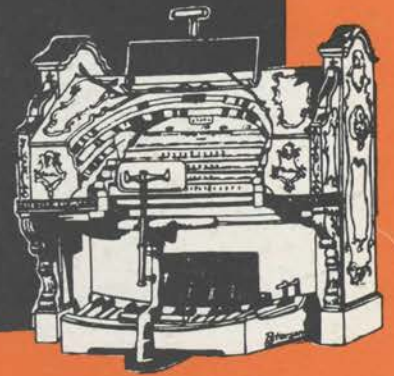


THEATRE ORGAN



VOLUME 16, NO. 4

AUGUST, 1974



Journal of the American Theatre Organ Society



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THEATRE ORGAN

Journal of the American Theatre Organ Society
Volume 16, No. 4 August, 1974

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cover photo . . .

Al Mason, National President of ATOS from July 1968 thru July 1970, in the Main Chamber of his residence 3/10 Wurlitzer. See Closing Chord on page 20. (Photo by Phil Gorden)

in this issue . . .

FEATURES

- 4 The Wurlitzer That Would Not Die Bill Reiger
- 12 Pipe Oriented Eatery Organization Plans Five Locations in San Diego Stu Green
- 15 Radio City Music Hall Robert A. Atkins
- 19 Giant Electronic for Carnegie Hall
- 25 OPUS 19 — the 1974 Convention Story
- 42 National Board Meeting
- 43 Hall of Fame
- 45 Playing the Film (Conclusion) John Muri

TECHNICAL

- 7 Taming That Roaring Blower Stu Green

DEPARTMENTS

- | | |
|---------------------------------|--------------------------|
| 10 Hollywood Cavalcade | 47 Vox Pops |
| 18 Dinny's Colyum | 51 Snippets from England |
| 20 Closing Chord | 52 Letters to the Editor |
| 22 Nuggets from the Golden Days | 54 Chapter Notes |
| 23 For the Records | 71 Classified Ads |

president's message . . .



Few organizations anywhere can claim the warm and friendly membership that exists in ATOS and while we hear great artists and instruments during the course of our operation, much of the real value of joining is the comradeship that results.

It has been a great honor to have served as president of this fine organization and to have had the opportunity to become personally acquainted with so many theatre organ fans from all corners of our country as well as overseas. Only from this vantage point can anyone truly see the scope of the effort necessary to make this organization a success or to realize the potential we have for future growth. We have really only begun to attract supporters to our interesting hobby. The

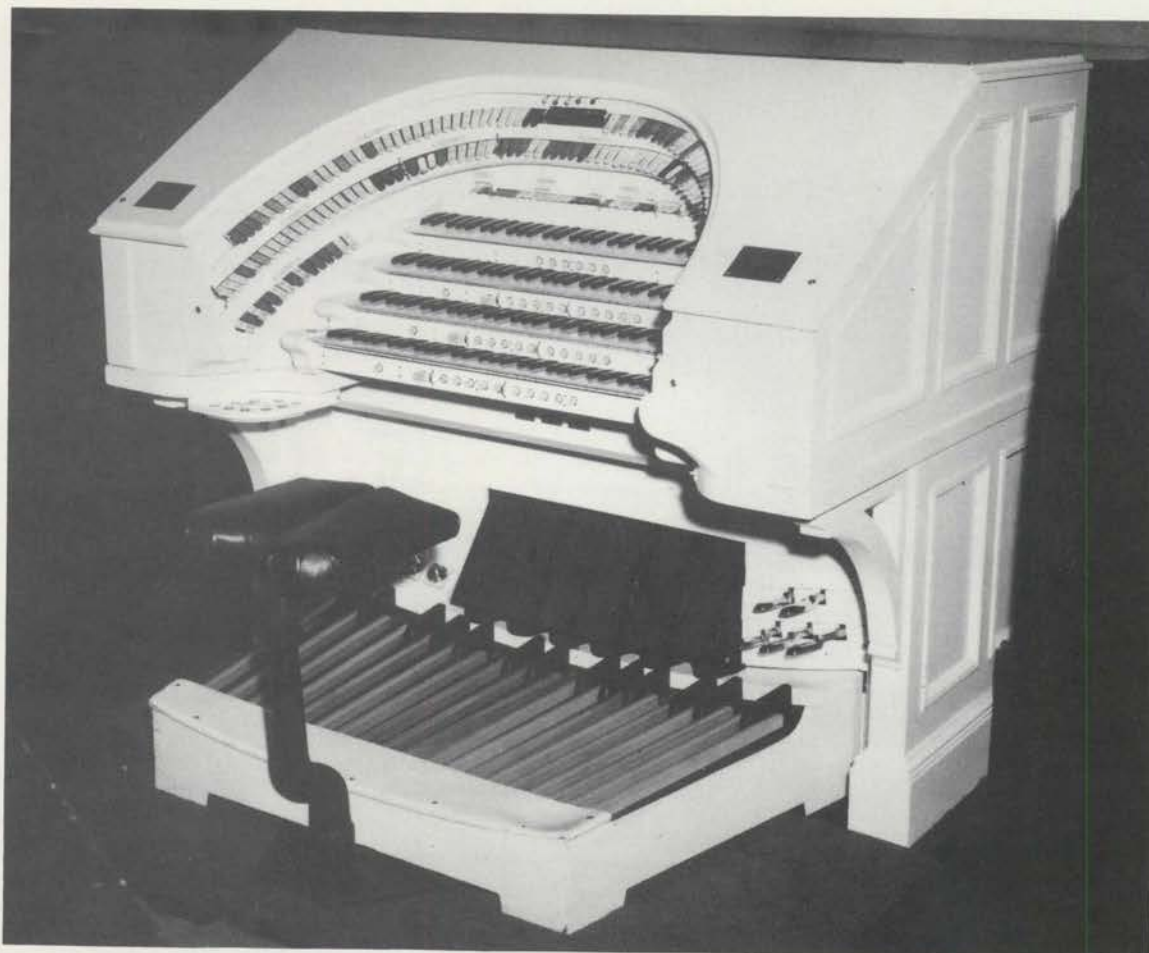
overwhelming possibilities that the future can bring most certainly calls for the adjustment of our method of operation to keep it all under control and headed in the right direction.

ATOS has a great team working for it at the present time and I am very grateful to each and every member for the support that I have received during my term as president; but we must remember that they cannot continue forever. If we are sincere in our desires for the success of ATOS, every effort must be made to make the atmosphere within the organization one that will attract competent and dedicated members to take part in the administration. Our future depends on it.

My sincere thanks to all who have been instrumental in our success to date. With all of us working in harmony together, the future of ATOS can be successful beyond our fondest expectations.

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Erwin A. Young, Jr.



The Chicago Theatre 4/29 Wurlitzer, console is located at left side of orchestra pit.
(Bill Lamb Photo)

THE WURLITZER THAT WOULD NOT DIE

by Bill Reiger

To say that there has been much interest in restoring the Chicago Theatre Wurlitzer to its original splendor would be an understatement. Jesse Crawford played his way to fame on it. From the time the last strains of music died away forever, organ buffs everywhere longed to hear the famous organ's tones again. But the management concerned itself with other things; they even built a stage out over the console for a special show in the 50's, perhaps to remain permanently. No replies resulted from the many CATOE letters sent in attempts to interest the management in a restoration project. They had been more difficult to reach than even the Oriental Theatre management, whose restoration project, incidentally, was

initiated after organist Hal Pearl's introduction of CATOE representatives to the owner. Again, another personal introduction to the Chicago Theatre manager, who didn't even believe there was an organ under the stage, sparked a flicker of interest. A probe beneath a thick layer of black velour proved that a dust-laden, desecrated console did indeed exist. More time lapsed; no word, no letters, no nothing.

Unexpectedly, one day in the spring of '71 while at work, one of the regional directors of the Chicago Theatre called on the phone and asked me to come down to the theatre and look over the situation and estimate how long it would take, how much it would cost, etc. to put the organ in good operation condition. Having been with

Balaban & Katz theatres more than 30 years, he said he remembered hearing the organ and had had many inquiries about it. Aware of other situations where either unqualified or unprincipled workers had done more harm than good, he asked that all activity on the project be kept strictly confidential until the fate of the organ could be decided. We hoped that the instrument could stay right there and be played again because the theatre was a Chicago landmark. The challenge was overwhelming. With our original crew, Fred Kruse, Val Escobar, Frank Pokorny and the author, the task was begun, after a long delayed go-ahead.

As the months passed we began to realize the great magnitude of our project. The theatre managers fre-

quently asked us when it would be ready. That was a difficult question to answer because the more we did, the more we found to do. Yet the management was most cooperative. The managers, chief stagehand Frank Carson, the electrician and engineer, often assisted us, even delaying the starting time of the movie when we were moving the console or setting up the unenclosed xylophones. We used the carpenter shop in the basement and were given access to several other work rooms. Much time was spent in preparing the work areas, building ladders, installing lights and telephones where needed, besides general cleaning.

I recall one particularly interesting evening when I received a frantic call from Val Escobar in the next room. He said, "Drop everything and come here immediately!" Expecting the worst, I met Val and the electrician grinning like Cheshire cats. "Follow us," they said and led the way upstairs, above the Solo Chamber, above the Percussion Chamber, to what? **THE BRASS CHAMBER!** "Christopher Columbus" Val had made a monumental discovery! We never even guessed there was another chamber. Later we found out that at least two of the ranks there, the Tuba Mirabilis, and the English Horn had been brought from the Uptown Theatre many years before.

But discovery didn't end there. Frank Pokorny found an old enameled coffee pot, a hot plate, and the coffee breaks became special treats. We found we could last longer — into the wee hours on Tuesdays, and all day Sunday. More crew members came: Bill Hansen, George Smith, Russ Joseph, Carl Tompke, Dave Schultz, Jim Gruber, Art Todesco, Harvey Williams, Milton Pearl, Walter Strojny, Terry Kleven, Joe Duci Bella and others. I know they all enjoy the restoration project as much as I do. Of course, the intermissions at the Chicago are filled with George Wright tracks and other organ tapes played on the excellent house sound system. In fact, the sound is so realistic that at times we wondered how the Chicago Wurlitzer could sound as good again, and how much more we had to do to get it like that once again.

The 29 rank Style 285 Wurlitzer was equipped with a second console which Mrs. Jesse Crawford played many years ago, but it was sold a year

or two before we got there.

The organ speaks from six chambers, most of which are approachable only by climbing steel ladders. Here's an analysis of ranks by chamber:

Main Chamber (10 Ranks)

Tuba Horn
Main Sax
Open Diapason
VDO
Celeste
Horn Diapason
Flute
Dulciana
Clarinet
Krumet
Marimba

Foundation Chamber (6 Ranks)

Harmonic Flute
Tibia Clausa
Main Vox
Diaphonic Diapason
Gamba
Gamba Celeste

32' Diaphone Chamber
(12 Huge Wooden Pipes,
low C is 32 feet high)

Brass Chamber (4 Ranks)

Tuba Mirabilis
Tuba Mirabilis
English Horn
Double English Horn
(Posthorn)

Solo Chamber (9 Ranks)

Solo Tibia
Solo String
Quintadena
Kinura
Solo Sax
Trumpet
Solo Vox
Oboe Horn
Orchestral Oboe

Percussion Chamber

Chimes
Glock
Sleigh Bells
Drums plus standard set
of traps and special
sound effects

P.S.

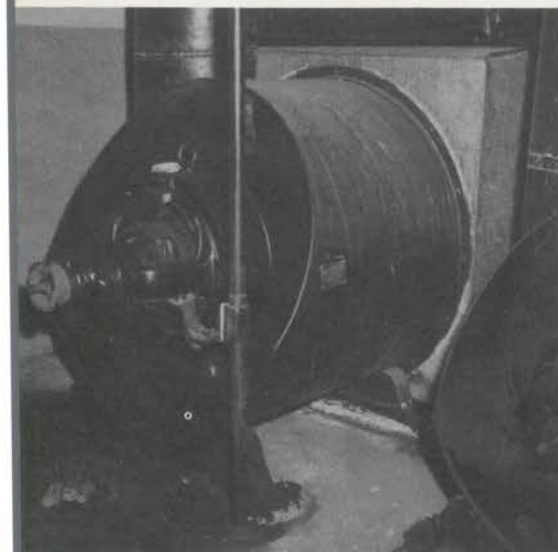
2 unenclosed xylophones
1 unenclosed marimba
1 unenclosed piano

Behind the urns and tapestry is the main chamber.
(Bill Lamb Photo)





The regular crew (from left to right) George Smith, Frank Pokorny, Val Escobar, Bill Rieger, and Russ Joseph examine the console. Stagehand Frank Carson looks on from the stage.
(Bill Lamb Photo)



The 25 hp DC blower at the Chicago. The 10 hp blower at extreme right supplies 25" to some ranks.
(Bill Lamb Photo)

When we started, the regulators were a sorry lot. There were lots of them and all very sad, some with leather blown. But one at a time each of the four in the Solo Chamber was disconnected, carried home and re-leathered; likewise the four in the

Foundation Chamber, three in the Main Chamber and two in the Brass Chamber. As one might guess, our proficiency improved with each regulator we recovered. New gaskets were used at all wind supply pipe joints and some wind ducts were increased in size. Of course, this all had to be done before we dared turn on the blower.

Speaking of air, the blower room was not exactly tidy. The com-

mutators had to be dressed on each of the 10 hp and 25 hp DC 220 volt blowers. New brushed and brush holders were located, also new filters were installed after a thorough cleaning. The bearings were aligned and greased. The starter dash pots were cleaned and oiled. Most of this work could be done during evening theatre operating hours as long as we were quiet and careful.

Almost every time we entered the theatre we looked at the black heap (at the left side of the orchestra pit) under which was the remains of the console. This is the same console where Jesse Crawford presided from opening day, October, 1922, until 1926 when he went to New York and the Times Square Paramount. He came back for the Chicago Worlds Fair in 1933-1934 playing Kilgen organs.

Fred Kruse had started some work on the console and felt that to attack the problems better we should repair the lift, if possible. We found it located under the stage; a somewhat primitive hydraulic lift. It operated by turning a valve and letting city water pressure run into the cylinder, allowing the console platform to rise. Conversely, turning off the water and letting it run out of the cylinder into the floor drain would let the console platform descend smoothly. However, before we had achieved this simple operation many after-theatre hours were spent repairing valves and re-packing the main piston — after locating the proper sized oil impregnated material. The theatre hours, 9 a.m. to 12 midnight, and until 1:30 a.m. on Fridays and Saturdays, complicated the repair of the console.

We shall cover this in a coming issue, and supply a complete stoplist (if space permits) of the Chicago Theatre Wurlitzer. □

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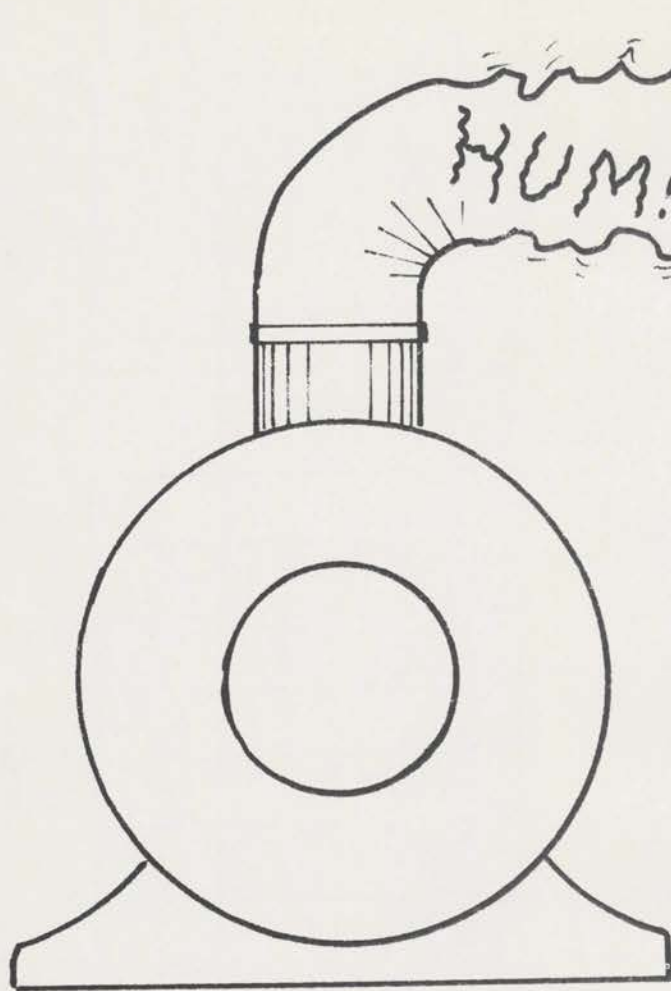
Sunday, November 3

2:30 P.M. & 8:15 P.M.

- Bob Ralston

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TAMING THAT ROARING BLOWER

by Stu Green

A few years ago we ran an article by Allen Miller on how to bring down the volume of an organ voiced for a theatre to a level suitable for home consumption — “Taming the Monster.” This article will continue the idea of adapting the theatre instrument for home use but we’ll deal solely with reducing the noise inherent in the compressed air generator which blows the pipes.

A concrete block enclosure is usually sufficient to confine the rumble and roar of the blower unit and the motor which turns it. The enclosure can be made more effective by filling the air spaces in the concrete blocks with dry sand and lining the inside walls with acoustic celotex.

But many enthusiasts who take every precaution to seal blower noise within the enclosure overlook one channel which makes an excellent

noise conductor — the air line to the regulators and chests in the chambers. The most commonly used wind line, galvanized metal pipe, is also a fine sound conductor. The blower noise conducted by wind line probably wasn’t objectionable in the theatre. However, the same amount of noise can be much more prominent in a home installation, so we’ll suggest some ways to reduce it.

The solution is found in padding a portion of the wind conductor channel with sound-absorbent fabric which absorbs the noise. But padding the inside of the metal duct would reduce the diameter of the wind line. It is much more practical to break the wind line and insert a sound-absorbing box; in effect, lengthening the wind line to allow room for treatment.

There is nothing complicated about our muffler box. It can be either a

simple rectangular enclosure or a maze. The whole idea is to run the wind through a section of conductor with sound absorbent walls. The box should have a channel somewhat larger than the diameter of the wind line which feeds it. This is partly to allow room for the sound absorbent fabric which will line the box. Another reason is that the more sound absorbing area exposed, the better. So, a 10-inch pipe might well feed into a muffler box with a 12-inch diameter channel. Too small a lined channel can cause loss of pressure.

No dimensions will be given for the muffler box because each installation will be unique, with channels as large as practical. The box should be built of three-quarter inch plywood (shop grade is fine) with all intersecting surfaces glued and secured with screws at 6-inch intervals.

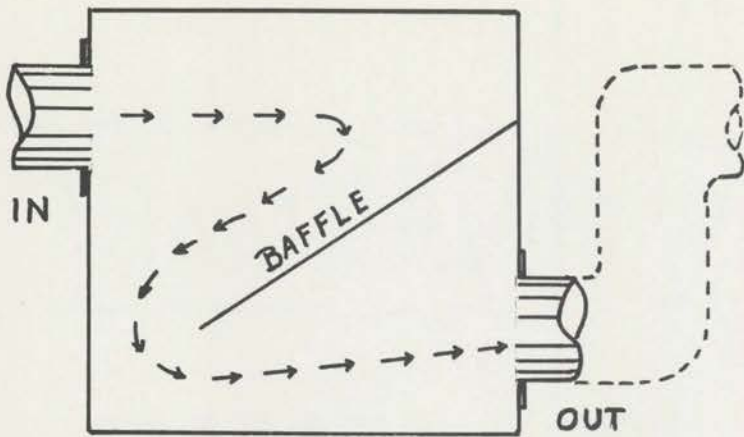


FIGURE 1

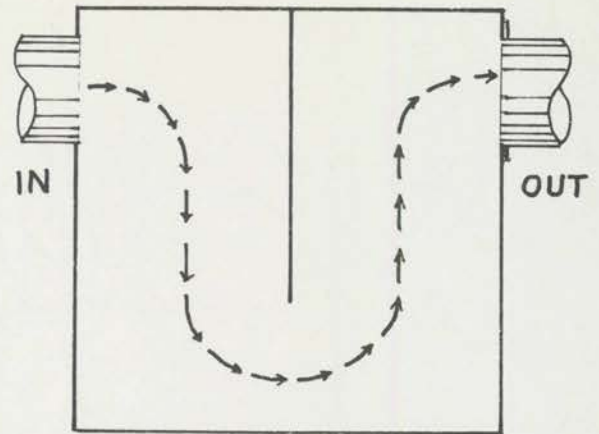


FIGURE 3

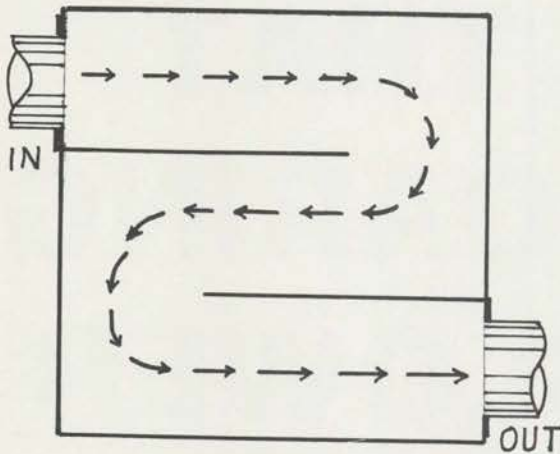


FIGURE 2

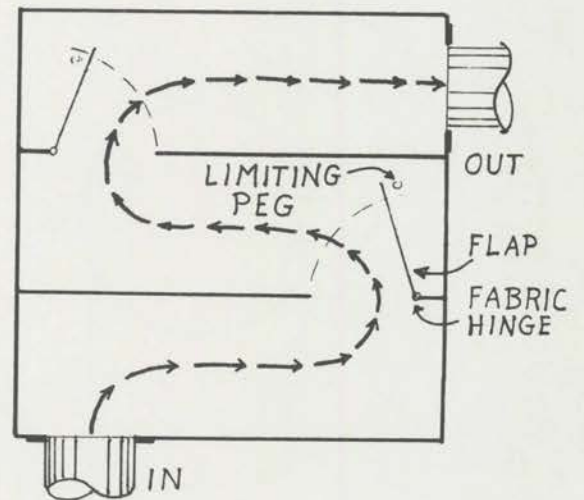


FIGURE 4

The Wilern Kimball 25 hp blower, showing the 18-inch-pressure static duct in which the muffer box was inserted. Bill Exner (left) supervised the installation. (Stufoto)

The Wilern muffer boxes. Constructed by former Maintenance Chief Bob Alder Sr., they were installed by the maintenance crew under the supervision of Bill Exner and current Crew Chief Leonard Worne. (Stufoto)



We show four types of muffler box in the illustrations. All of them must be lined with absorbent fabric, details of which we'll discuss shortly. Figure 1 is simply a lined box which fits into a break in our noisy wind line shown at the start of this article. It may be improved by the addition of the baffle indicated by the dotted line. Figure 2, with a two-baffle maze, is more effective. Note that both Figures 1 and 2 require extra ductwork (including 2 elbows) to continue the wind line at the same height as the input. Figure 3 is nearly as effective as Figure 2 and requires no extra ductwork.

Figure 4 is the most effective sound deadener by merit of two valves which open and close according to air volume requirements. When the instrument is silent, the valves are closed, thus cutting off any sound missed by the channel lining. In order to include the valves, the input must be from the bottom. If there is room above the blower (say 3½ feet), the muffler box shown in Figure 4 is well worth the effort required to suspend it from the blower room ceiling or brace it with angle iron. The air pressure-actuated flaps must not be too heavy. Quarter inch plywood or 1/8" prestwood work well. Be sure to put a limiting nail in the side wall so the flap will return to closed position and not flop to full open and remain there.

Now to the sound absorbent material. There is a wide choice. One possibility is to raid the disposal bin of a carpet merchant. Scraps of carpeting stapled to the channel walls do the trick. Carpeting can also be used for the hinge for the flaps in Figure 4. A more absorbent material is the thick padding used under carpets. Old blankets cut into strips may be used in double thickness. Fiberglass is good but the effective thickness makes it somewhat impractical unless space saving may be overlooked. Heavy staples hold the material in place easily.

As a practical illustration of effectiveness we can point to the Los Angeles Wiltern theatre 4/37 Kimball organ, until recently a very "noisy" organ from the conducted noise viewpoint. Figure 5 shows the king size 25 hp blower and the huge wind conductor above it. Figure 6 shows the double muffler boxes installed to reduce the noise. As originally constructed there were baffles within the

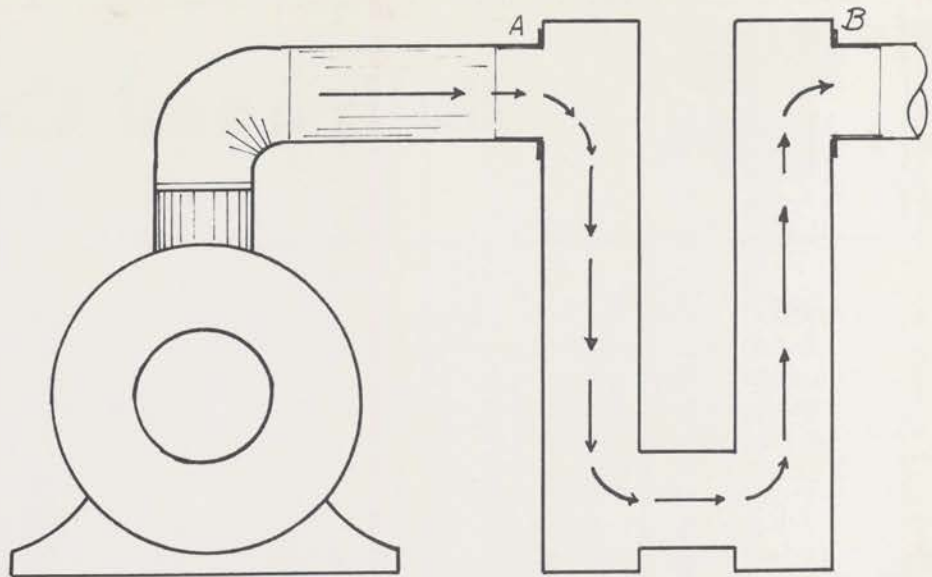


FIGURE 7

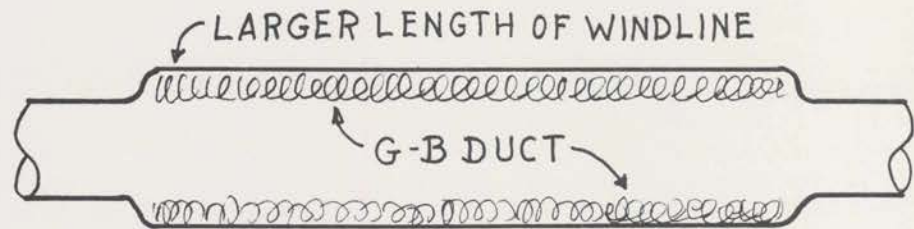


FIGURE 8

boxes but they wasted too much air pressure. So the baffles were removed and it was learned that just the insulation-lined boxes did the trick. The air path is shown in Figure 7. A and B show where the pipe was cut to permit insertion of the muffler boxes.

There is another trick, and this will be of interest mainly to those planning an organ installation because it involves the use of a length of larger than normal wind conductor. The tip comes from Allen Miller who uses it on his Austin organ installations. Allen recommends lining about six feet of the main conductor near the blower with a commercial air conditioner quieter called "G-B Duct," Gustin-Bacon product. It is one-inch thick fiberglass wrapped in heavy aluminum foil. To use G-B Duct, and not lose air pressure, a larger size blower pipe must be used to compensate for the one inch thickness of the Duct (See Figure 8). Al says it's easy to work with and inexpensive.

G-B would seem also to be an ideal liner for the air return conductor applicable to installations that re-use air. The return pipe can also conduct blower noise from blower room to chamber and requires some deadening, although not as much as the pressure conductor which is connected directly to the blower.

In cases where there is a regulator in the blower room, lining that regulator with felt will do much toward reducing noise, adds Al Miller.


These measures can reduce air conductor noise by as much as 75 percent, and that's a big step in the direction of "noiseless" operation. □

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Calendar Now!

July, 1975

ATOS
NATIONAL CONVENTION

SAN FRANCISCO





Hollywood Cavalcade

Directed by Lyle W. Nash

NEWSREEL... When Rod La Rocque, 18, graduated from La Habra, Calif., High School this summer it meant the famous name of a silent film star will not be forgotten. The young man is a distant namesake of the first Rod. He hopes to have a law career... The March of Time gives one the shudders. Greta Garbo will be 69 soon, Brigitte Bardot and Sophie Loren are now 40! Elvis Presley is 39... Coming soon is a film about a roly-poly silent film comedian who suffers a career collapse after a big weekend. The Wild Party, its producers claim, is not about Fatty Arbuckle. Most of it was filmed in famed Mission Inn, in Riverside, California... Top feminine part is played by Raquel Welch... The bodies of Gary Cooper and Florenz Ziegfeld have been moved from Los Angeles cemeteries to other places.

THAT'S ENTERTAINMENT is a two hour MGM collection of clips from films (mostly great musicals) produced between 1929 and 1969. The nostalgic romp features nearly every popular film player who worked for Leo the Lion. So far all the caustic, contemporary critics have praised the production.

THE enduring qualities of silent films were revealed again this summer when a Los Angeles Times reviewer looked at the 1925 Paramount film *The Plastic Age*. He wrote: "... fascinating as a social document... Terrific showcase for Clara Bow... Is just plain enjoyable to watch... *Plastic Age* reverberates with the very quality of the Roaring Twenties desperate gaiety... Gilbert Roland exudes the dashing masculinity he has maintained to this day... Directed with verve and lightness." I wonder what 1974 movie will be praised like that in 2023?

LEST you forget. Bobbie Darin, Jackie Gleason, Carroll Baker, William Demarest, Jack Oakie, Nancy Carroll, George Bancroft and Chester Morris were all nominated for Oscars.

ALTHOUGH Jeanette MacDonald has been gone since 1965, her legion of devoted fans is greater than ever. In June several hundred members of the Jeanette MacDonald International Fan Club, JMIFC, held their annual convention in Pasadena. Membership is now at an all-time high of 700. During their nine day Clan Clave (as they call it) they viewed 10 films of JM and Gene Raymond, held receptions, dinners, went on trips and socialized. JMIFC president Miss Clara Rhoades, 1185 Woodward Ave., Topeka, Kansas, 66604, said: "Membership is booming. In June we gained 30 new members. Eight years ago membership had fallen to around 100. We are so pleased. I'd be happy to hear from any TO readers who want to know about our JMIFC."

QUESTION: "Inform us about child actor Darryl Hickman, please." Best way to learn all about him (then and now) is to read the March 1974 issue of Film Fan Monthly. Writer Doug McClelland profiles Hickman in great fashion.

A MONTANA reader asks about Jackie Cooper. I hope she was watching June 30th when Jackie was seen by some 50 million Americans on a political fund raising telethon of 21 hours duration. Jackie is busy, happy, has a son 28 and another son 18 and loves Hollywood as much as ever.

IT was in Ontario, California, we caught up with Cooper at the great race track. He's a race fan and a skilled stock car driver. He said: "Yes, I'm busy most of the time. Directing is the most appealing to me. The film *Chosen Survivors* is my latest acting effort. I think Hollywood is returning to films more for home and family viewing. But you will pay for them probably by Pay-TV. I think Paul Newman is a great actor and will last like Cary Grant. Newman can have a directing career anytime he wants it." Cooper and fellow child star Gene Reynolds both won Emmys for 1974 directing efforts in TV. Both are kept as busy as they want.

BECAUSE they were vexed about some trivial thing, the Vernon, California city fathers voted in 1919 to prohibit all movie making within its boundaries. Once Vernon (near Los Angeles) had a popular night spot much loved by film folk.

REAL NEWS... *Sweetheart: The story of Mary Pickford* is a detailed, frank, interpretive biography. Choice reading... Troy Donahue, 37, is returning to films after his career took a left turn for the worse... Jean Harlow's father, Dr. Mont Clair Carpenter, 96, died in May... Actress Josephine Chaplin's son is Charles Chaplin III. Mother lives and works in England... Summer tourists were pleased and surprised to see a huge "Welcome to Gloria Swanson" banner over the Universal studio front entrance. Swanson appears in the big film *Airport-75*. Seems like 1925!... Bette Davis had fifth billing in a Barbara Stanwyck film early in her career... Los Angeles county taxpayers paid \$250,000. to prove that *Deep Throat* was pornographic. A jury could not agree.

VIRTUALLY all the reviewers were kind to Mack and Mabel the musical comedy which premiered in Los Angeles this summer. Robert Preston is the star. The fast moving show is patterned after the lives of movie greats - Mack Sennett and Mabel Normand. It's headed for Broadway.

CONTRIBUTIONS, comments or questions are welcome to HC, at Box 113, Pasadena, California, 91102.

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Pipe-Oriented Eatery Organization Plans Five Locations in San Diego

by Stu Green



For the past year rumors have been echoing around southern California about a company being formed to open a chain of pipe organ-equipped restaurants in the San Diego area. The name of the firm seemed to be "Organ Power", and no one at the mailing address was talking. Then the famous 5/27 BBC Moller came home from Holland to the Moller factory and it was learned that the purchaser was "Organ Power." That set us off on a renewed round of ferreting, and we finally hit the jackpot. We learned that the man behind the plan was a retired San Diego business man, Preston M.

◀ "Sandy" Fleet. His organ chambers span the near end of the music room.

▼ Approach to the Fleet music room is by gravelled pathway shaded by many trees.



("Sandy") Fleet. With some difficulty, because Mr. Fleet has a preference for privacy, we contacted him. When he learned of THEATRE ORGAN's interest, he opened up. Yes there was such a plan, the BBC Moller was a part of it and would we like to attend a recording session to be followed by a stockholders' meeting at his home, where installation of a Style 260 Special Wurlitzer had just been completed. Would we!

On a hot July day we nosed the bug down a winding private drive, through the 22 acres of the Fleet Estate near Escondido, California (north of San Diego). We were directed to a building about 100 feet from the Fleet residence. Through the door came the sound of organ music. We waited for a break, and knocked. The door opened and there was "Sandy," a man much too young to be a retiree.

Inside, the paraphernalia of recording covered the floor while organist Don Thompson went over a tricky passage of his carefully written arrangement. Handshakes all around, and the recording continued until the stockholders started to arrive.

Then we started seeking information. We learned that two companies have been formed. One is called Organ Restaurants of San Diego. The president is Ed Barr, who left his job as vice president of the Intermark conglomerate to accept the position. Don Thompson has been appointed vice president and Director of Entertainment, or chief organist. Both are working full time on the project. Signing of a lease for the first restaurant was imminent as we went to press, and the opening has been set for circa 90 days after that.

The second company is Organ Power. This company owns five theatre organs which it will lease to the restaurants. Sandy Fleet will keep an eye on the entire operation in behalf of the other stockholders. In time, the companies plan to have five pipe-equipped restaurants operating.

So much for organization. How do the prospects look? If Sandy Fleet's home installation is a sample, the future looks very encouraging. He has spared no expense to build a music room of proper dimensions to contain

a 16-rank organ. The Main and Solo chambers are at one end while the Percussion Chamber, also under expression, is on a little balcony at the right of the Solo. The Percussion chamber also houses a crackling Post-horn, the only addition to the Style 260 Special, so far, except for a piano.

The Wurlitzer came from the Strand theatre, Portland, Maine, and was crated for 13 years. It was owned by the Durst (organ supply) Co., Erie, Pa. and made the East-to-West safari with minimum damage, according to Gene Ginder and Wendell Shoberg, San Diego pro's, who installed it. Only one pipe was missing and a couple of more had to be straightened. It's opus number (for historian Judd Walton's benefit) is 1778.

The studio building is about 60 ft. by 35 ft. and with a 16 ft. ceiling. The acoustics qualities are bright, brighter yet when the carpets are taken up. The room also houses a grand piano (with Vorsetzer automatic roll player) and some old-time automatic music makers, which Sandy enjoys playing for his guests.

The center of interest, however, is the organ. The console is on a long

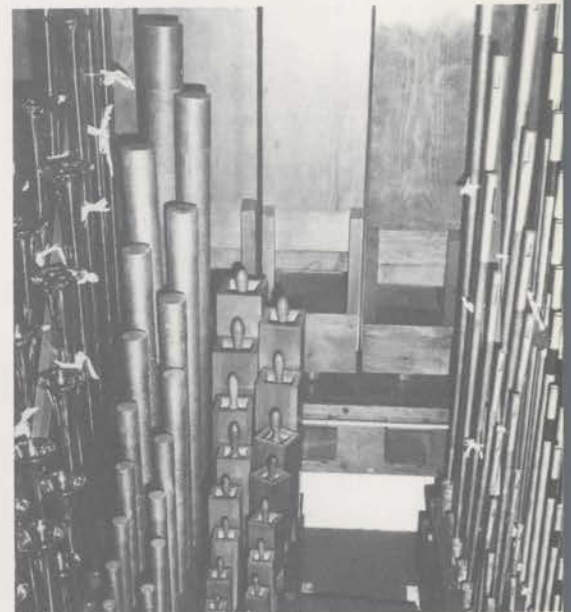


Bob Miller and Hugh Solas tend their 8-track recording rig. Framed on the wall are original letters written by such composers as Liszt, Wagner and Mozart.

Don Thompson takes a break in his recording session for this portrait. Behind Don are the Main Chamber and grand piano. Walls of music room are decorated with abstract paintings and old movie posters.

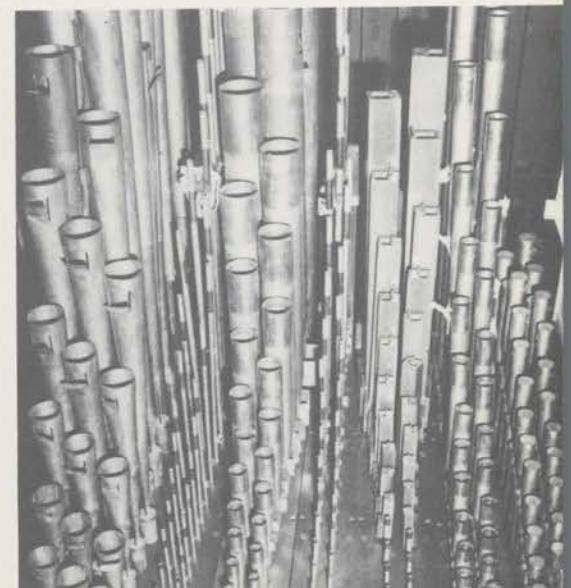


Sandy Fleet (center) inspects Brass Trumpet pipes with installers Wendell Shoberg (left) and Gene Ginder. Gene has been servicing pipes most of his life.



Part of Solo Chamber.

Part of Main Chamber.





Console shell is a standard style 260 Wur-litzer with scrollwork above stopkeys.



Sandy turns on one of his automatic music makers to entertain the arriving guests.

Ed Borgens is a veteran of silent film days. His concert consisted mainly of memory tunes from "way back when" and included a patriotic tune he wrote during World War II.



The Music Room. Main Chamber (left) and Solo Chamber (behind console) are seen through plate glass. Shutters are above windows. A portion of the Percussion Chamber may be seen at upper right of photo. Here, arriving guests wait for the concert to start.

cable so it can be set back away from the chambers on its dolly. However, for the recording session and subsequent demo-concert, the console was placed fairly close to the chambers (see photos) to allow for seating space for the guests.

If there were any questions in the minds of the stockholders about the superiority of a pipe organ in an entertainment location, those questions should have been answered by the two artists who put the Fleet organ through its initial paces. For the modern/pop aspects of music, Don Thompson recreated some of the pop-standard-oldie arrangements he had recorded an hour before and closed with a rip-roaring "Suite Gothique" (Boellman). Don also accompanied a silent comedy with a good effect. For those whose musical experiences go back to the Golden Era, Sandy Fleet produced a genuine silent era organist, Ed Borgens, who played a program of old timers, religious and patriotic selections which found instantaneous acclaim from his audience. For some listeners, whose experience had been mainly with electronics, the Thompson-Borgens mini-concert was a revelation.

We'll keep readers informed of

progress as it materializes. Five restaurants with pipes are something worth keeping an eye (and ear) on. □

Photos by Stufoto

Don Thompson's concert included some of the oddball musical oddities he likes to spring on audiences, such as the early '20s cootch dance, "The Vamp." Behind the console is seen the glass-shuttered Percussion Chamber.



**Still the Biggest
Still the Best . . .**

Radio City Music Hall

by
Robert A. Atkins

Each issue of THEATRE ORGAN describes more and more organs that are making a comeback after years of neglect and disuse. There is one, however, which started playing in 1932 and hasn't stopped since. It's the biggest Wurlitzer of them all, the 4/58 at Radio City Music Hall in New York. A trip to the Music Hall in Rockefeller Center is a most memorable experience and one which has entertained more than 230 million people over the years. Who can forget the sight of the great ebony console sliding out of its niche on the left (it has a twin on the right, seldom used), the Symphony Orchestra rising, seemingly out of the bowels of the earth to stage level, the Rockettes, Ballet, and the specialty acts? But, in some ways, backstage at the Music Hall is even more remarkable than out front. Come with us as we watch a stage show from the wings to see how the efforts of 180 performers and backstage employees mesh into a lavish stage production.

After the stage doorman has OK'd our visit with the stage manager, we step into one of the four elevators (two on each side of the stage) which carry performers, stagehands, and visitors to the various levels. Let's take the elevator down to stage level. *Down?* Sure — the entrance to the theatre is at street level, but the 6200 seat auditorium is pitched downwards toward the stage. Hence, the stage has to be below street level.

As we walk across the empty stage, we hear the sound track of the current movie and the occasional sounds of laughter from the audience. Except for this, however, all is quiet. One stagehand is "minding the store", answering

an occasional telephone call and sometimes paging someone on the backstage P. A. system. The most spectacular item confronting us is a large board covered with switches, dials, lights, and indicators. No, this isn't the panel controlling the stage lighting — that is located out front, just in front of the orchestra pit. This backstage board controls the three elevator sections on the stage, the orchestra lift, turntable, contour curtain, and a host of other sources of stage magic.

The stage manager, Frank Hawkins, has now arrived. The stage manager, in contrast to the rest of the backstage crew, is always impeccably attired.

Occasionally he has to make a brief stage appearance (for example, when a large group has to exit to a fleet of charter buses), so he has to dress the part of a representative of the theatre's management.

Hawkins looks at the clock and leans toward the backstage intercom.

"Twenty minutes to stage show!"

Now we begin to see some activity. Stagehands have come upstairs from their quarters in the basement and have begun moving scenery on to the bare stage. Our visit is during the Easter season, so that the show begins with the "Glory of Easter," described in the theatre's ads as the "far-famed

(L to R) George Cort, Tom St. John and Frank Hawkins plan out the stage and curtain movements. The six dials at the top of the photo control the three elevator sections of the stage. The vertical channels between George and Tom control the movement of the contour curtain (some of the sliding positioners are visible). The dials near Frank's right hand control the orchestra lift, while the other buttons and switches below are for the turntable, footlights, steam curtain, etc.



cathedral pageant.” Indeed, the stage is now beginning to resemble just that. But somehow, it doesn’t look right — the altar is too close to stage level.

“Watch number two. Number two up!”

Number two is the second (or middle) section of the stage. Each of these three sections can be raised or lowered separately, as can the orchestra lift on which the musicians are brought to stage level. In this case, section two is raised a few feet to give the proper perspective to the scene. The man in charge of the previously mentioned board which controls these movements is Tom St. John. He explains that an indicator (it looks like a clock, with two hands which rotate)

can be set to the exact number of feet and inches of rise or fall desired. Then, at the push of a button, the stage moves up or down to the desired position. He also shows us the contour curtain controls. This great gold curtain, weighing about two tons, can frame the stage in hundreds of ways. It is operated by motors in thirteen positions above the stage, and controlled by twenty-six sliding positioners on the board. These positioners, thirteen for up moves and thirteen for down moves, are actually movable limit switches. They can be slid separately to form any desired shape. When a button is pushed, the contour curtain goes up (or down) until it assumes the shape for which it

has been programmed.

“Ten minutes to stage show. Musicians to the pit, please!”

The organist for this performance has arrived and is putting on a monk’s costume over his regular jacket. The organ plays together with the orchestra during the eight-minute “Glory of Easter,” so the organist is appropriately clad to keep with the cathedral motif. By the way, the architects of the Music Hall did not make entrance to the console especially easy. Each console niche has a 30” wide by 53” high door leading to the pedal area. The organist must then crawl from the side over the pedals and up to the seat. If the auditorium is darkened, the organist slips unobtrusively on stage and to the console rather than using the small doorway mentioned above.

Finally, we see some of the performers. The ballet girls and Rockettes, costumed as nuns, pick up their sprays of Easter lilies. The singing ensemble lines up, candles in hand. The movie is ending.

“Contour down. Orchestra up.”

Tom St. John punches the proper buttons, and we can see the indicators move as the contour curtain falls, and the fifty musicians travel the twenty-seven feet up to begin the performance. The singers file out in procession and the show is on.

The action now shifts to the stage. Backstage, there is little to do except to listen to the strains of “Kammenoi-Ostrow” and watch the cathedral pageant unfold. We can hear the organ as the music builds to a crescendo. The scene ends with the dancers forming a cross of Easter lilies.

“Contour down. Work light on.”

Because of the massive scenery requirements for this scene (the same is true of the Nativity pageant at Christmas) several minutes must be allowed for the scene change. A circular screen is lowered, and on it a mini-movie consisting of scenes from Walt Disney’s *Bambi* is shown with an offstage narration and orchestral accompaniment. The organist takes off his monk’s robes to be ready for his next appearance. The ballet girls have made a quick change and are positioned on the turntable (the center section of the stage can be revolved. This can be used for a theatrical effect, or simply for a scene change.)

“Fast revolve — right. Contour up!”

Again, we can relax while the

At the stage manager’s signal “Number two up!,” Tom St. John presses the proper button and the stage rises to a preset height. The upper row of three dials shows the position of the stage sections; the lower three can be preset by hand to control the exact amount of rise or fall. The contour curtain positioners are visible above Tom’s forearm.



action shifts to the stage. The stagehands in the flies who have raised and lowered backdrops and other pieces of scenery sit back to wait for the scene to end. After the ballet is over, a river bank and foliage backdrop descends, and the stage is transformed into a picnic grove. The vocal ensemble, now in casual clothes, begins to sing. But where are the microphones?

Interestingly, the singers are on tape, and only mouth the words they have previously recorded. The orchestra, however, is live, so Paul Lavalle or one of the associate conductors have to synchronize the orchestra with the tape. Pretaping is used when microphones would interfere with the movements of the cast on stage.

In the meantime the stage hands have set up a puppet stage behind the picnic backdrop. When the singers have finished, the drop is raised and the puppeteers take over. The Rockettes are on next, but they will make their entrance in a distinctly Music Hall way. As the puppet show ends, Frank Hawkins give orders to take the orchestra and stage section 1 to the sub-basement. Meanwhile, the organ takes over to accompany a vocal number. Stage hands electrically move the "band-car" which holds the orchestra on to the lowered stage section, and the Rockettes take their positions where the orchestra had been. Then, Tom St. John presses the buttons which bring the orchestra and the Rockettes to stage level. The Rockette routine leads to a typical Music Hall finale which includes a field of 600 artificial tulips "planted" by the entire cast and three windmills, all arriving on stage from the flies and wings. One final "Contour down, orchestra down" from Frank Hawkins, the ebony console slides out of the wall to play the intermission, and another show is over.

Backstage, however, more work remains. Six hundred tulips have to be picked up and replaced in baskets by the stagehands, who also have to remove the windmills and other scenery of the finale. The band car has to be taken to the sub-basement and moved to its regular position on the pit elevator. The screen must be lowered and then the contour curtain raised at a signal from the projection room. As their jobs are finished, people disappear to various backstage areas. Finally, all is quiet on the great bare stage — except for the sound of the movie and the laughter of the audi-



Frank Hawkins gives two dancers a pep talk before the "Glory of Easter." The ropes visible behind the girls are used by the flymen on upper floors to raise and lower backdrops. In the background are Tom St. John and vocal soloist Kathryn Carter.

One of the stage sections has been raised about five feet to give the audience a better look at this year's Bunny Frolics. Frank Hawkins keeps an eye on the proceedings.

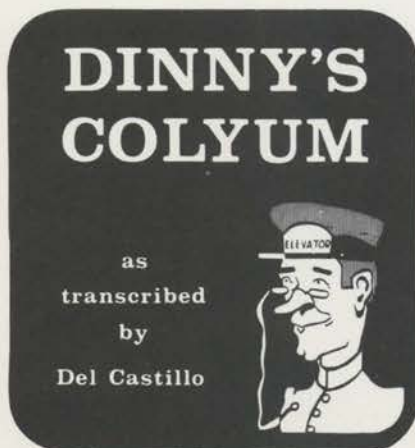


ence. A lone stagehand answers an occasional telephone call.

What makes this operation even more remarkable is that, unlike Broadway, rehearsals for the next show go on even while the current show is in progress. Then, on a certain Wednesday after the last show about 9 P.M., the sets are dismantled and moved out, the new sets are installed, light cues are worked out, and all is made ready for the 8 A.M. dress rehearsal of the new show. Needless to say, nobody gets much sleep that night.

If you would like a glimpse of some of what has been described above, the Rockefeller Center Guided Tour now includes a brief trip backstage, in addition to the buildings, roof gardens, and Observation Roof of the Rockefeller Center complex. And, need one add, no trip to New York is complete without seeing the Music Hall's current show.

See you there! □



Mr. Geo. Thompson who tells me what to rite about got the ATOS to pay for my fair to Detroit to the Nashional Convention of the ATOS and I never see such a noisy bunch of people in my life. They was over 1100 of them which is a lot of organ players in any mans langwidge, and as nearly as I could figure they was all talkin at once. I got there late on acct. I first was goin to go by bicicle but then I got to thinkin about them mountins between Los Angeles and Detroit and its a good thing the ATOS offered to pay my fair or I never would of made it.

So like I says the first time I heard all them organ players jabberin at oncet was when they got together for there big banqwet on Sunday evenin

and they was a good organ player name of Rick Shindell pumpin out toons and I would like to of heard him but everybody was makin such a racket I had to give up. Mr. Thompson he put me at the Presstable on acct. I rite this colyum for him so I was glad I was dressed up because it was a pretty fancy gatherin on acct. there was Geo. and Vi Thompson and Mr. Lloyd Klos and Mr. Stew Green and Mr. Bill Lamb the photographer and Mr. Len Clarke who is always tryin to get me to put an ad in the paper but what would I put an ad in about, I give up runnin Elyvaters years ago and they is a feller rote into the paper awhile back and he criterized my spellin so I dont think they is any use my puttin in a ad as a riter, and I never got no further in organ playin than to play Long Long Ago with one finger.

But pretty soon Mr. Judd Walton who was runnin the show from the Speakers Table he ast all of us riters to stand up and then he re-appointed Mr. Geo. Thompson and Mr. Klos and Mr. Green to run the paper another year so I guess I am in for some more colyums unless they is too many readers who think I dont spell good enough. Mr. Walton he run a tite ship as they use to say when I was in the Navy and he kept things hummin rite along because they was announcin all the new officers for next year but I wont give there names on acct Mr. Klos will probily do all that when he rites up an account of the Convenshun. I guess I was most inarested in Mr. Klos gettin elected Honorary Member for the Year, and then they was five organ players got elected to the Hall of Fame and they was Mr. Al Melgard and Mr. Jack Ward who just died last year and Dick Leibert who he and Mr. Ward both played at the Music Hall in New York City, and then from Canada they was Miss Kathleen Stokes and from England they was Mr. Reginald Dixon.

Mr. Walton he told about how the ATOS has shot up from 165 to over 5000 members and like he says it is now Big Business with a budget of \$100,000. Figures like that dont mean nothin to me. When you get to over \$10,000 that about as far up as I can unnertsand it. Then they give out good lookin wall placks to all the ex-Presidents, and after that they ask people to stand up who own different kinds of pipe organs in there homes, and I never noo they was so many different kinds of pipe organs. They

had makes I never heard of, and by the time they got through they must of mentioned 20 or 30 different makes. I suppose it stands to reason that they been makin pipe organs for hunderds and hunders of years, but they been makin plug-in organs for only less than fifty years so they would probily be a lot more makers of pipe organs than plug-in organs. Of course some of them like the Kimball organ and the Wurlitzer organ and some others they have made both kinds.

The only thing that didnt work out good was when Mr. Walton he thunk up the brite idea of havin one person from each table get up and announce somebody he just met at the table, but they wasnt any microfone for them to speak into, so you couldnt hear them even if all the people had quit jabberin which they didnt. They was a lot of busses to take everybody to all the different theayters where the organists was playin but I think what I got the biggest kick out of was when Dr. John Landon who is a pefesser of Filosofia but he is also a Organ Nut as they say nowadays and he has been bonin up on Jesse Crawford and he has been givin lectures about Jesse and is publishin a book about it. So like we are both riters as you might say I went up and ast him about Jesse and his wife Helen and his Daughter Jessica. I never knew about Jessica before but she was a pretty cute baby and I noticed that she had a kind of a wide face like Jesse when I use to go hear him at the Paramount Theatre in New York and Helen would be on a second organ on the other side of the orchestry pit and they turned out some mighty smart duets, I guess you would call them duets. Dr. Landon he had a lot of pictures on slides rite from Jesse as a baby until he died in Los Angeles a few years ago, and then he played a lot of the old Jesse Crawford records that he had on tape and I wish I could get some but when I went into the record stores they give me the horse laff and it seems they dont carry them no more.

Well by that time I seen and heard most of the organ players and I stayed up until 3 A.M. atalkin and adrinkin until they put us out so by that time I was pretty tired and I just want to thank the ATOS and everybody for invitin me and payin my way and I hope they will do the same thing again next year when they have there Convenshun in San Francisco. □



Giant Electronic for Carnegie Hall

This specially built Rodgers is reported to be the result of a study by internationally recognized organ and acoustical experts concluding a ten year study of the need for a new organ at Carnegie Hall.

Final specifications were drawn up by Virgil Fox as Musical Consultant; Christopher Jaffe as Acoustical Consultant and Adviser on design and placement of speakers; and Jason Grable, Director of Tonal Design of the Rodgers Company. Final details for speaker design and installation were completed in early 1974.

Inaugural recital by Virgil Fox is scheduled for October 1, 1974. He is quoted as saying, "This organ may well become the most important concert hall instrument built in the last 20 years — and the next".

It will be interesting to learn how successfully they have duplicated the sound of a pipe organ. The design of the speakers and especially their location can present many problems. Improved or new concepts of speaker design may now or someday successfully bridge the gap between the electronic and pipe. This will have a profound effect on the large organs of the future. Presently, you can argue electronics against pipe all day without any unanimous conclusions.

An instrument of this magnitude selected by Carnegie Hall indicates the thinking taking place today. □



Closing Chord

The passing of **Albert Mason** on July 25th came as a stunning shock to all who knew him.

His affiliation with ATOS began in 1964. Al entered the national ATOS scene in 1968. He served two terms as National President, guiding the affairs of ATOS through a critical and expanding period which required a straight thinking, driving force. Thoroughly dedicated to the purpose of ATOS, Al conducted our organization with wisdom and perception. His mild manner of speaking, peppered with philosophical quotations and witticisms, held his listeners attention. This not only added zest to any conversation but made him an eloquent spokesman.

Al served national ATOS well. After finishing his terms as President and Past President, he successfully ran for a seat on the Board of Directors, and was reelected to serve another term starting in July of this year. Previously and during these years he was active in the Motor City Chapter and the Detroit Theater Organ Club. In addition he has been publisher of **THEATRE ORGAN** since 1970.

Al and his wife, Betty, were given the Honorary Member citation in 1973, a tribute highly deserved.

As Convention Chairman, Al directed the recent 1974 National Convention to a smashing success. His health had been declining for the past several months, but his determination to make it the best ever drove him on to that goal. At the conclusion of the ATOS convention he tried to rest and relax but the tension and activity proved to have been too much. A heart seizure struck at 1:30 A.M. on July 23rd, he was hospitalized, and passed beyond mortal help at 1:30 A.M. on the 25th.

Mason is survived by his wife Betty, step-daughter Patsy, son Gerald and four grandchildren.

The ATOS, Motor City Chapter, and the world have all lost a wonderful individual as well as a fine mind, but in the balance of things we are also richer because Al Mason was with us for 67 years.

The family has asked that any contributions in Al's memory be forwarded to Motor City Chapter to form



Al Mason
(Bill Lamb Photo)

the nucleus of an educational scholarship, a long time dream of his.

Send your donations to: Al Mason Fund, Motor City Theatre Organ Society, P.O. Box 2329, Livonia, Michigan 48150.

Arthur W. Melgier, 67, prominent Buffalo area theatre organist, died on May 12. After high school, he played Shea's Buffalo, Shea's Hippodrome, Lafayette and Fox Great Lakes theatres in Buffalo. He accompanied Jack Benny, Ken Murray and Fred Waring's Pennsylvanians when they visited Buffalo, and he performed over radio stations WPDQ and WEBR. When the theatre organs were no longer used, Mr. Melgier became a photographer for the Buffalo Courier Express. Never losing his love for the theatre organ, he performed for the past seven years at the Buffalo Museum of Science silent movie series, did occasional programs for Niagara Frontier Chapter of ATOS, and upon retiring from the Courier Express two years ago, was featured in several week-long silent movie programs at the Riviera Theatre in North Tonawanda.

A member of ATOS, Mr. Melgier is survived by his wife and a son.

George Rosing, former co-owner of the Roosevelt Theatre in Buffalo, died on May 17. With a brother, Morris, Mr. Rosing kept alive the theatre organ in Buffalo by featuring Harold Jolles at the console in regular programs until 1962 when declining attendance at the neighborhood house forced its closing and ultimate razing. The 4/18 Marr &

Colton became the property of an enthusiast.

Mr. Rosing is survived by two sons, a brother, a sister, seven grandchildren and eight great-grandchildren.

Robert P. Posey, 58, of Greenville, S.C. died Thursday, May 9.

Mr. Posey had been a member of ATOS for many years and at one time a member of the Southeastern Chapter in Atlanta, Ga.

He loved pipe organs. Wherever he went, he worked at restoring theatre organs, including those in the Kentucky Theatre in Lexington, Ky. and the Princess Theatre in Honolulu, Hawaii.

He was an electrical engineer and an electronic genius. He wanted a pipe organ, but his work required frequent moves, so he compromised with something more portable. He designed and built a 3 manual 186 stop-tab electronic organ based on Artisan generators (56 octaves) modified to his own designs. Although huge in tonal capacity, it was portable. The console (3 manual, double bolster, theatre type) unfolded in such a way that it could be moved through a standard doorway. The amplifiers, power supplies and speakers (beautiful corner cabinets containing woofers, mid-range and tweeter speakers) could all be unplugged and moved when necessary (even though the main cable was fifty feet long and contained over a thousand wires). With several hundred watts of sound power, it was marvelous to listen to, and was estimated to be the equivalent of about 100 ranks of pipes.

Bob lost the decision to cancer before he could complete the organ. He is survived by his wife, Mrs. Janice Posey and a brother, T.H. Posey, both of Greenville, S.C.

Merlin L. Stutz
Southeastern Chapter ATOS

Eddie Ford, distinguished and respected American theatre organist, died of acute hepatitis June 3, 1974 at Lake Hamilton, Florida. After graduating from the Yale School of Music, he had an exceptional solo organist career from 1924 through 1948 with long engagements in the following theatres: Paramount, New Haven; Centre Theatre, Durham; Tampa Theatre, Tampa and ending his theatre career at the Fox Theatre, Atlanta. During the 1950s he did further study on the

classical organ with Ernest White in New York. In recent years he had played both classical and popular music concerts in Florida, including one at the Kirk of Dunedin (4/20 Wurlitzer). At the time of his death he was director of music at Grace Church, Winter Haven, Florida.

Famed theatre and radio organist **Eddie Dunstedter** succumbed to a long bout with heart trouble on July 30, 1974, just three days short of his 77th birthday. He is survived by his wife of 57 years, Viva, and two grown children, Eddie Jr. and Dodie. The Dunstedters have lived in Reseda, Calif., for many years.

A co-worker at the Kilgen Organ factory in St. Louis later recalled the rawboned farm youth who was hired in the late teens of this century to help in the erecting room where organs were assembled and checked out before shipment. Even then Eddie had ideas about merchandising. He did his best to talk the foreman into letting him play for prospects being shown through the erecting room. The boss said yes. Eddie learned all he could about the workings of organs during his Kilgen years and the knowledge helped him in later years to transform various makes of instruments into "Dunstedter instruments." Regardless of the brand name, an organ worked over by Eddie took on the characteristics known as the "Dunstedter sound" — full combinations with a silvery top and a very prominent 5-1/3' content, usually on the Tibia. The 3/14 Wurlitzer he played to national recognition from WCCO Minneapolis, was as representative of the Dunstedter sound as the Kilgen in the KMOX St. Louis studio.

During World War I, 19-year-old Eddie was expecting to be called into service so he used every moment of remaining liberty to pursue his chief interests, music and entertainment. He attended a vaudeville show one matinee with a friend and as the two youths sought seats in the crowded house, Eddie became aware of a girl on-stage belting out a popular song of the day. Something in the way she sang made Eddie want to meet her and after the show Eddie and his friend went backstage to meet the girl billed as "Viva!" It must have been love at first sight. In the hurry-up of wartime, the two were married soon afterward. The war didn't last long enough to



Eddie Dunstedter

catch up with Eddie, but the marriage endured. Another war did catch up with Eddie; he achieved the rank of Air Force Colonel during World War II.

Edward Jacob Dunstedter first came to national public notice in the early days of network radio when his weekly CBS *Fast Freight* organ program from the studios of WCCO Minneapolis was the first pop organ show to be broadcast by network radio. He later moved to St. Louis where his organcasts over CBS were originated from the KMOX studios. Moving to Hollywood in the late '30s, he soon became a familiar figure on motion picture scoring stages. He is remembered for his playing of the weird Novachord theme which personified the haunting "Mrs. DeWinter" in the Franz Waxman score for *Rebecca*. He later wrote, orchestrated and conducted scores for a number of Hollywood films, among them, *Donovan's Brain*.

Dunstedter's recording career spans a period from 1928 to 1970. In the earlier days his record hits included "Parade of the Wooden Soldiers," "Dancing Tamborine" and a top seller which had him accompanying a young man named Bing Crosby — "Goldmine in the Sky." With the advent of the LP record Eddie could record his extended arrangements of selections which through the years had become his trademarks — "Park Avenue Fantasy," "Chloe" and his friend Ferde Grofe's "On the Trail." During his career he recorded for Brunswick, Decca, Capitol, and for several independents.

The ATOS *Honorary Member* (1963) was always popular in the Minneapolis-St. Paul area where in the mid-'20s he first won widespread acclaim as an organ soloist in local theatres. His "return engagements" there in recent years were SRO events. One of his memorable concerts was played for the American Theatre Organ Society during the national club's 1968 convention in Los Angeles. He was coaxed from semi-retirement to play on the Wiltern theatre's huge Kimball pipe organ which proved to be one of the convention highlights.

He also played an engagement in the late '50s at Pacific Ocean Park, cueing the antics of trained seals, dolphins and sea elephants on a frequently splashed Hammond. This assignment included a full concert band which Eddie conducted, in addition to making the arrangements and conducting rehearsals. "Sorta like the old days," grouched Eddie, who had had charge of the orchestra for a commercial network radio series originated by WCCO, Minneapolis.

During his last two years, Eddie was frequently hospitalized. His nurses describe him as a cooperative patient, although given to some grumbling — until they got used to his quiet humor. He never was one to talk much — unless necessary. This trait drove interviewers up the walls. They usually ended up doing a monologue.

Even a year ago he suspected he didn't have much time left, yet he always looked forward, not back. One of his projects was the tape for a new recording. An electronic organ company with a model equipped with a cassette tape recorder moved one of their models into Eddie's trailer home (he and "Vee" lived in trailers for many years) so Eddie could work on the tape at will. Being a perfectionist, Eddie made many recordings but never one which entirely suited him. "This recorder is completely merciless," he complained.

When the end came, all plans had been made, Colonel Eddie Dunstedter, U.S. Air Force (Retired), preferred to return to the "wild blue yonder" and the bosom of Mother Earth. Shortly after cremation, a small plane winged out over the blue Pacific and all that remained of the legendary organist was consigned to the sea.

Stu Green

**NUGGETS
from the
GOLDEN
DAYS**



Prospected by Lloyd E. Klos

This time, we feature nuggets from all over the gold fields. References were American Organist (AO), Diapason (D), Jacobs (J), Metronome (Met.), Motion Picture Herald (MPH) magazines and local press (LP).

Oct. 1, 1920 (LP) ALBERT HAY MALOTTE, organist at Seattle's Coliseum, is to resume half-hour concerts on Sunday at 1:30 P.M. He will inaugurate his series on the giant Wurlitzer which has proved so popular in former seasons.

Apr. 1, 1923 (LP) OLIVER WALLACE and ERNEST F. RUSSELL are at the Wurlitzer in the Liberty Theatre in Seattle. Wallace played an overture "Kamenoi Ostrow" and "Reminiscences of Hawaii". On the screen was the picture *Racing Hearts* with Richard Dix and Agnes Ayres.

Apr. 1925 (AO) PHILLIP ROWELL is associate organist at the Galax Theatre and relief organist at the Strand Theatre in Birmingham, Alabama.

Jan. 15, 1926 (Met.) The Rivoli Theatre in New York the week of January 3rd presented the feature picture *Woman Handled* with Richard Dix and Esther Ralston. HAROLD RAMSBOTTOM played the Rivoli grand organ.

Jan. 15, 1926 (Met.) The Unguarded Hour with Milton Sills and Doris Kenyon began a week's run at the New York Rialto on January 3. ARTHUR "HIGH C" GEIS at the Wurlitzer played "An Apology". OLIVER STRUNK and C. HERBERT MACAHAN are regular organists.

May 1926 (MPH) ARTHUR "HIGH C" GEIS replaces HENRY B. MUR-

TAGH at Buffalo's Lafayette Theatre when the latter goes to New York's Rivoli.

Oct. 1926 (J) WILLIAM J. SLINGER, a former Wurlitzer demonstrator, has been featuring organ jazz at the Parkway Theatre in Chicago.

Oct. 1926 (J) HAROLD ANDERSON is still playing the 4-manual Moller in the State Theatre in Chicago, specializing in jazz arrangements.

Nov. 1926 (LP) TOM GRIERSON, who recently returned to Rochester from a 4-week engagement at Shea's Buffalo Theatre, has been made official organist of Schine's Theatres in the flower city. He will train all organists entering the Schine circuit.

Nov. 1926 (J) A large Wurlitzer unit organ is being installed in the Roosevelt Theatre in Frankford, Pa.

Apr. 1927 (D) Famous concert organist MARCEL DUPRE has been booked by Harry Portman, European manager for Lowe's Theatres, to play twice daily for one week at the Gaumont Palace in Paris.

May 1927 (D) EDWARD BENEDICT, staff organist of the Kimball Co., opened the 2/8 Kimball in the new Hilliard Square Theatre in Cleveland in April. The theatre is the open-sky, Italian type, organ speaking through windows of a stately palace. "A Trip Through Kimballville" was featured in the original demonstration. LOUIS M. BOEHMER is resident organist.

Sept. 1927 (J) ALBERT F. BROWN is at the Marks Brothers' sumptuous deluxe house in Chicago, and some consider him in the same class with Crawford, Keats, Mallotte and Murtagh.

Sep. 1927 (J) FRANZ RATH, Jr., who was the third organist at Denver's Isis Theatre (Murtagh 1914-1918; Keates 1918-1919), has gone into politics.

Apr. 1928 (AO) CARLETON A. JAMES of Keith's Theatre in Syracuse, N.Y., was organist four times recently with the Syracuse Symphony under Shavitch.

May 1928 (AO) PAUL H. FORSTER is apparently back in Syracuse to stay. The Eckel Theatre organist has purchased a residence large enough to use as a studio and has given a contract to Marr & Colton for a theatre organ. He will shortly open the Forster Organ School.

June 1928 (AO) Arthur Smyth, American Organist correspondent

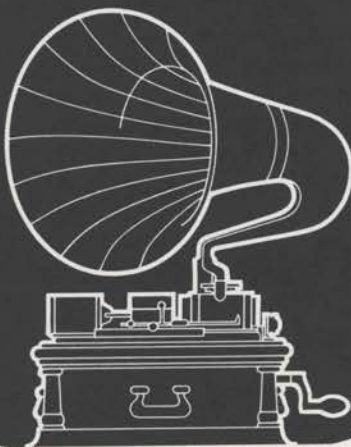
from Australia, says: "Frankly and finally, the music I hear at picture theatres makes me sick! It is demoralizing all taste for what is good, and encouraging a sloppy, sentimental feeling for just - rubbish. I am of the definite opinion that the cinema music we invariably hear from the unit organ is doing an immense amount of harm."

GOLD DUST: 12/20 FRANK LEON, Blue Mouse's Hope-Jones Wurlitzer, Seattle... 1/25 MILTON SLOSSER, Missouri Theatre, St. Louis... 2/25 EDWIN LYLES TAYLOR, Chattanooga's Tivoli... 5/25 Dr. MELCHIORE MAURO-COTTON, CARL MC KINLEY and H.C. FROMMEL, New York's Capitol; MAURICE B. NICHOLSON and GEORGE BOUCHARD, Buffalo's Hippodrome; HAROLD OSBORNE SMITH, Rochester's Eastman... 8/25 FRANK RATH, Denver's Rivoli... 9/25 JOSEPH STOVES at Loew's Temple Moller, Birmingham... 11/25 PAUL H. FORSTER and BARTHOLOMEW WRIGHT, Syracuse's Empire... 1/27 STANLEY ANSTETT, Parthenon in Hammond, Ind.; WARREN COLBY in a new theatre, St. Joseph, Mich.; JACK REDMOND, Strand in Cedar Rapids, Iowa; MELVIN C. TOYNE, Pastime, Iowa City; JOSEPH LITTAU, Atlanta's Howard... 2/27 GEORGE LEE HARRICK, Keith's Georgia, Atlanta; HAROLD RAMSBOTTOM (Ramsay) Shea's Buffalo... 3/27 ROBERT K. HALE, Booth Theatre's Reuter in Independence, Kansas; GEORGE LATSCH, Newark's Brautford; CHARLES VOGEL, Saxe's Theatre, Wausau, Wisc.; PAUL FORSYTHE, Florence, S. Carolina; FREDERICK L. MARRIOTT, Yonkers, N.Y.; TED SANFORD, Racine, Wis... 4/27 ARTHUR HAYS, Omaha's World; ARTHUR EDWARD JONES, Indiana Theatre, Bloomington... 6/27 J. GIBBS SPRING, Orpheum's Barton in Springfield, Ill... 7/27 G. CRISS SIMPSON, Electric Theatre in Joplin, Mo.; WILLIAM BROWN, Cleveland's Palace... 8/27 HAROLD KRELL, Union Square Theatre and Mr. Paddock, Imperial in Cleveland; ARTHUR MARTEL, Boston's Metropolitan... 10/27 CARL STALLINGS and ROBERT K. HALE, Madrid Theatre, Kansas City, Mo.

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

Jason & The Old Prospector

For The Records



Manufacturers, distributors or individuals sponsoring or merchandising theatre pipe organ records are encouraged to send pressings to the Record Reviewer, Box 3564, Granada Hills, California 91344. Be sure to include purchasing information, if applicable, and if possible a black and white photo which need not be returned.

SOUND OF SILENTS, Lee Erwin playing the "Fox-Capitol" Theatre Wurlitzer Pipe Organ. Angel No. (stereo) S-36073. Available at record dealers. Price not stated.

There are several reasons for rejoicing here, one being the release of an organ record by a major record company. True, Angel is a small "major" but it is known for quality, both in musical content and recording technique. During the '50s and early '60s nearly all majors released theatre organ recordings; they were so good for demonstrating "hi-fi" and "stereo." But it all stopped suddenly perhaps seven years ago and small producers have filled the gap ever since. Now Angel has re-broken the ice. Let's hope other majors follow.

This collection of scores for silent film classics brings together a sampling of Lee Erwin's finest work. All but two of the selections are originals. "Diane" and "Charmaine" have been included because it would be unthinkable to cue *What Price Glory* and *Seventh Heaven* without them. All of the rest are products of Lee's fertile imagination. Because "Diane" and "Charmaine" have been recorded many times before, Lee has prepared

subtle and different arrangements — done them to a turn, so to speak. Many of us have been exposed to Lee's fine scores for *Queen Kelly* and *The Eagle* via live performances or previous recording; the music is presented here in somewhat compact form, a synthesis of the best musical moments from both films. It's fine and sensitive music. So are the highlights from Lee's *My Best Girl* score. Music for *The General* is okay but the presentation is somewhat diminished by the mooged-in and unconvincing train sounds (plus the organ's whistle).

Wings is a movie which cries out for such World War 1 tunes as "Over There," "Hinky-Dinky Parlez-vous," "Long Long Trail," and perhaps "My Buddy" and "Just a Baby's Prayer at Twilight" (for her daddy over there) — the old familiar chestnuts. This poses a problem to the cuer; no matter how appropriate the new original music may be, the old standbys will be missed. Having seen the original presentation of *Wings* in 1927 and very recently a WW1 tune-studded score played by Bill Field during a *Wings* presentation at the Field-Coffman Old Town Music Hall in El Segundo, Calif., we find it difficult to warm up to Lee's exceptionally fine music in connection with *Wings*. Perhaps this music should be covered by a reviewer who's memory doesn't go back as far as the "big event." Anyway, it's easy music to listen to. But Lee, wasn't that Fokker actually a Gotha?



Dick Kline
(Stufotal)

It isn't often that scoring of the same film by two skilled artists is available on records. Score highlights for *Thief of Bagdad* and *Phantom of the Opera* have now been recorded both by Lee Erwin and Gaylord Carter ("50 Years of Chasing," Malar No. MAS-2019). Comparison reveals that Erwin and Carter have entirely different approaches to accompanying the same silent film. Erwin composes his cues while Carter prefers to improvise around principal themes selected from the classical field, old pops, standards and the vast library of cue music written for the movies. Both systems were used during the Golden Era; both have advantages and drawbacks. The



Lee Erwin at the "Fox-Capitol" console. The promotional opportunity was not "de-Klined."

scenes which both organists have selected to highlight also reveal much about their conceptions of their tasks. Carter prefers the literal or direct approach, hit the nail on the head and the devil with subtlety. For example, Carter chose to depict the falling chandelier in *Phantom* in his excerpt and does so with a mighty crash. Erwin usually shuns the "effect cue" approach, preferring to supply music which sets the mood for the scene, rather like sneaking up on a scene and engulfing it with music which suggests the mood or action rather than depicting it literally. This system works very well for films involving fantasy, such as *Thief of Bagdad* and doesn't do badly by the *Phantom*. In terms of classical composers, Carter might be classed as an exponent of Richard Wagner, while Erwin's work resembles more the style of Claude Debussy.

Both of Erwin's scores (*Thief* and *Phantom*) maintain interest as music independent of the films they illustrate, which cannot be claimed for too many film scores unless they are re-worked as concert arrangements.

The organ is Dick Kline's 4/28 studio Wurlitzer, despite Angel's devious attempt to locate a part of it in the "Fox Capitol" theatre — probably for promotional reasons.

Recording is technically excellent, the organ sounds great and profuse jacket notes cover the Lee Erwin career from long before he traipsed "down the valley of a thousand yesterdays" to "Moon River".

In closing we would like to state that, to us, Lee's music for Valentino's *The Eagle* is just about the sexiest score ever written. "Rudi" would approve.

LEN RAWLE GOES NORTH (4/14 Gaumont Manchester and 4/20 Odeon Manchester Wurlitzers). Acorn (stereo) CF 245 (4 sides). This product of the British Lancastrian Theatre Organ Trust is available, by special arrangement, from Doric Records, Box 605, Alamo, Calif. The 2-record set is \$10.95 postpaid.

For those who failed to catch Len Rawle during his recent US tour, this recording will do much to make up for the missed opportunity. Indeed it is a study in contrasts; there are sublime moments and ludicrous ones, but there's no faltering in the entertain-



Len Rawle
(Harold Photo)

ment value throughout, and that was obviously Len's goal.

We can't agree with jacket note writer John Potter when he pictures the young Welshman as a sort of "wave of the future" example of the younger generation. For the most part Len Rawle's playing is kind to the ears of veteran enthusiasts; there is nothing "way out" nor even "moderately out" during the 30 pops and standards heard on these two records. In some cases there is even borrowing from the older generation e.g. George Wright's "sneer effect" ("If I Had You," "Birth of the Blues"), and Wright's "wolf whistle" ("Love is the Sweetest Thing," "When I Take My Sugar to Tea"), even an entire George Wright recorded arrangement ("Brazil"), all of which have got to be nearly 20 years old. Len went even farther back (circa 1940 and Ethel Smith) to dredge up that abomination called the "schmear," or unfingered glissando ("Somebody Stole My Gal," "Varsity Drag," "I Love Paris," "S'Wonderful"). That sophomoric device we could do without, especially on pipes. Yet, Len is quite capable of performing smooth fingered "rolls" ("I Could Write a Book"). There are also a few anxious moments with somewhat disturbing harmony ("September in the Rain," "Chapel in the Moonlight"), but they are fleeting. So much for the complaint department.

The plus side is far more encompassing. Len's use of the Post Horn is just right. He avoids extended masses of chords on it and uses it most effectively as a contrasting "riff" instrument ("Everything's in Rhythm," "Strolling," "Dizzy Fingers").

There is lots of registration variety throughout (don't forget two organs

were used). For "Soldier in the Park," Len comes up with a convincing fife and drum band. There's Latin excitement in "Eleonora," and naturally the Wurlitzer's pizzicato effect helps out during "Pizzicato Polka." Len provides a brass band for "Washington Post" (definitely not intended as a political comment for the "colonies!") and "Liberty Bell" marches.

Some selections are exquisite. Len's "Forgotten Dreams" captures the long ago, half forgotten aura of Leroy Anderson's piece via sensitive playing and almost ethereal registration. Our favorite is "I Could Write a Book" which includes a lovely arrangement subtle registration, and understated playing. "I Love Paris" is of the same genre. Khachaturian's "Onedin Line" theme is also top quality in all respects. Other tunes heard include "Have You Ever Been Lonely," "You Were Meant for Me," "No Business Like Show Business," "People," a seductive "Perfidia," "Bei Mir Bist Du Schoen" and more yet.

The Odeon and Gaumont organs have been described many times in these pages. Although other records are "in the can" for later release, these tunes are the last out before the Odeon Wurlitzer was removed and the Gaumont disconnected during a theatre redecoration; future undecided. Both instruments were in top form for their final grooving thanks to TLC by the Trust (which has found a home for the larger organ, using funds gathered from the sale of these Trust recordings).

We see a bright future for Len Rawle. He's in the process of developing a style of his own, then there'll be no need to borrow from other organists, good or awful.

As always the Trust's recording is technically excellent. John Potter's notes provide information about the organist, who is shown at both consoles in color photos. In all, it's a worthwhile entertainment package.



atos national convention

opus 19

PERFORMED IN DETROIT, MICHIGAN
JULY
NINETEEN HUNDRED AND SEVENTY-FOUR

Convention Chairman: Al Mason
Co-Chairman: Gerald McCray

All photos by Bill Lamb unless otherwise noted.

overture

They came from many geographical areas and from many walks of life, far too many to detail. But they all converged on the Sheraton-Cadillac Hotel in Detroit to attend ATOS' best-attended convention to date. Before the five-day confab-concert session was over, the attendance score was over 1100.

In addition to arrivals from many of the 50 states, there was a trickling of enthusiasts from overseas, including Great Britain and Australia.

Conventioneers started dribbling into the immense and well-seasoned downtown hostelry two days before the starting date, arriving at all hours of the day and night, many of them at

the Metropolitan Airport where there is no transportation between midnight and 4:00 A.M. for the 22-mile trip to the hotel.

Once at the hotel, interest picked up. By Friday morning, registration had started with a vengeance. For once, the electronic organ showrooms were sufficiently separated so

Detroit Skyline

(Ernest McKenzie Photo)





Alice Troyan and Doloris Frank welcome conventioners as they ascend the escalator to the Sheraton-Cadillac lobby.



Walter Strojny plays the CATOE "Traveling Organ" for Charlotte and Bill Reiger upon arrival in Detroit.



The Convention Committee was certain 1000 packets would be sufficient. Imagine their embarrassment when registration reached a record 1106!



Guess who? Vic Hyde decided John Muri needed the wig more than he did.



No folks, it's not out of the organ. Just one of the myriad of stange looking horns in Vic Hyde's collection.



Veteran Vaudevillian Vic Hyde says that "after you learn to play three trumpets at once, it's easy."

John Muri opened the convention at Redford's 3/10 Barton.



Lowrey's solo wasn't counterpointed by Conn's accompaniment in another key. Other exhibitors included Saville, Rodgers and Baldwin, all showing their latest and most attractive organs and complementary gadgets.

The renewal of friendships and establishment of new ones reached a high point at the Friday evening cocktail-and-palaver session held in the hotel's English Room. Playing the Conn was lovely Carol Jones, and others. The babble of conversation was punctuated by the clink of ice cubes and the lineup for the tickets which purchased a ration of dream-mist or a prosaic shot of soda pop, was congested for several of the get-acquainted session's hours.

But no one suffered, because the room was air-conditioned against the high outside temperature, so there was only the smoke of several hundred cigarettes to perfume the atmosphere. The party ran a long course breaking up around midnight, with the result that attending guests were integrated into one big, happy family.

first waltz

The first main event was an afternoon at the Redford Theatre, a well-maintained house, equipped with a 3/10 Barton organ with its console on a 4-poster lift.

There were two stars billed for the program. First came durable John Muri, who featured a quite different slide presentation, one which showcased old movie cue sheets and cue music which Muri played as it was shown on the large screen. John's treatise on film scoring ended with a sing-along with topical lyrics for old familiar tunes. He then played a quartet of tunes written by theatre organists, and followed this with a group of well known crowd pleasers. All selections were explained by John Muri with comments which enhanced their enjoyment.

Then came Vic Hyde. Words are inadequate to describe this seasoned vaudevillian and his array of offbeat musical instruments. He bombarded his willing audience with a mix of homely philosophy and blasts of music, played on a soprano saxophone, a couple of trombones, and one, two, three and four trumpets

CAMEO PLAYERS

played simultaneously. There wasn't a dull moment. Vic has the knack of arousing an audience to continual peaks of enthusiasm which they express in terms of laughter and applause. He truly went over with a bang, especially with the younger people in the audience who had never experienced the exhilaration of unadulterated vaudeville.

Vic Hyde would be difficult to follow for any act, but John Muri returned with what he described as "my classical offering." This proved to be a "composition" by "P.D.Q. Bach" and Muri's spoken introduction was funnier than the music which followed. The latter consisted of a loose conglomeration of familiar tunes held together by barely recognizable classical snatches.

A real musical laugh-getter. Muri wound up his program with Enesco's "Roumanian Rhapsody" and was immediately pounced on by amateur photographers just aching to shoot flash photos. The blinding moments which followed were to be repeated many times during the ensuing concerts.

Next, it was "cameo time" and non-professionals designated by ATOS Chapters took to the Barton to play their brief programs. Heard were David Pitts (So. Arizona Chapter via Australia), Hal Stanton (So. Florida Chapter) who played variations on "Yankee Doodle" on pedals alone, Connecticut Valley's Allen Miller, Garden State's Rick DeKarski, Niagara Frontier's Greg Gurtner, Ohio's Bob Hamilton, Leonard Winter from Eastern Massachusetts, Gerald Nagano and Candi Carli from Los Angeles. Miss Carli's performance was all the more remarkable because she was working under something of a handicap beyond the strangeness of an unfamiliar organ; unknown to her audience, Candi not only played the instrument with only 15 minutes practice, but also blind, a condition she's known since birth. Yet, she gave a flawless performance, with only the help of Gerald Nagano in setting up her registration. Twenty-nine chapters offered cameo players, but for lack of enough time, the nine heard were selected by lottery from the twenty-nine names.

When applause for the cameo players died down, it was time to board the fifteen 51-passenger buses for a return to the hotel for the evening meal.



David Pitts



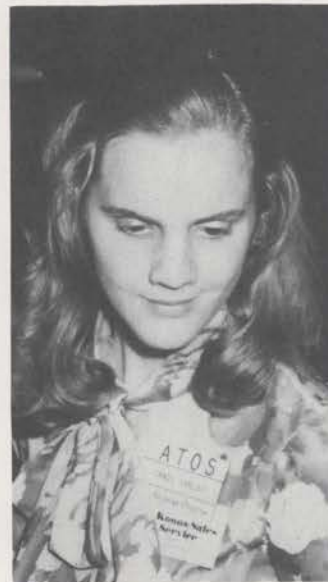
Gerald Nagano



Allen Miller



Rick DeKarski



Candi Carley



Bob Hamilton



Greg Gurtner



Leonard Winter



Hal Stanton

nachtmusik ohne magnetafon

A short bus trip brought the conventioners, over 1100 strong, to the Detroit Theater Organ Club's Senate Theatre and its 4/34 Wurlitzer (originally from the Detroit Fisher Theatre). Because the Senate has some 900 seats, Motor City Chapter members had been asked to stand in the back in order to provide seats for the visitors making seats available for all who wanted them.

The DTOC has rigid rules against any unsanctioned recording and visitors carrying any kind of parcel large enough to contain a small recorder were, in effect, "frisked", and any recorders found were confiscated and held until the end of the concert. At first glance, this procedure may have seemed a bit over-zealous. However, DTOC is a private club with a long standing "no recording" rule which is rigidly enforced and applies to all. There is another valid reason. A professional quality tape was being made, and the sound of clicks, snaps, pops and flapping of dozens of small tape recorders being turned on and off, and the brittle sounds of tapes being changed, covers being opened and snapped shut are picked up by the microphones to provide an unwanted percussive obligato of snap, crackle and pop, enough to mar the official recording. That's a convincing reason for the ban.

Prior to the program, ATOS national membership meeting was held. President Young presented a resume of the actions taken at the board meeting. See page 42 of this issue. He announced total membership at this date is 5025.

The attraction for the convention's initial evening concert was that duo which has been receiving rave reviews wherever they have played — Dennis and Heidi James. They combine the zeal of youth, sound musicianship, good looks and a knack for showmanship. The result is a boffo show. The James duo largely repeated the repertoire they have played in their numerous concerts during the past two years such as "Putting on the Ritz," "Maple Leaf Rag," "Victory at Sea Suite," "Warsaw Concerto," etc. plus piano solos by Heidi ("The Entertainer" and a Chopin selection). Without new material, the edge was somewhat



Organists Rex Koury, Ashley Miller, Lowell Ayars, Del Castillo and Larry Vanucci smile for the photographer in the hotel lobby.



"Oh Dear, which one should I buy?" The Music Store did a brisk business.



Richard Sklenar, Walter Strojny, Madeleine Borman, Maxine Coldwell and Marge Muethel "descend" for lunch.



Tom Jelf, Stan Whittington, Joan Jelf and Gladys Whittington came all the way from England.

Sally Johnson sells Henry Frohnapel and Earl Wiltse tickets for the Tuesday Luncheon, the Rex Koury Show and the Moonlight Cruise.



Dennis and Heidi James combine the zeal of youth and sound musicianship at the DTOC 4/34 Wurlitzer.



dulled for those who had attended a James concert recently, but for those hearing Dennis and Heidi for the first time, it was an incomparable experience. They are attractive young people with so much to offer, and they really drive it home.

Heidi is a definite asset to the act, musically and aesthetically. It was a hot, humid evening with no air-conditioning but Dennis and Heidi seemed to help their listeners ignore the discomforts of weather.

By the time Dennis and Heidi had finished beaching "Victory at Sea" and serenading beleaguered "Warsaw," it was a little cooler and the 17 buses were quickly filled to their capacities and whizzed back to the hotel where the showrooms were playing to full and continually rotating houses. At the Baldwin room, we caught Jack Doll doing a first-rate job of supplying the music for a Laurel and Hardy comedy made many years before he was born. And so to bed.

pagliacci airs

Sunday morning was bright and sunny, and the scheduled attraction was the Punch and Judy Theatre, its 2/5 Wurlitzer and the musicianship of Lowell Ayars. Some made a visit to David Voydanoff's 3/6 residence Wurlitzer and a look-see at Herb Head's miniature circus. The latter is a small wonder; beautifully scaled replicas of circus paraphernalia of yesteryear, even to the show's blacksmith shoeing a horse. In his basement, Herb had another surprise, a full-size 3/14 Wurlitzer. Its fine sound came through with

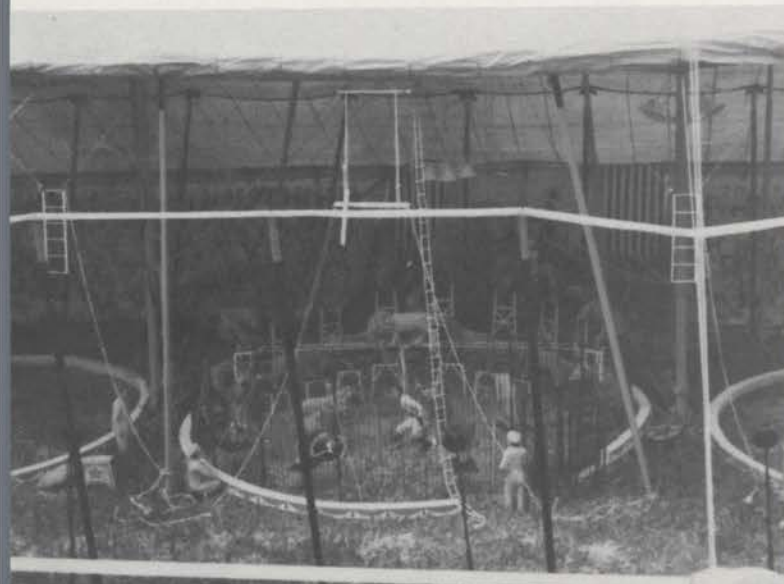


ATOSers board the busses in ninety degree heat at the Punch and Judy Theatre in suburban Grosse Pointe.



Lowell Ayars at the console of the Style B Wurlitzer in the Punch and Judy Theatre. Its five ranks were a pleasant surprise.

Besides opening his home for the Wurlitzer, Herb Head spent many hours assembling his authentic to scale circus for the conventioners to enjoy. (Clyde Reimer Photos)





Dr. Paul Abernethy, Al Mason, Judd Walton and Betty Mason congratulate Associate Editor Lloyd Klos on his selection as Honorary Member.



Outgoing President "Cap" Young acknowledges the support given him during his two-year term in office.

grandeur even when subjected to the digital ineptitude of Stu Green, who was pressed into service because an *organist* couldn't be found among the many visitors.

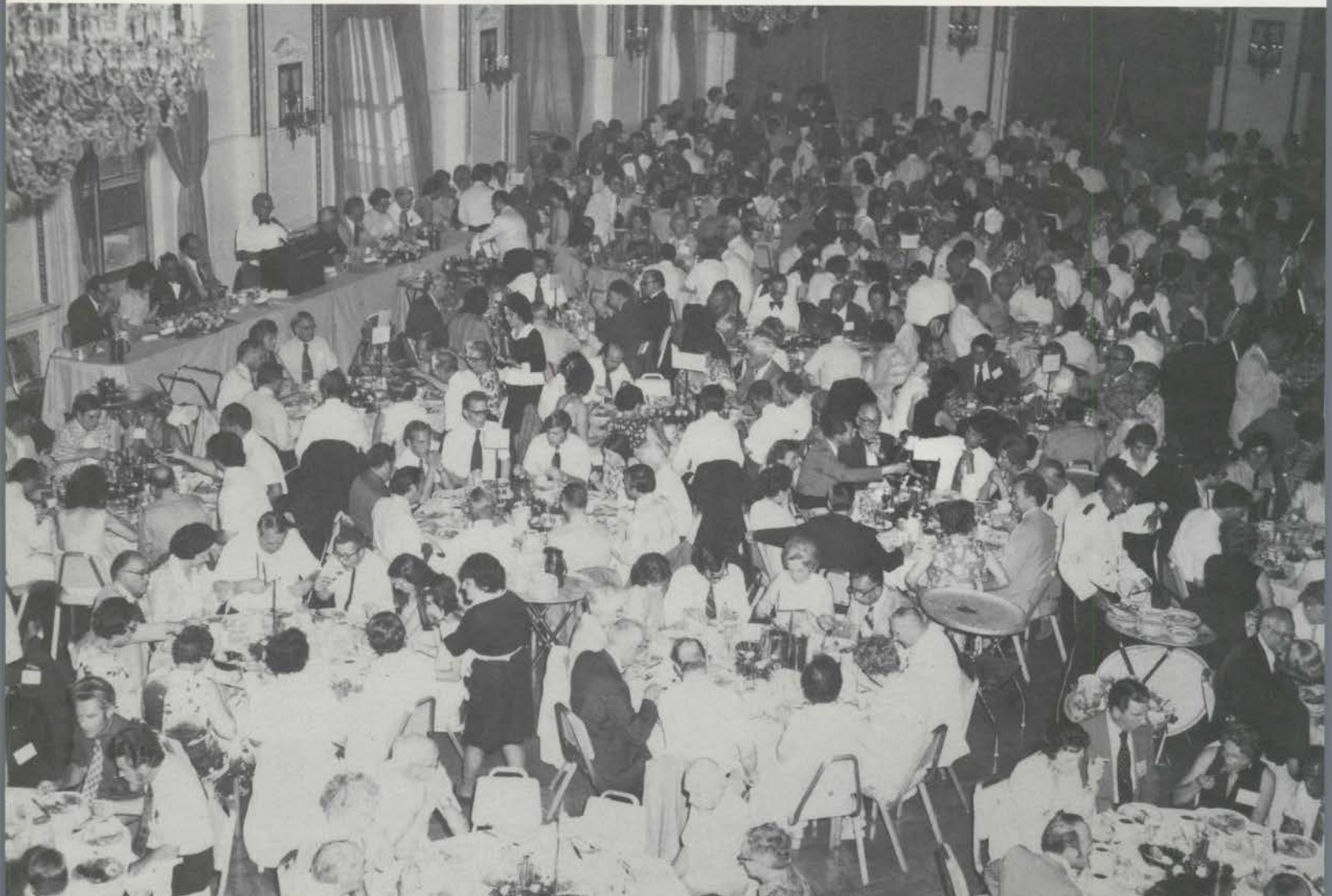
Then, on to the Punch and Judy Theatre and a pleasant surprise. The style 150 Wurlitzer isn't one of Rudolph's greatest although the Tibia complementing the usual Style B four ranks (Salicional, Flute, Tuba or Style D Trumpet and Vox) adds much needed color. But this one, thanks to expert restoration by Motor City chapterites, even sounded good when the Tibia was not being used. It's a one-chamber installation, and the resulting sound fills the 600-seat house nicely. Genial Lowell Ayars, a veteran of ATOS conventions, was never in better form. He pointed out that there were more small organs playing in the "Golden Era" than large ones and this five-ranker was an average-size "work-horse" of the type found in many theatres. Then he went to work to show how much variety could be

obtained from five unified ranks. Among his selections were "I Cover the Waterfront," "Why Can't You?" (a la Crawford), a "No, No, Nanette" medley, and what Lowell called an "X-rated" set consisting of tune titles with names of shady ladies prominent. It ended with "The Lady Is a Tramp" who Lowell wiped out with a tremendous smear glissando. Good show throughout, including Lowell's vocal solos.

Back to the buses for the rather long journey to the hotel and an afternoon free until 6:30 P.M. and the cocktail hour. The latter was held in the Founders' Room; a huge standing crowd trying to read each other's badges without being obvious, exchanging half-heard quips and guzzling their drinks. Johnny Kemm was featured at the Lowery for this event.

With the softening process completed, the multitudes wandered into the most crowded ballroom ever, to be seated, 10 to a table, with scarcely

A capacity crowd fills the Sheraton-Cadillac's Grand Ballroom for a banquet of prime rib. When the air conditioning ceased to function, off came the coats.



enough space between tables for a fat reporter to squeeze through. MC Judd Walton announced that the air conditioner was kaput and the best the repairman could do was to open the windows, which he was doing. He got a blast of applause from the sweltering diners.

The meal consisted of a seafood cocktail, a salad and a main course of string beans, potato and a fair-size portion of prime rib.

The humor started with Judd Walton's table-versus-table games, then the business of introducing the new officers and legislation took over. The memorable highlight was probably the announcement of the ATOS Honorary Member selection, Lloyd E. Klos, who has been a steady contributor and researcher for THEATRE ORGAN Magazine for many years. He became an Associate Editor in 1967. Lloyd accepted the honor with the humility and dignity befitting the event.

When all the speeches had been made, the conventioners dispersed to visit the electronic organ showrooms for awhile before retiring.

interlude in prose

By now, Dr. John Landon must know as much about Jesse Crawford as anyone living. For the past several years, John has been "living" the Crawford legend. The "Poet of the Organ" had been the subject of his research in preparation for a soon-to-be published biography. He selected Crawford's life and times for the thesis required for his post graduate academic work.

Some of the fruits of John's research were revealed during his one-man slide show and lecture presented in the hotel grand ballroom on the

morning of the convention's fourth day. Operating his slide projector and a tape playback loaded with vintage Crawford gems, John spoke of Crawford's humble beginnings and traced his career, step by step, to the most rewarding organ post in the world — the New York Times Square Paramount. The slide presentation was enhanced by a musical background consisting of the Poets stand-out 78 records and broadcast transcriptions.

John Landon's presentation was a well-coordinated exposure, and like any show, displayed a few rough spots in its first U.S. presentation. Considering all the controls John was operating to keep music, speech and slides moving, the presentation came off remarkably well. There were warm words of appreciation to John Landon for the effort invested in the biographical effort, plus many words which would please the Poet.



Banquet MC Judd Walton started table-versus-table games.



Dr. John Landon, biographer of Jesse Crawford, presents his one-man slide show on the "Poet of the Organ" in the hotel ballroom.



Convention Chairman Al Mason shows his gratitude for the standing ovation given him at the banquet. It was his high point of the convention he remarked afterward. He passed away barely a week later.

Judd Walton, Father Kerr, Russ Evans and Betty Mason dine at the headtable.



Larry Fenner, Shirley Hannum, Reba and Lowell Ayars at the Delaware Valley table.





Lyn Larsen at the DTOC 4/34 Wurlitzer.



Bill Benedict, Harold Wright and Norman Ray wait in vain for a barber to show up at the cocktail lounge just off the hotel's main lobby. (Could the barber have been in the Saville Showroom upstairs?)



Editor George Thompson and Circulation Manager Vi Thompson know as well as Betty Mason, that when time is of the essence the work never stops.

Bus Captains gather outside Hill Auditorium on the University of Michigan campus in Ann Arbor.



valse brillante

The afternoon session was a double-header at the Senate DTOC 4/34 Wurlitzer. Lyn Larsen was first. He said he was about to play a program consisting entirely of encores so he wouldn't have to play one following his program. He opened with a bouncing "Radetsky March" by waltz king Strauss, and followed through with a beautiful variety of tunes including Irving Berlin's rarely heard "What'll I Do?" Then the fun started.

Lyn Larsen is obviously a difficult musician to "spook." The distraction of a television crew moving in lights and poking a portable TV camera practically under his nose didn't seem to bug Larsen in the least. That took place about halfway through the program which was presented in the DTOC's Senate Theatre. TV men brought in tall stands with bright lights and the cameraman, with his portable resting on his shoulder, zeroed in on Lyn as he played "Waltz of the Flowers." The cameraman was naturally umbilicated to the audio man whose identifying fixture was a flash-light-shaped microphone which, for some reason, he kept aimed at Lyn as though the music were radiating from



Don Baker is no stranger to the DTOC Wurlitzer. He has been an honorary member of the club for many years.

the organist's chest. When the camera had examined Lyn from every possible angle, the camera and the lights were turned toward the audience to catch the applause which Lyn earned by not misplacing one semiquaver of Tchaikowsky's flowers, despite the distraction.

Lyn was dressed to the hilt for the occasion in off-white slacks and a tight, vest-like jacket, but it was his shoes which really stood out: the heels were equipped with sequins which flashed and sparkled as he waded through complex pedal passages.

On the somber side, Lyn played a moving rendition of Grieg's "Last Spring," but it was during his "Variations on a Theme by Michelle Souris" that the sequins flashed wildly. It turned out to be a series of novel variations on the old "Mickey Mouse Club Theme."

Lyn Larsen closed with the familiar "Rondo in G" by John Bull. The crowd would have loved him even without the sequined heels.

maestoso!

Don Baker's music might be described as "vintage wine." Yet, it never strikes one as being dated; Don is very effective in blending the old with the new. For example, he ends the current hit, which has the protagonist affixing a length of yellow ribbon to an ancient oak, with the venerable coda — "shave and a haircut — two bits."

Don's program was played at the Senate Theatre on the same afternoon as the Lyn Larsen concert. The weather had cooled some and the audience was physically comfortable. Claude Sheridan, who MC'd all convention shows, introduced Don Baker who appeared in a bright red jacket and cream trousers. Don went right to work, spinning his web of music magic which has charmed and inspired several generations of organ fans.

One of Don's specialties is the music he played in New York's Broadway theatres in the '20's and '30's, and "Lover, Come Back to Me" and "Look For the Silver Lining" were illustrative of the way he played them on the New York Paramount's 4/36 Wurlitzer during his more than 13 years' tenure there. Don Baker is a master of the swell pedal; his shading of the phrases which lead to the high point of each tune is one of the most impressive qualities of Don's approach to music.

This was especially evident during "Exodus." His closer was a peppy "Everything's Up to Date In Kansas City." The large audience illustrated the esteem Don Baker has earned over the years. The old maestro did it again.

l'opera comique

Rex Koury is a showman with musical roots in the waning days of the silent era but whose youthfully enthusiastic approach to his work keeps the kids interested. After a long stretch of Hollywood studio work, Rex took to the concert trail about two years ago, a return to his first love, the theatre organ. One thing about Rex' concerts, the repertoire is continually changing; and his convention show at the Royal Oak theatre was no exception.

To contrast with the straight concert concept which marked the majority of convention presentations, Rex put together an old time movie show, an evening at the local Bijou, Strand or Regent in the year 1927. He spoke in present tense as he provided the verbal color to enhance the music. His overture, played on the restored 3/13 Barton, was a mishmash of familiar passages from a dozen Von Suppe-type opuses, all skillfully assembled into "An Overture to End All Overtures."

Then came the newsreel music, the "Capital (Theatre) March," followed by a Larry Semon-Oliver Hardy silent comedy with a wild auto race which Rex close-cued for laughs, right to the finish line. Next, the sing-along. This featured the usual old favorite tonsil busters but also included some parodies (e.g. "Side by Side") with topical comments on the current state of the nation. Then, Rex closed the songfest with a rousing "Grand Old Flag." The great untrained chorus responded with enough volume to rattle the ancient theatre's timbers.

After a brief intermission it was time for the feature film, *College*, starring deadpan comedian Buster Keaton.

A simple tale but loaded with the sight gags of which Keaton was a master creator, it provided an excellent palette for the musical accompaniment provided by Rex Koury. The full house audience (it was a public show, too) really loved it. Rex Koury's "movie night in 1927" was a bullseye.

AUGUST, 1974



Official ATOS Photographer Bill Lamb relaxes on board the steamer "Columbia" during the Moonlight Cruise on the Detroit River.



Buses ready to leave after a performance. Jim Harrison, along with all the bus captains, did a great job.



Bill Worrell in the registration room at his display featuring the ORGANIST magazine.



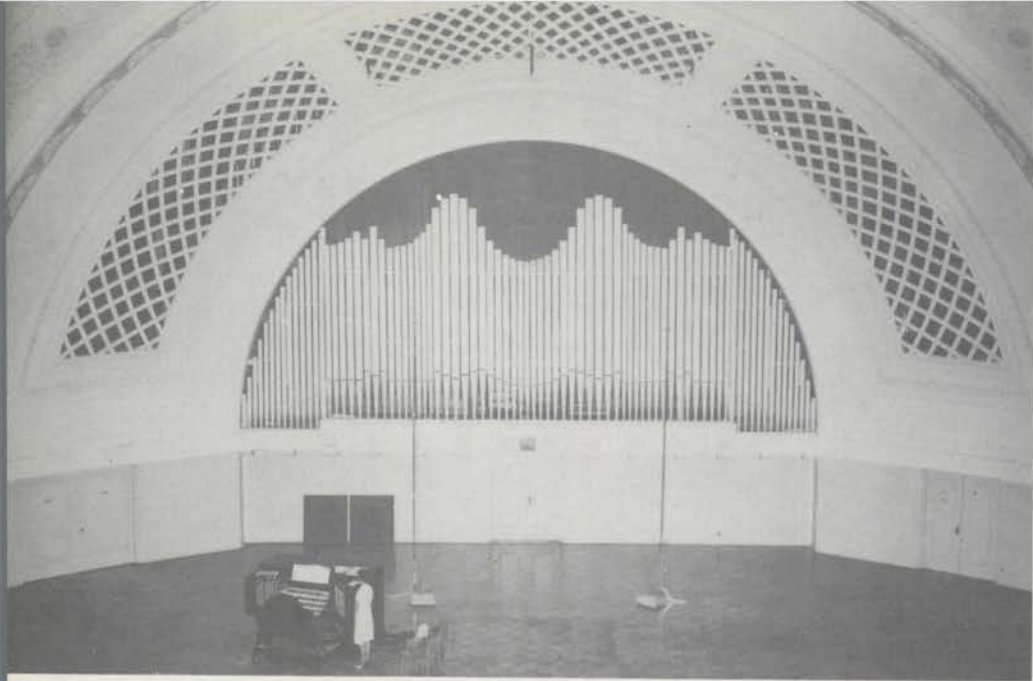
The suburban Royal Oak Theatre goes all-out to welcome conventioners.



The Rodgers Showroom was a popular place at almost any time.

Rex Koury at the 3/13 Barton at the Royal Oak Theatre. The general public helped swell the house to a capacity 1700.





The shell of Hill Auditorium, reminiscent of Radio City Music Hall, seems to dwarf Searle Wright at the console of the 4/117 Skinner.



Ex-AGO president, Searle Wright, at the console of the 3/13 Barton at the Michigan Theatre in Ann Arbor.

Conventioners wait in the sunshine for lunch at the Michigan League in Ann Arbor.



excursion musicale

Tuesday proved to be travel day. The busses left downtown Detroit at 8 A.M. and returned at 5 P.M.

Upon leaving, they set a course for Ann Arbor, about 40 miles away. Arriving in Ann Arbor the busses stopped at the Hill Auditorium of the University of Michigan which contains a 4/117 Skinner.

The distinguished organist Searle Wright, an ex-president of the American Guild of Organists, presented a classical program for the ATOS'ers. The sounds emanating from the large Skinner seemed strange to an audience educated to hearing solo reeds, syrupy Tibias and lots of tremulants. However they listened attentively and many found an additional beauty available to them in the pipe organ.

Mr. Wright offered a program featuring works of Buxtehude, Bach, Franck, Langlais and others. Each reading was done with precision and clarity.

Following the program, lunch was served at the Michigan League, a facility of the University, located across the street from Hill Auditorium. After lunch a three block walk through a business section brought us to the Michigan Theatre and its 3/13 Barton.

Entering the well preserved and maintained theatre, odd sounds were heard. Closer examination revealed the existence of a band organ placed on the stair landing leading to the balcony. The delightful, merry sounding, instrument is the property of David Heitz, and was put in the theatre especially for the ATOS gathering. The auditorium was soon filled to near capacity with everyone eagerly anticipating the appearance of the charming personality, Helen Dell.

On schedule, the MC announced

Helen, the Barton console rose from the pit, the curtain raiser tune, "That's Entertainment" poured from the organ chambers and another afternoon of superb music was on its way.

The organ sounded extremely well regulated and tuned which seems to be the trade mark of Motor City Chapter organ maintenance and restoration projects. The instrument is nicely balanced with excellent reeds, notably the Orchestral Oboe and Post Horn. A nice Tibia also helped create an overall good example of the sound we travel hundreds of miles to hear.

Professionally, Helen Dell needs little introduction. She proved her ability to enchant listeners with her smooth, never over done rendition from a "South Pacific medley" to a "tone poem" by Purvis. She adds much to her programs by interjecting music that is rarely heard, giving the listener something fresh, which is always welcome. The Dell touch, a good instrument, presented in a well groomed theatre is a combination hard to beat.

Following, at 3:00 P.M. (on time)

Searle Wright made his second appearance of the day, this time at the same Barton which moments before had responded to Helen Dell. A public theatre organ performance by Mr. Wright is a rare event. The morning classic concert then a pop concert in the afternoon gave ATOSers a chance to compare at first hand the difference between the two. Needless to say there was some skepticism.

Searle, using his ability at witty remarks and unquestioned skill on multiple keyboards, soon dispelled any doubts as to the wisdom of the programming. If there ever existed a real gap between the AGO and ATOS, it must surely have been closed on this day. His program covered the spectrum from "Varsity Drag" through well known standards to the light classics. The light hearted, at times humorous, approach in his playing and registration was a crowd pleaser.

After Searle Wright lowered the console into the pit, a happy procession filed out of the Ann Arbor Michigan Theatre and bussed to headquarters to prepare for the evening.



Helen Dell at the Michigan Theatre Barton.

A restored Wurlitzer Band Organ intrigues ATOSers in the lobby of the Michigan Theatre in Ann Arbor.





Del Castillo was preceded at the DTOC Wurlitzer by "Elmer Fumble-Fingers." They bore an amazing likeness to one another.



Claude Sheridan did an excellent job as Master of Ceremonies. Notice the notebook with the unavoidable list of announcements before each concert which seems inevitable at every convention.

vivace del castillo!

The final session of evening concerts was held at the DTOC's Senate theatre. It was started with a half-hour of slide-illustrated plugs for future ATOS conventions, during which an unspotlighted organist "cued" the scenes like a silent film. At the close of the commercial he was briefly alluded to as "Elmer Fumblefingers" and hustled off the stage. A few moments later MC Claude Sheridan introduced the scheduled recitalist, Lloyd del Castillo. Del bore a striking resemblance to "Elmer," even to being dressed in the same suit.

Del admitted that it was the first concert where he had played his own prologue. One of the Castillo trademarks is a keen line of humor and he likes nothing better than a play on words. For example, when he introduced "The Summer Knows" he added that he was suffering from a summer cold which resulted in "a summer nose," but he didn't blow it.

The program opened with a medley of marches. After a grandiose serenade to Gaylord Carter, Del played a thrilling "Pilgrims' Chorus" which generated a considerable wave of enthusiasm from an audience which by now was reposing contentedly in Del's palm.

In a satyric reference to the "identity crisis" which seems to be troubling certain segments of the younger generation, Del stated that it was just as proper for people of his generation to question their identity and to drive his point home he played a medley of "identity crisis" tunes: "Who?," "Why Was I Born?" and "Where or When?"

One of Del's finest selections was an understated "Fountain Reverie" (Percy Fletcher), then a barb at organists whose effort is toward the visual rather than musical with his pedal solo called the "B.G. Toccat." This turned out to be simply "Barney Google" with a pedal melody and much manual "toccaterly." Del's closer was the "Bacchanale" from the opera *Samson and Delilah* which Del explained was real "orjee" music, but in deference to the Wurlitzer it should be pronounced "orgee" with a hard "g." Del then proceeded to paint a music picture of Biblical time swingers and swappers in tones crimson enough to deserve an X-rating.

There's never a dull moment in a Del Castillo concert and the old maestro again proved he could produce music of interest to all ages. Not that "standing ovations" mean much since being done to death, but Del got one, spontaneously.

pas de cheval a pedale

Hector Olivera has a sure-fire act, one which alternates between dolce and fortissimo. The former applies when he plays the soft spoken Desi Arnez struggling with the English language, the latter when he sits down at the console. Not always, of course; when he goes into the Buddy Cole idiom (e.g. "Cry Me A River"), the results have all the beauty, restraint and shading of that late lamented genius of the theatre organ. The same applies to Dottie Whitcomb's original which was given a very ethereal setting.

Hector can be very poetic in introducing his selections in that almost shy voice as he seeks just the right

Hector Olivera at the Mayan decorated console of the DTOC Wurlitzer.



Stu Green is ready to take pictures of MC Claude Sheridan and convention Chairman, Al Mason with his wife, Betty, at the end of the final scheduled concert.



words. He found them while introducing "Pieces of Dreams;" he said the tune title reminded him of a disassembled organ he had seen laid out on the stage of a theatre — pieces of dreams.

Then there's the other Hector, king of the heavy brass and flying feet, the visual Hector versus the musician. Of course, some organists have discovered that console gymnastics go over big with audiences, perhaps because it makes the music making look more difficult. Hector has honed physical display to a fine art, mostly in connection with his amazing pedal technique; he appears to have as much facility with his feet as some organists have with their hands. To say that his showmanship is dazzling to the eyes tells only part of the story. His playing technique is spotlessly clean, his arrangements very individual.

There is no denying the Olivera conception is different. He throws his entire 98 pounds into the production, and his swing and sway about the console bench contains none of the type of "body English" which drives many concertgoers to laughter.

Hector was especially effective when he delved into the Spanish idiom with "Cumana." His conception of that tinkly little finger exercise, "Flight of the Bumblebee" was a brassy study in ankle dexterity. Composer Rimsky-Korsakoff would be startled to hear a piano tune which he wrote to last a little over a minute turned into a concert Tour de Force. The Olivera version is repeated over a span of several minutes. By the pedal thumping conclusion we have become transfixed by the terpsichorean aspects displayed by this Fred Astaire of the console. Thus, Hector ended his concert in a blaze of visual brilliance, his red jacket and cream colored slacks adding considerably to the eye appeal.

That the audience approved the Olivera showmanship was evident by the standing, clapping, howling mass of conventioners. Hector had put it to them where they lived.

ad lib

For those conventioners able to remain in the Motor City for yet another day there were two day-time options open on Wednesday, July 17. The Rodgers Organ Company and Musical Heritage, Inc. presented Lyn

Larsen at the Rodgers Custom Theatre Organ just installed in the Museum Theatre at Greenfield Village. Several chartered busses transported many ATOS'ers to the 260 acre setting in suburban Dearborn, begun by Henry Ford in the late 1920's as a collection of Americana.

Before introducing Lyn Larsen, Dr. Donald S. Shelley, president of the Henry Ford Museum and Greenfield Village, told how the new Rodgers organ is the fulfillment of a dream the museum has had for many years, and that it will be used to accompany silent films at the museum theatre.

Lyn demonstrated the capabilities of this custom instrument, which includes an extensive number of percussion effects for silent film styling. The Laurel and Hardy film *Bacon Grabbers* gave Lyn a good opportunity to use the organ to underscore a picture. The program closed with guest soloist Alona Moon singing "God Bless America."

Following Lyn's concert, ATOS'ers were free to tour the Henry Ford Museum or Greenfield Village (the concert ticket included admission to



Eddie Osborn and Luella Wickham "team up" in the Baldwin Showroom.



The Conn Organ Showroom was a good place to find a myriad of talent.



Saville representative Tom Cotner and Detroitter Dennis Verner, of the Gustafson Group, enjoy the sound in the hotel showroom.

"Small World" is the tune of the day in the Lowrey Organ Showroom in the hotel.





Transportation Chairman Ed Lyon spent two years routing 16 buses over a 300 mile course. Bus company officials and police departments appreciated his hard work. And so did we.
(Don Lockwood Photo)



Amy Reimer, played seven concerts on the Masons' 3/10 Wurlitzer.

one or the other). While some chose to see the 12 steam locomotives and 200 antique automobiles, included in the museum's exhibits, others preferred to ride a horse-drawn carriage, a restored paddle-wheel steamboat or behind the oldest operating steam locomotive in the world and tour the nearly 100 original historic buildings brought from all over the nation and re-erected in a typical setting of early America.

rubato

If you were lucky to be an early riser, you got an A-1 home tour ticket, which meant that you left the hotel at 8 a.m. If you were a little sleepier than the rest you got bus A-2 which left a half hour later and followed the same route as A-1. These routes were worked out over the past two years by bussing chairman Ed Lyon, his wife Donna along with Harry and Virginia Hadfield. Hours and hours had gone into the routing, the timing and the ability of the busses to negotiate corners, driveways and other problems of a home tour route.

Tour A-2 — all aboard. With fewer than our capacity of 50 passengers, we left the hotel for Dave Brewer's home in Dearborn. Dave explained that this organ is a 3/16 Marr and Bartolitzer. His home, and also that of his parents, is in a secluded section of Dearborn, and the home shows no indication of what the basement holds in store for visitors. The console was on the west wall, the pipes were chambered in the north wall, a very fine working area was noted on the east wall and the south side was hidden by our bus



Dave Brewer (center) and his father (right) are proud of the Marr and Bartolitzer installed in the basement of their home.

Gary Montgomery at the 3/19 Marr & Colton in the home of Roger Mumbroe.



Dave Voydanoff's 3/6 Wurlitzer was available not only on the regular scheduled tour on Sunday but Dave opened his home on Wednesday for those who did not want to go on home tours or Greenfield Village.



riders who had assumed seated positions to hear the organ.

Our next stop was the Livonia home of Betty and Al Mason. Our bus driver negotiated those turns with precision and we were right on schedule. Amy Reimer put on a full half-hour concert at the Mason's 3/10 Wurlitzer. The bus captain asked Al Mason to describe the unique chambers which were designed into the house, deeper than basement level.

Our next stop, a long ride away, was the home of Floyd Bunt, in Bloomfield Hills. Floyd has a 3/9 Page in perfect condition, with a newly reglittered console. It is in a long basement family room which has sliding doors to the yard. Bus A-2 was fortunate to catch up to the previous bus at the Bunts and heard "Tiny" James at the console.

We then headed for the home of Roger Mumbrue in Bloomfield Hills, one of the country's finest installations. Roger also has designed his home for the 3/19 Marr and Colton. Gary Montgomery was demonstrating the instrument as we arrived and continued until we departed, while we listened, walked through the chambers or amazed ourselves with the collection of pin ball, shuffleboard and various coin operated machinery that Roger has collected in his basement, which overlooks his swimming pool and small duck-pond beyond.

We pulled into a Ponderosa Steak House, which gave us a \$2.29 steak for \$1.79 if we surrendered the map-coupon we had been using. No complaints were heard about the food and we caught up on our schedule as the A-1 tour was eating when we arrived

and we left exactly one half-hour after them to be back on schedule.

It was only 10 minutes by bus to the home of Mert Harris. The console now resides in his former front door area at one end of his living room. Lance Luce was the artist at this console. Mert's construction permits entrance to the chambers (in the former garage) while not disturbing those who are listening in the living room.

We moved on to Lee Hohner's 3/10 Robert Morton. Lee, himself, was there to play for us, in the home owned and occupied by his parents. This was one of the most recent installations in the Detroit area, the organ having graced the pit of Detroit's Riviera Theatre for many years. It was featured in the June, 1974 issue of THEATRE ORGAN.



Lance Luce played the concerts for home tours on the Mert Harris 3/11 Wurlitzer.



The only Robert Morton, a 3/10, to be heard is installed in the home of Lee Hohner's parents. Here Lee explains some complications he encountered in moving the organ.

Bus captain Henry Frohnapel watches as Amy Reimer plays the 3/13 Wurlitzer in Herb Heads' home. (Clyde Reimer Photo)



Floyd Bunt pictured at the 3/8 Page, the only organ of this make featured at the convention.



Chuck Harris, the son of Mert Harris, has the 3/11 Wurlitzer from the Six Mile-Uptown Theatre. The console is in his living room and an addition on the back of his home houses the pipes, which sound into a family room and up a stairwell to the console. At the Harris home we were treated to a performance by Wilma Steslick, while a television crew from Channel 7 filmed the event.

We made it back to the hotel about 5 p.m. with thoughts of the moonlight cruise later in the evening. □

moonlight sonata

The evening "afterglow" brought conventioners to the final scheduled event, a cruise on the river steamer *Columbia*, heading northward on the Detroit River to Lake St. Claire and return, an excursion of approximately three hours.

As the "twilight voyagers" came aboard, the strident music of George Aston's calliope smote their tympani. It was none other than Herb Head (the guy with the miniature circus model, remember?) and his trained air whistles offering a Show Boat style welcome. Up the gangplank strode hundreds of conventioners to the beat of Herb's sprightly tunes. Aboard there were three decks for the passengers to explore. The exposed steam engine was one focal point of interest, especially after the ship started to move and the pistons and rockers attained their normal speeds midst puffs of escaping steam.

There were other points of interest aboard, stands selling hot dogs, soft drinks, beer and watery mixed drinks. In the dance pavillion there was a 3-deck Rodgers organ which was played both well and badly during the voyage. Waning daylight illuminated the shoreline for about half the journey and the natives aboard the *Columbia* pointed out sights of interest on U.S. and Canadian shores to visitors. At one point three lads came by in a small motor launch and two of them created something of a sensation by "mooning" as their craft passed the *Columbia*, probably because the moon promised for the "Moonlight Cruise" was somewhere else. Even so, there's no reason to believe that the "bottoms up" salute was intended as a comment about ATOS.



"The beginning of the end" Herb Head plays the Calliope George Aston provided for the Moonlight Cruise closing the Note-able Nineteenth. (Clyde Reimer Photo)



"All ashore that's going ashore." The steamer "Columbia" just before departure with 900 ATOSers and guests aboard the Afterglow. (Don Lockwood Photo)



What's this? — Stu Green in jail for libel? No, THEATRE ORGAN'S Editor Emeritus is just looking through the gate at the boat dock.



Lance Luce became the official photographer's assistant at the convention. He was a great help to Bill Lamb.

Weary chapter members (l to r) Donna and Ed Lyon, Gary Hitchens, Larry Gleason, Maureen Hitchens and Jim Casterson on board the "Columbia" for the Grande Finale.



As darkness settled around the good ship *Columbia* a whole new vista came into view. The boat became an illuminated island on the now dark river with hundreds of starry points of light passing in flickering array from two shores and reflecting on the gently rolling water. The dancing was now in full swing with some fine organists taking turns. Among those who volunteered dance music were John Muri, Lowell Ayars, Shirley Hannum, Gary Montgomery, Stan Whittington (England), Candy Carli, Bill Schumacher (Australia) and Tiny James. This was Tiny's only appearance as an organist; he had been scheduled for a convention concert but had to withdraw on doctor's orders.

Occasionally the *Columbia's* deep-throated whistle thundered out its 16 ft. blast to remind the dancers that they were aboard a real steamship, but they were too much involved with their fox trots, bugaloos and waltzes to notice. To liven things up they went into a fast polka, then, in twos and fours, they joined hands for a promenade around the dance floor while Betty Mason sought out replacements for tired organists.

Other voyagers sat by the ship's rail and watched the now shadowy scenery, or just gazed at the reflections in the water and talked with the person in the adjoining chair. All too soon the *Columbia* had berthed at her pier and the multitudes debarked to board the busses for their final convention ride. It was an enjoyable way to close the activities.

Even without all the returns in, the Motor City convention would go down in history as one of the most successful to date. The two years of planning and preparation by Convention Chairman Al Mason, and the coterie of able assistants, had pro-

duced a smooth-running show with a maximum of interest value. Their work would be difficult to follow, much less top.

coda: the song is ended

Next morning there was an exodus from the hotel resembling a De Mille mob scene with the long lines at the check out desk, bellmen scurrying around, carts containing mountains of luggage, and small groups of departing ATOSers saying their goodbyes to friends, old and new.

One veteran convention goer observed; "Every ATOS convention ends for me with mixed feelings, one of joy and one of sadness. It is a joy to relax after four or five hectic days, but it is saddening to shake hands, say goodbye, and realize it's all over for another year."



"Home base and pit stop." (Dan Lockwood Photo)

Detroit at Night.



The band organ placed in the lobby of the Michigan by David Heitz, an unusual added attraction in the theatre in Ann Arbor.



The Purser aboard the Moonlight Cruise was pleased with the sound brought forth by organists like "Tiny" James as compared to the music usually heard on the boat.



Candi Carley tries the Rodgers in the Grand Ballroom after the banquet.





The National Board of Directors, the Publications Staff and Chapter Representatives.

National Board Meeting

Detroit, Michigan, July 13, 1974

Meeting was called to order at 10:10 A.M. by President Young.

Directors present were: Richard Simonton, W. James, Judd Walton, Jean Lautzenheiser, Albert Mason, Allen Miller, Robert Van Camp, William Rieger, Erwin Young and Duane Searle.

There were 60 people in attendance including 32 chapter representatives. Minutes and Financial reports read and approved.

Reports were given by THEATRE ORGAN Staff.

A motion was adopted to increase First Class Mailing of magazine to \$5.00 effective 1/1/75.

Presidents report included thanks to retiring board members Mary Bowles and Dick Schrum.

Hall of Fame recommendations given by Lloyd Klos. Accepted.

Historical Committee report by Mary Bowles.

Work on subject being finalized, by-laws committee dissolved.

New chapter announced, Southern Queensland, Australia.

Future conventions: San Francisco 1975, Philadelphia 1976, Chicago 1977.

Host chapters: NorCal, Delaware Valley, CATOE respectively.

Committee to consider Regional in England: Dick Simonton, Al Mason, Dick Kline, Dr. Paul Abernethy.

Election of officers: President, Dr. Paul Abernethy; Vice President, Russ Evans; Secretary, Jean Lautzenheiser; Treasurer, Erwin Young. ATOS Honorary Member 1974 selected in executive session. Lloyd Klos unanimously.

Floor reports:

Allen Rossiter reported status of King's Theatre-Town Hall Project.

Richard Simonton reported on Harold Lloyd Estate.

Bob Van Camp reported on future of Fox Theatre, Atlanta.

New Hall of Famers

Five candidates were enshrined in the Theatre Organists' Hall of Fame during the convention in Detroit.

ATOS members who served on the selection committee: chairman, Lloyd Klos; Dr. Edward J. Bebko, H. Clealan Blakely, W. Stuart Green, W. "Tiny" James, John T. Muri, Rosa Rio and George Thompson, vice chairman.

Those selected for the Hall this year are:

AL MELGARD, former Chicago Stadium organist and teacher.

JACK WARD, longtime Radio City Music Hall organist.

KATHLEEN STOKES, well-known Canadian theatre organist and radio star.

REGINALD DIXON, famous organist of the Blackpool (Eng.) Tower Ballroom.

RICHARD LEIBERT, longtime theatre organist, and 40 years Chief Organist at Radio City Music Hall.

The newly elected National Board (standing) Allen Miller, Bob Van Camp, "Tiny" James, Judd Walton, Dick Simonton, Bill Rieger and Al Mason. The outgoing officers (seated) Jean Lautzenheiser, "Cap" Young and Duane Searle.



HALL OF FAME

DON BAKER
BUDDY COLE
JESSE CRAWFORD
MRS. JESSE CRAWFORD
LLOYD G. DEL CASTILLO
REGINALD DIXON
EDDIE DUNSTEDTER
LEE ERWIN
GUS FARNEY
FRED FEIBEL
REGINALD FOORT
PAUL H. FORSTER
ARTHUR GUTOW
HENRI A. KEATES
FREDERICK KINSLEY
SIGMUND KRUMGOLD
LEONARD MacCLAIN
QUENTIN MACLEAN
"SANDY" MACPHERSON
ALBERT HAY MALOTTE
DR. MELCHIORE MAURO-COTTONE
AL MELGARD
F. DONALD MILLER
C. SHARPE MINOR
HENRY B. MURTAGH
DR. C. A. J. PARMENTIER
RAY SHELLEY
ARSENE SIEGAL
MILTON SLOSSER
KATHLEEN STOKES
FIRMIN SWINNEN
SIDNEY TORCH
EMIL VELAZCO
DEZSO VON D'ANTALFFY
OLIVER WALLACE
JACK WARD
LEW WHITE

1974
Organist of the Year
RICHARD LEIBERT

Convention Agitatos

by Elmer Fubb

One Sheraton Cadillac elevator skipped stops at the seven top floors of the hotel and sailed right to the top. It ignored the same seven floors en-route to terra firma, too, to earn the name "Yo-Yo" among conventioners.

Airline Pilot (and retiring ATOS President), Erwin Young looked down on the vista of downtown Detroit from the 25th floor of the HQ hotel and exclaimed, "So this is what it looks like from the ground!" The ground?!

Newlywed Detroit Chapterite, Marge Muethal, did a circus barker act at the top of the HQ hotel escalator, hawking the schedule of events in voice no one could miss. It added to the carnival atmosphere which permeated the entire confab.

There were so many conventioners this year (1100+) that many old friends had difficulty finding friends or acquaintances met at previous conventions. In the midst of a crowd, organist Frank Lybolt was heard to say, "Where did everybody go?"

There was keen competition among the bus drivers who shepherded ATOSers to all events, especially during poker games while waiting for conventioners. One group of card shufflers dunked a consistent winner bodily into the Detroit River - but on a very warm day.

ATOS enthusiasm must be infectious. At least it was catching to nine strangers who wandered into the HQ hotel, saw ATOS in action, and immediately signed up as members so they could join in the fun. Strangers no more.

The dancing really picked up when Tiny James played the plug-in aboard the "moonlight cruiser" *Columbia*. His rhythms really got those feet moving.

Cutie teener Amy Reimer made Al and Betty Mason's residence 3/10 Wur-litzer really purr during the home installation tour.

Herb Head's accurately scaled miniature circus model requires 7 ½ hours to set up in his back yard. But it was Herb playing George Aston's full size air calliope who welcomed "Afterglowers" aboard the Detroit River

steamer *Columbia* for that romantic "moonlight cruise" on a moonless night.

One load of returning conventioners came in lopsided. This was because the bus shocks collapsed on one side when Norm Ray, Stu Green and Tiny James stepped aboard. The riders quickly adapted to the out-of-plumb aspect and enjoyed their ride with bias.

The convention's largest attendance to any event was at Rex Koury's *Royal Oak* theatre film show. This was an open-to-the-public concert and the crowd totaled 1700 to see and hear Rex cue Buster Keaton's *College* on the 3/13 Barton.

ATOS LIBRARY GAINS PERMANENT LOCATION

A most forward-looking action was taken during the Detroit Convention. Elon College, a small liberal arts college located in the Piedmont area of North Carolina, has offered its facilities as the permanent repository for the ATOS library.

The college has excellent resources for both storing archives and making available duplicate material to students, organists and others interested. A climate-and-humidity-controlled vault is among the benefits to be derived by this association. The ATOS material to be stored there will remain the property of ATOS. Curator will be ATOS member and Piedmont chapterite, Barry Simmons, who is also on the Elon staff.

To aid the college in acquiring new material, an Historical Committee has been appointed under authority of a resolution of the 1972 Board of Directors. Members are as follows: Lloyd Klos, Chairman; Mary Bowles, Walter Froehlich, Stu Green, Tom Lockwood, Helen Sherman and Dick Simonton.

We should have our present material moved into the new location by mid September, and sufficiently catalogued for use by October 1. Following complete cataloging, it is planned to issue a supplement to *THEATRE ORGAN* Magazine, and frequently update it as more material is added.

Any inquiries regarding donations, or requests for information on available library material should be addressed to Barry Simmons, ATOS Library, Box 1021, Elon College, North Carolina 27244. □

Abernethy New ATOS President

Dr. Paul M. Abernethy, 53, became interested in theatre organs during the palmy years of radio when Jesse Crawford, Ann Leaf, Fred Feibel and others were regular fare on the networks.

The nightly *Moon River* program, heard during college days and medical internship, finalized the addiction. Coupled with live performances at the Atlanta Fox and a personal acquaintanceship with the organist, made the Abernethy case terminal. A friend showed Doc a copy of *THE POSTHORN* (Stu Green publication). Information contained therein led Paul to the ATOE National in Richmond, Va. in 1961. Following this action, Abernethy helped organize the Piedmont Chapter and immediately sought a theatre organ which, when found, completed his departure from normalcy. (2/5 Wur-litzer rescued from a church). Having thoroughly succumbed to the theatre organ sound, the 2/5 was replaced with a Robert Morton 2/8. (See T.O. issue October 1973. (Vol. 15 No. 5)



Newly elected President Dr. Paul Abernethy receives his "official" wand of office.

Dr. Abernethy is completely dedicated to the ATOS aims and will no doubt carry our group to greater heights.

The theatre organ hobby is shared by his wife, Nell. They have four children, Susan, Paul Jr., Richard and Mary. The family home is in Burlington, North Carolina. □

HONORARY MEMBER — LLOYD KLOS

The first published communication with our 1974 honored member was a letter to the editor printed in *THEATRE ORGAN* Volume I, number 2, Summer 1959.

He joined ATOS in 1959, started offering material for publication shortly after the above mentioned letter introduced him to our staff. Since that time he has been one of the most prolific and dependable writers for *THEATRE ORGAN*.

Training as a librarian-researcher has been an asset to Lloyd in developing the column "Nuggets From The Golden Days", which has appeared in every issue since its introduction.

Klos was appointed an Associate Editor of *THEATRE ORGAN* in 1967. His contributions have been monumental insofar as researching for biographies, locating photos, and other details necessary for complete reports. □

Honorary Member for 1974, Lloyd Klos.



Playing The Film

CONCLUSION

by John Muri

There are some important requisites that anyone attempting the playing of films must observe. (1) He must have a good-sized repertory of music of all kinds. This library will be accumulated over a period of years and should be classified and filed according to its value as romantic, turbulent, Chinese, Indian, sacred, etc. The subdivisions can become numerous; so a filing and cross-indexing system is necessary. It should be needless to say that he will be able to play it well and have the greater part of it memorized.

(2) He must be able and willing to immerse himself in the emotional field of the movie. Even if he is sick or unhappy, he must have the resources to play joyfully for a comedy. Invariably, he should make the music-moods fit the movie-moods. This involves making concessions to the intentions of the film director or producer. Some directors, like D.W. Griffith, were quite sentimental in their film treatments, and the organist should be willing to go along with the feeling being presented, even though he may consider it mawkish or overdone. To burlesque or make musical fun of the action is to create a new theatrical event that the producer never had in mind and to distort the image of entertainment enjoyed by an older social order. What is left, then, is a momentary snicker, whatever that is worth. Over-sentimentality, of which the early films had too much, is annoying, but we shouldn't use silent movie shows to display how cynical we have become. Let the audiences display their sophistication in these matters. Let the organist stick to the script. A dignified scene requires dignified music, while a comic scene requires sprightly, happy music. Of

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

course, the player will be careful to avoid anachronisms, even simple ones like playing a tune written after 1930 for a 1924 film.

(3) He must plan his programs. He knows what he's going to play because he will have prepared a cue-sheet incorporating a sequence of music that displays variety in tonality, mood, and rhythm.

(4) He must be able to improvise well during those moments when he is waiting for a cue to appear on the screen. Such improvisations will be musical passages, not mere chordings.

(5) He must be able to modulate from one key to another with facility. This requires mastery of the harmonic circles of fourths and fifths, and consistent practice in making key-changes interesting, using sevenths, ninths, and passing tones. A sure sign of an amateur is his inability to make a smooth key-change.

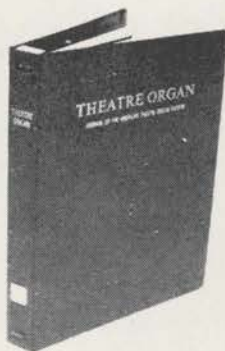
(6) He must be able to avoid or counteract the danger of going stale. In the old days, anyone playing for many hours came to the point where his musical well was running dry, and special efforts had to be made to do better work. However, aridity may appear today in the middle of a performance to any organist who has not prepared his program or who has

to perform for a restless audience. It is unforgivable to let the music get listless or soporific when organists are currently asked to play only one performance a day, particularly when the accompaniment has been featured in the press. Whenever one feels himself going stale, it is better not to over-react either in panic or enthusiasm. It often helps just to change the rhythm or the key. I find the latter the better of the two. A quick glance through a list of pieces (kept for inspirational purposes at the console) will assist in getting things moving again. He will not try too hard to be clever — all he needs is to be competent.

(7) He needs to be tactful. He will not use music that has traditionally been used to ridicule people of certain religions and races. His presence can be too prominent in a movie if he tries to comment on what's on the screen with old stuff like "Ain't She Sweet?" for the heroine, or "I'll Be Glad When You're Dead" for the villain. "How Dry I Am" for a saloon scene is just too corny. Comic sound effects must be drawn from the organ by experimentation. Some Kinuras make good duck quacks; some don't. Some voxes make good hog grunts and burps; others don't. Some bird whistles (especially those that aren't working right) will make funny sounds; others won't. I have had hilarious fun with bad bird whistles. The loudness of the bass drum determines whether or not you can use it effectively to punctuate a kick or a fall.

(8) He exercises good showmanship. I know the word "good" can mean all kinds of things. So does "showmanship." Some people think that showmanship is something above

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and beyond the highest levels of musical competence, a kind of charisma that permits the organist to "do his own thing" with any kind of music, change his tempos, harmonies, and melodic lines, stand on his head, and play in his underwear, because if he gives a "good" show and the applause is loud, he is a great organist, if not the greatest. I was mildly impressed by organists' clowning and pandering when I was seventeen, but over the years I think I have learned something about musical integrity. There are two rules of performance that seem to me fundamental: (a) you play a composer's music the way he wants it played, and (b) no matter how fierce or tormented the music may be, it must always be music first and noise second. A storm depicted musically must first of all be good to hear. You don't have to bring down an avalanche upon your audience to create a tonal image of catastrophe. Realism can become too much to bear in the name of entertainment. In first-class theatre work, suggestion has much more impact than actual representation. The farce of Laurel and Hardy's silent films slowed down considerably when sound was added to make the films more realistic. Realism destroys fantasy, and fantasy is the essence of much fine theatre.

It takes a degree of maturity to understand the power of understatement. "In youth," Bruno Walter said, we are "apt to love the shout and the great gestures." For young people, Mozart can be too quiet, too tranquil, and Beethoven can be too regular or square. The enormous power of these composers is lost when a listener's emotional scope is limited by youth or inexperience. It is reassuring to know that we can always grow spiritually if we will, that we organists who play for movies can help others grow in understanding of the intensity of emotions felt and shared with others in tranquillity, and that through good music we are expressing, in the only way humans can, the ineffable and the eternal. So, a movie accompaniment that moves with reserve power, suggestive but clear understatement, interlocking themes, and lovely harmony toward a transcendent summarizing conclusion can be a deeply moving experience. It will assist greatly in making patrons of our film shows, as they depart, say "Gee, that was a good show!" □

In Australia . . .

FIRST ATOS INTERNATIONAL CHAPTER

Upon signing chapter charter No. 47 on June 15, ATOS President Erwin Young officially installed the Southern Queensland Chapter ATOS in Brisbane, Australia.

With this charter, ATOS is now represented half way around the world with an active chapter. Formation of the chapter was sparked largely by Mrs. Beryl Jensen, her son Neil, and the Len Herds, who attended the ATOS National meeting in Portland last year.

While in Portland the Australian group received many invitations to visit members' homes in various parts of the country. They accepted all that time would allow and returned home with unbounded enthusiasm for ATOS. The thought of an Australian chapter was formulated and culminated in a request for a chapter charter. The application bearing twenty-one members names was received by ATOS President Young. Upon receiving the charter application and finding all in compliance with ATOS by-laws, the charter was signed.

The officers are: Chairman, Wilbur Kentwell; Vice Chairman, Lionel Jensen, and Secretary, Beryl Jensen.

Our congratulations to the new chapter. We have had a good rep-



Chairman Wilbur Kentwell and Secretary Beryl Jensen sign Chapter Charter Agreement.

resentation from Australia for many years in our national roster. All are dedicated to the cause of the Theatre Organ sound.

The Southern Queensland chapter will be another step in making ATOS truly a world-wide movement. □

A group of members in attendance at the meeting held on May 25 at "Wilbur Kentwell Theatre."



VOX POPS



Conducted by Stu Green

Readers are encouraged to submit interesting sidelights on the organ hobby (exclusive of chapter news items) material they believe will be of general interest about local organ activities and installations and the people who work at the hobby. We know "there's VOX POPS in them there chapters" and it only requires an 8 cent postcard to get it to VOX POPS Editor, Box 3564, Granada Hills, California 91344. If the contributor can afford a 10 cent stamp, why not include a black and white photo which need not be returned.

We were represented at the New York memorial service for Duke Ellington by Billy Nalle. The service was held in the huge cathedral of St. John the Divine where Ellington was no stranger. Billy writes:

"The service was one apart, an experience which left one feeling that the whole world had stopped all it was doing and had come there to praise and give thanks for all the beauty given to all people by the music of the great Duke. He left us more than 900 pieces of music, every last note of it having quality; he never 'ground out' anything. I never had the privilege of meeting him but I know some who were close to him and, just as might be expected, he knew and enjoyed good theatre organ.

"The effect of the 2-hour memorial was like nothing else I've experienced. The all-enveloping love of the Duke for music, and for all of the human family for which he reveled to play, left one wanting to put aside every narrow, small, dry, unloving thing and try to live with a bigger heart and mind. I left the Cathedral as a somewhat different person, with a memory

of that time which will remain in present tense with me for life."



Speaking of Billy Nalle, we have a running disagreement with him which makes interesting copy. In several of his communications he has described the Wichita "Dowager Empress" as a 4/42 and we picked it up in this column. It seems Billy counts the five additional ranks provided for with stopkeys on the new console but which are not yet installed. We feel that full organ on a 42-rank organ should blast out with 42 ranks. The Dowager doesn't. Built as a 4/36, a Posthorn was added to total 37 ranks now playing. So take your choice; is it an "ultimate 4/42" or a "current 4/37?"

Regardless, Billy is so enthusiastic about his approaching move to Wichita that he's written a tune named "Center City Rag" which he describes as "Joplin with a Wurlitzer accent."



With smug laughter we read of the completion of the Toronto Casa Loma Wurlitzer in the February THEATRE ORGAN and then of Dennis James' '74 opening concert. Horsefeathers! The Casa Loma Wurlitzer opening concert was played in 1972 by Al Bollington, and we hold in our palsied mitt a news handout released by none other than the Wurlitzer company in 1972, including the photo shown here, which states in part:

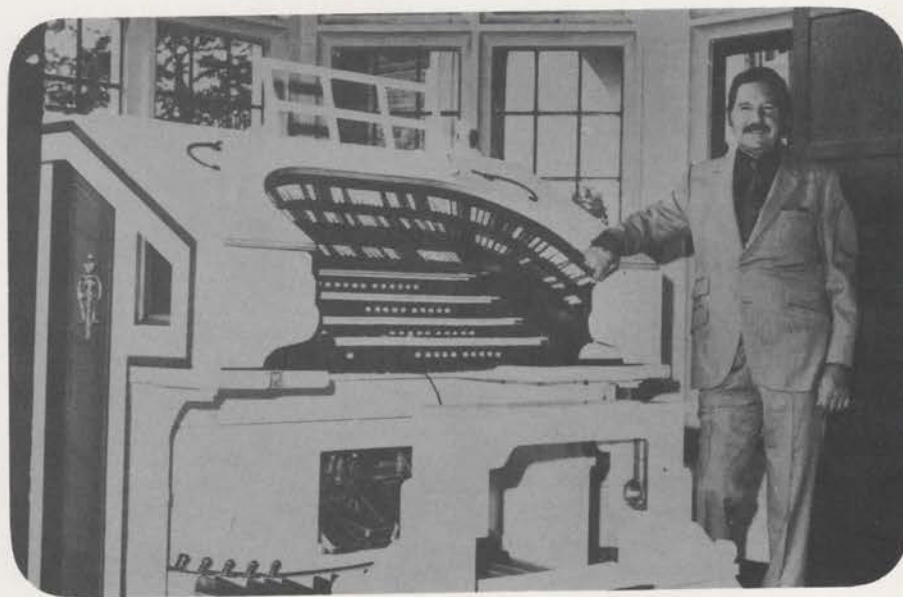
"The mighty Wurlitzer theatre organ which for years provided the music in Shea's Hippodrome theatre in

Toronto has a new home — Casa Loma, the castle owned by the Canadian city. The opening concert in the organ's new location was performed by Wurlitzer artist Al Bollington, who played the organ in its original theatre location from 1952 to 1955 (actually 1950 to 1954. Ed.)"

When questioned, Al replies with an application of the British wit and charm which have made him a top entertainer in both Britain and the USA: "There it is in black and white. But the THEATRE ORGAN article described my residency at Shea's as 'only a short engagement.' To me, four years (1950-1954) adds up to a rather substantial engagement." We stand corrected Al — but did you really play the Casa Loma opener in 1972?



The That Girl TV episode concerning the organ stolen from the "Omaha Rialto" is around on the small screen in reruns. Described by Marlo Thomas as "a cuddly old dinosaur," organist Everett Valentine (Sterling Holloway), whose silent movie organ career ended in 1929 with the "talkies," has the snatched organ installed in his apartment and bothers the neighbors with his organ-accompanied silent film screenings. The console is that of a reed harmonium and the sound is strictly Hammond. Everett and the organ, both on the lam, vacate the apartment in one day. Thus do careless TV programmers strain our credibility. Serves Everett Valentine right that he ends up as chapel organist at Sing Sing in the episode, and its a shame the



The caption for this Wurlitzer Co. 1972 news release photo is: "Al Bollington Plays Opening Concert at Casa Loma." Eat your heart out, Dennis James!

research-shy producers couldn't have gone along with him.



Bill Dalton
(Dick Harold Photo)

Bill Dalton, in his first RTOS appearance, provided one of the most enjoyable programs ever done on the Rochester Auditorium Theatre Wurlitzer, on May 22. The group's last concert of the season, Bill's program embraced a wide spectrum of music from classical to contemporary. Three highlights were "Waters of the Minnetonka", "Marche Slav", and Glenn Miller's arrangement of "In the Mood". The enthusiastic audience gave Bill two standing ovations.

The ex-Cincinnati RKO Keith's Theatre 3/13 Wurlitzer, Opus 1834, has been sold again. Purchased in 1967 by Wilbur Bond, it has been in storage until recently purchased by RTOS member, Jim Webster, who is already the owner of a fine 3/15 Wurlitzer in his Penfield, N.Y. home. Jim hopes to install his new acquisition within three years in a Central New York area 1500-seat pizza parlor. "There are several vacated discount stores in Monroe County, and I'm still looking for the right place." Meanwhile, Jim's plans for a sternwheel steamboat with calliope are progressing, and he hopes to launch the craft on Chautauqua Lake in the summer of 1975.

From Chicago we learn that Walter Strogny (pronounced "STROHN-

ye") has taken over Al Melgard's organ instruction studio in Oak Park, Illinois. Long a student of the now retired Melgard, Walter and his teacher have been very close. Al is delighted with the arrangement, and the 18-year-old is digging in with both feet. Walter Strogny, 18? It seems only yesterday we heard him play the huge Chicago Stadium Barton during an ATOS convention. The pre-teener then looked so tiny at that 6/62 console, but he made fine music. Good luck Mr. Walter Strogny!



Luella. No more dues.
(Stufoto)

From Syracuse, N.Y. comes the announcement that the Empire State Theatre and Musical Instrument Museum (whew!) has awarded life membership to three organists who have given the Syracuse organ club much support. Luella Wickham, Carleton James and Karl Cole will no longer have to pay dues.

Work is progressing on schedule on Rochester New York's Eisenhart Auditorium, situated on Museum and Science Center property. Contractors, barring strikes, believe the tentative finish date of August 1 will be met. Meanwhile, RTOS volunteers have been at work to ready the 3/8 Wurlitzer, Opus 1492 (got it, Judd?) originally in the Capitol Theatre in Worcester, Massachusetts, for installation in the auditorium in late summer. The new auditorium will seat 401 and will be used for master organ classes, open console sessions, silent films and chamber concerts. The pipe

chambers will allow for the addition of at least three more ranks if desired.

ATOS members who saw the telecast of the Emmy Awards on May 28, had a rare opportunity to see the interior of the modernized Pantages Theatre in Hollywood which housed the proceedings. The theatre never had a pipe organ (although chamber space was provided and grilles exist), but patrons were regaled with preprogram organ music, a plug-in being located in a niche to the left of the stage. A white-suited organist did the honors. The orchestra rose on its elevator like in the old days, and when it was lowered into the pit after the overture, host Johnny Carson remarked that they "left so soon they probably went out to call another strike." Incidentally, there's interest among some LA Chapter members in moving the entombed 4-manual Marr and Colton in Hollywood Warner's theatre to the Pantages.



Mr. Wurlitzer

Dick Simonton submits a clipping from the house periodical of the Buffalo General Hospital announcing the unveiling of a bronze plaque in the hospital lobby honoring two people who made one of the largest donations ever received by the institution - Mr. and Mrs. Farny Wurlitzer. The late president of the Wurlitzer company and his wife willed the hospital \$1,687,509.

About 100 friends of the Wurlitzers and hospital officials attended the

unveiling. The plaque reads: "In memory of Farny R. and Grace K. Wurlitzer, in appreciation of their generous support of the Buffalo General Hospital."

During the ceremony it was revealed that the Wurlitzer philanthropy extended far beyond the BGH donation. Gifts to local hospitals and the Buffalo Philharmonic Orchestra totalled \$4,000,000, not including a Foundation which has provided \$615,000 in scholarships to hundreds of students.

The Wurlitzers never sought publicity or recognition for their generosity, and only the plaque installed by grateful hospital officials brought it to light.



Raymond Bohr is now Chief Organist at the Radio City Music Hall. To celebrate his elevation, and also his 27 years with the Hall, the New York ATOS Chapter will present a musical salute by two of Ray's good friends on Sunday, Nov. 10 starting at 8:00 A.M. Leroy Lewis and C.A.J. ("Cass") Parmentier will preside at the twin consoles of the Music Hall's 4/56 (or is it 4/58?) Wurlitzer. Al Rossiter advises that a \$4.75 ticket includes not only the concert but also the Hall's Christmas Show. Send your check, made out to New York Theatre Organ Society, Inc., and a stamped, self-addressed envelope to ATOS, Box 1331, Passaic, New Jersey, 07055.



There is only one organ left in a theatre in the State of Mississippi, reports Alleen Cole, and its in the Temple theatre (a Shrine Temple) in Meridian. It's a 3/8 Robert Morton installed in 1927 and thanks to the efforts of ATOSers Mr. and Mrs. Frank Evans, the leadership of Howard F. (and Mrs.) Evans plus the help of Chris Carmean, Mike Williams and Chris Harwell, who repaired water damage, removed eons of dust, releathered pneumatics and refinished the console in white and gold, it's playing again. They started in 1972 and had the Morton in good shape for an opening concert on May 11, 1974, played by ATOSer Richard Ahlvin, who hails from Vicksburg. Organist Ahlvin, a computer specialist, played on the Mississippi riverboat *Sprague* until it burned.



Restored Morton console in the Temple theatre.
(Colepic)

The concert was sponsored by the Hamasa (Shrine) Temple. The organ hadn't been used much since the '40s and had fallen into the usual ills caused by neglect. But Alleen reports it has been completely restored. "With the organ playing, why not an ATOS chapter?" asks Mrs. Cole. Well, why not?



ATOS members who were present at the Potomac Valley ATOS Convention in 1972 (the "year of the Marriott") will remember organist Doug Bailey and his diversified program at Loew's Richmond. Though we haven't heard about him lately, he is still very much a theatre organ booster. Station WXLN, which operated from his Rockville, Md. studio, has been sold and the station has moved. However, Doug's 2/11 Moller is still in top condition and any ATOS member passing through town is invited to stop and hear the organ. Doug's hobby is composing tunes from telephone numbers.



Rochester New York's one time great legitimate theatre was ravaged by fire in the early hours of April 17. Cook's Opera House, later the Family Theatre, and finally the Embassy, was the second theatre on this site and was opened in 1892. Many of the greats of the theatre trod its boards: Sarah Bernhardt, "Buffalo Bill" Cody, Jenny Lind, John Drew, Edwin Booth, Oscar

Wilde, Lilly Langtry, and Minnie Madern Fiske. From 1913 to 1936 it was the Family Theatre, complete with pipe organ, and from 1936 to its closing in 1955, it was the Embassy, devoted to the burlesque trade. Sally Rand and Rose LaRose were two of the gals who paraded their charms in that era. It is hoped that the front facade will be saved so that the remaining structure can be restored as part of Canaltown, an urban renewal project.



During a recent weekend in New York, Doc Bebko stayed for two shows at the Music Hall. "The stage show was a salute to Irving Berlin and was one of the better ones of recent vintage," Doc says. "Jimmy Paulin was at the console, attired in red trousers, cowboy boots with high heels, and contrasting jacket. At the slightest applause, usually led by youngsters, Jimmy took a bow. The policy on all this must have been relaxed because in my day we wore black or white, whatever the season, and acknowledging applause was unthinkable. However, Jimmy has developed his own style of playing; not the rich, sonorous manner of a Jack Ward and not the preciseness of a Ray Bohr. He picked up his cue to play with the orchestra on key, but when the tremors were shut off for a passage, the reeds and strings were noticeably out of tune."





TV horror movie man 'Seymour' tries unsuccessfully to ruffle Gaylord at a Wiltern film preview during which both did their thing. Gaylord gets around. (Stufoto)

Gaylord "Flicker Fingers" Carter reports good attendance at his Ohio concerts in April. "Cincinnati was a sellout. Columbus was a little hurt because I appeared the night of the tornadoes in the area, and a lot of folks were probably in their storm cellars. But I love Columbus still because of the wonderful friends I have there." From all reports, Gaylord played up a storm inside the theatre as he always does.

He still harbors fond memories of his Rochester concerts in 1971 and 1973. "The other evening, several of us listened to the tape of my 1973 concert and I was astounded by the magnificent sound of the Auditorium Wurlitzer and the terrific response of the audience. Wow!"

Organist Bill Gage was greatly interested in the New York Paramount story in the April THEATRE ORGAN. "I was there many times to hear Jesse Crawford and Egon Putz on early morning programs before the theatre show started. Sigmund Krumgold was there, playing the pictures, and Dan Papp, the maintenance chief, told me that Krumgold was a most wonderful musician, probably the best film cuer at that time. Reginald Foort was credited with getting the most applause ever received by an organist there. He

really communicated! The King LP by George Wright and Ashley Miller's 'Showtime' disc captured the terrific sound of the 4/36. Fred Feibel told me that when the extravaganza with Sousa's Band, house orchestra and organ was presented, he was in the audience for the first time to hear Crawford and was so overcome by the production that he could hardly walk out of the theatre! Later, Fred would be doing solos and radio broadcasts there."

The Embassy Theatre Foundation Inc. has been organized in Fort Wayne, Indiana in an effort to save the theatre from razing. Montgomery Ward, holder of the mortgage, has started foreclosure on Sportservice Co., present title holder of the property. A receiver, Fred Hunter, has been appointed by the court to see that the property remains intact and no damage occurs.

The foundation will make an attempt to purchase the theatre and is accepting donations. Address is Embassy Theatre Foundation, c/o Robert Goldstine, 303 Strauss Blvd., Ft. Wayne, Indiana 46802. "In addition to saving the building", Goldstine says, "I am particularly interested in saving the 4/15 Page organ which I have been playing as a hobby since

high school days." Banks, art organizations, the city, educational institutions and fraternal organizations have pledged their support of the project. This kind of effort has been responsible for saving the Ohio Theatre in Columbus and the Paramount Theatre in Oakland.

Information on Cozatt organs slowly oozes to the surface as Old Prospector Klos and Vic Hyde seek to learn something regarding the company in Danville, Ill. which built Hyde's 4/8. ATOS Advertising Director, Len Clarke, was under the impression that the firm merely tuned or repaired organs. "I met them years ago when I engaged them to tune an old Hinner's tracker where I was organist. I had arranged for a concert by a top-notch organist and wanted the instrument in perfect shape. The technicians arrived in the worst old broken-down car I have ever seen. I, too, will be interested in anything unearthed concerning this company."



Anyone for merry-go-rounds? If so, you may want to attend the Second Annual Conference of the National Carousel Roundtable to be held at Flint, Michigan, October 25-28, '74. The three day session is loaded with slide presentations, panels, a field trip to an operating carousel and lectures with such intriguing titles as "Coney Island Night", "Painting Carousel Figures", "Carousel Construction", "Band Organs", "Restoration on a Shoe-string" plus a swap session (which we can't figure out). The Conference is well staffed with authorities on merry-go-rounds and there's even a rigidly controlled "horse trading" session. The conference is open also to non-members. For further information send a self-addressed, stamped envelope to NCR Conference Chairman Armand G. Winfield, 82 Dale Street, West Babylon, New York 11704. □

Sadly, I have to tell you that the era of the solo organist in British movie theatres finally came to an end April 26, 1974. On that day, neighbours found *Gerald Shaw*, resident at London's Leicester Square Odeon and last surviving full-time cinema organist, dead in his apartment.

At the time of writing, the word is that the Odeon's famed Compton 5/17 (known to all and sundry as "the Duchess") will be maintained and used at premieres and organ concerts. But no resident will be appointed.

What makes the whole business even sadder, Shaw, 63, had returned earlier in the week from a successful visit to Australia, where he had appeared as a special guest at the annual convention of the Theatre Organ Society of Australia. His sudden and tragic end has mystified friends.

It is not my intention to encroach on the province of the Closing Chord department, but a few words about Gerald Shaw seem appropriate. He was the son of a well-known writer of sea and adventure tales, Captain Frank Shaw (who also skippered the ship carrying the first and only set of 64' pedal reed pipes to Australia).

He seems to have started on music early in life. In 1946, he jovially claimed that his first public ap-

pearance as a pianist was at a concert for wounded soldiers at the age of four. In fact his first serious training came later in Edinburgh, Scotland. He served a few years as a "music and all trades" schoolmaster before getting his first cinema post at the Regal, St. Leonards-on-sea, which boasted a Compton 3c/6, in 1932.

There followed a spell in his native Scotland before he was signed to the Paramount circuit and sent to various parts of the British Isles. The army claimed him from 1940-45 and soon after his release, he broke into the big time with a London job at the Swiss Cottage Odeon.

He opened the Compton in the Rivoli, Cairo, Egypt, in 1948 and a Theatreone (that was Compton's famous pre-war "pipeless organ" invention) at the San Jorge, Lisbon, Portugal, in 1950.

Then, in 1954, he went to the big Christie (Europe's largest unit organ) at the Regal, Marble Arch, before moving over to Leicester Square in 1958.

Visiting firemen from that time on can testify to his love for the instrument in his care and also his hospitality. In recent times, no trip to these isles, it seems, has been complete without a visit to "the Duchess" and

her keeper. And many is the visitor who has had to be pried away from the console in the early hours of the morning.

They noted how *Gerald Shaw* had been alert to the possibilities of raiding broken-down organs for improved ranks and traps, how he had worked without cease to make sure the old girl carried on singing in fine voice.

I popped into the theatre for what must have been one of his last routine spots in the programme before he left for Australia. He presented his usual impeccable solo blending light classics and evergreens with fine taste as ever and linking the last chords of one film with the first of another like everybody used to do in the good old days.

The "fruit jelly" illuminated console was not lit up that day because of the energy crisis. That was a saddening thought. I would have been desolate had I known that I was seeing and hearing Britain's last cinema organist for the last time.

STACCATO SNIPPETS

Ralph Bartlett, longtime Hon. Secretary of the Theatre Organ Club, estimates that there are about 70 theatre organs remaining in Britain, both playing and silent, not including some 20 reinstalled in homes, schools and churches... The *TOC* monthly Newsletter, published by Bartlett, reveals that the Hampshire Theatre Organ Trust (Portsmouth area) has purchased the Wurlitzer formerly in the Lido Cinema, Hove... **BRITISH ORGANS ON THE MOVE:** The Compton organ from the Regal cinema (Putney) is due for reinstallation in a Middlesborough home, while the Compton from the Regal cinema (Ilford) goes to the Finchley Methodist church... Another issue of *TOC's THEATRE ORGAN REVIEW* has reached club members. For many years a regular and well-done slick quarterly, the *REVIEW* got behind about four years ago and re-appeared for one issue in 1972, and now this 1973 issue. No explanation has been offered for the virtual disappearance of the respected magazine, once a mainstay of the T.O. hobby. □



GERALD SHAW, Britain's last full-time theatre organist, at "the Duchess."
(J.D. Sharp Photo)



Letters to the Editor concerning all aspects of the theatre organ hobby are encouraged. Send them to the editor concerned. Unless it's stated clearly on the letter "not for publication," the editors feel free to reproduce it, in whole or part.

*Address: P.O. Box 1314
Salinas, Calif. 93901*

Dear Sir,

May I say how greatly I have enjoyed the series of articles "Homage to Robert Hope-Jones" in recent issues. These have been prepared by Stevens Irwin with obvious great admiration and enthusiasm for the Hope-Jones cause.

With regard to organ-action, no doubt Wurlitzer adopted quite naturally the standard Hope-Jones type. This was unquestionably, in my view, a very wise decision at that time by the Wurlitzer Company. However, in view of the very large number of small Wurlitzers that they subsequently built of only three and four ranks, and solely for the accompaniment of silent pictures, it would appear that for these small organs a much cheaper action of the direct-electric type similar to the type developed by the late John Compton would have sufficed. This would have afforded a reduction in price of

the finished instrument.

I do not question that for the larger Wurlitzers used for solo presentation, broadcasting and recording, the Hope-Jones action was essential. I am convinced for instance, that only a Hope-Jones Wurlitzer would have met the requirements of Ernest Broadbent, Reginald Dixon, Horace Finch and Watson Holmes at the Blackpool Ballrooms.

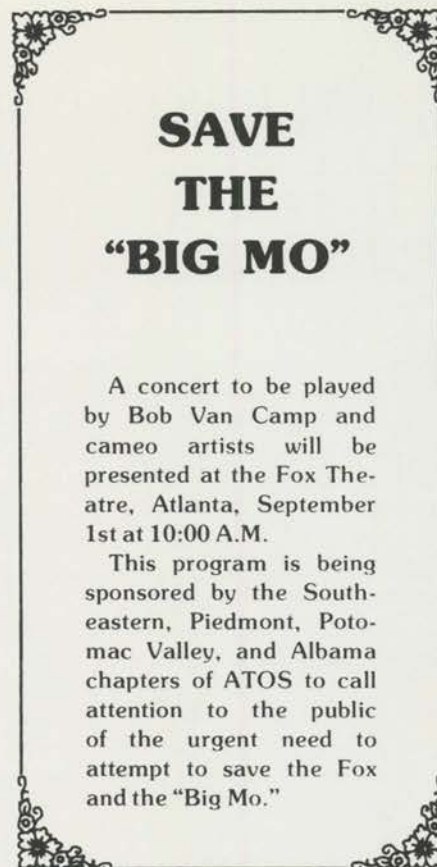
Your sincerely
Tom Burgess
Lancashire, England

Dear Sir,

A most unusual happening is the reason for my writing to you. A Mr. Kenneth Smith of Livingston, N.J., an organ builder who served his apprenticeship with me and now continues to service what he helped manufacture in the Beach Organ Co. Factory in Newark, N.J., mailed me a copy of your Dec. 1973 THEATRE ORGAN. As you know in this issue you published a very excellent article on Hope-Jones, of Elmira, N.Y.

I have no desire to write more in connection with Mr. Irwin's article and I will only state that I am the Earle Beach mentioned on page 24. The Hope-Jones Organ Co. "came to town" just as I was graduating from the Elmira Free Academy. I applied for work and got it as reed voicer helper to James Nuttall. I personally prepared the pipe work for all the Ocean Grove Organ as well as to have the tuning and care of this famous organ for its first 46 years of summer existence.

Reading the names of individuals is reviving my memory to "old times." The name John Colton is a local boy who wanted work and I was



SAVE THE "BIG MO"

A concert to be played by Bob Van Camp and cameo artists will be presented at the Fox Theatre, Atlanta, September 1st at 10:00 A.M.

This program is being sponsored by the Southeastern, Piedmont, Potomac Valley, and Alabama chapters of ATOS to call attention to the public of the urgent need to attempt to save the Fox and the "Big Mo."

assigned to keep him busy. He and Dave Marr later formed their own organ company up in New York State and was known as Marr and Colton. I have completely lost track of most of these individuals including Clarence Reynolds the Ocean Grove organist and Tali Essen Morgan the Ocean Grove musical director. All I'll say is that your article revived a lot of fond memories and if I can help you in answering any further details please don't hesitate.

Sincerely yours,
E.J. Beach
Lititz, Pa.

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Mr. Editor,

With regard to "The End of An Era at the Isthmus" (THEATRE ORGAN, June '74), it's a pity the writer failed to credit the people who initiated the idea of a pipe organ in the Panama Hilton "El Bombarde" bar. All of this information was covered in the February 1963 *POSTHORN* shortly after the installation was completed. The idea was conceived by hotelman John Doyle, who enlisted organist Leroy Lewis and organ technician Ted Campbell. The organ they purchased was the 3/27 Wurlitzer from the Atlantic City Warners' theatre, which was moved to Panama and installed in the Hilton by Campbell and Lewis, who was the first of a distinguished list of organists who played at the Hilton; among them were Pepe Bustamente, Lyn Larsen and Bill Coffman. In closing down such a musical landmark it would seem reasonable to at least mention the original organ location and the names of those who made the installation a reality. You can do better than you did for that story.

David Cornthwaite
Albany, N.Y.

Agreed. Here's a photo of Leroy Lewis at the 3/27 console during his engagement.

Editor

Organ Underscores Vocalists

SHOW BOAT

by Hal Steiner

Betty Mason was somewhat panicked when Ralph Kelley approached her with an almost overwhelming request: nearby Schoolcraft College wanted to stage *Show Boat*. Kelley stated that the school couldn't afford an orchestra to accompany singers recruited from the student body, and the Liberal Arts building had no organ to sub for an orchestra. Therefore, would Betty tape the entire score on the Mason's 3/10 studio organ to provide an accompaniment for the singers? The entire score?

Betty gulped and consulted husband Al Mason; it was a mighty large order. The score ran over 100 pages, but she agreed to try it.

About that time Rex Koury breezed into Detroit to play a concert for the Motor City Chapter and stopped by to visit the Masons. He found Betty struggling with the registration. Rex looked over the score; not too difficult. Would Betty want him to record as much of it as he had time for, before his plane departed after his

concert? She saw the value of having a skilled professional for an accompanist and asked Rex to take over.

Immediately following his concert, and still dressed in his western outfit (the theme of the show), Rex was rushed to the Mason home. The Wurlitzer, installed in underground chambers, was perking nicely and Rex jumped onto the bench, signaled for the recording to be started, and began on page one.

The music continued for many pages but all too soon time ran out and the job was unfinished. Rex had to catch the plane for Reno and home. Reluctantly, the organ was turned off and Rex got ready to leave for the airport. Then Al Mason looked outside and saw falling snow. With a gleam in his eye, Al phoned the airport and was told that the airport was "snowed in."

With more than a little glee, the trio returned to the music room on a lower level, turned on the organ blower and continued the tape recording, to the last page, thus providing the college with the musical accompaniment for their *Show Boat* production.

But, the story doesn't end there. In their haste to get the music on tape, two pages were turned at once and Rex Koury, sight reading the score, didn't notice it. But the vocalist who was assigned that song did, immediately. What to do?

Luckily, the performance date was postponed, so there was time. A bit later Dennis James came to Detroit for a concert and he came to the Mason home and did the touch up work on the tape.

The Schoolcraft College production was staged in May, 1974 and there were many favorable comments made about the organ accompaniment. There were six performances and three were sellouts.

Of course there was an ulterior motive involved: the college has a 3/9 Kimball organ in storage for eventual installation in a campus building. It has been in storage for a long time. Perhaps the *Show Boat* performance might kindle a flame. □



Leroy Lewis at the El Bombarde room 3/27 console in 1963.



CHAPTER NOTES

ALABAMA

During our May meeting, members of the Alabama Chapter had a complete tour of the Mighty Wurlitzer — from the blower and relay in the basement to the lofty heights of the pipe chambers. And we did it all without leaving our seats.

Larry Donaldson ran color slides he had taken of each of the 20 ranks, the toy counter and all the traps. Jay Mitchell was at the console explaining each slide and demonstrating the sounds of each rank. It was a well put together program and even those of us who work in the chambers now have a better understanding of the workings of the organ. There have been requests for a repeat of this one. Following this, we had open console. But unfortunately time ran out before everyone got a chance at the organ. Jay Mitchell ended the program with "Mother" as a tribute to Mother's Day.

June brought a pleasant surprise to all of us. Two of our members combined their talent for a very enjoyable program. The program began with a rousing rendition of "Georgy Girl" with Billy Henley at the console. Billy, the 16 year old son of Mr. and Mrs. William F. Henley of Huntsville, Alabama has studied organ since he was 12 years old; the last two years with Jay Mitchell. While he has performed at various functions in Huntsville, this was his first concert type program on the Alabama Wurlitzer. He did a terrific job and certainly shows promise as an up and coming artist.

His program was followed with Riedel West at the console. Riedel is our Chapter Chairman and one of the founders of this chapter. She has only had about 4 years training on the organ, having studied about 3 years with Jay. This was also her debut in concert at the Alabama organ. She did an outstanding job.



Riedel West and Billy Henley at the Alabama Wurlitzer.
(Thomas L. Hatter Photo)

We had heard both of these people play a piece or two at open console, and knew they were capable. But just *how* capable came as a very pleasant surprise. We now look forward to each of them doing a solo program in the very near future.

Programs for the rest of the year were announced and it sounds like an exciting year ahead for Alabama Chapter members.

ALLEEN COLE

BEEHIVE

Members of the chapter in the Salt Lake City area worked very hard and with a great deal of excitement readying the Wurlitzer at the Capitol Theatre in anticipation of Gaylord Carter's presentation on March 5. The pipe organ, installed in July of 1927, never sounded better to members and fans. Wayne V. Russell, L. C. Bray, and Larry Bray, nephew of the owner of The Organ Loft tuned the organ while Clarence Briggs and Eugene Breinholt spent many hours in preparation of the event. Mr. Carter accompanied the silent movie, *Mark of Zorro*.

Chapter members took advantage of the organ in its "tip-top" condition and held a chapter meeting at the Capitol Theatre on March 17, where the club expressed it's thanks to Mr. Richard Theriot, manager, who has extended his utmost cooperation to the club. After a brief discussion of the organ, which has it's original paint still intact, members talked about the opening of the "Pipes and Pizza." Cal Christensen has 7 ranks playing now and is working on more. The public seems to enjoy listening to this beautiful organ and eating pizza. It is certainly a thrill to youngsters in the area who are not familiar with the sounds of pipe organs.

On April 5, the chapter and The Organ Club sponsored a dinner-dance at The Organ Loft with Scott Gillespie at the organ. Evelyn Breinholt, president of The Organ Club, and Clarence Briggs, president of the chapter, were the co-hosts. Members expressed a desire for more entertainment of this nature.

On May 21, chapter members and residents of the area were again thrilled to the music of Gaylord Carter at the Capitol Theatre. Wayne V. Russell and L. C. Bray, with a few minor adjustments to the tremulants, etc., again had this wonderful instrument in good working condition.



Gaylord at the Wiltern.
(Strutoto)

Gaylord accompanied *The General*, an old Buster Keaton silent movie and *Lizzies of The Field*. The audience of young and old were simply delighted, proving once again that silent movies and pipe organs are a part of American culture.

On May 22, David Reese, former chapter member, flew in from the San Francisco Bay Area, where he plays the organ at "The Bella Roma" in Martinez, to play a dinner concert at The Organ Loft. David's fans and chapter members are always delighted to listen to David play on this magnificent Wurlitzer and welcome him back to Salt Lake with open arms.

MAXINE RUSSELL

CEDAR RAPIDS

CRATOS began 1974 with members Jean Safely and Loren Frink playing songs we like the way we like to hear them on the Cedar Rapids, Iowa Paramount Theatre Wurlitzer. On February 24 Bob Arndt, just back from Hawaii, gave another of his fine performances, using great tunes like "Hawaiian Wedding Song" and "War Chant." Our March meeting and program was held at the Capitol Theatre in Davenport, Iowa. Member artist Pat Maynard, who was the organist at the Capitol when it was used for the last time before Bob Beck brought it back to life, played all of the favorites, ending with "Dill Pickle Rag" and his own theme song, "Etching On Ivory."

On April 21 new member Jim Dooling played the Paramount organ for our meeting. Jim is a high school student and studied with Ron Rhode. This young man displayed remarkable talent. We are so fortunate to have young musicians joining our club and giving us the benefit of their ability to entertain.

The ninth Silent Movie Night was held on April 25 at the Cedar Rapids, Iowa Paramount Theatre. Bill Thomson put on a great show. From the first note as the organ came out of the pit, until after 11 o'clock, Bill gave the audience a varied program from modern Carpenter tunes, Latin numbers and waltzes, to the icing on the cake when he played a medley of numbers from *Sound of Music*. His music for the Laurel and Hardy comedy *Big Business* again proved how skilled is this young man with his mastery of the organ. Bill told his audience that he just couldn't quit playing for that wonderful Cedar Rapids full house. He wanted to give us the most and he did just that.

Meanwhile, over at Davenport, Iowa, members of CRATOS there got ready for and brought back their first winner, Lee Erwin, for another sellout Silent Movie Nite at the Capitol on May 16.

The 1600 plus people in the theatre were so totally carried away by Lee's performance that they were completely oblivious of the violent storms and warning of tornadoes in the area. While a lot of people in Davenport were scurrying to basements to get out of the tornadoes' path the crowd in the Capitol was singing "In the Shade of the Old Apple Tree" and "Keep Your Sunny Side Up" during a sing-along.

The movie was the film classic, *The Eagle* starring Rudolph Valentino and Vilma Banky. Lee Erwin wrote the overture and complete score for this film. The audience loved it as much as Lee enjoyed playing it. Thanks, Lee, for a great night of good nostalgic organ entertainment.

The following Sunday, May 19, we held a meeting at the Iowa Theatre in Cedar Rapids. Here CRATOS has the good fortune to use a 3/10 Barton. Our artist was the talented Paul Adams, a young organist from Aledo, Ill., who incidentally MC's our shows at the Capitol. Paul gave us a surprise by accompanying a silent film after treating us to some beautiful music on the Barton.

BYRON F. OLSEN

CENTRAL INDIANA

Bruce Thompson and the Anderson Music Company at Anderson, Indiana hosted the April meeting of CIC-ATOS. Bruce owns the 2 manual

Wurlitzer organ that is installed in the upstairs auditorium of the Anderson Music Company. Sixty members and a number of guests were present. After the business meeting a most unusual program followed. David Wolford, age 11, a student of Jimmy Boyer, presented several numbers. He shows real promise for a young organist. We are endeavoring to encourage the participation of these young people in our programs. It is a wonderful thing for them to be able to perform and a joy to us to know we have another generation interested in this fabulous field of theatre organ.

Highlighting the program was a magnificent brother-sister team. Jimmy Boyer, theatre organist at the Circle and Lyric theatres in Indianapolis during the silent film era, and Ann Hoppes, colorful lyric soprano, presented a program of show tunes, old and new, and musical comedy and operatic numbers, with Jimmy adding a few solos on the organ. Also contributing to this special program was Vivian Arbaugh, the first organist to play this Wurlitzer when it was located in the theatre at LaPorte, Indiana. John Landon and Tom Hawkins each played a couple of selections to complete the formal program. Open console followed.

May is always a busy month with the 500-Mile race activities in Indianapolis, but it in no way hampers attendance or activities of the CIC-ATOS. We journeyed to the campus of Purdue University at West Lafayette, Indiana to the Hall of Music. This magnificent hall is as large as Radio City Music Hall in New York City and has a seating capacity of 6,000. A tour of the facilities, including projection rooms, and radio station, convinced us that it has to be one of the finest anywhere.

There is quite a history behind the organ installation in the Music Hall. It is a 3-manual Baldwin and boasts the honor of being the largest Baldwin electronic installation in existence. It was completed in 1964 after two years of constant work. Being a pilot instrument, it had all the "tender, loving care" Baldwin's designers and builders could give it. Uniquely, it is both a theatre and classical organ — a fete accomplished by merely flipping a switch. Mr. William Luhman, Director of all Purdue University's musical organizations, and CIC-ATOS members Ken Double and Tim Needler, each

presented a couple of numbers to "show off" the organ. Everyone enjoyed open console time to the fullest.

Our thanks to Dr. John Ditamore, Music Hall Director for the historical background of the Hall itself and to Mr. Luhman for the very interesting presentation about the organ and description of the fantastic sound system through which the organ speaks to every corner of this great Music Hall. We are also extremely grateful to member Fred Stone, for arranging this unique and most interesting meeting.

May boasted another first. As a result of many hours of time and much effort on the part of a number of our members and several high school students, the Louisville theatre pipe organ at Manual High School in Indianapolis was played for the first time at Manual's Annual Alumni meeting. For two years this has been a combined project of the high school and the CIC-ATOS. The organ was secured by Carl Wright, Auditorium Manager of Manual High School and made a reality through the generosity of Mr. C. S. Ober, honorary member of CIC-ATOS and an alumnus of Manual. The 3 manual Louisville now has 6 ranks playing and a total of 10 windeds. Much more work needs to be done, but to have it playing at last is rewarding and encouraging. Manual is still looking for a 3 manual, double stop rail, horseshoe console.

What better way to start the summer than an "organ safari!" And that's exactly what CIC-ATOS did. On June 1 thirty-nine members departed Manual High School in Indianapolis at exactly 8 a.m. via chartered bus for St. Louis. The trip was so well planned

that coffee and doughnuts were served on the bus shortly after departure from Indianapolis. After a stop at the Holiday Inn at Vandalia, Illinois for a delicious buffet lunch, we proceeded on to Highland, Illinois for a tour through the Wicks Organ Company plant. This company is a vibrant, alive and dedicated monument to the musical world. A builder of fine classical pipe organs since 1906, they are now also creating theatre organs equally as thrilling and versatile. The 59 rank, 3 manual organ in the Wicks show room, played by a number from our group, speaks to all classical and theatrical performers and enthusiasts alike. Our thanks to Tom Doepfers, Indiana Sales and Service Representative for Wicks, for arranging the tour and to all Wicks personnel for their gracious hospitality. Tom is a member of CIC-ATOS. A group from the St. Louis Chapter joined us in Highland for the Wicks tour.

After arriving in St. Louis, exactly on schedule, and with plenty of time for relaxing around the pool, we dressed for dinner at the delightful restaurant of Stan Musial, where we were entertained throughout the evening by Dick Palsano at the Hammond organ and piano.

It was up bright and early on Sunday morning and on to the Fox Theatre as guests of the St. Louis Chapter. Stan Kann, organist at the Fox for the past 22 years, presented a very interesting program and gave us a detailed historical background on the Crawford Special 4/36 Wurlitzer which has been in the theatre since 1929, used for silent movies in the pre-sound era and put back to work in 1952, and

has been used daily since that time. Jerry Marian, young organist from the St. Louis Chapter, also played three selections before open console time. This chance to play such a magnificent instrument was a delight to those of us who seldom have the opportunity to play an organ of this size.

So that we may experience the joy of both the theatre and classical organs, after lunch we traveled to the Third Baptist Church in St. Louis to see, hear and play the 4/67 Kilgen organ (rebuilt by Moeller) that sounds "just like the Atlanta Fox" with 2 ranks of Tibias. Dr. Richard E. Phipps, Minister of Music at Third Baptist, explained in great detail the chamber locations, stops, couplers, echo organ, etc. In this instrument it was particularly interesting to compare the voicing and identify the difference between the tonality of the Kilgen stops and those later installed by Moeller. Dr. Phipps then played several short numbers and concluded with Franck's "Chorale in A Minor" to demonstrate the full extent of this great classical organ. Open organ time followed with a variety of selections — sacred, secular and a few others in a category all their own being adapted to this classical organ! Since a number of our members, as I am sure is the case with most Theatre Organ Society groups, have a classical background, it is always appropriate to include instruments from these two vastly different fields of musical endeavor.

We want to especially thank Joseph Barnes, chairman of the St. Louis Chapter for making program arrangements in St. Louis, and also the ladies who furnished coffee and doughnuts Sunday morning at the Fox. Thanks also go to our president, Tim Needler, and Ross Kirkpatrick for many hours of planning, arranging, and tying together all phases of this great weekend.

RUTH D. WARD

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CENTRAL OHIO

Our members are deeply saddened by the sudden death on June 3 of a highly respected member, Paul Noblitt. Paul has played the Ohio Theatre Morton each year for the summer dollar movie series, served as secretary for our chapter in 1970-1972 and continued as a member of our Board of Trustees. Especially talented as a public relations man our records contain a wealth of material he pre-

pared for chapter use to promote interest in the theatre pipe organ. Always on hand for open console, it was a pleasure not only to hear Paul play, but to watch him. His tremendous enjoyment of theatre organ was evidenced by a smile that spread widely as he played. We are grateful to have had Paul as a member.

It was our pleasure to welcome Bill Tipper of England during his recent vacation in the States. His uppermost wish was to play the Ohio Morton and Carlos Parker arranged a time slot for him. Unfortunately work was in progress removing the aisle standards and Bill's playing was accompanied by pneumatic drills. Working against a deadline of a booking for a noon rehearsal, work could not be halted but the men did put the drills down long enough to applaud. Bill was also able to play two home installations — Ralph and Leona Charles of Somerset and Rosemary and Bob Hamilton of Zanesville welcomed him to play their Robert Morton organs. Bill was quite taken with the little Robert Morton with the big French Trumpet at St. Joseph's Academy and commented that this little organ was a very old one and from the arrangement of the stop tabs was designed specifically for accompanying the silents.

We usually have one meeting a year — a Fall potluck dinner at the home of Ralph and Leona Charles, but in May we were treated to an extra day with their Robert Morton plus piano and calliope. Kenny Winland played the opening concert, followed by Lois Hays. Lois had played for us last Fall when she had barely been introduced to the theatre pipe organ. Since then she has been in Somerset frequently to practice and learn theatre organ and to keep it low key; practice makes perfect. Open console followed with Paul Noblitt and two guests, Mark Crittenden and Dwight Sweet. These last two were so taken with the Robert Morton, they promptly became chapter members. Once again we thank Leona and Ralph for sharing so generously their wonderful instrument.

On Saturday, June 15, our chapter chartered a bus for our long hoped-for trip to Springfield and Dayton. We were met at the State Theatre in Springfield by Linda and Bob Cowley and theatre manager Lothar Bergeest. Bob gave us the history of the organ and reported on the rebuilding and future plans (see THEATRE ORGAN,

Dec. 1973 for details). Bob Cowley played the opening concert putting the 3/7 Wurlitzer through its paces. He accompanied Lothar Bergeest for two vocal numbers, "A Certain Smile" and "Tender is the Night." Lothar's electrifying tenor voice with the beauty of the Wurlitzer left us wanting more. Following his concert Bob introduced the next artist who had played this Wurlitzer only half a dozen times, Chris Phillips — age 12. At the very start he commanded and held our attention with selections such as "Flight of the Bumblebee," "Brazilian Sleighbells" and "Burning of Rome." Here is one of those rare talents to be watched. Much credit for Chris' outstanding performance goes to his teacher, Martha Hoyle, who was present and played for us later. Martha had been a student of Mr. Nikals who was organist at the State Theatre in 1923 and her practice instrument was this same Wurlitzer.

Enroute to Dayton we were treated to a delicious lunch aboard the bus arranged for us by Thelma Babbitt, Joanne Ebner and Polly Thornton. We

arrived at the home of Cindy and Don Reighard ready to appreciate an exceptional home installation. The organ, played from an Artisan console, contains eight Kimball ranks, two Wurlitzer and two Wicks plus an Austin Oboe. The mellowness and soft speaking voices make this ideal for a home. Don feels much of this quality is achieved by having a heavy cloth over the swell shades. His concert was excellent and he really knows his little gem. Others who returned to the console as often as they could were Charles Prior, Jr. and Stanley Jay.

IRENE BLEGEN

CHICAGO AREA

One night nine years ago while working in the New York Post Office to support himself at Julliard, Hector Olivera was given an organ record by a friend. The friend apparently didn't know that Hector was studying classical organ, for his gift was a theatre organ record, the first such album Hector had heard. That record was of Al Melgard at the Chicago Stadium.

On May 16 Hector finally had the



Hector Olivera concentrates on making music for 2700 friends at the Oriental Theatre.
(Bill Lamb Photo)

chance to hear Al Melgard in person. The occasion was Hector's triumphant return to Chicago for a second CATOE concert and the return from retirement of Al Melgard, staff organist at the Chicago Stadium's 6/62 Barton for 44 years. The event took place at the Oriental Theatre.

Few ATOS chapters ever venture to do a public concert during evening hours in a downtown locale in a theatre the size of the Oriental. More than 2700 were present to confirm the ability of the Chicago group to make such a venture a success.

Hector put the prototype of the 4/20 Publix No. 1 Wurlitzer through its paces from his "Cheek to Cheek" opener to his now famous "Flight of the Bumblebee" encore played on the pedals. He also did a fine job playing a Harold Lloyd film, the first he had ever accompanied in public.

CATOE Honorary Member Al Melgard opened his cameo with "Happy Days Are Here Again", the song he suggested for the 1932 Democratic convention. "One in a Million" was dedicated to his old boss, Arthur Wirtz, millionaire realtor and sportsman owner of the Blackhawks. Al's own "My Vision" closed the segment.

Walt Strojny, Al's prize pupil, presented him with a plaque marking the occasion. Strojny is continuing his musical studies in Chicago and has reopened the Al Melgard Studio in Oak Park. A bouquet of red roses was presented to Ruth Melgard, Al's wife of 57 years who helps make his Las Vegas retirement a pleasant one.

A social was also held in May. Paul Renard was the artist. He grew up in the east and played theatre organs in New York and New Jersey in younger

days. This was Paul's first chance to play pipes since moving to Chicago to supervise music education for Lyon-Healy.

New officers were also elected during the May social at Downers Grove. Under new by-laws the following will take office July 1: Russ Joseph, chairman; Doug Christensen, vice-chairman; Bill Rieger, secretary; Bill Benedict, treasurer; Art Todesco, membership chairman; Richard Sklenar, VOX CATOE editor; Paul Swiderski, George Smith, Val Escobar, directors.

The June social was at the Pickwick Theatre, Park Ridge on June 22. Local artist Tom Gnaster introduced guest artist Jim Benzmilller who had journeyed from Stevens Point, Wisc. Jim's album, "Big, Bold, and Brassy" was recorded by CATOEer Jim Stemke on the organ at St. Stanislaus Church there, which Benzmilller has revamped. Following Jim's program, crew leader Andy Haban introduced Debbie Ayotte, a 14 year old local girl who has taken to the Wurlitzer. She, along with Ken Double, Walt Strojny and others, has been afforded console time there as the emphasis has been on youth.

July should find the chapter sending a busload of members to the Detroit convention on a chartered Greyhound which is to be outfitted with an organ.

RICHARD J. SKLENAR

CONNECTICUT VALLEY

The June 8th program was another dandy one provided by our very capable Program Committee.

Beginning at 2:30 P.M. in New Haven, the afternoon portion of our

schedule was given to open console, inspection of chambers, and hearing a short concert at two fine classical organ installations - Trinity Church and Woolsey Hall, 3/81 and 4/196 instruments, respectively, the Trinity instrument being a 1925 Aeolian-Skinner and the Woolsey a 1902/1915/1928 Hutchings-Votey/Steer/Skinner.

The short concerts were performed by Stephen Loher, organist and choir-master at Trinity Church. Joseph Dzeda, one of the maintainers of both organs, was most helpful with arrangements and chamber inspection. We are very grateful to both gentlemen for their efforts.

After dinner, it was on to Bethwood, the home of Harold and Eleanor Weaver, and of a fine Marr & Colton as well, in Bethany. Here, the usual, as well as one or two unusual, business items were duly processed, after which we were treated to some lovely sounds from the Marr & Colton. Concert time featured a rare program, indeed.

Getting the program off to a really grand start was Sheryl Larrivee, whose console artistry certainly belied her two years' musical training and nine years' age! Sheryl played for us "Musette" and "Tico Tico" both of which sounded just great even though 9 year old legs can't reach the pedal board.

Next artist was Kathy Porter, one of our scholarship winners this year. Kathy played "I Enjoy Being a Girl," "Czardas," and her own arrangement of "Talk to the Animals." Listening to her, we readily perceived why she was a scholarship winner.

Our third artist was Sandy Barnes, another scholarship winner this year, who played "Step to the Rear," her own arrangement of "Tenderly", and Lee Erwin's "Eagle Overture" which last she offered in the scholarship competition. All three numbers were played with a winner's competence.

Margaret Lewis was the first of our two adult performers. Her selections were "I Hear a Rhapsody," "Some Day My Prince Will Come," and "In a Chinese Temple Garden" - pleasant listening, indeed.

Our professional artist of the evening was Carmen Charette who graciously favored us with numbers from the musical stage along with other popular tunes. For an encore, by demand, Carmen gave us some of S.



Teacher and Student: Al Melgard and Walt Strojny, one of Al's many students successfully making music in Chicago
(Bill Lamb Photo)



Tony Tahlman at the console of the Avalon Wurlitzer.
(Roger Wetterau Photo)



Gary McWithey at the Wetterau X-66.
(Roger Wetterau Photo)

Joplin's music from the musical score of *The Sting*, nicely arranged for the organ. We are most grateful for the professional touch that Carmen added to the program.

Eleanor Weaver is to be especially commended for scheduling such a fine program.

W. F. POWERS, JR.

DAIRYLAND

A warm, sunny afternoon greeted Dairylanders on May 19th for a social held at the Gourmet House in South Milwaukee. The instrument we heard was the new Hammond "Regent" organ where drawbars have given way to stop keys on a curved horseshoe console.

An unseen organist opened the program with "Anything Goes" as the organ started playing with no one at the console. We later learned that the organ has a built-in cassette recorder that can play the organ as well as record, and Gary Sette, our organist for the social, taped his opening number. Gary then approached the console and told us a few things about the instrument.

The program was an excursion through the past 75 years of music. "Maple Leaf Rag" by Scott Joplin was the first number to take us back to the days of ragtime. The program then progressed through the next seven decades of music and ended with "The Entertainer," another Joplin number. A look into the future was accomplished with a superb arrangement of

"2001 Space Odyssey." The console was then opened to anyone wishing to try it.

Tony Tahlman presented a concert at the Avalon theatre on June 18 that was a huge success. His selection of songs was outstanding, with a little sampling of music for everyone's taste. The 'nostalgia' theme was aptly carried out by Tony's selections from the movie *The Sting* as well as other Joplin numbers and climaxed with the big band era favorite, "In the Mood." "In Heaven There is No Beer" brought the house down during the song-slide portion of the program. Tony slipped into the "Beer Barrel Polka" next, and without a slide to sing by, the audience joined Tony and the Wurlitzer in bringing the first half of his program to a close. After intermission Tony mounted the bench again for a few solo numbers and then screened the Laurel & Hardy film, *That's My Wife*. The film, along with Tony's superb accompaniment, had the audience chortling in spasms.

The program closed with a special lyric to "America the Beautiful" followed by the actual words and then "God Bless America." The audience was really uplifted at the end of the program and begged Tony for one more fast number. He gladly complied.

More than 30 club members of the chapter gathered at the Roger Wetterau home in Menomonee Falls for the final social of the 1973-74 season. It was a good turnout considering many have gone on vacation.

Chairman John Hill introduced the

star of the afternoon, Gary McWithey. He then turned the program over to Gary who opened on the Hammond X-66 with "Mame," displaying his ability to take command of a sophisticated electronic organ.

He then followed his opening with Broadway tunes and music of today. The program closed with a request from Fred Hermes, "The Lords Prayer."

EASTERN MASSACHUSETTS

Moods of our members were intense in diverse ways on the night of May 18, as this was to be the evening of proof and demonstration to both those of little faith and those of great faith that we as a chapter of ATOS had done things mostly wrong or mostly right. With Larry Ferrari at the console playing the EMC chapter organ at Knight Auditorium on the Babson College campus for the very first time in public performance the concert was a resounding success. The house was packed, the crowd was pleased. Those of little faith were converted on the spot. All were set to wondering, "How come?" Was it Fred Newcomb's extraordinary publicity campaign? Was it the fact of a new concert location with a newly refurbished organ? Was it a combination of factors not the least of which was the artist himself, a man of great faith to attempt such a performance on an organ yet unfinished and assembled by amateurs. Larry commented after the concert that the organ seemed to reach

out embracing the organist. "It has great potential." Larry was great.

Our May and June meetings were combined into a single Sunday afternoon and evening meeting on June 9. Al Winslow arranged a full program including featured artists, movies, eats and open console. Since this was a Sunday meeting, several of our professional organist members were able to attend and to be heard, which was a welcome feature in itself.

Work will continue on the chapter organ over the summer months at a reduced fever, but perhaps with increased perspiration. ATOS summer visitors to this area are invited to contact us.

ERLE RENWICK

GARDEN STATE

It all started back in the late 60's when the RKO and Stanley-Warner chains were merged into the Glen Alden Co., and a massive remodeling program of theatres began, signaling a "must go" for scores of dormant theatre organs. While many found homes in schools, civic centers, and other public places, the last one to be "transplanted" seemed to sense something better would fall its lot if it were just stubborn and held out!

Over six years of negotiation were needed to accomplish the seemingly impossible. Only this year did persistence pay off for ATOS-RKO agent Walt Froehlich and ATOS members Bob Schroder, Charlie Balogh and Bill Hartig who headed the local push in the Trenton, N. J. area. GSTOS chairman Bob Balfour and vice chairman Froehlich arranged all the meetings to draw up the necessary donation and chapter agreements, and Charlie and

Bill started getting a crew assembled.

At first, it looked like all other such projects, blood, sweat and tears, and little money or support. Then suddenly, Charlie Balogh was hired by Bill Brown to play at his Pizza Joint in Phoenix. All seemed doomed until project crew chief Bill McKissock came onto the scene. Bill had seen a few organs before, it seems. He moved his home installation all by himself this past summer from South Jersey to his new home in Morrisville, Pa., just across the river from Trenton. He did it in 6 months (which is a feat not to be scoffed at when you consider it is a 4/34!) while simultaneously installing a large church organ in his old home town in South Jersey, *all in his spare time!* Bill's real profession is personnel director for scientists and engineers at Mobil Oil's research division in Princeton. Organs are a hobby!

A final meeting was arranged with the new owners-to-be concerning the Lincoln's "Princess" Moller (3/17) in Trenton, the slightly younger sister organ of Delaware Valley Chapter's 3/19 Sedgwick Moller. It took the commissioners of the Trenton War Memorial Auditorium Association about 20 minutes to give a green light in spades, once Bill made our presentation. As a result, we have one of the most unique rebuild-and-move contracts yet seen.

With all of the paperwork done, a scruffy looking group of 10 GSTOS members arrived at the Lincoln at the start of the Memorial Day weekend. Shutters came down, and hour by hour, the auditorium and stage began to fill with organ innards. (The theatre had been closed for several years). No final concert was possible, as the relays

had been badly damaged by water, and most of the reservoirs were blown.

By the end of the third day, the entire organ was disassembled and lay stacked in "staging areas" about the theatre. John Curry, president of the War Memorial Association, surveyed the scene in amazement: "No wonder you guys asked for two years to do this job!" Target date is May 1976 so it can be used for the bi-centennial ceremonies.

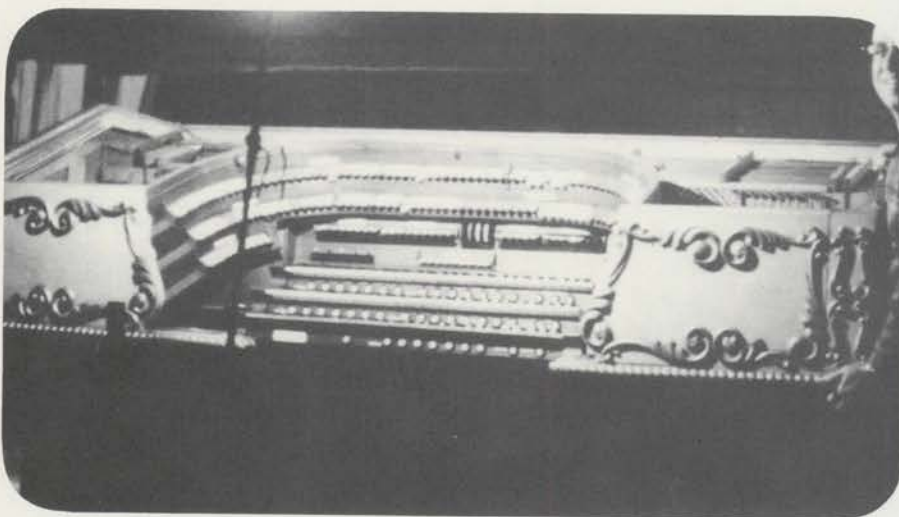
All this sounds pretty standard so far, right? Now we depart from the norm. On Tuesday morning, 20 city and county workmen and foremen with eight trucks arrived at 9 A.M. and completely moved the organ to the War Memorial in one day! A mover and a rigger were also engaged to move the console and blower.

The War Memorial has commissioned us to restore the "Princess" as follows: First, install an all new solid-state relay system to replace the completely ruined mechanical relays. Second, order replacement pipes from Moller for the Post Horn and French Trumpet which were stolen several years ago. Third, obtain and install a new electronic capture combination action for the console to replace the nightmarish mechanical setter unit which was original. Finally, to order all the necessary leather, pre-formed perflex pouches, windlines and whatever else needed.

Now for the topping! The organ is now stored in a huge basement area under the auditorium, which contains a complete machine shop. Mr. Curry has assigned two men and a foreman to work with us until this project is completed.

Within two weeks of the removal, the blower had been sent out, cleaned, re-insulated, new bearings and pillow blocks installed, re-assembled, balanced and hooked up in its new home. A carpenter has mounted the frames for the swell shades in the chambers, and some \$2,000 worth of leather, perflex, windlines and other materials were ordered. One of our members, Noel MacKissock, an electronics design engineer, is designing a new solid-state relay, using slip-in, card-type printed circuit boards, and we hope to use this design on several other transplants now underway.

By now, readers are probably asking: "What is a War Memorial?" In 1928, the City of Trenton and Mercer County (of which Trenton is the



The "Princess" Moller is ready for the final move.

county seat as well as the State Capital) formed a commission to build a civic auditorium to be dedicated to the soldiers and sailors of World War I. This was done with splendid elegance. While the outside of the building is done in unassuming white stone, much like most government structures of the era, the inside is done in marble and terrazzo with hand carved wood and paneled walls. A 1500-seat auditorium contains a fully operational stage, complete projection facilities, orchestra and organ elevators. In short, the works: a full presentation house like the palaces of the late twenties, but in a mood of dignity.

Organ elevator? Was there something there before? Well not really. We did remove an electronic from the lift, but back in 1930, the building was complete except for one thing. Chambers were built, windlines and conduit installed and then . . . depression! The organ was never bought. But, how sweet it is, some 45 years later, when just two blocks away, the Lincoln is doomed and its "Princess" needs a new home!

At a work session recently, one of the War Memorial men asked crew chief McKissock when he thought this "jungle of junk" would ever make music. Bill told him we had a May '76 target date. One of our ATOS crew members, Jay Taylor, overheard this and quipped, "May '76? Why, that's ridiculous! We want this thing playing by this Christmas!"

You know, if the funding holds out, they just might make it. Start practicing your carols out there!

LAND OF LINCOLN

The chapter brought its first year to a thrilling climax with two community minded programs in May.

Our public concert on Thursday May 23, at the Coronado Theatre in Rockford, Illinois, not only featured our 4 manual 17 rank Golden-Voiced Barton with John Grune at the console, but the combined East and West High School Orchestras of 150 musicians on the stage.

The programs were arranged by the chapter as a money raising project for the East and West High Orchestras, who will fly to Copenhagen, Denmark in July to attend and perform at the World Youth Music Festival and then spend some time in homes of Danish families.

Organist John Grune of Chicago did an excellent job of arranging the music that was played by the combined orchestras and organ. The program also included musical numbers by both orchestras, plus an organ program by John Grune that included a Charlie Chaplin short and a sing-along.

Not only did we help the orchestras raise nearly \$2,000.00 toward their trip, but the standing ovation given the orchestras and organist at the conclusion of the program left no doubt as to how well the program was received by the audience.

On May 9, in cooperation with the silent movie class of the alternative middle school of the Rockford Public



Twelve-year-old Chad Weirich demonstrates the workings of the Barton for Rockford Public School students.



Land of Lincoln Chairman Orrill Dunn with Chad Weirich at the 4/17 Barton in the Coronado Theatre.



Combined high school orchestras with John Grune at the Coronado Barton.

School System and the full cooperation of the Coronado Theatre, the 4th, 5th, and 6th grade students of Rockford were invited to the Coronado on Thursday morning to not only tour the entire theatre, back stage, dressing rooms, etc., but to see a typical silent movie presentation with organ accompaniment. This tour was arranged by Robert Weirick, our public relations chairman, and was conducted by students of the silent movie class who had been coached as to the highlights and history of the theatre.

Our own 12 year old member Chad Weirich, son of Mr. and Mrs. Robert Weirick, demonstrated the organ by use of slides showing the lifts and playing the various ranks including the toy counter.

After an organ concert by Chad, the house lights were dimmed, and the stars and clouds appeared to the awe of the students, many of whom were totally unaware that these things existed. They then viewed an Our Gang comedy with Chad playing the accompaniment.

Because of the interest shown in the organ and the theatre which was built in 1927 and was then *the* vaudeville and movie house of the area, this is undoubtedly the first of more programs of this type.

ORRILL DUNN

LOS ANGELES

The longest organ crawl in the LA Chapter's history, "Desert Pipes," was a smashing success. Two busloads of members rode from the Southland to



Rex Koury at the Welte console way out in the desert. (Zimmerman Photo)

northern California and Scotty's Castle in Death Valley to hear Rex Koury present an outstanding concert on the 3/11 Welte organ there. After the concert we gathered around the lounge organ in the motel where Northern and Southern California ATOSers renewed old friendships and made new ones. Your reporter spent much of the trip perched on a seat next to the bus driver playing his accordion. By an amazing two-way radio hookup, both buses were able to synchronize the sing-along. It was quite amusing to play requests from the other bus 300 yards ahead of us. Scotty's organ installation must be one of the best examples anywhere of what people



ATOSers listening to Rex Koury in the Castle's music room. The shoe covers are rug savers. (Zimmerman Photo)

will go through to have a theatre organ.

The May concert at the Wiltern theatre featured the popular organ-piano duo, Dennis and Heidi James. They gave an impressive display not only of individual artistry, but also an effective blend of organ and piano. Selections ranged from such dramatic music as "Warsaw Concerto", selections by Rossini and Chopin to popular standards such as "I Cover the Waterfront", "Japanese Sandman", and "I Got Rhythm". Their versatility was amply demonstrated by a rousing rendition of Scott Joplin's "Entertainer" theme from *The Sting*. After the concert they spent a long time in the theatre lobby signing autographs and acknowledging the greetings of well-wishers.



Maria Kumagai pleased a large audience of ATOSers with her music, also with her announcements in English — a language quite new to her. (Zimmerman Photo)

In June, Maria Kumagai played a return engagement, following her outstanding Wiltern concert last year. The audience was near capacity. She brought the console up with "It's a Most Unusual Day" and followed with "Deep Purple" and a medley from *Gigi*. She demonstrated her command of the light classical repertoire with selections from Grieg's "Song of Norway". Maria's mother had come all the way from Japan to hear her play, probably establishing a long distance attendance record for our concerts. Maria has been a student of Bill Thomson and Richard Purvis, and several of her San Francisco fans planed in to hear her concert. During the second half she demonstrated the beautiful orchestral



Program Chairman Lloyd del Castillo presents a bouquet to Maria following her concert. Del's Pinocchio-like "nose" is actually a microphone. (Zimmerman Photo)

voicing of the 4/37 Kimball with "Holiday for Strings" and closed with an orchestral transcription of music from Bizet's opera, *Carmen*. For her encore, Maria selected some Italian music with a Japanese accent — "One Fine Day" from Puccini's *Madame Butterfly*. Each of us wished he had a secret tape recorder.

Our July concert starred Gaylord Carter at the Wiltern. "Ol' Flicker-fingers" showed us how to cue a silent movie, and also how not to. More on Gaylord's concert next issue.

Coming events include an August organ crawl southward to San Diego where we'll have the dual attractions of Bill Thomson at the San Diego Fox 4/32 Robert Morton and the world-famous San Diego Zoo — or "Pipes, pythons and pandas." We also plan a grand tour of Los Angeles area theatre organ-equipped pizza parlors which number at least five at this time. The latest one was conceived and built by



Gaylord Carter accompanied The Mark of Zorro at the Capital Theatre Wurlitzer in Salt Lake City.

several members of the LA Chapter; John Hoffman, John Pawson, Jack Rauton and Dick Carlson installed a 3/12 Robert Morton organ in a Long Beach pizzeria. Featured are Greg Rister and Dennis Watts.

MALIN DOLLINGER

MOTOR CITY

Chapter members and their friends attended a production of *Show Boat* at Schoolcraft College in Livonia, presented over two successive weekends in mid-May. Delayed in Detroit by bad weather following a December chapter program here, Rex Koury recorded the 100 page score for the musical for use by the two year college at the 3/10 Wurlitzer in the home of Al and Betty Mason. When it was later discovered that an entire page had inadvertently been omitted and one number played at the wrong tempo, Dennis James happened to be in town and re-recorded those portions. Chapter member Dave Lau made additional electronic refinements to the tape to enhance the sound for use in the school auditorium.



Luella Wickham at the DTOC Wurlitzer. (Marjorie Allen Photo)

Luella Wickham, "New York's Sweetheart of the Console," appeared May 20 at the 4/34 Wurlitzer at the Detroit Theater Organ Club in a program of good old-fashioned theatre organ music. In addition to chapter members were members of DTOC and the Wolverine Chapter. It was a rare treat to hear this 81-year-old grand lady of the theatre organ in a program of familiar favorites, played with a musical awareness undiminished by time.

On Sunday morning, June 23, more than 100 chapter members met at the Redford Theatre in an overwhelming response to a call for volunteers to work on the varied phases of convention activity. With chapter membership steadily climbing to an all-time high of nearly 400, enthusiasm abounds and "smile" is the watchword of the day.

DON LOCKWOOD

NIAGARA FRONTIER

On Saturday morning June 1, Eddie Osborne called Laura Thomas and told her he was in Buffalo and had a couple hours to spare. So Eddie put on an unscheduled concert at the Riviera Theatre and entertained all the members that could be mustered on such short notice. This is what you call a pleasant surprise.

I can't resist a few comments about Karl Cole's last concert. He made his first appearance at the Riviera two years ago when on 24 hours notice he subbed for Leon Berry who had become suddenly ill. Karl put on a fine concert and was an instant hit. He made his third appearance this year on May 15.

This year's concert was great, and his variety had something for everyone. Fine registrations, his announcements interesting and he sang three or four selections. Not only a first class organist, he is also a master entertainer and the crowd loved it.

Of course in July, first the convention, and then on July 24 Rex Koury will be back at the Riviera, to please the crowd and to play for the two ladies painted on either side of the console. (This console was recently restored to its original condition.)

Greg Gertner will play his first concert for the Niagara Chapter in August. Greg is well known throughout the Buffalo area and has played at many chapter functions. On the same program will be Alex René and his big band. Alex is well known to the Riviera crowd, having appeared with his band on several programs with Dennis James.

This concert will be our annual benefit concert. This year we have selected the Historic Society of the Tonawanda's and the receipts from this concert will go to help improve their museum.

Charley Kester, our chapter treasurer, is donating a Wurlitzer Console. The chapter is also donating some

pipes, accessories and a large portrait of Farney Wurlitzer for the museum. After all, Wurlitzer did help to make North Tonawanda heard around the world.

September will find another old friend and crowd pleaser back. As summer ends and fall comes upon us to start the new season off, who else but Don Thompson.

In to each life some rain must fall. The entire membership of our chapter was saddened with the sudden and unexpected death of Art Melger on May 12. Some of you may remember Art from the 1964 convention at which he was one of the featured artists. (See Closing Chord this issue.)

Some of Art's sound effects required more than two hands, so during the rebuilding of the Riviera Console Bill Hatzenbuehler wired in a special stop tab so that Art could get these effects and still have both hands free to play. This tab was engraved "Art Melger Wings". He was very proud of this tab and often spoke about it.

This tab turned out to be quite a memorial for quite a guy. "Art Melger - Wings."

STEVE CROWLEY

NORTH TEXAS

We just have to rave about the North Texas Chapter outing to Mexia on May 26. Fred and Joye Mitchell's beautiful home provided the setting. It started with a poolside picnic. Chairman MacDonald then called a brief business meeting under blue Texas skies, ran through a quick agenda, and we all adjourned to the family room, where Charlie Evans (he of the *Moon River* organ fame) opened the activities on the Rodgers installation recently completed in the Mitchell's home. The three-manual ivory and gold theatre console controls a set of electronic "pipes" that speak out through a system of 38 loudspeakers. Speaker baffling and housings are cleverly concealed in bookcases around the room. They speak out the rear, against the wall, resulting in sounds similar to pipes speaking out of chambers.

Charlie Evans' opening cameo demonstrated the organ's theatre style capabilities. He was followed by Lew Williams who also made the instrument really perform. The afternoon was finished off with an open console session by various chapter members. Everyone had a good word for the

instrument and for Fred and Joye, their wonderful home and hospitality.

Bill and Mary Jo Tunstall, our Houston members, drove from their home to make the Mexia meeting too. They're 300 miles from our center of



Charles Evans at the Mitchells' Rodgers console. That's hostess Joye Mitchell in front of the windows. (Koski Photo)



Fred Garrett sets the stops before a serenade on Dale Flannery's organ at the April meeting. (Koski Photo)



Dale Flannery and 1974 Chapter Chairman Earl McDonald in front of the percussions and shutters of Dale's home installation. (Koski Photo)

activities. When the St. George (Staten Island) organ has been installed in the Pizza Parlor in Houston, the chapter hopes to make a charter trip there to hear it and join in the festivities.

Member George Stucker came through in fine style with a new directory and copy of the chapter by-laws. Last year's issue of the Directory listed only 27 members. The new edition has an even 40 members listed. We have since added some more; the chapter continues to grow.

Jim Peterson reports that progress is somewhat slow on the Dallas Pizza Parlor installation mentioned in previous reports. It's not the fault of the organ crew. Construction problems seem to be slowing completion of the building.

Meanwhile, member Lew Williams, a real organ talent, who goes into his senior year as an organ major at Texas Christian University come Fall semester, is touring the organ installations of Europe. Lew's hoping to see some of the theatre installations as well as the church and cathedral installations.

Gordon Wright, another of the Dallas group, who acquired the Capri Theatre organ from downtown Dallas, is planning a whole new facility to house the installation. His present console was installed in the amateur radio room of his home, with the pipes in the attached garage. It sounded great, and was quite accessible for service. Gordon has been experimenting with silicon controlled rectifiers to replace mechanical relays in his relay system. This is a useful application of electronic circuitry to pipe organs. Incidentally, it's surprising how many radio "hams" and electronics people are also organ buffs. There are five, including your scribe, in our North Texas Chapter.

Jerry Bacon is working up the chapter newsletter between sessions of work on his Fine Arts Theatre installation. Those projects, in addition to his regular job, keeps Jerry busy.

J. KOSKI

OHIO VALLEY

The annual election/dinner meeting June 23 saw the following named for the coming 12 months: Hubert Shearin, chairman; Carl Pratt, vice-chairman; John Scott, treasurer; Mike Detroy, secretary.

Biggest current news: Jack and Joan Strader, founding "fathers" of the chapter, have underwritten cost of chambers for the former Albee The-



DENNIS
(Neuffer Photo)



HEIDI
(Neuffer Photo)

atre Wurlitzer, now being restored by chapter members in downtown Emery Auditorium. Member Robert Klensch's construction firm did the work at cost. The organ restoration committee, with "guarded optimism," says the organ will be playable in the spring of 1975. Gaylord Carter, with seven Cincinnati appearances to his credit, has promised to play the dedicatory concert. (Virtually all chapter meetings the past year have been "pipes" meetings).

The Cincinnati Post (*Scripps-Howard*) did us proud with a full page feature on the Gaylord Carter concert (March 31), plus a companion feature on the theatre organ and the silents. The concert, incidentally, drew a near capacity audience to the RKO Albee.

The chapter is mighty pleased to have member Dr. M. Searle Wright scheduled for two appearances at the Detroit Convention. In May, Searle entertained members and guests at Stan Todd's Shadynook Restaurant on the 4/31 Wurlitzer.

Also in May, Carl Pratt, in New York on a business trip, was invited by Radio City Music Hall's staff organist Jimmy Paulin to play the "exit" music one evening at closing time. Carl hasn't been quite the same since.

OREGON

The chapter's main event of the season took place on May 12 at Portland's Benson High School, when Dennis and Heidi James were presented in concert.

What an absolutely fantastic pair of musicians these young people are. Benson's 3/24 Kimball was in top condi-

tion and the piano used was a good one. The numbers played were designed to show off both the organ and the piano.

Dennis and Heidi James arrived in Portland a week before the concert, because Dennis was to substitute for Jonas Nordwall at the Organ Grinder restaurant. Jonas was on a concert tour in Australia, so Dennis played for ten days at the "Grinder."

While Dennis was assisting Paul Quarino at the Organ Grinder, Heidi was busy practicing for the concert on Roberta Quarino's grand piano. In the meantime Dennis had to find time to practice on Benson's Kimball for the concert.

In spite of his heavy schedule, Dennis James did try out a few Portland installations other than the Organ Grinder and Benson High. He played the Howard Vollums' 4/49, the Bob Burkes' 3/12 and the Don Ingrams' 2/8, all Wurlitzers.

Although over 100 attended the James' concert, we were disappointed that more people did not avail themselves of the opportunity to hear these fine artists. One problem was the fact that it was Mother's Day, and the other was that most members in the Portland area had already heard James at the "Grinder" and seemed to feel that was it. But the lucky persons were in attendance.

DON INGRAM

PIEDMONT

The Spring meeting of the chapter was held in the Carolina Theatre, Greensboro, on April 27. Members and

guests were treated to a well varied organ program by Mr. Larry Keesler.

Larry, a resident of Kernersville, North Carolina is organist of the First Baptist Church there, and in addition to teaching, is well known for his work in night clubs in the Greensboro area. He became interested in theatre organ after hearing George Wright play, and first performed on the theatre organ in Chicago, Illinois.

His program ranged from theatre-styled ballads to gospel tunes. Eschewing fast and loud playing, Larry utilized the individual ranks of the 2/6 Robert Morton to their full advantage, and the arrangements were enhanced by his keen ear for registration; the theme from *Airport* was particularly effective. It was gratifying to hear the number of pleasing sounds brought forth from a rather small instrument. Mac Abernathy and his crew are to be commended for bringing the Robert Morton to such a fine functioning condition.

Chairman Dr. D. E. Macdonald presided over the meeting, in the course of which the members voted to change the name of the chapter to Piedmont American Theatre Organ Society, or PATOS.

Secretary Barry Simmons reported that work is progressing on the relay of the Wurlitzer installation in Elon College.

Following the program open console was held, and a number of members availed themselves of the opportunity of playing North Carolina's only remaining in-theatre installation.

LINDA KENT

POTOMAC VALLEY

In May we had a most delightful meeting and concert at the home of Regina and Lem Keller. Fresh back from a concert for the Rochester T. O. Society, Ray Brubacher showed off Lem's 4 manual 17 ranks in grand style. Ray's program was an abbreviated one due to his commitment as assistant organist at the cathedral in Washington, D.C. We all enjoyed every moment and intend to have Ray back later this year. The Keller special, (Lem handcrafted much of the instrument and has incorporated some unique design ideas), performed and sounded beautifully.

While not the kind we like to have, our June 1 meeting was a sendoff for the Grande Barton at the Virginia Theatre. A record crowd of between 400 and 500 enthusiastic members and friends were on hand for the farewell program. A group of recollections of past performances by Jean Lautzenheiser were presented by her with an assist from Tom Gauger in poetry reading.

After Intermission Jimmy Boyce took over and gave a wonderful display of his talent and capability showing that Jimmy "had done his homework!" His concert was followed by the hilarious Charlie Chaplin movie, *The Rink*. After open console the organ was put away by the man who has been tenderly caring for it all these years, George Johnson. Our thanks to Harman Martin, Sr. and Jr., the owners of the Virginia for all their cooperation and to George's crew including, Dow Evelyn, Howard Murphy and Norm Thiebault.

We ended our June activities with a new artist for our chapter, Mr. Bob Stratton, a man knowledgeable about pipe organs from any viewpoint. He can repair one, build one and certainly can play one!



The "Sweetheart of the Virginia Theatre"
— Jean Lautzenheiser.
(R. Wagner Photo)



Ray Brubacher at the Keller Special.
(R. Wagner Photo)



Jimmy Boyce says "Good-Bye" to the
Virginia Barton.
(R. Wagner Photo)




Bob Stratton at the Tivoli Wurlitzer in Fred-
erick.
(R. Wagner Photo)

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When did you last enjoy hearing the "Nutcracker Suite" skillfully done? Bob did it, and on the beautiful Tivoli 2/8 Wurlitzer in Frederick, Maryland. The Tivoli Wurlitzer is dear to our chapter because it is the last and only playing organ in a theatre in the state of Maryland.

R. WAGNER

PUGET SOUND

Puget Sound's second meeting of the year was held at the Haller Lake Improvement Clubhouse in North Seattle, home of the Chapter's 3 manual, 8 rank Wurlitzer. This meeting was designed to be a Clean-Up and Fix-Up Day — a chance for members to help with the maintenance of their own pipe organ as well as to learn more about the workings of a Wurlitzer.

All pipes were removed from the main chamber and were cleaned and polished. The chamber interior was cleaned and one chest relocated to make more room for maintenance. Some members worked on installing a filtering system for the blower intake while others helped on organizing the chapter's scrapbook. After the pipes were replaced, the organ was tuned and several members tried their hand at the Wurlitzer. Another such day is planned to complete work on the

Start Planning . . .

SAN FRANCISCO IS NEXT!

organ and to refurbish the solo chamber. A Clarinet rank, given the chapter by member Bill Bunch, is scheduled for installation soon.

Mahon Tullis, Puget Sound's representative to the Cameo Appearances at the 1973 Portland Convention, presented a fine concert on April 28 at the Masonic Temple Wurlitzer in Bremerton. Members arrived in Bremerton via ferry and first convened at a local restaurant for dinner. A short business meeting followed where Chairman Genny Whitting told us about our upcoming events. Erma Gain gave a short summary of progress on the status of the Seattle Paramount Theatre.

Mahon's concert featured a good number of vintage theatre organ tunes which took full advantage of the excellent 2/8 Wurlitzer installed in the Masonic Temple. This organ was originally installed in the Bremerton Rialto Theatre. We were pleased to have in attendance many members of the Kitsap Organ Guild as well as members of other local organ clubs. In addition to being Puget Sound's Cameo representative, Mahon presented two fine concerts in January on the 4/32 Wurlitzer in Seattle's Granada Theatre.

On May 19, the chapter collaborated with the Seattle Film Society to present an afternoon of silent movies with pipe organ accompaniment. We made use of our own Wurlitzer installed in the Haller Lake Improvement Clubhouse.

Chapter member Don Myers did the honors at the console, accompanying three Buster Keaton films — *Seven Chances*, *The Haunted House* and *The Scarecrow*. We certainly proved to members of the Film Society that indeed the pipe organ is a suitable instrument for the accompaniment of silent films — a point which they weren't too sure of in the beginning! We hope to present many more such events in the coming year. Phil Arrow-smith, of ATOS, coordinated this event.

The chapter's "second home", the Seattle Paramount Theatre, has been officially placed on the Washington State Register of Historic Sites. Thanks to the hard work of countless people in the area, especially our own Erma Gain, the Historic Commission has been made aware of what significance the Paramount holds. In recognition of its status, the Puget Sound Chapter hosted a Complimentary Concert on June 23 featuring Jonas Nordwall at the Wurlitzer Publix No. 1 installed in the Paramount.

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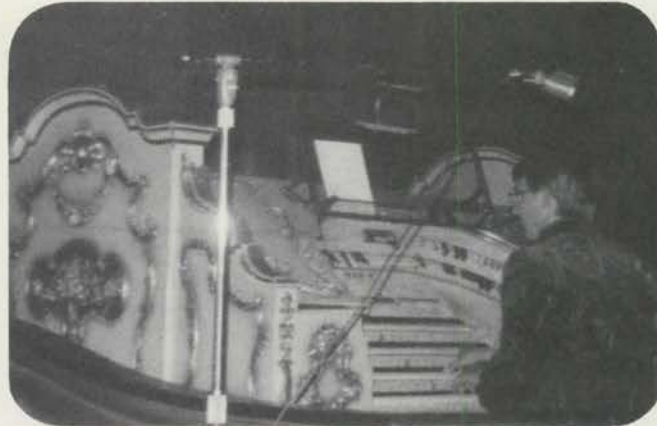
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Event Emcee Terry Hochmuth, Jonas Nordwall, Chairman Genny Whitting and Paramount house manager in the lobby of the Paramount.



Portland organist Jonas Nordwall rides skyward on the Seattle Paramount Wurlitzer console for the second half of his June 23 concert commemorating the Paramount's new status on the Washington State Register of Historic Sites.


Jonas presented an outstanding concert of both old and new numbers, and made use of a good many of the outstanding features of the Wurlitzer to show our guests what one of these large theatre organs is capable of doing. This concert was a way to introduce ATOS and the chapter to the various groups that share a common interest in the preservation and restoration of the Paramount. Many of them had not even realized that there was a pipe organ in the theatre! We hope to have use of the Wurlitzer again in the near future and be able to present more public performances on

this great instrument. Chapter members Bill Carson, Don Myers, Genny Whitting, Russ Evans, Dick Schrum and Terry Hochmuth worked on the organ prior to Jonas' concert. A commemorative program was prepared, much in the style of the original opening program of the Paramount, which told about the organ as well as ATOS.

Seattle organist Dick Schrum has been active in using the Paramount Wurlitzer for public programs. On the Sunday before Memorial Day, the Seattle-based Link Organization used the Paramount to present an afternoon

of poetry readings and songs by local radio personality Don Dudley. Dick entertained the group with several selections played on the Publix No. 1. On the following Saturday, Dick was again featured on the Wurlitzer at a sell-out rock concert with England's "Strawberry" rock group. The young audiences are very receptive to the sounds of a Mighty Wurlitzer and it is hoped to be able to present the organ as much as possible in the future. The Paramount is currently being used as a rock-concert house.


Due to vacation scheduling, we plan to have no regular meetings during the



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summer months. We are looking forward to having a home tour afternoon sometime in the fall.

TERRY HOCHMUTH

SOUTHEASTERN

Linda Kent's encore at the Atlanta Fox Theatre, Sunday, June 16, played to an audience of nearly 150 ATOS Southeastern Chapter members and guests. Linda's program was earmarked by her tasteful and sensitive repertoire, making the Fox's 4/42 Moller and this 17-year-old artist an exciting and musically rewarding combination.

Miss Kent's mastery of the giant Moller was evident throughout the program. For example, Lyn Larsen's arrangement of "Wake Up and Live" was adapted by Linda with full organ treatment. In "Toot, Toot, Tootsie, Goodbye", Linda used a George Wright arrangement for foundation, with some interesting changes and rewriting of her own.

Linda's talent in the serious vein was exhibited in organist/composer Robert Elmore's "Pavanne". A few stops on the Moller can do as much as a full ensemble under Linda's direction, and listeners were treated to "modern" harmonies in the bridge, then a return to the very lyric and haunting melody. A section of the composition showcased the "cool",



Linda Kent at "Big Mo" at the Atlanta Fox.
(Robert H. Clark, Jr. Photo)

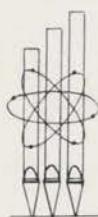
smooth sounds of the Moller's excellent string ranks.

The program was highlighted with a concise but fully representative version of George Gershwin's 1924 composition, "Rhapsody In Blue". After so many organists' taking a stab at the piece, or simply playing the easier parts and calling it done, Linda's completely orchestral arrangement was most welcome. Linda did not flinch at a stray Tibia pipe's ciphering in the left chamber during the Rhapsody

segment. This was the Moller's second cipher since it was made playable in late 1963.

The finale was a repeat request from Linda's first Fox appearance, "Waltz of the Flowers" from Tchaikovsky's *Nutcracker Suite*. This particular performance stands as one of the all-time classics on the Fox Moller by any artist.

The Southeastern Chapter does not miss the chance to claim Linda Kent as one of its members and certainly one



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Chuck and Betty Heffer at their 3/6 Robert Morton. (L.G. Mallett Photo)



Burt Castle and Barry Rindhage at the console of the 3/11 Barton in the Temple Theatre in Saginaw, Michigan. (George Gephart Photo)

of the most likely candidates for America's new generation of professional theatre organ artists. The times have brought artists with ever increasing musical perception to allow the instrument's vast and timeless tonal resources to be further explored.

The concert was the first to be held in the Fox since its entry on May 17 to the official National Register of Historical Places of the U.S. Department of the Interior. The entry comes at an urgent time, as this theatre currently faces a precarious and unstable future.

JOHN CLARK McCALL, JR.

WOLVERINE

About 30 members and guests were on hand for the May 26 meeting of the Wolverine Chapter which was held at the East Detroit home of Chuck and Betty Heffer.

A short business meeting was presided over by Chairman Lawrie Mallett. Vice-Chairman/Treasurer Ed Corey gave the current financial status of the chapter, which is very good at this time.

The guest who traveled the longest distance to be with us was Bob Goldstine, a Fort Wayne, Indiana the-

atre organist, who is currently engaged in a project to save the Embassy Theatre there and its 4/15 Page organ. We wish our best to Bob, and all others involved in this "rescue mission."

Sunday, June the 9 found us in Saginaw, Michigan at the Temple Theatre to hear members Barry Rindhage and Burt Castle at the console of the 3/11 Golden-Voiced Barton. Both presented us with fine programs, starting with Barry rising out of the pit with "Consider Yourself", and continued with a medley including his signature tune, "I'll Buy That Dream." Next up

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was Burt, who gave us a widely varied program, also including a medley of popular tunes of the last decade. The program continued with several selections done in a piano-organ duet. Next came the real surprise of the morning, which came in the shape of 74-year-old Ida Sermon, who played the Temple's Barton in its heyday. Ida, who is known around as the "Sweetheart of the Console" is just that, as she has been entertaining people for 68 years, with 45 of those years at the

pipe organ. She presented us with a most enjoyable program that morning, and proved to all of us that she can still play fingerbusters like "Canadian Capers."

Next, we were all ushered out of the theatre, and to the Bay City Scottish Rite Consistory, where a 3/28 Moller organ is installed. The organ is unusual in the respect that it is basically a classical organ designed along Romantic lines, yet it has such theatre organ items as a Xylophone, Celeste

Harp, Snare Drum, Bass Drum and Cymbal. Several members took part in an all-afternoon open console session.

Father's Day, June 16, the Wolverine officers engaged in a meeting, in an attempt to make temporary plans for next year's programs, in which there are many surprises in store for the members. It was felt that early planning was needed, due to the overwhelming success of this year's programs.

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