

Theatre Organ Bombarde



JOURNAL of the AMERICAN THEATRE ORGAN ENTHUSIAST

Volume 11, No. 1

February, 1969

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Show
Time
In
Chicago

July
1969

A photograph of a marquee sign for the Montclare Theatre. The sign is illuminated and features the text: CATOE WELCOMES HAL PEARL AT ORGAN SOLD OUT. The sign is set against a dark background with some decorative elements.

CATOE WELCOMES
HAL PEARL
AT ORGAN
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LETTERS

Letters to the Editor concerning all aspects of the theatre organ hobby are encouraged. Send them to the editor concerned, Box 2329, Livonia, Michigan 48150. Unless it's stated clearly on the letter "not for publication", the editors feel free to reproduce it, in whole or part.

READER REVIEWS JESSE'S REVIEWER

Dear Mr. Editor,

The 1923 review of Jesse Crawford's performance at the Chicago Theatre (October 1968 TO-B) by D. Kenneth Widener was obviously an organist well-grounded in the classic organ traditions (note his reverence for Guilman, Dupre, etc.) who found the brashness of the new-fangled theatrical application of his instrument a little hard to reconcile with tradition as he knew it. While he professes admiration for the many of the approaches in the Crawford bag of tricks he takes Jesse to task for over use of the Kinura. In 1923 the Kinura was something of a radical innovation among organ voices and the old school wasn't ready to accept this departure from time-honored concepts in organ voices. The same applies to what Widener claims is too much 16' content in combinations. It is probable that the straight organ Widener used as a point of reference had 16' stops only in the pedal division, with mainly 8' manual stops plus a sprinkling of 4' stops. The low hum of the 16' voices was new, different—and, to him, muddy. Of course, the 16' rumble can be overdone, but it's unlikely that a musician of Crawford's impeccable taste would err very far in that direction. Then there's the complaint that Jesse improvised the music for his comedies instead of using standard or printed music. Crawford picked up this art (and it is an art) while observing the all-time master of comedy accompaniments, Oliver Wallace. Wallace's forte was improvising during comedies. He did it because the fast pace of the slapstick left little room for whole tunes, and customers didn't like hearing the current pops cut up for 8 bar-cues or interrupted by effects. So Wallace was able to follow the comedy by improvising around a throw-away theme; no one minded if he punctuated it with a fire gong or dog bark now and then. Apparently Mr. Widener hadn't yet been faced with such problems or hadn't thought them through. However, the most forceful evidence of widener's lack of appreciation for things then new is his condemnation of that assault on musical taste—the glissando (or roll)—one of the developments for which Crawford is remembered, with affection, after 45 years. Widener just couldn't see that the world of organs was changing—and leaving him behind.

Henry Beardsley
Danville, Illinois

OUR OCTOBER COVER GIRL RESPONDS

Dear Stu:

When my picture stared at me from the cover of THEATRE ORGAN-BOMBARDE (October 1968), it was the surprise of my life—totally unexpected. I knew that if I waited long enough and kept faith, I'd make it, one day—a real cover girl. When a gal gets so close to 80 that it isn't funny, its most gratifying to be thus remembered and honored. Thank you for putting Edie Steele in the lime-light once more.

Edith Steele,
San Diego, California

(This editor looks forward to reaching 80 soon if he can count on becoming as young as Edith Steele. Her home is a melange of musical instruments — Novachord, piano (2) and organ—which she plays constantly with the same skill and beauty which made her a console favorite at the San Diego Fox in the early '30's.)

PIED PIPER IN REVERSE

Dear Stu:

Recently I had the pleasure (for the third time) of playing the world's largest pipe organ in Convention Hall, Atlantic City. What a thrill! Yes, I turned on all ten 32' stops plus the full-length 64' Diaphone. I'll bet every rat left the neighborhood before I was through with that Processional March!

Stevens Irwin
St. Petersburg, Florida

(Steve Irwin is a lexicographer who specializes in describing organ tonalities. A retired educator, he flits from console to console, listening to what the instrument has to offer and then dreaming up phrases to describe the sound for the next revision of his *Dictionary of Pipe Organ Stops*.)

Dear Editor:

I have just received the latest (for me) magazine, which is the August edition, and I must protest strongly at the two pages devoted to one Martha Lake. Whereas this female was originally a joke and quite a good one at the time—it has now reached the stage where myself, and one or two friends, are heartily sick of the creature and when good organ space is devoted to such trivialities then it is time to find another magazine.

My congratulations on the colour, but who was responsible for the front photo of George Wright being printed in reverse? This sort of thing is sheer carelessness which ruins an otherwise (apart from Martha Lake) good effort, and cannot be excused.

Just to let you know that we in England are not behind the wall when it comes to organ presentation I enclose two programmes which I have had the pleasure of organizing with my colleagues, Keith Phillipson, the Northern Representative of the Theatre Organ Club, and Rank Theatres Limited. These have been quite successful and we continue on January

26th with Reginald Dixon. More plans are afoot but cannot be revealed at this stage. Organist Jeff Barker will well remember this organ as he played here for sometime before leaving for the States.

You will notice that we have had very good co-operation from the Manchester agents of Hammond, and I am quite convinced that the electronic organ will prove the saviour of the pipe organs that are left.

Remember — more colour, organ gen, more relics from the past, more news — and less Martha Lake.

Yours sincerely,
John Potter
England

FROTH OVER NEAR BEER

Mr. Editor:

Come now—who are you kidding? I read with interest and doubt in the October (1968) *Nuggets* column about organist Lloyd del Castillo writing a prohibition tune called *Near Beer*. I have always considered Mr. del Castillo among the top concert organists. My estimate of his musical prowess is backed up by his recent Concert Recording release on the Los Angeles Wiltern and Elks Temple instruments. Now you say that he is a composer of what has got to be musical trivia—*Near Beer*. Tell me it isn't so.

Antonio Provansano
Barstow, California

(As evidence that *Nuggets* columnist Lloyd Klos wasn't pulling any *Gambi*, we offer this box ad from the March 1920 issue of *Metronome*. In addition, read the words of the composer (below). The fact that he has a fine sense of humor in no way detracts from his musical prowess.)

Near-Beer

(How Dry I Am)

March By L. G. del Castillo

Band and Orchestra Leaders all over the country are writing us in effect: "The best PROHIBITION number published." "It's a RIOT." "Playing it nightly." "A novelty march? We'll say so!"

BAND 36c Net ORCHESTRA 45c Net

Mr. Editor: You'd be surprised at the more disreputable sides of my career. When confronted with the ad, plucked from a long extinct issue of *Metronome*, I must plead guilty. The *Near Beer* march featured melodic contrapuntal themes over and under that fine old madrigal, *How Dry I Am*. Its composition was inspired by the arrival of 3.2 percent beer, legalized sometime after the advent of Prohibition in 1919. You'd have thought then, from the degree of public jubilation, that near beer was blue ribbon champagne. Anyway, it put the tune in vogue. What's it like—besides *How Dry I Am*? Well, the break-up strain is a cacophony of Chopin's *Funeral March*, *What the Hell Do We Care?* and *We Won't Get Home Until Morning*. And that's all you'd want to know about *Near Beer*.

Lloyd G. del Castillo
Hollywood, California

THE COVER PHOTO



The Mont Clair Theatre houses a 3/10 Barton organ. This was the scene of a sold out CATOE production of an authentic theatre organ show. The instrument was installed in 1929, maintained by organ buff Wally Rathman until the summer of 1968 at which time CATOE members took over and completed the restoration of the organ. The Theatre was also the setting for the John Muri Show on November 7, 1968.

Theatre Organ Bombarde

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With This Issue

With this issue, the changes in the magazine are now in force. Our new publications director, Don Lockwood, pledges that the delays of the past will remain there. With the entire cooperation of chapters and individuals supplying material, the editors and the printer, we plan to have every issue mailed in the month it should be. You will know when it arrives that each following copy should be at the same time. I say it that way as the post office has ways of its own in delivering second class mail.

John Muri, well known as an organist, an expert in English, will be a regular contributor with often pungent comments on the organ world of the past, present and future. If you have any reaction to John's articles, write in. I'm sorry that in the December issue John's name was omitted from his column titled "Getting the Facts."

Remember — we have no paid staff of reporters charging madly around the country gathering material for our magazine. You are there and you must send the articles and pictures in and in plenty of time or we won't have them to print. This is your only official Journal.

The farewell to the Columbus, Ohio Loewes Theatre will be February 16th. The building is scheduled to be replaced by a State office building. Thus another mighty musicmaker loses its original home. We hope the Central Ohio Chapter can find a new home for the instrument.

It is time to nominate members for the National Board of Directors to serve a two year term. If you are interested in serving your organization in this capacity, please make this known to your chapter chairman. Also if you know of someone who would do a good job, please let this be known.

Plan to attend the National Convention in Chicago this summer. This is the last year in the 60's. Let's make it an action year.



Al Mason

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A Swinging Weekend In San Francisco - Oakland With George Wright & Don Baker

It isn't often that one has the opportunity of choosing between concerts played by two ex-New York Paramount console artists, but that's the way it was during the weekend of November 15-16 in San Francisco. Would it be Don Baker or George Wright?

Actually, no one had to make such a decision because George Wright played two evening concerts and a matinee while Don Baker, and a fast-rising colleague, Bud Iverson, played their one show opposite only George's third performance.

Despite sparse advertising, George drew a crowd of better than 800 on each night, enough to fill the Avenue theatre comfortably. The matinee was presented chiefly for those who work weekend nights, especially professional organists who might want to hear George. They came in droves.

We took in the first performance, Friday evening. There was an air of excitement in the audience; it would be George Wright's first theatre organ performance since that memorable *farewell* concert he played at the now gone San Francisco Paramount (the style 285 Wurlitzer now graces the Vollum estate near Portland, Oregon).

The 3-14 Wurlitzer in the Avenue



HOLLYWOOD STYLE—A huge searchlight sweeps across the facade of the Avenue Theatre to herald the gala event. — Stufoto

theatre is a regular attraction at that house. It was the subject of an in-depth article in the April, 1968 issue of this magazine: *What's New on the Avenue?* The organ and theatre have had their ups and downs since the appearance of the article and at one time the organ was about 75 percent removed when it seemed the theatre would close. And close it did, only to reopen under the sole management of Vernon Gregory, one of the two original partners.

George opened with a fast-moving and slightly wild *Così Cosa* which settled the audience. Then he turned to greet his enthusiastic listeners and announced *The Nearness of You*, which received a Tibia'd ballad treatment.

There were snatches of humor in *Frankie and Johnny*, played on often growly reeds while a counter melody meandered. There was even a chime *requiem* for Johnny. *Deep Night* is remembered as George's radio theme on the *Home Federal Savings* show out of San Francisco, but radio audiences never heard it in such variegated styles, even in beguine tempo.

El Relicario, a fast-moving paso doble, was the nearest George approached the bull ring. Plenty of brass, tambourine and fanfares. Then *Frasquita Serenade*, a tribute to the string groups which still play behind the potted palms in Viennese restaurants, but no more in America.

George's *Finian's Rainbow* included *How Are Things in Glocca Schmokka* (that's what the man said) and a lilting *Old Devil Moon*, during which the organist stopped playing and sang a couple of measures, just for the hell of it.

Mr. Wright was in an ebullient mood and he established a good rapport with his listeners from the start. At one point, he stood up on



AIN'T THIS PRETTY? George Wright anticipated the flashbulb by clowning for the photographer. He likes the instrument, a 3-14 Wurlitzer originally installed in the State Lake Theatre, Chicago. — Stufoto

the organ bench "because the organ lift isn't working."

Next was Victor Herbert's *Al Fresco*, a tune which just had to be on the other side of that old "78" of *Frasquita Serenade*, both most likely performed by the Brunswick Salon Orchestra.

A somewhat wandering melody marked a lesser-known Richard Rodgers tune, *A Ship Without a Sail*, which was given a subtle nautical treatment, if those Chrysoglott arpeggios were intended to be *waves*. The *stop motion* of a soft shoe routine titillated the ears during *Dream a Little Dream of Me*, and there was an abundance of Latin fireworks in *Mexican Hat Dance*.

Then George had some fun with the Diet-Rite Cola jingle, *Whataya Got to Lose?* There was a little samba tempo and calliope *ooh-hoo* with bells that seemed to fizz just right. *Going Out of my Head* illustrated the effect of extended unification on certain stops, in this case the strings. George grabbed a fistfull of keys in the middle of a manual and the sound was that of just about every string octave from 16' to 1' together, a commanding sound. Another arresting effect heard during this mod tune was the use of a theme which sounded very much like one of Gershwin's piano preludes to counter the melody. All of which left the listener lots to ponder during intermission.



BETWEEN THE ACTS—George chats with friends and admirers during intermission in his dressing room—actually the relay room beneath the stage. — Stufoto



LET THE LIGHTNING FLASH! — Stufoto



Bud Iverson and Don Baker pose beside a "Conn 642." The scaffolding holds a pair of gigantic mirrors which let the audience view the manual activities. — Stufoto

When he returned to the console George had switched to a summery light-colored suit in defiance of the nippy weather. His opener was a spirited *Funiculi Funicula* followed by *Memories of You* with melody on a throaty Tibia/Vox combination. It was one of the few tunes heard which aroused memories of the Jesse Crawford style.

George then informed listeners that his Dot Records contract had been renewed and that his upcoming recordings would be one played with a rock group (murmurs of protest) and then an Ellington tribute (sighs of approval). Which led right into a medley of the Duke's tunes, beginning with *Don't Get Around Much Anymore* with spicy Posthorn accents, *In a Sentimental Mood*, *I'm Beginning to See the Light* on a Kinura-topped melody combination played in up-tempo, then Billy Strayhorn's ever beautiful *Lush Life* for a closer. Heady stuff!

George continued with *Estrellita*, a bouncy *Flying Down to Rio* (with plane motor roar, of course), and a most interesting orchestration of *Can't Take My Eyes Off You*.

Then George did an interview. He went out into the audience and selected tiny Blanche Ehat and escorted her to the organ bench. Mr. Wright has an uncanny knack for selecting the right people for such spur-of-the-moment didoes; Blanche turned out to be a former "carny girl" who knew carnival life intimately and wasn't hesitant about answering George's questions in the glare of the spotlight. He even got her to recollect the old circus days riot call, *Hey, Rube!* To compensate her for her help in entertaining,

George asked what Blanche would like to hear. The chance of a lifetime; a great artist with much of the world's finest music at his fingertips waiting to play her choice — and Blanche asked for *Alley Cat!* Some day, perhaps, we may find it in our heart to forgive Blanche.

Next came an atmospheric *I Left My Heart in San Francisco* (and George really meant it!). He then told his audience that this could be considered the first of a new series of *farewell concerts* (he played them for years at the much mourned Fox theatre), and announced his closer, the *Military March* from Saint Saëns' *Algerian Suite*. It proved a stunner, a brilliant concert piece which made demands on the organ quite in contrast with previous ones. It was rhythmic, majestic, imaginative, and absorbing in Mr. Wright's hands, a most fitting closer for an evening of topflight theatre organ music.

After the happy audience had filed out, George returned to the console for press photos (he does this to spare his audience the distraction of flashbulbs). While we shot the photos on these pages, we noticed a young friend, organist Gary Konas, hovering in the background. His youthful eyes shone with riches he had absorbed during the evening as he said, "I can hardly wait for tomorrow afternoon."

What's doing?

"I mean I'm coming here for the matinee."

But you just heard the concert.

"I sat in the first row — where I could try to observe Mr. Wright's technique. At the matinee I'll sit back and concentrate on the music."

And tomorrow night?

"I don't know yet. I'll probably sit in the first row again."

Such is George Wright's musical appeal to one ambitious young musician, and we encounter it with increasing frequency.

* * * * *

On the following evening (Saturday) it was the Aahmes Temple (Shriners) in Oakland for a two-artist concert played by an organist whose music and engaging personality have endeared him to several generations of organ music enthusiasts — Don Baker. Don was assisted and abetted by a young artist whose experience in every way complements the Baker stylings, Bud Iverson, a Bay Area musician who first came to our attention when he, in effect, substituted for Don when the veteran organist couldn't make the 1967 Home Organ Festival.

Because our interest is primarily in pipe organs we will treat this event in much less detail than the Wright concert. We hope this will not be considered as a slight to either artist; both are tops on pipes and much of that technique is bound to carry over to their efforts on plugins. And luckily, the Conn, in our estimation, is one of the better plugins (a pair of the new, transistor-powered type 642's with an imposing array of "pipe speakers" were used by the artists).

The program was sponsored and staged by the Pacific Council for Organ Clubs. The same hardworking staff which makes the annual Home Organ Festival a reality was credited on the program for this show, which was made possible by arrangements with the Conn Organ Company through its Bay Area rep, Pliny Allen.

(Continued on Page 36)

San Diego Fox

Robert Morton

Given "Trial Run"

The restored Robert Morton in the San Diego Fox theatre (see October 1968 TO-B) was exposed to a portion of the public on Sunday morning, November 23 last, when members of the Convair Organ Club were invited for a demonstration concert to hear the sound of pipes, the first time for a number of those who attended.

Artists for the occasion represented a wide range in styles of music. First to play was the organist who held down the console at the Fox when it discontinued regular use of the organ in 1932 -- Edith Steele. Mrs. Steele, a lively 80, MC'd her concert, and enhanced the music she played with brief program notes. She told her audience in a voice much younger than her years: "I'm not a concert or solo organist -- I'm a picture organist, which takes nerve and imagination. I'm going to try to bridge the years between 80 and 18."

She was referring to the music on her program, movie cue music from her early days as a theatre organist. The most memorable portion of her concert was the playing of dramatic portions from the score of *The Four Horsemen of the Apocalypse*, including the sensational tango which helped establish the struggling young actor who played the lead -- Rudolph Valentino. She made the power of the 4-31 Morton known but never let it become overbearing; her preference is toward delicate and transparent registration, understatement to enhance a film score rather than call attention to the instrument or artist. One of her *Four Horsemen* highlights was the music which underscored the arrival of the American Expeditionary Force to join the 1917 fray in Europe -- a rousing brass band *Over There*, and forget about understatement.

Edith Steele, in the course of a few selections had endeared herself to the Convair group. After they had applauded her, they gathered around her to compliment her personally. The petite organist loved every moment of it. "It's the *ham* in me," she smiled.

During intermission, the restoration of the organ was explained by C. E. Lewis, long time organ aficionado and one of the chief sparkers of the gigantic repair and replacement job. To dramatize the toil involved in making the organ playable once more, some *before* and *after* color films were screened. The movies made their point with views of flattened, "pretzeled" string pipes being rolled back into shape by Lewis with his assortment of mandrels.

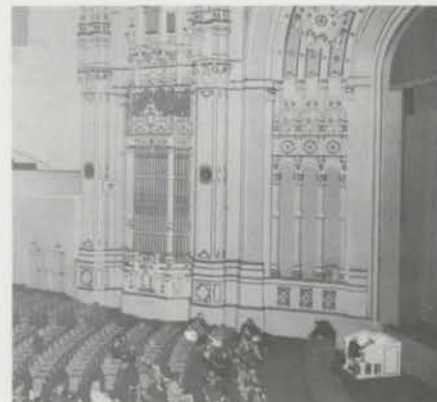
Later the guests were ushered to one of the two Echo Chambers in the rear of the balcony for a look at some of the pipework. The plug-in addicts, especially, were amazed at the amount of room required by pipes -- even in a smallish Echo Chamber.

The post-intermission guest was a young man, who, before joining the Navy, could sometimes be heard playing before the show by early arrivals at the LA Wiltern on weekends. Now stationed at the San Diego naval base, Musician 3rd Class Bob Alder, Jr. plays piccolo in the post band while on duty but off duty his first love remains pipe organs. His approach was quite in contrast to Edith Steele's. Strongly influenced by the current crop of pop organists, Bob broke loose with a rhythmic Dave Rose tune, *The Stripper*, accented by pedal cymbal. Next an artful ballad-in-rhythm arrangement of *Smoke Gets in Your Eyes* and then, for a closer, the 5-to-a-bar *Take Five* which gave Bob a chance to do

(Continued on Page 36)



Edith Steele, the Fox's last regular organist, is overjoyed to have the long silent instrument playing again. — Stufoto



Edith plays for the Convair Organ Club members. — Stufoto



IT WAS QUITE AN EXPERIENCE! C. E. Lewis recounts a perilous trek to the unenclosed 32' pedal pipes, high up on the stage walls. — Stufoto



SAILOR IN CIVVIES—Bob Alder likes variety in wind instruments. His capabilities range from Piccolo to pipe organ. —Stufoto

At Rochester T.O.S. Shirley Hannum is Intermission Organist

By Lloyd E. Kloss

The third concert of the Rochester Theatre Organ Society's 1968-69 season at the Auditorium Theatre's 4-22 Wurlitzer on November 16, featured Shirley Hannum of Lansdowne, Pa. Included in the long 2-hour program were 42 numbers involving 7 medleys.

Bringing up the console to start the program, the artist did a rousing *From This Moment On!* with plenty of brass. The first medley included *On A Clear Day* with tibias, strings and kinura; a rollicking *Thoroughly Modern Millie* with piano, xylophone and post horn; and *Born Free* with tibias, strings and kinura, developing into a stirring climax.

Next came Sousa's *El Capitan* with appropriate drum roll and cymbals, and the full effects of a marching band. The sobbing tibias were shown their best in *When Sunny Gets Blue*, and then one of the highlights of the program, *The Petite Waltz*, which exhibited the organist's finger dexterity. Second medley consisted of songs from *Snow White* and the *Seven Dwarfs*, in which the "Heigh-Ho, Heigh-Ho" was cutely done as a flute solo.

A near-East-type number *Havah Nagilah* featured the kinura. A medley of *Songs of the Sixties* featured five numbers, the names of which we couldn't catch, as the organist is a fast talker. A Latin American medley was next, with *Poincianna* the most notable with its quietness. What proved a disappointment to this reviewer was the performance of what was programmed as the *Rhapsody in Blue*. Only the opening movement was played and featured the familiar clarinet wail and piano solo. The E major theme was inexplicably omitted. The artist took the console down for the intermission, playing *If My Friends Could See Me Now*.



Shirley Hannum, 19, is shown at the console of the RTOS Wurlitzer. Shirley is a practicing theatre intermission organist. For more about her see October, 1968 issue, page 13.

Second half began with *This Could Be the Start of Something Big* on full organ. Three selections from *West Side Story* followed, and then the familiar *I'm Always Chasing Rainbows*, a variation on Chopin's *Fantasia-Impromptu*, done tastefully with tibias and strings predominating. With tremulants off, the *Sabre Dance* was a study in speedy action. With varying degrees of shading, came a medley of show tunes: *Summertime*, *You'll Never Walk Alone*, *Till There Was You* and *Climb Every Mountain*.

A tremulant-off classic, *Chorale* from Brahms' *Variations on a*

Theme by Haydn, showed the organist's capability of playing church music (She is organist-choir director in a Philadelphia church). Final medley were 7 well-known numbers: *Ebb Tide*, which she dedicated to her teacher, the late Leonard MacClain; *Wedding of the Painted Doll*; *Serenade* from *The Student Prince*; a roaring *Twelfth Street Rag*; *Laura*; *Butterfly*; and *With a Song In My Heart*.

Because of the lateness of the hour, the organist had to omit the beautiful *Clair de Lune*, then ended the program with a full organ treatment of *I Enjoy Being A Girl*.

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THE AUSTIN PREMIER QUADRUPLEX

... the story of the revival of the ultimate system of player organ roll manufacturer ...

Story and Photos by Ray Brubacher

In the first thirty years of the twentieth century, the musical interests of the country saw the development and perfection of a great many kinds of automatic musical devices running the gamut from the small nickelodeons to the automatic player violin. In the field of organ construction, nearly every major builder spent considerable time and financial interest in the developing and marketing of an automatic playing mechanism similar to that of the piano playing devices, which would operate his pipe organs; at that time these were enjoying a great deal of popularity in private residences of the ultra rich as well as in churches, theatres and mortuaries.

Some of the systems such as the Moller, Welte-Mignon, Link, Estey and Wurlitzer achieved a very high degree of perfection, that is, that the paper rolls controlled not only the notes that the organ would play, but also operated the swell shades, and the registration changes. However, these systems had one major shortcoming. The paper rolls for most players were about the same size as those of the conventional player piano rolls and therefore they were not capable of controlling the entire resources in terms of all the notes of all manuals and pedals, as well as the most subtle degrees of manual and pedal articulation which could only be realized through a live performance.

During this time, the Ampico and Aeolian Duo-art player piano systems were perfected, thus opening the door for further experimentation by organ builders. The Ampico and Duo-art systems both gave the pianists making the rolls a very complete control of attack, volume level and phrasing which could be very accurately reproduced on any piano having the proper playback mechanisms. Interested readers are here referred



The console of the Petty residence organ - An Austin Quadruplex organ.

to the monumental series of recordings being produced by Everest Records entitled *Archive of Piano Music* numbering some twenty discs on which are heard some of the greatest piano virtuosi of the past such as Paderewski, Saint-Saens, Hoffman and Gershwin. It is virtually impossible to determine that rolls are being played, so very realistic is the recorded sound.

By the middle of the 1920's the Austin Organ Company of Hartford, Connecticut, having experimented with various types of organ player mechanisms and each time being unsatisfied with the all too mechanical quality of reproduction, decided to start over with a clean sheet of paper, and virtually designed a completely new player system. The end result, through the efforts of F. B. Austin and a staff of devoted musician-minded engineers, came the Austin Premier Quadruplex Player.

The name *Quadruplex* was closely tied in with the system Austin felt most practical for an automatic player mechanism in that the roll gave complete and independent control over three manuals and full pedal, plus the control of registration and all swell pedals and crescendo pedal. Therefore, these rolls were designed for a three manual organ, and all

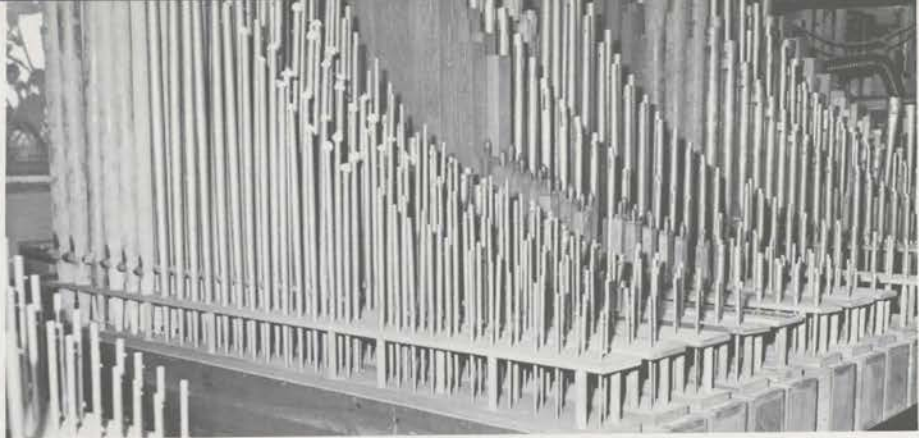
recordings were made on the special recording instrument in the factory studio. Many eminent organists of the day were put under contract to make recordings. Among the more prominent of these were Lynwood Farnum, Chandler Goldthwaite, Norman Coke-Jephcott, Charles R. Cronham, and William Fearnly. The first roll recorded by the company for sale in their catalogue was entitled *Ramona*.

It is indeed fortunate that these noted players left a legacy such as these splendid recordings in the days before high fidelity recording was even thought of. It is also unfortunate that the perfection of the Premier Quadruplex came so late in the twenties, in fact, just in time for the depression to spell an end to all activity in the field. All told, there were less than twenty player units constructed and of these, only one remains attached to its original instrument. This is in the auditorium of the Aetna Life Insurance Building in Hartford. It is of interest to note here that consumer prices for the rolls available in the catalog were determined by the weight of the roll. All recordings were weighed on a dial type kitchen scale and prices which ran from four dollars for a recording of Beethoven's *March from the Ruins of Athens* to eleven dollars for Debussy's *Afternoon of a Faun* were determined in this manner. All rolls were hand played and were not mechanically punched from an orchestral score, a method frequently resorted to by other roll producing companies.

After the depression, no more rolls were made, and the perforator mechanism was disassembled and stored. No one company was producing rolls because the development of the home electronic portable organ spelled a virtual end to residence pipe organ installations.

In the fall of 1963, William E. Petty, a manufacturing superintendent for Westinghouse and a resident of Fort Defiance, Virginia which is a small township five miles north of Staunton in the Shenendoah valley, and an organ buff of the first order, took delivery of a three manual twenty-two rank Estey organ which came from a Scarsdale, New York residence. The Estey had a player attachment and one of the unique luminous piston consoles in which all the stops are in the form of three-quarter inch diameter pushbuttons with the stop name engraved on translucent plastic. When the stop pistons are pushed, a light comes on behind each button indicating that the stop is drawn, and the light goes out when the button is depressed again. Petty, enthusiastic over the idea of having an organ that could play by itself, soon learned of the shortcomings of his existing system, and resolved to do something about it. Hearing of the Austin Quadruplex system and immediately recognizing its merits, he was able to track down a player unit which was installed on an Austin Organ in a Cincinnati, Ohio residence. Upon purchase of the unit with eighty rolls, and its connection to his instrument, Petty began to wonder if by chance the original roll perforating machine would still be in existence. Upon the basis of correspondence with the Austin Company, he was invited to come to the factory to see what was left of the original unit. A fire in the factory some years previous had destroyed all but the actual punch assembly with none of the controlling units in existence. There were no instruction manuals of any kind to direct the setting up of the instrument. However, Petty, being somewhat of a mechanical and electronic wizard, was not daunted and in the summer of 1965, obtained from Austin the punch assembly.

Upon its delivery to his home, Petty began the design of the perforator. Supporting frames, paper feed, paper takeup, time delay circuits, pulse and binary coding circuits



Some of the pipework in the Petty residence Austin Quadruplex Organ.

were also designed and constructed in his shop. Solid state electronics was to replace the electro-pneumatic action originally used by Austin. By summer of 1967, the perforator was complete, and Petty was able to locate William Fearnly who came to Fort Defiance to re-record that first Austin roll *Ramona* in honor of the historic occasion.

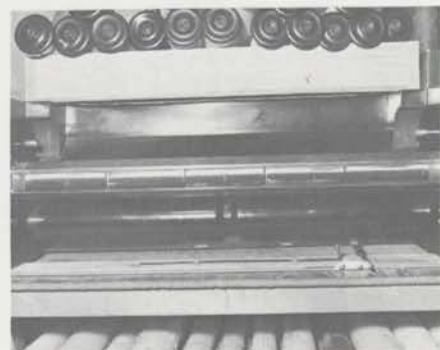
It was decided that another, more reliable console would soon be needed, and in the spring of 1968, a three manual Austin console was located, and its specifications were altered to comply as closely as possible with the original Austin studio recording instrument. Let us now examine the component parts of the Quadruplex player system in detail.

THE CONSOLE: The console is the standard Austin type with all electric action which plays the organ in the usual way. The console and Austin capture system combination action were completely reconstructed in Petty's shop. The essential additions to the console consist of hold and play indicating lights to let the organist know when he is actually recording the roll. The console controls the roll perforator unit in all ways, that is the playing, registration changes, crescendo pedal and swell pedal operation, tutti, and all couplers.

THE QUADRUPLEX PERFORATOR: The perforator mechanism consisting of the punching mechanism, paper feed, and takeup spools is driven by a one horsepower single phase motor. The perforating unit produces up to two hundred and forty holes across the width of the paper at the rate of thirty-one holes



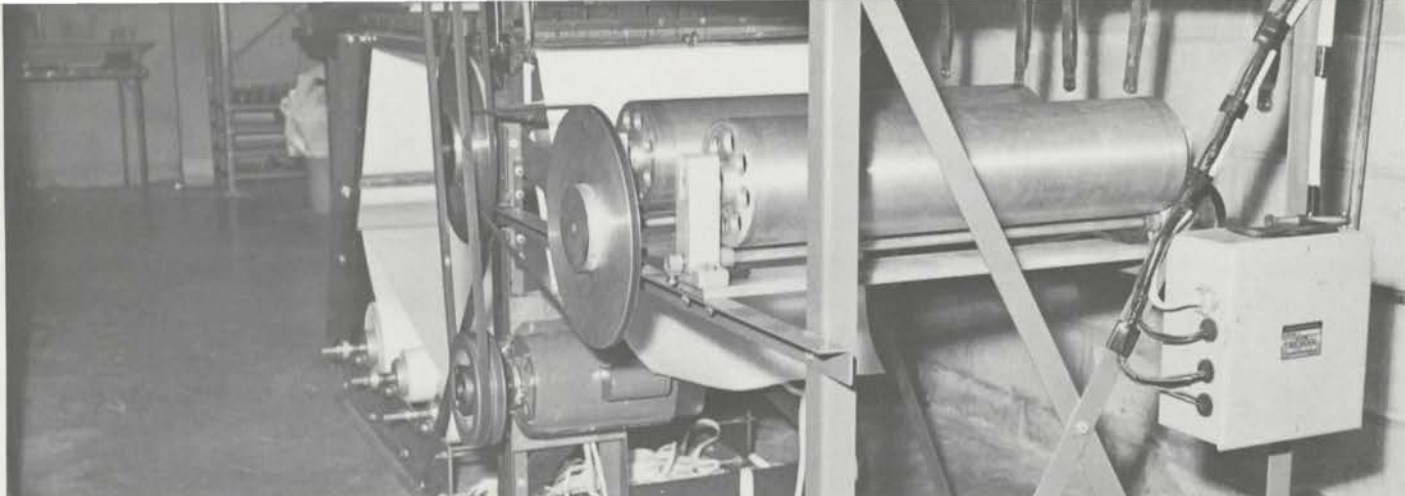
Bill Petty seen discussing the Austin combination action with veteran organ builder and inventor, Edwin Link (left).



The Quadruplex player showing the five section expansion tracker bar.



Close-up of Quadruplex perforator.



The perforator, showing the paper take-up cylinders.

per second allowing the fastest trills and runs to be faithfully recorded on the paper. The paper speed through the perforator is one hundred and thirteen inches or nine feet, five inches per minute. Diameter of each paper punch is .047 inches. Each punch is operated by a standard organ pneumatic operating on ten inches of vacuum, and is electrically parallel to the chest primaries. Besides having a separate hole for each note of the three manuals and pedal, there are three holes for the great-choir box, three holes for the swell box, and three holes for the crescendo pedal. These operate on the binary principle which will be explained later. There are a series of tracking holes in the center of the roll for keeping the roll centered, and another series of holes that runs continuously to operate the five section expanding tracker bar which automatically expands or contracts to compensate for moisture content of the paper. It is interesting to note here that unlike all other roll playing devices, the paper edges are not utilized in any way to control the tracking which results in longer life for the paper. In addition, the rolls do not have to be spooled tight in order to operate accurately.

The basic principle of operation of the perforator is a notched oscillating bar and a corresponding notch in a punchholder which engage when any given key is depressed on the console. The number of holes punched depends on how long the key is held. When a key is released,

a spring disengages the punchholder from the oscillating bar. Therefore, an exact reproduction of the manual and pedal technique of the organist recording the roll is possible.

ROLL PAPER: The paper used for the new Quadruplex rolls was determined from a chemical analysis of the original Austin roll paper. The paper for the new rolls is manufactured by the Minerva Paper Co. and is their type MG dry waxed machine glazed bleached kraft 30/35 pound stock, .0025 inch in thickness. The perforator will cut two master rolls plus one on a backing paper, the purpose of the backing paper being to insure a clean cut on all holes. Width of the paper as it goes into the perforator is $21\frac{3}{4}$ inches and it is automatically sheared to $21\frac{1}{8}$ inches as it emerges from the perforator. The roll is wound on a spool of which the ends are $2\frac{5}{8}$ inches in diameter. Maximum capacity of each roll is approximately ten minutes playing time. Each feed spool of blank paper will give a minimum of one hundred fifty to two hundred rolls and is ordered in three hundred pound lots.

EXPRESSION AND CRESCENDO: There are seven stages of expression on each of the two swell pedals and seven stages of crescendo that are available through binary coder systems. Since three holes are used for each expression pedal and three holes are used for the crescendo pedal, each pedal operates three sets of binary coders which through a series of plug in type relays trans-

lates the steps into three series of holes punched in the paper in any of the seven following combinations:

1
2
12
4
1 4
24
124

During the playback, another three sets of binary coders retranslates this information providing the seven steps of expression and crescendo.

REGISTRATION: When a stop is drawn or retired, or when any combination piston is used, a momentary pulse of electric current is generated by a pulse generator. This short pulse causes a series of solid state time relays to sequence; they first activate a thirty-six pole double throw switch which disconnects momentarily the top octave of the pedal and the bottom and top octaves of the choir manual, throwing these thirty-six circuits from notes and connecting them to whatever stops are on. This action which takes less than one-quarter of a second, punches two registration control holes in the paper and also whatever stops have been drawn. This action does not affect the playing in the normal manner and allows the player to play right through the stop changes.

In the playback, a similar procedure in reverse occurs. The two registration holes cause another thirty-six pole switch to change the key circuits to a latching relay circuit.

These two registration holes precede the stop holes by $\frac{1}{16}$ of a second which allows a break in the key circuit to cause the stop holes to operate the proper latching relay, after which the entire operation returns to normal play.

The question of whether there is a future for the Quadruplex system must remain unanswered at the present writing. There exists the possibility that a competitively priced portable player unit might be constructed to play the Quadruplex rolls and that the unit might be easily attached to any organ. It is hoped that such a possibility might soon become a reality, and that if so, today's generation of prominent organists might come to the Petty residence to record for posterity their talents on paper.

Mr. Petty wishes to thank Mr. F. B. Austin, president of Austin Organs, Hartford, Connecticut, for his advice and continuing interest, and to Mr. Al Miller, also of Austin Organs, for information and invaluable assistance in the redesigning of the complete Quadruplex player and recording system. A complete specification of the organ follows:

SPECIFICATION FOR THE WILLIAM PETTY RESIDENCE ORGAN WITH THE AUSTIN QUADRUPLEX PLAYER AND ROLL PERFORATOR.

Pedal

- 16' Open Diapason
- 16' Bourdon
- 16' Violone
- 8' Octave
- 8' Flute
- 8' Cello
- 4' Principal

- Swell to Pedal 8'
- Swell to Pedal 4'
- Great to Pedal 8'
- Great to Pedal 4'
- Choir to Pedal 8'
- Choir to Pedal 4'

Great (second manual)

- 8' Open Diapason
- 8' Grossflute
- 8' Concert Flute
- 8' Violincello
- 8' Salicional
- 4' Harmonic Flute
- 8' Trumpet
- Three blank tablets

- Great to Great 16'
- Great to Great 4'
- Swell to Great 16'
- Swell to Great 8'
- Swell to Great 4'
- Choir to Great 16'
- Choir to Great 8'
- Choir to Great 4'
- Chimes
- Unison Off

Swell (third manual)

- 16' Bourdon
- 8' Gedeckt
- 8' Viola
- 8' Viol d' Orchestre
- 8' Viol Celeste
- 8' Muted Viol
- 4' Flute
- 2' Piccolo
- 8' Oboe
- 8' Vox Humana
- three blank tablets
- 16' Swell to Swell
- 4' Swell to Swell
- Unison Off
- Tremulant

Choir (first manual)

- 8' Grossflute (Great)
- 8' Concert Flute (Great)
- 8' Unda Maris
- 8' Violincello (Great)
- 8' Salicional (Great)
- 4' Harmonic Flute
- 8' Trumpet (Great)
- 8' Clarinet
- Harp
- three blank tablets
- Tremulant
- Choir to Choir 16'
- Choir to Choir 4'
- Swell to Choir 16'
- Swell to Choir 8'
- Swell to Choir 4'
- Unison Off

MECHANICALS

14 general pistons — 8 of which are above the swell manual and 6 are toe studs on the bottom left of the foot board. 5 pistons for Pedal, and 8 pistons for each manual which operate respective manual stops and the pedal division.

Tutti button and toe stud affecting the entire instrument. Great to Pedal, Choir to Pedal, and Swell to Pedal toe studs.

Blower — Orgoblo with 5 h.p. single phase motor.

Vacuum Blower for Player Unit — Orgoblo with 1 h.p. three phase motor.

NOW
AVAILABLE



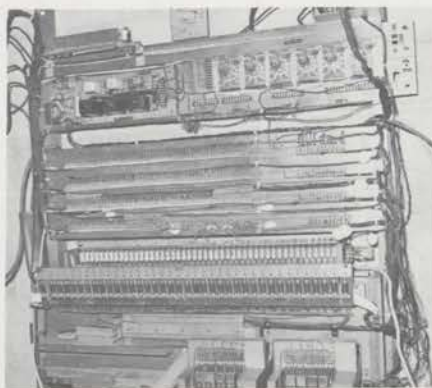
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FAMOUS HOWARD "WONDER" SEAT

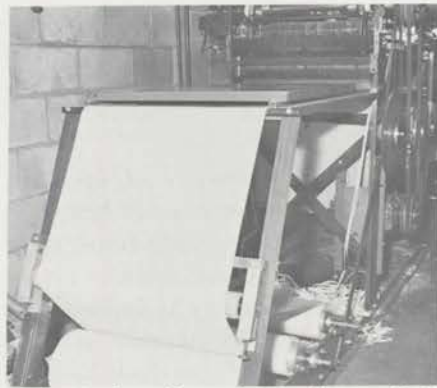
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The Quadruplex player relays, pulse generator and binary coders.



The Quadruplex perforator showing the paper feed.

LEIBERT Takes L.A. "Again"!

by G. Bandini



Los Angeles -- Radio City Music Hall's Richard Leibert returned to LA for his second concert under the auspices of the Los Angeles chapter of ATOE on November 19 (his previous concert here was on March 21, 1967). Dick brought up the console of the 4-37 Wiltern Kimball with a thunderous *Strike Up the Band* in solid "Radio City" style and greeted his audience when the applause quieted down.

His next selection was an original called *Bacchanale*, a pompous, often bombastic "spectacle" piece with often sensuous undertones which seemed to draw on most of the Kimball's resources at once. Then a more subtle Richard Rodgers medley with such memorable froth as the oldie, *Dancing on the Ceiling* and a massive closer, *Climb Every Mountain*. A well-orchestrated Henry Mancini medley provided a number of pop highlights and the infectuous and insistent rhythms of Ravel's *Bolera*, with the melody at first passed around among the solo reeds, built toward a mighty and dissonant climax. A thriller!

The pre-intermission novelty was something of a "mystery tune" -- for awhile. Dick started out with a good representation of a Bach-like fugue. The melody, started and restarted several measures apart, harmonized itself in the best classical tradition.

Then Dick started throwing in hints of the melody on which the fugue had been built. After playing "cat and mouse" with his tantalized listeners, Dick finally dropped all the classical embellishment and laid it on the line -- *Georgie Girl*. In Dick's hands she's a Renaissance lady.

After intermission, the console came back up to Dick's own, spirited *Radio City March*, a tune he has recorded at least twice. The first moments of the second stanza were well larded with Leibert originals and welcome they were. The gentleman from the land of the Rockettes is no slouch as a composer. His best known tune, *Come Dance With Me*, was played as a slow waltz on sweet registration for a chorus, then broke into a massive Viennese sequence which would have pleased Strauss. It was punctuated with titillating high-pitched ornamentation which raced across, over and under the broadly played melody line. Next came Leibert's *In a Clock Shop* which was what might be called "traditional"; it added up to tick-tock music. What else?

LEIBERT HUMOR

Dick Leibert likes to kid himself during his concert MCing, a side of his warm personality with which his concert audiences across the land are familiar but not his RCMH audiences -- where he's allowed only to



IN THE SPOTLIGHT—Dick Shuffles the stops keys to provide color for the repeated melody during Ravel's "Bolero".



A portion of Dick Leibert's appreciative audience during the first half of the show. Note how the Kimball console dominates the scene. It's a "Whopper". — Stufoto



Westerners had a sample of what Radio City Music Hall audiences are denied—the warm Leibert humor. Dick loves to tell jokes on himself.

play, not talk. He told about how he sold a "Christmas" tune by renaming one of his compositions on the spot when a producer wanted something "Christmassy." It's his *Under the Christmas Mistletoe* which until that moment, had bore a far different name. During one of his intros he admitted, "... Yes, I wanted to move to California -- but too many good organists beat me to it!" When he came to his Mancini potpourri he said, "Thanks to song writers like Henry Mancini we still may be saved from the records our kids bring home, songs like *Light My Fire and Blow it Out*."

Under the Christmas Mistletoe was an adventure in high-powered wassailing which seemed more like a vigorous dance accompaniment.

The Jerome Kern medley opened with *Why Do I Love You?* and closed with *Old Man River* at full flood tide, a roaring, raucous stream on a rampage, which quieted down to soft Tibias a few moments before a smear glissando brought us back into the main stream of rapids for a big ending. The audience, a little over 750 strong, loved every note of it.

What happened next is what they once called "one for the book." Dick fumbled with his program notes, dropped them, picked them up and dropped them again. In despair he decided to abandon his prepared program and take requests from the audience, an adventure only for the bravest of organists because it's a form of throwing oneself to the wolves. In a moment the quiet audience became a many-headed monster, roaring out titles of long forgotten flops among the standards most audiences are heartily fed up with. There was Dick, seated before the maw of the huge Kimball, calmly writing down titles when he could make one out above the horrisonant eructations issuing from hundreds of throats, . . . *Holiday for Strings!* . . . *St. Louis Blues!* . . . *Chloe!* (him, again!) . . . *Finlandia!* . . . *Tenderly!* . . . 76 Trombones!

Dick played them all as though he had just finished rehearsing them; even *Chloe*. His *Blues* was dirtier than usual for a Liebert arrangement (he knew he was among friends), and his off-the-cuff *Holiday* sparkled. *Tenderly* was a bit oddball and he marched the full brass band up and down the aisles for a stirring *Seventy-Six Trombones*, the finale.

But his audience wasn't ready to let him go. He thought a moment and asked if they'd like to hear a medley of favorite hymns. Their beating palms said "yes." So, Richard Leibert closed his program with a set of hymn tunes played in solid

OHIO VALLEY CHAPTER

Presents . . . GAYLORD CARTER

The team of Carter and Day (Gaylord and Jim that is) arrived in Cincinnati, Ohio the afternoon of October 18th, girded for the Ohio Valley Chapter's presentation of *SAFETY LAST*, starring Harold Lloyd, on Sunday evening October 20th, at Cincinnati's famed RKO ALBEE Theatre.

They were met at Greater Cincinnati Airport by Jack and Joan Strader. As soon as the film cartons were pried loose from Jim Day, and safely salted away, we were off to Hamilton, Ohio and dinner at Shady-Nook Steak House, owned by Stan and Virginia Todd. Both Gaylord and Jim were amazed to see the theatre-type addition to the steak house, which will soon ring with the unmistakable sounds of the mighty Wurlitzer. A former pupil of the late great Jesse Crawford, and professional organist of many years, Stan will delight the hearts of theatre organ buffs when the installation is completed — the sooner the better!

It is indeed an impressive sight to see the former Chicago Theare Wurlitzer console, mounted on a lift (just behind the large curved bar) which will rise up to stage level, and/or points in between. The Solo and Main chambers form the rear wall of the stage, with a hallway in the center, leading down to the blower, relays and chamber doors, etc. The addition to the restaurant which houses the above, is graced by a high, cathedral roof, guaranteed to

Lorin Whitney style, for the most part, with *The Church's One Foundation* standing out, also *Doxology* and the rousing *Onward Christian Soldiers* closer. Then Dick bowed to acknowledge his well-earned applause and walked away from the still raised console. He appeared moments later to meet his fans and well wishers in the lobby. Mayor Lindsay couldn't have sent a more appropriate musical ambassador to the west coast. — G. Bandini, *Hollywood*



raise "goose bumps" on all within hearing distance.

For the interim, a Baldwin theatre electronic provides the musical entertainment, and with tone cabinets located in front of the open chamber areas, the acoustical results are most impressive. Following a steak dinner, and a little encouragement, Gaylord tried his hand at the console; as could have been anticipated, the restaurant fell silent, as Gaylord offered a brief preview of the kind of music that could be expected at the ALBEE on Sunday night. His efforts were acknowledged by rounds of applause, following which Jim Day took to the console, turning out several popular selections. Thus the team of Carter and Day made their premature appearance at Shady-Nook Steak House in Hamilton, Ohio, prior to the big event in Cincinnati.

On Saturday evening, October 19th, the Straders were hosts to a party in honor of Gaylord and Jim; this was Jim Day's first visit to the Queen City it might be noted, and we doubt that he will ever forget it, what with the short nights and long hours devoted to meeting people, preparation for the show, etc. Among the guests were Chapter chairman George V. Eaglin, board member Jack E. Tarr (both of whom came well equipped to photograph the events of the evening for posterity), Spencer Avery, Albert Meyer (chairman of the silent film event), Glenn Merriam, Bill Busse and Edmund S. Wuest.

(Continued on Page 36)

"BEST" HOME ORGAN FESTIVAL SHOWS



GREETINGS!



THE BIG SCENE—A full house greets Lyn Larsen at the start of his concert, playing the Baldwin organ. This scene was repeated many times.



Judges — Millie Alexander (left) and Don Baker (right).



MR. PRESIDENT! LBJ-look-alike Earl Jacobson, Millie Alexander and Dewey Cagle get "Burpsi-Booma" refills during "on the house" cocktail party.



YOU MAY GO! Bud Iverson unconsciously uses a familiar school boy's sign language plea.

Editor's Note:

The following article is not concerning pipe organs but deals in the current trend of electronic home organ production as represented at the recent Home Organ Festival in California.

In reading this, members of ATOE will be quick to recognize that our dedication to the preservation of the theatre organ tradition has been influential in the design of the modern electronic instruments since most manufacturers feature "theatre" models and the voicing trend is to simulate theatre pipe organ tone.

Members of ATOE can take pride in the knowledge that our feelings toward the mighty theatre pipe organ is shared by thousands of owners of electronic facsimiles.

In my six years of attending the annual Home Organ Festival, held each September at Hoberg's resort in the pines of northern California, I have witnessed some amazing changes in the electronic organs shown. The instruments are the top models fabricated by the major manufacturers of electronic organs. The lineup of brands varies but slightly from year to year.

At my first Festival (1963), horseshoe consoles were in the minority. Of the eight models shown that year, only Allen, Conn and Thomas demonstrated a few instruments with horseshoe stop rails. Now, nearly all have this convenient and attractive feature. In 1968, Hammond was the only holdout to the strong influence exerted by the theatre pipe organ on the builders of plug-in organs. Rodgers, Allen, Conn, Thomas, Baldwin and Wurlitzer recreations of the

theatre instrument were much in evidence, plus the Hammond X77, a descendant of the ubiquitous "model B" but with space age overtones despite an increasing ability to produce certain theatre organ-type voices.

The Pacific Council for Organ Clubs, which sponsors the *Greatest Organ Show on Earth*, took an important step forward for the ninth annual Festival; an artists pool was initiated. Heretofore, organists have been brought in by the manufacturer to present concerts on the manufacturer's models only. This year, with only Conn, Thomas and Wurlitzer participating fully (i.e., providing instruments, artists, installation and maintenance crews, presenting commercials and maintaining a showroom), the idea which has been jelling for some years was put into effect; the Festival committee hired a stable of top organists to play both sponsored instruments and those rounded up from Bay Area dealers or manufacturers (in the case of Rodgers). These artists were heard on two, three and even four different instruments during the 1968 Festival. Among the pool artists were Gaylord Carter, Helen Dell and Lyn Larsen. The idea worked out so well that it will be continued and enlarged for the 1969 Festival, the tenth.

With the exception of Wurlitzer, the models shown were not necessarily the largest and most beefed-up types available. Conn used its new transistor 642 (successor to the "theatre" 640 tube organ) for all concerts and didn't even bring the larger and more completely unified model 645, or its transistorized successor. The largest Rodgers was the company's smallest 3-decker, the "Trio" (shades of the mighty 33E's, 34E's and 36E's of former years!). Baldwin did very well with its standard 2-deck theatre console, HT-2. Thomas showed both 2 and 3 manual models. There was only one Allen theatre model, the standard 2-manual job shown at previous Festivals.



ATOE's ALL! Gaylord Carter, Tiny James and Dewey Cagle during a lull in backstage activities.

OFF TOP ELECTRONIC ORGANS

by Stu Green

The only Hammond played in concert was an underpowered model X77, tonally perhaps the most interesting Hammond yet. The Wurlitzer model 4520 was easily the largest console shown at the Festival.

A few paragraphs back I mentioned the predominance of the horse-shoe console as a rough indicator of how completely the electronic organ industry has *gone theatre organ* for its entertainment models. Most have adopted the convenient accommodations of the theatre organ -- inclined, overhanging manuals, color-coded stop keys mounted on a curved stoprail, the voice terminology of the theatre pipe organ, the *unit orchestra* philosophy and the concave and radiating pedalboard, to name a few wisely adopted features. So far, so good.

However, somewhere along the line too many manufacturers were diverted from the path of rediscovering the practical assets of the theatre organ. They tried to *skip ahead* without completely exploring the many time-proven theatre organ features available (and long in the public domain) which could vastly improve their efforts. It would seem wiser for them to catch up with most of the refinements of theatre organ voicing and styling before trying to leap ahead with gimmicks intended to break down sales resistance. After attending the 1968 Festival it must be concluded that progress toward just catching up with the zenith of the theatre organ (as it was in say, 1928) has slowed to a trickle.

But it hasn't stopped. While very few new models were in evidence, subtle improvements on existing models provided the lushest sound yet to pour forth into the grooves of tall pines which surround Ho-berg's. Tibias, the electronic kind, now have more "chirp", and "guttty" reeds are starting to develop, although much more work on them is in order. Several brands now have a Vox Humana stop, with Conn's still the most imitative. However, Thom-

as and Wurlitzer have the Vox available on the accompaniment manual where it can be used effectively as a mixing stop.

Nearly all organs shown demonstrated an improved balance among the families of tone which provide the ensemble sound of all organs. Therefore, an organ which once had too prominent Reeds (giving it a distinctive Kazoo ensemble sound) is no longer lacking the Tibia and String strength needed to blend with those reeds. This applies to several brands heard.

The one voice which seems to be lagging behind in development is the Diapason, although some of the manufacturers have church models which provide a much more realistic Diapason tone that is available on their theatre models. Of course, there are many, many kinds of Diapason. Yet, the three which one might expect to hear on a theatre model (Open, Diaphonic and Horn Diapasons) remain to be "approximated."

Wurlitzer, Baldwin and Thomas have followed Rodgers' lead in providing a Kinura sound. Most are reasonably realistic if a bit mild.

Strings are better than ever this year. Allen's still have an edge, possibly because they devote one whole set of tone generators to *celestial* an already good String. Their Trumpet (one of the best) is derived from the *Main* generators, along with the Strings, proving an effective Trumpet sound can be derived from a *Main* generator set. This model hasn't changed much in several years and we somehow get the idea that



Helen Dell's smile reflects the warmth which accompanied her acceptance.



PEEK-A-BOO! Bill McCoy discovers that the mirror works both ways.



WATCH THAT—"PHOTOG"! Lyn Larsen keeps a suspicious eye on the photo snapper as he whirls around to acknowledge applause.



COMEDIAN—Al Bollington played fast and accurately on the Wurlitzer plug-in while attired in his RAF flying boots and cotton gloves—among other things, of course.



A RARE SIGHT—Mildred Alexander (forward) at the Conn and Helen Dell at the Baldwin matching up styles during jam session.



Dewey Cagle having recovered from illness, resumes MC duties.



FLAT PEDAL BOARD — Our inquiring photographer checks the radiation and curvature of the Hammond X-77 pedal equipment. Other pedal equipment belongs to Miss Alexander.



SPACE PAGES—Kay Chenoweth (Festival Co-chairman) and Lorraine Marinell make pert creatures from out there during "Interstellar Costume Party."



LEE LEES (background) continues to play very earthly music as this unearthly creature stalks the auditorium during the costume party.



"SWINGING" CENTAURIAN CENTIPEDE — This beast was awarded the "most unusual" costume prize during the "Interstellar Costume Party."

Allen isn't terribly interested in competing in the theatre organ model areas.

Transistors have replaced tubes on nearly all models of electronic organ shown, and those builders who have not made a deal to incorporate the Leslie speaker as part of their instruments, were coming up with substitutes. So, Wurlitzer's *Spectratone* whirls an entire speaker to create a doppler effect, rather than just the horn portion a la Leslie's patent.

Speaking of horns, Wurlitzer has developed a loudspeaker with a brass exponential horn. Called simply "Brass Horn", it may be heard through either a trumpet or trombone bell, but not both together. The device is placed where the organist can reach it and with a little practice he can produce those "wah-wah" sounds a trumpeter obtains by hand-muting his instrument. A novelty for those organists who like to reminisce in the Clyde McCoy style, and can spare one hand away from the manuals.

Many of the gadget controls which in former years came as "optional" extras to be installed as pull-out drawers beneath the side jambs of consoles, had become standard equipment by 1968 Festival time. And they now appear atop the side jamb surface as rocker switches. Why they fail to be included among the stops on the stop rail remains to be explained, although it appears that not one of the current manufacturers of electronic organs is ready to admit that the next step will be a second stop rail - - either full or partial. Wurlitzer already has plenty of room for one on its model 4520 but most of the others, because of their efforts to keep their consoles "parlor size", must raise console tops a couple of inches to accommodate the second row. The manufacturer who "breaks the ice" and introduces the second stop rail will be performing a great service, because it will get rid of all of the oddly-placed controls which now pull attention down to the side jambs instead of keeping eyes up on the stop rail and music rack, where they belong. Most horse-

shoe models have used up just about all space on their single stop rails, so the start of a second one can't be too far away.

One of the theatre pipe organ's top pieces of ingenuity, unification, isn't being developed for electronic organ use as rapidly as it should be. Every last one features a well-unified Tibia, ranging from 16' to 1 3/5'. But engineers point to many unsolved problems when asked why something similar can't be applied to Trumpet, Clarinet, or Diapason for example, where 16-8-4 unifications could be expected. Nor can they say when we can have a Flute and Tibia at the same time. It would seem to be a matter of costs, and all must be highly competitive.

But now let's look at some of the artists who played at the 1968 Festival.

One of the most pleasant aspects of the 1968 Festival was the return of Don Baker, after an absence of one Festival, for Conn. Nowhere is the artistry of this giant of the entertainment console more appreciated than at the annual Hobergfest and welcoming spiels from many quarters were almost continuous. Also appearing for Conn was Bud Iverson, who created such a sensation with his arrangements and tasteful use of Conn registration last year. Gus Pearson and Al Bollington were on hand for Wurlitzer. Both employed a lively patter during their demonstration concerts and Gus produced a most entertaining pitch for the *Brass Horn*, the only real attachment heard at the Festival this year. Al Bollington performed his *act*, which includes a rendition of the fast part of Ponchielli's *La Gioconda* with hands encased in clumsy cotton gloves and wearing his RAF flying boots. He got through it with nary the hint of a sour note caused by the encumbrances. Al is a great crowd pleaser, a thorough showman.

Two remarkable newcomers to the Festival made points. No one who has been exposed to Gaylord Carter's brand of showmanship will be surprised to learn that he scored solidly

(Continued on Page 37)

Music of the 'Silents'

'ALLEGRO VIGOROSO' - a prelude to violence

The Sam Fox Music Publishing Company has given us permission to present an *agitato* by one of the most prolific writers of silent film music, J. S. Zamecnik. It was a rare movie *cue sheet* which didn't list at least one tune by this master of mood music. His descriptive pieces run into the hundreds and most of them were published for use in film accompaniments during the great decade of the silent era. "J.S." also managed to turn out a number of "hits", too, *Indian Dawn* and *Neopolitan Nights* to name those which come to mind easily. There were others, but descriptive music was the Zamecnik forte.

Allegro Vigoroso will probably be easier to play for *duffer-class* organists than was our initial tune in this series, *Dirty Work at the Crossroads*, mainly because the melody here is where one might expect it -- comfortably in the right hand part. Note that our guide for the series, organist Harry Jenkins, has included chord symbols. That's a generous gesture toward the *duffers* but for a tune with only four chords, it's hardly necessary. Most *danger music* was written in the minor, mainly because the minor mode seems more sinister and sad to most occidental ears (an unexplained phenomenon which doesn't hold true for the Orient nor even for most Slavic countries where happy songs may be written in the minor).

As for registration, the melody line calls for a big bold and brassy combination with lots of 16'foot sound on the solo manual. The accompaniment can be much lighter with emphasis on strings, a combination with enough *edge* to make the *chopping* chords heard through the solo. The title suggests the tempo. Minimum trem, if any.

The theme has a sinister boldness which suggests villainy ("Aha, my proud beauty -- what will you give

me for this mortgage?"), a gathering storm, a mutinous mood aboard the HMS Bounty or perhaps a smouldering volcano with evil intentions -- whatever the imagination conjures on hearing it.

Of course, this is only a fragment of the fully developed theme, but it is much more than the *cue sheet* normally provided as a guide to the film accompanist. So, after learning the basic theme, use it as the basis of a

development, an improvisation. It provides a fine springboard.

One other thing; if the theme seems vaguely familiar there's a reason. Besides being an arranger, Harry Jenkins is also a tune detective. He traced this theme to Dvorak's *New World* Symphony, from which Zamecnik apparently excerpted and adapted it.

Now, ready for a prelude to violence -- *Allegro Vigoroso*.

No. 2 in a series

Allegro Vigoroso

A CLASSIC 'HURRY'

J. S. Zamecnik
Arranged by
Harry J. Jenkins

1919

© Sam Fox

Theatre Organ - - Oriental Style

By *Floyd W. Bunt*
Cranbrook School
Bloomfield Hills, Michigan

On a partial travel grant from Cranbrook School, and also commissioned by the Fund for Peaceful Atomic Development to interview Japanese teachers and educators at the Japan Atomic Forum, my wife, Marion, and I left Detroit late in August for the Orient. Although we have travelled as a family of six over most of the remainder of the world, this was the most thrilling, revealing and challenging experience we have ever had. We travelled over 26,000 air miles and several thousand land miles having many contacts with educators, business and industrial people as well as professional groups: in addition we saw some of the most fantastic scenery to be seen anywhere. In Japan, Cambodia, Thailand, Hong Kong, Singapore, or anywhere in South-East Asia, the people were wonderful and most gracious in every way.

We spent two weeks in Japan and while in Tokyo we simply had to see the only Wurlitzer in Japan, located in the Mitsukoshi Department Store. After getting the name and address written in Japanese by the clerk at the New Otani Hotel, we took a taxi and arrived at the store in a few minutes, just in time to meet the

organist, Hiroshi Matsuzawa, who was preparing for his noon-hour concert. He is a most enthusiastic ATOE member and after exchanging formalities, he immediately invited us to sit with him as he played his concert. The store is comparable to Marshall Fields in Chicago with a central open area extending up several floors and ringed with huge columns of polished marble. On the ground floor is a beautiful piece of sculpture, the goddess Tennyo, executed by Gengen Sato. She is depicted descending lightly from heaven escorted by a Phoenix and wrapped in the seven colored clouds of Paradise. On the second floor is a balcony where the organ is located. The console is in the center flanked by the two chambers. As can be seen from the picture it is a piano style console with straight bolsters of stops above the three manuals. The organ sounds wonderful, with the music really rolling around in the central portion of the store that extends up several floors. The only complaint I can make is that the tremulants could be adjusted to a little more depth and speed. When Mr. Matsuyawa finished, he bowed to me and in his inimitable Japanese style gestured toward the console. So, the audience of about several hundred people gathered on the various levels were then listening to an additional 20 minute concert by me as I endeavor-



Bamboo Organ - Upper Section

ed to explore the possibilities of the Wurlitzer. I don't know how many recognized the selections I attempted, which included light opera, hits of the roaring twenties and some college songs, but they must have enjoyed it because there was a generous ovation as I left the console.

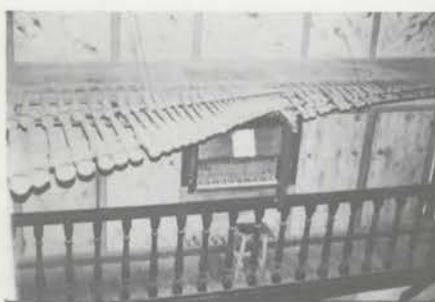
While in Japan, travelling from north to south, we rode on the Tokeida Bullet, a trip you must experience to appreciate. It is dead-smooth, travelling up to 136 miles per hour and takes you from Tokyo to Kyoto, a distance of 310 miles in just three hours. The gods must have smiled on us on our way to Kyoto for the weather had been overcast and rainy but as we passed Mt. Fuji, the clouds suddenly opened and there was what is possibly the most beautiful mountain in all the world -- Mt. Fuji -- rising as a symmetrical cone to a height of 12,385 feet with a crown of snow. It is truly magnificent.

If I get carried away with the beauty of the Japanese countryside and become side-tracked into a travelogue, I can only say that if you have the opportunity to go to Japan, don't miss it. Getting back to organs, I played a number of Japanese electronic instruments and they compare very favorably with most of their American counterparts.

Leaving Japan we went on to Taiwan and had a very pleasant surprise. It is not the backward decadent country one would expect. Although poverty exists, the people



HIROSHI MATSUZAWA, Organist 3-12 (R-20) Wurlitzer, Mitsukoshi Department Store, Tokyo, Japan.

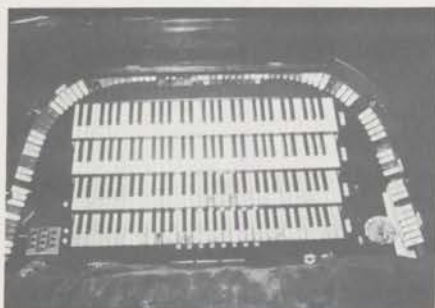


BAMBOO ORGAN—Lower section, one manual, 12 foot pedals, En chamade metal pipes are decorative fakes and are not used -- near Manila, Phillipines.

are progressive, hardworking and above all, seemed to be happy. They have not accepted any foreign aid for over three years and there is a self-determination evident that is very refreshing. Our next stop was the Philippines and here we were fortunate in seeing and hearing the famous Bamboo organ. It has a single manual with foot keyboard and is very melodic and pleasing. Its history dates back to 1818 when Father Diego Cera, member of Augustinian Recolet Friars began its construction. The 950 bamboo pipes used to make the pipes were covered for six months with beach sand to preserve them from attack of bamboo bugs. The work was completed in 1821. However the organ was badly damaged in 1862 by an earthquake and again in 1882 by torrential rains. In 1917 Father Fanile, a Belgian missionary, completed the repair with the help of the Las Pinas people. In 1932 an electric blower was installed and after the second World War the organ was repaired and again most recently in 1962. It is located in the Las Pinas Church, Rizal Province.

Continuing our trip to Hong Kong, Macao, Cambodia, Thailand, Malaysia and Singapore, we could not locate any other theatre organs although Japanese electronic organs were in evidence all along the way. On our way back to the United States we stopped off in Honolulu for a few days to catch our breath and investigated the theatre organs there.

The Waikiki Theatre organ, a 4-16 Morton had its console damaged by



4-16 Robert Morton Console, Princess Theatre, Honolulu, Hawaii

a storm but luckily the organ chambers were not touched. Through the help of interested people the console has been removed to the basement and the management has provided a workroom and at that time the refurbishing of the console was almost completed. In the meantime Mr. John DeMello, another theatre organ minded individual, most interested in preserving the theatre organ, has temporarily installed the latest and largest Lowrey electronic organ complete with all the goodies of toy counter and percussions, including a piano stop that cannot be distinguished from the real thing. He has hooked the sound output into the theatre speakers and the resulting sound is tremendous and almost indistinguishable from a real pipe organ. Mr. DeMello plays regular opening concerts and intermission bits and on the day I was there he invited me to fill in with a 20-minute pre-show rendition complete with spotlights and ever-changing flood lights. The theatre is in beautiful condition and was redecorated a couple of years ago. It is most gratifying to see a person like Mr. DeMello giving every boost he can to preserving the theatre organ.

Through some contacts I had in Honolulu I was able to get into the Princess Theatre which has a 4-16 Robert Morton. George Lake, the manager of the Princess and Hawaii Theatres is another theatre-organ oriented person who is deeply interested in the reviving and maintaining of the original theatre pipe organ. With only about three hours to departure time for the mainland, Mr. Lake met me at the Princess and after pressing in proper sequence the nine buttons of the electronic lock on the console to activate the blower, he then turned the organ over to me and I had an exhilarating two hours exploring the capabilities of this instrument. The Princess Theatre Organ has been under the diligent and persevering care of Richard Harger and Roger Angel and this fine instrument is being brought up to mint condition. The

chambers and pipes are in excellent shape and the young men have recovered the keys of two manuals, with plans to complete the remaining two as soon as possible. The organ speaks wonderfully and is very majestic in its coverage and tonal range. It is not as well unified as the usual theatre organ but by judicious use of couplers it is amazing what can be accomplished. The theatre is the sole remaining building in the block which has been converted to a parking area and shortly the Princess will succumb to the wrecker's ball. However, the Hawaii Theatre is only a couple of blocks away and Mr. Lake plans to move the organ to this theatre. (The Hawaii organ was removed many years ago).

Again, I wish to propose orchids to Mr. DeMello and Mr. Lake for their interest, dedication and cooperation in the preservation and use of the theatre organ.

Returning to the travelogue bit, if you ever have an opportunity to visit the Orient and Far East, do so. It is an experience you will never forget. We saw things you only read about in story and history books. We saw native girl pearl divers, blood-red hot springs, temples overgrown with centuries of tropical vegetation, king cobras 18 feet long, the famous floating markets of Bangkok, outstanding and beautiful temples, native markets where any kind of food can be purchased from french-fried grasshoppers to live snakes killed before your eyes and popped into cauldrons to make a soup; from geisha girls to communal hot baths where both sexes bathe au-natural; the paradoxes of the cleanest and the dirtiest; the most modern and the ancient; the biggest and the smallest; the ugliest to the most beautiful; from a statue crudely carved from a rock to a solid gold statue of Buddha, several times life size and beautifully executed. It is an area full of surprises and above all, the friendliness and graciousness of the people will make an impression upon you that you will never forget.



MONT CLARE 3-10 BARTON

SHOW TIME

July 3rd thru 7th

THEATRE SHOWS

Pickwick Theatre
 Mont Clare Theatre
 Indiana Theatre
 Patio Theatre

3m 11r Wurlitzer
 3m 10r Barton
 3m 10r Wurlitzer
 3m 17r Barton

STARS

Pearl White * * * John Muri * * * Buddy Nolan and Dian Pfeffenberger
 Hal Pearl * * * Al Melgard * * * John Seng * * * and many more!!!

SEMINARS

Dan Barton Workshop—Lecture and Slides
 Ben Hall "All New" Slide Show of Famous Theatres
 Producing Shows—How we do it - How we fix organs -
 How we put shows on, etc. by CATOE
 * Tentative Program *

IN CHICAGO



MARRIOTT HOTEL — CHICAGO

SPECIAL EVENTS

- ★ ATOE Salutes the ARAGON BALLROOM
Gigantic "get acquainted"
Dance and Cocktail Party
3m 10r Wurlitzer

- ★ Chicago Stadium Gala
World's Largest Theatre Pipe Organ
6m 62r Barton

- ★ St. Mary of the Lake Seminary
in Mundelein
4m 23r Wurlitzer

- ★ Annual Banquet

- ★ Home Installation Visits

Bus

Transportation

for all events

ADVANCE REGISTRATION INFO

1969 ATOE Convention Registration Fee \$17.00
(includes bus transportation, admission to all events, and program booklet)

1969 ATOE Annual Banquet (Marriott Hotel) \$ 8.00
Marriott Motor Hotel Reservations
Single \$12.50 (2 to a room) Double \$25.00

(CATOE will send your reservations to the Marriott—
do NOT send money for hotel reservations)

Chicago ATOE To Host 1969 Convention

Showtime in Chicago is the theme for the 1969 ATOE National Convention to be held July 4 thru 7. Convention headquarters will be the new Chicago Marriott Motor Hotel.

Departing from the concert approach of previous ATOE conventions, CATOE members are assembling a brilliant program of authentic theatre pipe organ shows on organs restored by CATOE. Included are the Pickwick, Mont Clare, Indiana, and Patio Theatres.

Special outside theatre events will include: *ATOE Salute to the Aragon Ballroom*—a gigantic get-acquainted dance and cocktail party featuring Hal Pearl at the Aragon Wurlitzer and a dance orchestra; the giant Chicago Stadium Barton in a gala performance by Al Melgard; and a concert performance by John Seng at the huge Wurlitzer located at the St. Mary of the Lake Seminary in Mundelein.

Featured performing artists appearing at the 1969 convention will be the midwest's own spectacular stars: Al Melgard, John Muri, Buddy Nolan and Dian Pfeffenberger, Hal Pearl, John Seng, Pearl White, and many more!!!

Seminars and workshops will be a feature of this years convention. Dan Barton, *Master of the Bartons* will conduct a workshop on the Barton Organ. Ben Hall, nationally known theatre buff and author of *The Best Remaining Seats* will present his *All New Slide Show* featuring theatres and organs from around the country. A third workshop entitled *Producing Shows* will be presented by CATOE members, describing in detail the many factors which have contributed to CATOE's success in presenting theatre organ shows.

Chartered buses will operate from the Marriott Hotel for all events. The registration fee covers all bus transportation, admission to all events, and the 1969 Program Booklet.

The annual banquet will be held in the Grand Ballroom of the Marriott Hotel as will all seminars, workshops and convention registration.

Bill Benedict, CATOE chairman, along with Sam Holte, program chairman for the convention and Roland Frase, convention coordinator are busy working out the final details of the 1969 ATOE Convention with the help of CATOE members. A complete list of events and organists will appear in the April issue of *Theatre Organ Bombarde*.

This year's Convention Headquarters will be the 500-room, multi-million dollar Chicago Marriott Motor Hotel, near Chicago's O'Hare International Airport.

One of the largest motor hotels in the world, the lavish Chicago Marriott Motor Hotel has a unique "bubble dome" indoor-outdoor pool with year-round swimming in a bi-level tropical garden setting.

Each guest room is equipped with color television and is decorated in lively warm colors with comfortable contemporary furniture to create a friendly, homelike environment.

Marriott, one of the largest restaurant operators in the world, features more quality dining facilities in its Chicago hotel than any other of its size in the area. There will be four restaurants here including the Stirrup Cup Steak Room, which features char-broiled steaks, the Fairfield Inn Restaurant, which is open 24 hours a day, the Windjammer Lounge, and an old-fashion Fire House Tavern.

The annual banquet will be held in the 9,200 square foot Grand Ballroom which accommodates 1,150 people for dining.

The Chicago Marriott is located 2 miles east of O'Hare International Airport off the Kennedy Expressway which is Interstate Route No. 94 and Illinois Highway No. 194. Regularly scheduled courtesy limousine service will be available to and from the airport.

LA Chapter's "San Gabriel" Organ Arrives 3-15 Wurlitzer Westward Ho!

"Project San Gabriel", the name applied to the Los Angeles Chapter's Wurlitzer relocation program, took a giant stride forward during December with the arrival of the 3-15 (style 260 special) Wurlitzer organ in San Gabriel after a cross-country trip from Brooklyn, New York. The organ was removed from the RKO Albee theatre in Brooklyn by a crew supervised by chapter members Neal Kissel and Ross Farmer who braved the chilly eastern weather to make certain the instrument would not suffer the transportation beating inflicted on the NY Paramount Wurlitzer when it was shipped West a few years ago. Careful packing paid off; no serious damage was experienced.

During the several days required to demount and pack the Wurli, many photos were shot. A selection of these will be presented in these pages as soon as a successful format can be devised to obtain reproducible black and white photos from Ross Farmer's color negatives.

The instrument is now spread across the backstage area and in several rooms of the Civic Auditorium while Kissel and Farmer assemble a work crew to releather the entire organ and make all necessary repairs before starting the installation.

The project, through which the donation of the Wurlitzer to the San Gabriel Civic Auditorium was arranged, was masterminded by LA Chapter officers, with special thanks to Neal Kissel, Ruth Skovmand, Ray Bonner and Keith Woodard for their successful efforts in scouting available organs and performing a feat of persuasion in interesting San Gabriel city officials.

LOS ANGELES AGO CHAPTER INVITES ATOE'rs TO SILENT COMEDY FEATURE SCREENING

Dec. 2, Hollywood, Cal. - - -

The famous Hollywood High School, sometimes known as the "incubator of stars", was the scene of a novel musical event tonight as organist Gaylord Carter cued a silent comedy feature on a "straight" organ.

The film was Harold Lloyd's *Safety Last*, which LA chapter chairman Dick Simonton borrowed from Lloyd for the chapter's contribution to a program staged by the LA American Guild of Organists (AGO) chapter. The AGO chapter invited the ATOE'rs to the show, which was held in the school auditorium. The house is equipped with a 3-39 E.M. Skinner concert organ, installed in the mid-'20s and kept in good playing condition.

The event was arranged between the AGO chapter dean, Halstead McCormac, and ATOE chapter vice chairman, Ray Bonner, the latter standing in for recuperating chairman Dick Simonton.

For the movie, veteran organist Carter tackled the Skinner just as though it had been a theatre organ, with sometimes amusing results. Before the film started Gaylord played both classical and pop selections to give his audience the "feel" of the instrument. It must be stated that something is lost in translation when *Love is Blue* is heard played on big Diapasons, sharp reeds and complex Mixtures, with little or no tremulant.

The Skinner was more effective during the film because it is an action movie, with lots of suspense, comedy and violent movement. For those who missed it during the 1968 ATOE convention, *Safety Last* is the story of an impoverished young department store clerk who sees a chance to earn \$1000 (so he can get married!) if he can attract a crowd to the store where he works. He does so by unmittingly becoming a "human fly" and climbing the out-

side of the store building. Of course, Harold succeeds, but not before some hair-raising moments during his ascent which consumes almost half the footage. This sort of comedy-melodrama is right up Gaylord's alley, even though the Skinner was lacking the sound effects which silent movies need. To compensate, he hauled in a hand-operated siren to cue the careening chase scene through 1923 Los Angeles traffic (how those model T's dodged!). But in the midst of the sequence the siren broke down with a dissonant descrescendo wail which trailed off to embarrassed silence.

Carter found the skinner to his liking for playing this type of film but stated, "I don't know what I'd have done if there were love scenes -- no Tibia -- not even a gooey Stopped Flute on Tremolo. There's just no way of making it sound like a theatre organ. It's another breed of cat."



GAYLORD CARTER — Drawknobs?? Fat diapasons and a fire siren that wouldn't.

About 350 AGOers and ATOE'rs attended. Although such co-op concerts are rare in LA, there has been a friendly spirit of cooperation between the two chapters since they staged a joint pop concert at the Wiltern theatre when their national conventions overlapped in 1962.

— G. Bandini

SOONER STATE ATOE CHAPTER IS OFF AND RUNNING . . .

The newly formed Sooner State Chapter held its first concert on November 8, at the Christian Crusade in Tulsa, where the late Jim Orcutt made his *Organ of the Month* recordings. For our first effort we were privileged to have the services of Lyn Larsen, who at the age of 23 is what we believe to be one of the finest theatre organists alive.

Playing to a crowd of about 300, (we were hampered by other events occurring the same night) Lyn got a warm response as he explored the registrations available on the 3/10 Robert Morton. His musical style and his personality made a hit with his audience, and sensing this, Lyn has promised us that he will be back next year.

Mr. Larsen played the first half



Larsen Discusses his music with the appreciative audience during recent program.

of his program leaning heavily on the standards which sound best on the theatre organ and are sure to meet with the approval of the older organ fans who remember how it was "in the good old days".

(Continued on Page 38)

MILDRED ALEXANDER OPENS TEACHING HEADQUARTERS IN SAN DIEGO

"Mint Julep" Opener
Heralds Surprises

Mildred Alexander, the "suhh'n chah-ma" whom 1966 ATOE conventioners recall with fondness for her fine performance at the Portland Oriental theatre's 3-13 Wurlitzer, has embarked on what she might call a *new life* -- if she were cueing a soap opera. To say that the Alexander departure from past patterns is radical, states the case too mildly.

For many years, "Millie" (as her husband, Bill Appleton, calls her) has been the leading exponent of a certain brand of plug-in organ from which she strayed only on rare occasions to play pipe concerts.

Now she has decided to *stray* more often. The first signs of budding revolt were noted during the 1968 Home Organ Festival when the little lady was heard often at consoles other than the long-associated brand. Many were puzzled. To some it even seemed sacrilegious. Then came the startling announcement.

Henceforth, Alexander teaching talents would not be confined to any one make of organ; Millie would teach and play on any good organ. While a handful of plug-in purists sizzled she stated that she would open an organ school on the West Coast and settle down -- after many gypsy years of living out of suitcases.

After much searching, the perfect site was located in San Diego, California, a rambling old multiple-room mansion built during the first years



MILLIE AMONG THE CRYSTAL BALLS, -- A calculated risk with pipes a possibility. -- Stufoto

of the century as a home for financier Horace B. Day. Mildred knew at once that "this was the place." It reminded her of *Tara* in that saga of another southern belle, and there is a resemblance. The home became available recently when Synanon moved out.

Although there have been a number of tenants since the demise of Mr. Day, there remains much of the former grandeur in the old manse, especially some sparkling crystal chandeliers.

Once the site had been selected and secured, Mildred started to build her staff (while decorating the house). She chose her long-time associates, Richard Bradley, as production manager and Jim Coons as business manager (all of the Alexander staffers are organists and teachers, right down to the cleanup crew -- even Millie's husband).

Mildred admits she shot the family bankroll on this venture, and then some. But the Appletons have faith in their gamble.

On November 24, they had their "grand opening" with an afternoon punch and mint julep party of invited guests, which included the press. Guests came from near and far and those who couldn't make the scene telegraphed their congratulations ... Eddie Dunstedter, for example.

Exploration revealed the building to be an excellent choice for a school, with large, light rooms, with acoustical separation that only old-style thick walls can provide. By opening time, Millie had managed to get at least a spinet playing in each of the studio rooms on the ground and second floors. And she had just accepted delivery of a good sized (and priced!) electronic for her concert room. Leroy Davidson played foreground and background music on it during the afternoon.

After the guests had partaken of the canapes, punch and music, Millie sprung her bombshell:



Millie's "Tara-under-the-palms."

"Y'see these here rooms here? They's just raht fo' chambahs. Ahm gonna have me a pahp awgin aftah we git the mawgidge daown a smidgeon. But first ah gotta ree-vahs all ma teachin' books so they'll applah to all tahps 'n makes of awgin."

We left her as she symbolically crossed out lines in one of her *Mildred Alexander Method* instruction books, possibly the chapter on how to execute a "palm schmear."

— Elmer Fubb, San Diego

Dan Barton Is Recovering From Accident

Oshkosh, Wis.—Helen Barton, wife of organbuilder Dan, has revealed that a recent accident plus flu and a kidney infection has combined to send Dan to the hospital in January.

Around Xmas time, Dan suffered a fall which resulted in two broken ribs and a badly mashed bone in his right hand. This prevented answering correspondence and resulted in a raft of inquiries. Dan's bones are healing nicely but the flu bug got him. Aftermath of the flu attack was a kidney infection which sent the venerable organ builder to the hospital.

Although he can't reply at present, Dan likes to hear from organ fans and now would be a good time for a get well card. Send them to Dan Barton, 736 Scott Avenue, Oshkosh, Wisconsin 54901.

Where The BARTONS Were Part 4

In which organbuilder Dan Barton continues his personally compiled list of Barton organ installations. The first installment appeared in the February 1968 issue of this magazine and has been continued, intermittently, in subsequent issues. The list is far from complete, states Mr. Barton, and he welcomes information from readers about Barton organs not listed. He may be addressed in care of The BOMBARDE, Box 5013 Bendix Station, North Hollywood, Calif., 91605.

INSTALLATION LIST OF BARTON ORGANS AND BARTOLA PIT ORGANS (Continued from December, 1968 Issue)

BARTOLA PIT ORGANS

Location	Building	Size or Style	Blower No.	Installed
Mobile, Ala.	Empire Theatre	3-1/2	6400	1914
Meriden, Conn.	Polie's Garden Theatre	3-1/2	5857	1914
Moline, Ill.	Family Theatre	3-1/2	6577	1915
Mishawaka, Ind.	Family Theatre	3-1/2	6550	1915
Maywood, Ill.	Yale Theatre	3-1/2	6766	1915
Milwaukee, Wis.	Murray Theatre	3-1/2	5996	1915
Mankato, Minn.	Grand Theatre	3-1/2	8935	1918
Marshall, Mich.	Garden Theatre	3-1/2	10072	1919
Minneapolis, Minn.	Nicolet Theatre	3-1/2	11372	1920
Minneapolis, Minn.	Arion Theatre	Deluxe	10826	1920
Minneapolis, Minn.	Oak Theatre	Deluxe	11902	1921
Milwaukee, Wis.	Iris Theatre	5	11203	1920
Merrill, Wis.	Unknown	5		1920
Mitchell, S.D.	Lyric Theatre	3-1/2	10720	1920
Mt. Clemens, Mich.	Lyric Theatre	3-1/2	10923	1920
Mobridge, S.D.	Mascot Theatre	5	11604	1920
Minot, N.D.	Theatre Unknown	5		1920
Manitowoc, Wis.	Capitol Theatre	Deluxe	12114	1921
McComb, Ill.	Illinois Theatre	3-1/2	11934	1922
Muskegon, Mich.	Rialto Theatre	5	8889	1918
Muskegon, Mich.	Regent Theatre	5	9755	1919
Muskegon, Mich.	Michigan Theatre	5	11249	1920
Muskegon Hgts., Mich.	Rialto Theatre	5	9123	1918
Muskegon Hgts., Mich.	Regent Theatre	5	11860	1921

BARTON ORGANS

Neenah, Wis.	Opera House	2-8	13111	1922
Neenah, Wis.	First Baptist Church	2-6	16722	1925
Negaunee, Mich.	Theatre Unknown	2-7	18985	1926
Niles, Mich.	Niles Theatre	3-8	20689	1927
North Platte, Nebr.	Paramount Theatre	3-10	24426	1930
Newport News, Va.	Paramount Theatre	3-10	24761	1931
Norfolk, Va.	Paramount Theatre	3-10		1931

BARTOLA PIT ORGANS

Neenah, Wis.	Doty Theatre	3-1/2		1914
New York, N.Y.	U.S. Theatre	5	8219	1917
North Chicago, Ill.	North Theatre	3-1/2	13711	1923

BARTON ORGANS

Oshkosh, Wis.	Orpheum Theatre	2-8	13058	1922
Oshkosh, Wis.	Oshkosh Theatre	3-14	19669	1926
Oshkosh, Wis.	Strand Theatre	3-11	19662	1927
Oshkosh, Wis.	Evangelical Church	2-11		1920
Oshkosh, Wis.	Martin Luther Lutheran Church	2-8	12306	1921
Oshkosh, Wis.	First Methodist Church	2-12		1923
Oshkosh, Wis.	St. Johns Catholic Church	2-6	16459	1924
Oshkosh, Wis.	First Christ Science Church	2-5		1924
Oshkosh, Wis.	10th Street M.E. Church	2-6	19597	1926
Oshkosh, Wis.	St. Marys Catholic Church	3-21	22668	1928
Omaha, Nebr.	Roseland Theatre	2-8	13779	1922
Omaha, Nebr.	Theatre Unknown	2-8	19072	1926
Ossian, Iowa	Stavanger Lutheran Church	2-6	17118	1925
Owosso, Mich.	Capitol Theatre	3-8	18301	1926

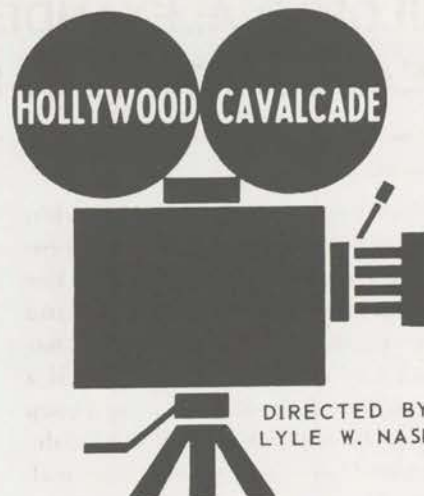
BARTOLA PIT ORGANS

Oshkosh, Wis.	Rex Theatre	3-1/2		1911
	FIRST BARTOLA INSTALLED			
Oshkosh, Wis.	Grand Opera House	5	6704	1915
Oak Park, Ill.	Lancy Theatre	3-1/2	7227	1916
Oshkosh, Wis.	Rex Theatre	5	10409	1919
	Replacing Bartola installed 1911			
Owatonna, Minn.	Palace Theatre	3-1/2	10920	1920
Omaha, Nebr.	Mueller Theatre	Deluxe	11879	1921

BARTON ORGANS

Pontiac, Mich.	Strand Theatre	2-8		1920
Pontiac, Mich.	Orpheum Theatre	2-7	18134	1925
Pontiac, Mich.	Oakland Theatre	3-10	16683	1925
Pontiac, Mich.	State Theatre	2-6	18384	1926
Paducah, Ky.	Columbia Theatre	2-7	18181	1920
Paducah, Ky.	Orpheum Theatre	2-7	18181	1925
Paducah, Ky.	Arcade Theatre	2-7	18304	1926
	Replacing Bartola installed 1919			
Pulaski, Wis.	Catholic Church	3-14		1925
Portage, Wis.	Portage Theatre	2-7	19847	1927
Port Washington, Wis.	Ozaukee Theatre	2-7	20577	1927

(To be continued in a future issue)



CAN a famous movie star successfully convert to the greatest role of all — motherhood and homemaker — and find lasting happiness? Last month we interviewed Jean Paige, a petite 5' 5", brown haired actress, *Black Beauty*. She appeared in films for more than five years and then married one of the great men of the film industry — Albert E. Smith. He was truly a movie pioneer and guided the Vitagraph company to greatness. Their marriage was one of everlasting happiness.

* * * * *

TODAY Mrs. Smith (she much prefers that title) basks in the glory of her three sons and daughter and her grandchildren and also the fame of her husband, *Mr. Smith*. "I never missed making films," she said. "With the children, a large house to operate and assisting Mr. Smith there was never time to think about another era." Today she spends her time with her children, doing social and charity work in Southern California. Even a generation of fans who never knew a silent film come to call. Fans stop by for an autograph and talk about such pictures as *Captain Blood* made in 1924.

* * * * *

LILLIAN Gish told interviewers that: "My new book 'DWG, the Movies and Me' should be published in March of 1969."

* * * * *

SHE'S trim, elegantly dressed and gracious to fans who call. That's

(more on next page)

More Hollywood Cavalcade

the report Hollywood researcher Jon Virzi makes on Florence Vidor. She lives at 350 Bellino Drive, Pacific Palisades, California. She has declined all offers to appear at film functions or to be interviewed.

* * * * *

RAMON NAVARRO was adding final touches to his biography just before his death October 31. Friends expect it to be offered to publishers in 1969-70.

* * * * *

WHO IS WHERE—Ralph Graves was last reported living in Pismo Beach, California—Mary Astor enjoys life in the Laguna Hills Leisure World Community but refuses all invites to socialize —Gloria Hope (Mrs. Lloyd Hughes) lives in San Gabriel, California.—Remember the 1926 Universal *Collegians 2* reel comedy series? Dorothy Gulliver was one of the stars and a 1928 WAMPUS selection. Now she come out of Hollywood retirement and appears in the production, *Faces Says* she loved making the movie with actors using the *method* approach.

* * * * *

HOLLYWOOD has a new and worthy movie attraction. It is the Home Savings and Loan Association cinema display at Sunset and Vine in the heart of Never-Never land. One feature is a stained glass window, 24' x 22' which depicts the film *Chase*. A giant mural, 67' x 12' with some figures 9' high, shows scenes from the original *Squaw Man*, which was filmed on this site in 1913. The location is considered one of the more authentic spots where film history began.

* * * * *

NELL Shipman, who lives near her biography of the 1919 Vitagraph era. She has a son working in the film industry.

* * * * *

QUESTION of the month: *My Uncle says movies titles of the silent days were more explicit than things*



The former Syracuse (N.Y.) Keith's 3-11 Wurlitzer, now installed at the New York State Fair Grounds, is doing yeoman service in perpetuating the cause of the theatre organ in the Salt City area.

The instrument's guardians and champions, members of the Empire State Theatre and Musical Instrument Museum, featured a silent

like *Bikini Paradise*, *Chuka*, *Mondobikins*, *Let No Man Write My Epitaph*, *Midnight Lace*, *Pepe*, *Arabesque*, *Bang-Bang*, *You're Dead*. Can you name some old silent titles that had more meaning?—Florence W., Washington.

* * * * *

WHEN your Uncle went to the films between 1910 and 1930 he faced such titles as *The Curse of Eve*, *Kissing in a Tunnel*, *She Won't Pay Her Rent*, *Neighbors Who Borrow*, the *Romance of Cocaine*, *Fast and Lose*, *Half Shot at Sunrise*, *One Embassassing Night*, *Sin Takes a Holiday*, *The Girls in the Barracks* and *Traffic in Souls*. Perhaps these give you some idea of the titles of long ago. Endless intrigue was found in films like *My Husband's Other Wife* and the *Crooked Banker*. To me the tops in titles of all times was *Sight-Seeing Through Whiskey*.

* * * * *

YOU may write to Bronko Billy Anderson, Braewood Sanitarium, 1625 Maridian Road, South Pasadena, California, 91030.

SHORT SHOTS FROM EVEYWHERE

Readers are encouraged to submit interesting sidelights on the organ hobby (exclusive of chapter news items), material they believe will be of general interest about local organ activities and installations and the people who work at the hobby. We know *there's VOX POPS in them there chapters* and it only requires a 5c postcard to get it to The BOMBARDE, Box 5013 Bendix Station, North Hollywood, Calif. 91605.

movie program on November 17 last, played by Eddie Baker (Doc Bebeo of Oleans, NY). Included were two cartoons, a sing-along, and two vintage silent movies, *The Great Train Robbery*, which was made by the Thomas Edison studio in 1903; and *Tillie's Punctured Romance*, featuring Charlie Chaplin, Marie Dressler, Mabel Normand and Chester Conklin.

The Wurlitzer is installed in a 400-seat auditorium with complete projection equipment. The organ has been meticulously restored and maintained by a crew headed by Charles Schubert.

The artistry of Eddie Baker was enthusiastically received by the 350 present.

* * * * *

ATOE'r John Roblin advises us that the Museum has undertaken an ambitious program built around the former Keith's theatre organ.

Programs are given about once a month, varying from organ concerts to silent movies. When Roblin visited the New York Fair last fall, he found the organ being used for two daily programs, featuring veteran organist Carleton A. James. James, who played Syracuse theatres in the twenties, provided music for a sing-along, then accompanied two two silents: *Teddy at the Throttle*, a 1916 comedy railroad epic with Wallace Berry and Gloria Swanson; and *Angora Love* with Laurel and Hardy and Edgar Kennedy. A packed house enjoyed the show thoroughly, according to Roblin.

Speaking of Carleton James, his name is permanently entwined with the former Keith's Wurlitzer. He played it from 1928 through 1932, for silent movies, overtures (with Ken Sparnon's pit orchestra) sing-alongs and radio broadcasts. Still, he was deeply touched when the Museum group recently presented him with a key to the instrument in its permanent home. It was the recognition he has long deserved. Carleton joined ATOE in 1968.

* * * * *

Paul H. Forester, the undisputed *King of the Sing-along* in upper New York States during the Golden Era, is in the midst of his 13th year as organist and choirmaster at the Church by the Sea in St. Petersburg, Florida. He's happy to report that both his sons, always musically inclined, have been bitten by the theatre organ bug. Both Bob and Paul Jr. live in the Syracuse, N.Y. area and after a few sessions with the former Keith's Wurlitzer installed in its State Fair building home, they bought large theatre plug-ins. Bob even joined ATOE and is looking for some pipes to install in his home.

* * * * *

While we're talking of bugs, another type immobilized both Dick Leiberts over the recent holidays, father and son alike. Although down with the flu in his Connecticut home, organist Dick was looking forward to two special events, the release of the Readers Digest albums (to which he contributed music played on his Radio City Music Hall 4-58 Wurli and the RTOS 4-22 Wurli in Rochester, N.Y.) and also a concert to be played on that famous RTOS instrument for its champions, the Rochester Theatre Organ Society. When a guy gets into a rut like playing the Radio City Music Hall organ almost daily for 37 years, he needs some variety - er - doesn't he? Well - doesn't he?

The RTOS organ seems to cast a spell over organists who play it. After her concert in the Rochester N.Y. Auditorium theatre for RTOS, Shirley Hannum was exuberant as

only youth can be: *It was a thrill to play that mighty Wurlitzer. It was in excellent shape. And what fine acoustical conditions in the theatre.* Pressed for time during the concert, she decided on some surgery in an area where excision isn't usually performed - right in the midriff of Gershwin's *Rhapsody in Blue*. Asked later why she deleted the very familiar *E Major Theme*, she replied that other parts of the *Rhapsody* were more effective in presenting the 4-22's versatility. So, she played those parts.

* * * * *

The ever increasing price of organ concert tickets may be partly responsible for a widely-experienced fall off in concert attendance if a somewhat parallel situation in the classical music field can be applied. In reply to a questionnaire recently circulated in the New York area, a majority of the 8,324 music lovers who answered (7,497) felt that the combined price of travel, dinner and concert tickets was *distressing*. The quiz was conducted in behalf of the Pro Arte Symphony Orchestra of New York according to a release by the Alix B. Williamson Agency, flack for such concert toppers as Virgil Fox. While there is a great difference in the type of music heard and the makeup of audiences, theatre organ and serious music buffs share the burden of the combined costs of travel, (perhaps) dinner in town, and the steady climb in the price of admissions, especially in the larger centers of population.

* * * * *

One of Spokane's oldest theatres, the Empress, has been torn down for a parking lot. It was built at the turn of the century, and passed through four owners. Once known as the Washington Theatre, it presented films and stage shows, the latter having such performers as Will Rogers, Al Jolson, Charlie Chaplin and De Wolf Hopper. The building fell into disuse in the late 1940's and thereafter became a religious meeting hall until 1961. Its bricks were shipped to California.

The passing of New York City's famed Capitol Theatre, which dimmed its lights for the last time on September 16, last, stirs memories.

A landmark since its opening in 1919, the showhouse first became nationally famous as the Broadway theatre where *Roxy* made his name, originating Sunday evening variety programs on radio which resulted in the formation of the first network linking Providence and Washington.

The Capitol once had an Estey organ, and Dr. Mauro-Cottone was the featured organist for years. Dr. C. A. J. Parmentier was also featured in the early '20s.

The Capitol was razed to clear space for a 50-story office building.

* * * * *

There's a *headless* residence organ in a huge mansion in San Francisco waiting to be hooked to a console and play again. It's a hang-over from the '20s when no mansion was complete without its roll-playing Estey or Welte. The story of how it lost its console is somewhat typical of the times. With the generation which installed and played the organ long gone, a more recent scion, hearing a friend needed a console (perhaps to install tone generators in), simply let the friend haul the console away.

* * * * *

SCAB ORGAN! During the strike of the Musicians' Union against the television network late last year, the variety shows were hardest hit because their artists required musical accompaniments. Some programs resorted to the use of vocal groups to hum backgrounds but the producers of the Johnny Carson show decided to be different; they dug up a complete roll-playing Foto-player, hauled it into the Burbank, California studio, and used it for musical interludes. A studio technician described it as a two-swell-box affair with the console between, which indicates that it was a fairly complex unit. Striking musicians snorted, *scab organ*.

(Continued on Page 28)

VOX POPS (Continued)

When Billy Nalle went to Hartford, Connecticut, to play his annual series of Christmas concerts in a bank foyer on an Allen plug-in, he spent his *off time* exploring among the area's pipes. On Dec. 22 (Sunday), he played an *opener* on the just-completed 2-6 Wurlitzer in the Irving Twomey home in Manchester. That was just 24 hours after he had visited the Phil Stock home in West Hartford for a session on the Stock's 3-29 home installation. Afterwards he had kind words for Mike Foley who did much of the polishing on both instruments.

* * * * *

NITSUA to you! Ever hear of an organ stop called a *Nitsua*? We have seen the stop key on a number of disconnected Austin consoles but the fact that it was *Austin* spelled backwards gave the impression that it was some kind of tongue-in-cheek company label for a blank stop key. Of course, we were being influenced by the ancient story about a drawknob console somewhere in Germany which is rigged with a gag drawknob labeled *Fuchs Schwanz* just to bug foreign recitalists. When the knob was pulled it comes all the way out and the unfamiliar organist finds himself with a fuzzy fox tail in his hands. Disconcerting, especially if someone is looking. The supposed non-existence of the *Nitsua* seems to point in that direction, especially because it is not listed in the major organ stop dictionaries. Then one fine day, a friend called and said he'd just purchased a set of pipes which he couldn't classify, although they seemed to be strings. The only identification was the word *nitsua* stamped on the middle-C pipe. That had to be one for the experts so we consulted with our favorite organ stop lexicographer, Stevens Irwin. Yes, he wrote, the *Nitsua* is for real, but unfortunately very rare—unfortunately, because it's designed as a purely accompaniment stop, and these are lacking on most organs. It's long, thin and slightly conical

in shape, which gives it a muted sound — an accompaniment string. But it's fortunate that the idea of naming organ stops for brand names spelled backwards never caught on or we might be experiencing stop keys which read *Notrab*, *Knil*, *Egap*, *Reztiruw*, or *Notromtrebor* — or even, perhaps, a genuine *Notlocdnarram*.

* * * * *

It would seem that English organ fans are fated to encounter more of the same style of *bitter pills* which accompanied the removal of a Compton from Britain and shipment to Australia last year. Australian buffs, increasing in number and hungry for the sound of pipes in their homes, are reaching out beyond the shores of Australia in their search for suitable instruments — even to the USA. They are soon discouraged by the high prices prevalent in the USA (where one

owner offered a 4-20 for 20-grand recently) so they turn to England where the going price is around \$200 a rank for Comptons and Wurlitzers, most with five to eight ranks. One complete 3-8 Compton was offered for a shade over \$500. However, packing and freight charges between Britain and down under push costs much higher.

In Australia it isn't only individuals who want to acquire pipe organs. Organ clubs are springing up, everywhere. They often start as plug-in clubs. Then they hear pipes and—pow!—they're hooked. While the Victoria and New South Wales divisions of the Theatre Organ Society of Australia have secured suitable Wurlitzers, Queensland and lookout for theatre pipes. And now ia. Three clubs on the march and perhaps two local in-theatre Wurlitzers available (a 2-12 and a 4-21). Man the battlements, Britain.

(Continued on Page 39)

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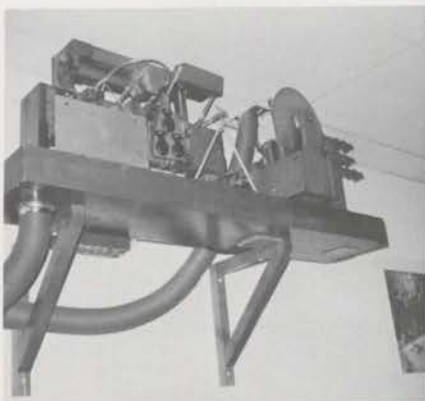
Southern California Now Has It’s Own “Pizza Joint”

Long notorious for a complete lack of pipe organs installed where the organ-loving public can drop in to hear them, Southern California could take pride in the first such establishment since Clifton’s Cafeteria in Los Angeles discontinued use of its 2-8 Moller many years ago.

The idea of a Wurlitzer in a Pizza house was frankly borrowed by Steve and Shirley Barden from the justly famous *Pizza Joynt* of Carsten Henningsen in San Lorenzo, Calif., where it’s *the place to go* for the Bay Area pipe-hungry. After securing property in a commercially promising area (Covina, about 25 miles from LA), Steve and wife Shirley went to work on the installation of a 5-rank Wurlitzer they had stashed some time earlier. Described by Steve as a *style 170* the organ (Vox, String, Concert Flute, Dulciana and Tuba, rather than the usual Style D Trumpet) was installed originally in the Selma Theatre, Selma, Calif.

Steve credits Shirley with a good 50 percent of the installation labors, especially the wiring. The pipework is installed in one chamber located in what would normally be the storefront, a glassed-in area which usually has a group of passers-by gauging over the many whistles inside. A Tibia Clausa has been added and a Clarinet is going in, so it will be a 7-ranker when finished.

(Continued on Page 39)



Traps and percussions are installed for visual impact as much as for increased volume. — Stufoto



Bud Taylor, veteran theatre organist presides at “Pizza Parlor” console. He starts early because Pizza fans in Covina seem to be an early-to-bed crowd. After that the beer sippers arrive so Bud must play until closing—no matter how early he started. — Stufoto



Owner Steve Bardon (left) shows Dick Loderhose through the store-front chamber where the five ranks can be heard also out in the street. Loderhose came from New York for the holidays and enjoyed the little Wurli—even though he has a 42 rank Wurli perking in his New York home. — Stufoto



NUGGETS from the GOLDEN DAYS

Prospected by Lloyd E. Klos

With February's being the month for Valentines to the fair ladies, Jason and I dedicate this one to the Betty Masons, Peg Nielsons, Vi Thompsons, Marilyn Schrums and to all the *Wurlitzer Widows* in the ATOE. Sources are American Organist (AO), Diapason (D), Jacobs (J) and Melody (M) magazines.

April 1918 (M) MRS. IRMA FIRESTONE, popular Chicago organ instructor, includes popular music playing in her course for motion picture players. She is a successful teacher and a highly proficient performer, being a demonstrator for a Chicago unit-orchestra builder.

July 1919 (M) The West Side School in Chicago houses a Kimball organ, and teacher of the organ course is INGABORG CHRISTENSEN.

AUGUST 1923 (D) AMY KEITH ELLIOTT and ROBERT W. STEVENS at Chicago's Orchestra Hall, are playing Harold Lloyd's summer-long picture, *Safety Last*.

October 1923 (AO) JESSE CRAWFORD of the Chicago Theatre, and HELEN ANDERSON of the nearby Roosevelt, were united in marriage. December 1924 (M) EDITH LANG is president of the Women Organ Players Club of Boston. She broadcasts over WBZ on a \$14,000 organ in the Estey Studio. Other officers are JULA DOANE SANDERS, secy.; MRS. M. S. HACK, treas.; and MABEL BENNETT, auditor.

April 1925 (J) MRS. MARGARET LIBBY is the organist at Washington's New Ambassador Theatre, and has a decided hit with the audiences.

July 1925 (AO) ESTER STAYNOR of the Rialto and HARRY of the Artist Theatre, Tacoma, have organized a company and are making *original organ novelties*, some with film, some with slides.

August 1925 (D) MRS. GEORGE C. THOMPSON, organist at the Belmar theatre in Pittsburgh, was the heroine on July 7 when sheets of flame issued from the projection booth. Her coolness by playing a rollicking tune, prevented panic. Fire, caused by overheated film, was confined to the projection room.

April 1926 (M) The Knowlton Pless Organ School of Seattle is run by MRS. B. BROWN who was organist in several Chicago Theatres, and MISS GLADYS KNOWLTON, who was organist in San Francisco, Portland and Seattle. Pupils are given a 3-month course with movies to accompany. Two days a week, they play a whole show in a downtown house. Estey organs are in the studios, but Kimball, Wurlitzer and Wicks are used in the theatres.

May 1926 (M) The Great Lake Theatre of Oakland, California, was dedicated on March 6. Twenty-two motion picture stars, including Monte Blue, Lew Cody, Lloyd Hamilton Roy Stewart, Percy Narmont, George K. Arthur and Ruth Clifford, were present. A 4-manual Wurlitzer, costing \$50,000 was opened by IRMA FALVEE.

October 1926 (J) ELIZABETH SCOTT is organist at the Liberty Theatre, Benton Harbor, Michigan, which is having a new 2-manual Moller installed.

November 1926 (J) MISS N. DEAN MITCHELL is organist at the new Granada Theatre in Seattle. Considered the best woman organist in Seattle, her work shows to advantage on a very fine Wurlitzer.

July 1927 (J) ANN LEAF is the featured organist in Los Angeles' Boulevard Theatre, playing 15 minutes of requests every matinee and evening. Associate organist is MARTHA N. GREEN.

September 1927 (J) The Loew's Circuit in New York City alone employs over 80 organists. One GRACE MADDEN, at the Brevoort is handicapped by an organ whose chimes and harp refuses to function, whose vox is perpetually out of tune, the whole pipework badly installed and hidden in the wings. Yet, Grace displays artistic phrasing, clean technique, and careful use of the expression pedals to do a fine job.

July 1929 (D) For four years, HELEN JEAN MOYER, 29, was organist at Loew's New York Theatre. On June 9, the theatre began showing talking pictures, thereby dismissing Miss Moyer. On June 10, she jumped to her death from the 12th floor of the Hotel Belvedere. Leaving no notes of explanation, the loss of her position is believed to have prompted her.

GOLD DUST Here are a few other lady organists known throughout the years: 3/19 Mrs. Stephen C. Hart, Hotel Bond in Hartford, Conn. . . . 11/21 Nellie Hillhouse is associate organist in Rochester's Strand . . . 10/27 Therese LaJuett at the Syracuse, N.Y. Temple Wurlitzer . . . 11/22 Bernice Derby, Strand Theatre in Battle Creek, Mich. has left for Florida; Margaret Redding of Chicago has replaced her . . . 11/22 Rose Nightengale Myers playing a Seeburg instrument in the National Theatre, Camria, Pa. . . 5/23 Mary Adele Willis, Circle Theatre in Portland, Ore. . . 8/23 Hazel Hirsh, State Lake Theatre and teacher at Kimball Hall, Chicago . . . 1/23 Margarine Berry, Majestic in Portland, Ore. . . 1/23 Edna Buell, Colonial in Columbus, Ohio . . . 2/3 Florence Blum, Strand, Schnectady, N.Y. . . 11/27 Hannah Jarrett at the Avon 3-8 MC and Luella Edwards at the Rivoli in Syracuse, N.Y. . . 3/23 Virgin C. Cox, Raymond, Pasadena



Niagara - Frontier

Organist Lyn Larsen thrilled a capacity audience at the Riviera Theatre in North Tonawanda on November 20 when he appeared in concert at the 3m/11r Wurlitzer for the Niagara Frontier Chapter. Although he prefers music of the '20s and '30s, he played several recent hits including *By the Time I Get to Phoenix* and *Goin' Out of My Head*, in an effort to break his past image. Why? "They turn me on," says Lyn. And from the audience reaction, his selections turned them on too.

MORE "GOLDEN NUGGETS" . . .

. . . *Tessie Van Ness* at the Kimball in the Sayre (Pa.) Theatre . . . 4/23
May M. Mills, Karlton, Philadelphia . . . 12/23
Martha J. Kier, Penn, Uniontown, Pa. . . . 1/24
Helen Searles Woodlawn, Chicago . . . 1/24
Ruth Wiltrane, Ohio, Indianapolis . . . 3/24
Minnie Wright at the 3-manual in the Alto Theatre, Columbia, Pa. . . 5/24
Grace May Lissenden plays the Skinner in the Ritz, Port Richmond, N.Y. . . 5/24
Mary Vogt broadcasts daily over WOO, Philadelphia on the Wanamaker organ . . . 5/24
Lucille Hale broadcasts Fridays from the Cameo Theatre over KDKA, Pittsburgh. . . 4/28
Peg Kimball at the Syracuse, N.Y. Empire 3-10 Marr & Colton . . . 4/31
Rose Diamond at N.Y. Loew's State Moller . . .

In the summer of 1925, these



Lyn Larsen at Riviera Wurlitzer.

The high point of the program was his accompaniment for the Charles Chaplin silent film, *The Champion*. According to Lyn, "This movie has to be the original 'sock-it-to-me!'"

Lyn proved that the hand is quicker than the eye as he adeptly negotiated countless registration changes during the course of the evening. The audience, which numbered close to 1,000, will long remember his exciting renditions of *Doin' the New Lowdown*, *Finiculi . . . cata from the Gothic Suite*.

A standing ovation followed his final selection on the program and he showed that he appreciated the enthusiastic response by playing *Goodnight Sweetheart* as his encore.

ladies graced the consoles of Washington, D.C. organs: *Emily Thompson* and *Margaret Libby*, Central Theatre . . . *Maribel Lindsay*, York . . . *Mrs. Nell Paxton*, Metropolitan . . . *Mrs. Fritz Hauer*, Chevy Chase . . . *Ruth Farmer*, doubling at York Church . . . *Miss C. M. O'Day* at the Robert Morton at Crandall's Central . . . *Mae Woods*, Princess . . . *Amourette Miller*, assistant organist at the Takoma Park . . . 7/25
Effie Drexilius Gable at the Malarkey Special (!) in Pittsburgh's People's Theatre.

The gals really played up a storm in the Golden Days, as our probing the treasure lodes has proved.

See you folks in the rainy month of April!

— Lloyd and Jason

Lyn extolled our organ and recognized Bill Hatzenbuhler whose constant maintenance of the instrument helped to make the program an unqualified success.

Our annual Christmas concert was held on December 11, and featured local organist Carlo Annibale at the console of the Riviera Wurlitzer. The round of applause that followed his opening number, *Everything's Coming Up Roses*, assured Carlo, who is blind, that he had an appreciative audience. The program he planned for that evening included *Trish Trosh Polka*, *Dizzy Fingers*, *What Now My Love*, *Malaguena*, and Tommy Dorsey's *Boogie*, couldn't have been more carefully chosen as far as the audience was concerned. One of the highlights of the evening was his rendition of the *William Tell Overture*, which only a real music lover can listen to without thinking of either Spike Jones or the Lone Ranger, according to Carlo. An appropriate selection of favorite Christmas music helped set the proper mood for the holiday season. We thank Carlo for helping to make this Christmas one to be remembered.

The Annual Quentin Maclean Award was presented this year to William Hatzenbuler by Chairman Robert Flierl, in appreciation for the great contribution he has made toward the success of our chapter. Mr. Frank Guzzette, manager of the Riviera Theatre, was named Honorary Member of the Year.

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Motor City News

The Motor City Chapter has once more appeased the growing appetite of Detroit area silent movie and theatre buffs. This time it was John Muri at the 3M/10r Barton in the Redford Theatre who brought out the fans on October 22 to hear his accompaniment to *The Lost World* (1925). Prior to the feature film John played a lively pops concert and helped that ever popular duo, Loral and Hardy, cavort across the screen.

(More Chapter News on Page 32)

Theatre organ intermissions are again in full swing with chapter members providing the musical talent every Friday night — this year at two theatres, the Redford and the Punch and Judy.

Work is progressing well on the severely water damaged 3m/10r Barton in the Royal Oak Theatre and plans are to have it playing before the year is out.

Could it be that the chapter will have *three* theatre organ intermissions to worry about next year.

— Don Lockwood

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Chicago

The ever active Chicago Chapter produced sixteen Program Events during 1968, each one highly successful and only four were devoted to strictly business, a good record for an already high rated group.

Having been selected as the 1969 National Meeting Host, the Chapter lost no time setting wheels in motion. Bill Benedict, Chairman announced Roland Frase as Convention Coordinator, and Sam Holte as Program Chairman, with other appointments to be announced soon.

The Marriott Motor Hotel, near O'Hare Airport has been selected as Official Headquarters. This fine hotel has agreed to furnish ATOE special rooms for meeting and will give conventioners a reduced rate for accommodations with complete hotel facilities available.

On November 7 John Muri put the Mont Clare Barton through its paces giving his near capacity audience a fine program which included a Sing-a-long, special solo numbers, and cuing the famous *Phantom of the Opera*. John, as usual played at his precise well selected program to the complete delight of the attentive audience.

Another Barton organ was heard on December 3rd when Pearl White appeared at the Patio Theatre in a theatre sponsored program. (This in itself, is an innovation) The *Catoe* cooperated to insure success of the program. Nearly 800 enthusiasts turned out to hear Pearl strut her

stuff. Bill Benedict, Chapter Chairman, acted as Mc., in a satisfying well done program.

The loss from one chapter was the gain for another in the case of Ken and Karol Shirey. The Shirey's recently moved from Ohio to Chicago, Wurlitzer and all, before unpacking, Ken was appointed Editor of the *Vox* CATOES's official newsletter. Ken served in the same capacity for the Western Reserve (Ohio) Chapter.

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Delaware Valley

The buffet dinner and organ concert held on the afternoon and evening of November 17th was one of the best attended events the chapter has enjoyed in the past two years.

Well over half of the total local membership was present as well as National Prexy Al Mason and wife Betty. Many of the members also brought guests which helped bring the attendance to an unexpected level and insured the success of a triple featured program.

Members and guests began arriving shortly after 1:00 P.M. and were greeted by Wayne Zimmerman warming up the Rogers Organ (Model 33-E). Wayne displayed the many authentic theatrical effects available on this modern instrument.

The formal program featured three artists, Patti Germaine, Don Kinnier, and Dick Smith. It would be impossible to review such a wonderful triple concert without remarking on the contrasting talents and styles of the artists which complemented each other so perfectly—the concert artistry of Patti Germaine; the theatre organ styling of Don Kinnier; the modern interpretations of Dick Smith. By shrewd choice of organists, the entire range of popular organ was covered.

A brief business meeting was held after the concert. Upon the conclusion of the business at hand, the Alden Inn served a buffet dinner, then everyone was invited to

try out the organ. From this invitation a jam session developed that took up a great part of the evening. All agreed the success of this event should give it priority as an annual event.

In December the Delaware Valley membership was invited to WFIL-TV to watch member Larry Ferrari do his regular Sunday TV show playing a Gulbransen Theatre model electronic organ.

Between the problems of the flu and the first snow of the season, attendance was light. However those who did venture forth received red carpet treatment and were included in the telecast much to the surprise and delight of everyone.

Larry performed a great service for the Chapter in showing a picture of the Sedgwick Moller and explaining the need for a permanent home for it. Several calls were received and each one offered a possible solution to the problem of getting the Moller installed.

At the conclusion of the broadcast a guided tour of the WFIL-TV and Radio facilities proved interesting and very educational.

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Kaw Valley Chapter

Mr. and Mrs. H. L. Reedy's home was the October meeting place for the members of Kaw Valley Chapter, Lawrence Kansas.

Mr. and Mrs. Reedy, who attended the ATOE Convention in Los Angeles in July, told of their experience and impressions of the sights and sounds connected with the convention. They were especially impressed with the friendliness of the conventioners, with the appreciative, inspired audiences who attended the concerts presented by talented artists, and with the well-planned program of the convention as a whole.

Following a brief business session several members played selections on the Reedy's Hammond organ, and the hostess served refreshments during the pleasant social hour.

Ida R. Jones, Secretary



John Ferguson of St. Louis plays for ATOE at Kirkwood, Missouri Center.

St. Louis Chapter News

The St. Louis group spent a busy 1968, working on the Kirkwood Community Center project, (See December 1967 TOB) and promoting interest in it.

The most recent effort was the cueing of a silent Charlie Chaplin movie by John Ferguson of St. Louis. The program was well received by the public and gave another boost to ATOE and the Chapter.

John Ferguson, a native of Shreveport, La., is an accomplished musician, who studied piano at the age of 9 and turned to pipe organ at 13. As an organ major at Centenary College he headed for a career of classical musician, upon hearing theatre organ recordings by George Wright, Ferguson changed direction.

For four years he toured the hotels and night clubs playing successful engagements. Mr. Ferguson turned to the theatre pipe organ, enjoyed a extended booking at the Orpheum in Springfield, Ill. In 1961 he came to St. Louis and as assistant organist was heard at the great Wurlitzer in the St. Louis Fox.

The St. Louis ATOE is moving slowly but surely toward its goal of installing a pipe organ in the Kirkwood Community Center. At present the console and relays are being completely re-leathered. Work has been proceeding for two years and is now in an advanced stage of completion.

The console lift is installed, awaiting the placement of the relays and console itself, which will probably be done sometime this winter.

ATOE members have devoted thousands of hours of work on the Kirkwood project.

* * * * *

Northern California

A most successful and busy year for Northern California Chapter of Everett Nourse at the Avenue Theatre in San Francisco in December. Our year opened with Don Baker at the *Pizza Joynt* in San Lorenzo. For our February presentation we heard Larry Vannucci at *Cinema-21* in San Francisco, plus a jam-session at the Avenue Theatre. In March it was Dave Quinlan at Rudy's Supper Club in Vallejo. Then in May to the Chapel Of The Chimes in Oakland to hear Gordon Whitehead, and late in the same month to hear a variety of artists in our own Variety Show at the old NBC Studio A in San Francisco with *Smith's California Orchestra*, Dr. Sergei Rose (James Roseveare) playing (?) the Theremin, Don Frank playing a genuine 1936 Hammond, spots with Larry Vannucci and James Roseveare at the Hammond augmented by the orchestra (Charles Smith—trombone, Julian Porritt—tuba, Jack Bethards—bass, and others.)

We started the second half of beautiful public program at the Avenue Theatre featuring England's Vic Hammett. Then to Los Angeles for the fabulous Convention. In September it was Scott Gillespie at the Avenue. Late in the same month Tom Hazleton entertained us at the *Capn's Galley* in Santa Clara. Then in November it was Vannucci again at the California Theatre in Santa Rosa and Nourse at the Avenue in December to wind it up. We started the new year with Tiny James at the Neighborhood Church in Oakland, playing a 3-manual Robert-Morton T.O.

Other pipe-oriented programs which many of our members enjoyed during 1968 included: George Wright at the Avenue Theatre, Eddie Dunstedter at the Carl Greer Inn in Sacramento, Lyn Larsen at both the Avenue Theatre and the *Pizza Joynt*.

Regular fare in Northern California area for pipe-fiends is found at the *Lost Weekend* (2-10 Wurlitzer in San Lorenzo, *Capn's Galley* (3-12 Wurlitzer) in Santa Clara, *Rudy's Supper Club* (2-6 Wurlitzer) in Vallejo, *Carl Greer Inn* (4-16 Robert Morton) in the Cinema-21 in San Francisco, the 4-21 Robert Morton in the Opheum Theatre, San Francisco, the 3-13 Wurlitzer in Wilson Theatre, Fresno, the 4-16 Robert Morton in Warner's, Fresno, and the 4-22 Wurlitzer in the Grant Union High School, Sacramento. Next year we will be hearing a 2-7 (plus) Wurlitzer now being installed in the Encore Theatre in Burlingame. We feel quite fortunate in having so many playing TOs in our area (which we share with the Sierra Chapter). Only one *dead TO* remains installed in a public place, the ancient (1914) Wurlitzer in the United Artists Theatre in Berkeley.

ATOE members in Northern California area who are not chapter-affiliated are invited to join either the Sierra or Northern California Chapters. It will enhance the enjoyment of our hobby. For information on Sierra Chapter write: Zeller, 5223 Glancy Drive, Carmichael, Calif. 95608, and for Northern California Chapter write: Ehat, 851 Larchmont Drive, Daly, Calif. 94015. Sierra Chapter meets mainly in Sacramento, Northern California Chapter mainly in the San Francisco Bay area. — Dewey Cagle

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Valley of the Sun

On Wednesday, October 16th, at 8:00 P.M. the Valley of Sun Chapter presented Tom Hazleton of San Jose, California, in a concert at the William P. Brown 5/21 Wurlitzer.

This was the first public presentation of the former Vaughn organ in its new setting. With living room furniture removed, and chairs in place the seating capacity was 140, and it was a sell-out

Chairman Howard Rowe opened the evening with a short introduc-

(Continued on Page 34)

Chapter News (Cont'd.)

tion and welcome, then turned the meeting over to Bill Brown. Brown presented Tom Hazelton to the eager crowd, and the organ came to life with *I Get a Kick Out of You*. Tom's *Rhapsody in Blue* score was well-orchestrated and a great crowd pleaser. In the first half, Tom appealed to every taste, with selections ranging from Bach's *Fugue in E Minor* especially adapted to the theatre organ registration, to Crawford's *High-Hat*, and *So Beats My Heart for You*. His burlesque-style *Blue Prelude* followed Bach for the maximum contrast.

Before bringing back Tom for the second segment, Bill Brown recalled the history of the organ's installation in the Paradise Theatre in Chicago in 1928, and its reinstallation in the Vaughn residence in California, thus paving the way for the famed George Wright Hi-Fi recording on this instrument. Brown purchased the organ in 1963, and designed his new home to accommodate the installation. Although the original 21 ranks are now playing, the addition of 17 more sets is planned for future years.

Hazelton opened part two with *Up, Up and Away* and included such favorites as *Greensleeves*, a dynamic *Slaughter on Tenth Street* and Crawford's *Cuban Love Song*. After an impromptu *Doin' What Comes Naturally*, he closed with the haunting *Deep Night*, George Wright's old radio theme.

After a standing ovation, Hazelton returned for a brassy *Grenada*, and appropriate *I Left My Heart in San Francisco*. Tom's praise of the organ gave much credit to the meticulously perfect installation by Brown and organ technician Wendell Schultz.

The Valley Of The Sun Chapter wishes to extend its thanks to Bill and Barbara Brown for their hospitality. The total success of the concert will lead to a series of artists to be presented to Arizonians through the winter season.

DISC SOULS

When Eddie Dunstedter heard Ken Wright's recent recording played on a (Conn theatre organ) he shot a letter off to his old friend (they both played the KMOX, St. Louis, studio Kilgen at different times) congratulating him—on his choice of a model. Eddie wrote, "Well, ol' Buddy—I knew that if you listened to me long enough, some of it would rub off. That's a nice rendition of 'Mine'. In fact—it's MINE. You arrangement napper." To make matters more pointed, our record reviewer alluded to a similarity of the Ken Wright and Dunstedter sounds in his review of Ken's Kilgen organ record (Dec. 1968 *For the Records*). "I'll settle for a credit line in the jacket notes,"



Tom Hazelton at the 5-21 William P. Brown residence Wurlitzer, Phoenix, Arizona.



Crowd at Hazelton's concert. Bill Brown is standing in front of Wurlitzer console.

grinned Eddie, who is looking forward to Ken's third release (also played on a Conn) to see what mischievous banter he can concoct to bug Ken . . . Richard Dearborn writes that all those involved in producing Pearl White's initial entry in the modulated grooves derby are ATOers—with the exception of the photographer who shot the jacket photos . . . George Wright's announcement of a forthcoming Duke Ellington album release on the Dot label came as no surprise to those knowing of the Pasadena organist's admiration for the Duke and his men. It started while George was playing at the New York Paramount. The Ellington band was booked in every few months and George got to know the Duke's men, especially Billy Strayhorn, the band's arranger and a composer in his own right. That's one reason George will include Strayhorn's plaintive lament, *Lush Life*, among his Ellington tunes. Billy loved to hear Wright play it on the Paramount organ . . . Our idea of listening *tunes not to record* (because they have been grooved so frequently) seems to have caught on. Several letters received endorse a continuation of the plan to warn organists away from tunes which have been *done to death* on vinyl. One writer asked that *Laura's Theme* (or *Somewhere My Love*), *Sound of Music* tunes, and *Granada* be added to the *not-to-groove* list. Until now it has consisted of *Born Free*, *Alley Cat*, *Georgie Girl*, *Winchester Cathedral*, *Modern Millie* plus such ancients as *Diane*, *Charmaine*, *Tenderly* and *Laura*. Any more?

Fantasy label was preparing to release the fourth in its marathon *Farewell to the Fox* series even as it repressed No. 3 because of requests from dealers who feel it's a fast turnover item. Recorded a few days before the 4-36 Wurlitzer was dismantled and removed from the San Francisco Fox Theatre, the discs offer the nostalgia of memory-teasing tunes played by Everett Nourse and Tiny James (back to back) plus

the big sound of the Wurlitzer in its original gone lair . . . In a recent column we called attention to a platter of nostalgia released by RCA Victor, a compilation of 78 rpm re-issues, music played and sung by famous artists of the day. It was entitled simply, *1927* and among the treasures was Jesse Crawford's never-to-be-forgotten *At Sundown*. Now RCA has done it again with *1926*. On this one, our man in Lafayette, Louisiana, Lew Williams, Jesse plays *Dinah*. The instrument is most likely the Wurlitzer Chicago showroom organ.

RECORD REVIEWS

The BOMBARDE reviews organ recordings for official ATOE publications. Manufacturers, distributors or individuals sponsoring or merchandising theatre pipe organ records are encouraged to send copies to the BOMBARDE, Box 5013, Bendix Station, N. Hollywood, Calif. 91605. Be sure to include purchasing information, if applicable.

MUSIC IN THE ROUND — Jim Orcutt playing the Robert Morton theatre organ in the Cathedral of the Christian Crusade, Tulsa, Oklahoma. CR-0041, stereo, available by mail at \$4.50 (postpaid) from Concert Recording, Box 531, Lynwood, Calif. 90262 (also available on 7½ ips 4-track stereo tape at \$5.95)

On hearing this recording, many auditioners will feel that a new master of the theatre has been discovered. But there will be no well-deserved bright future for Jim Orcutt; he died about the time this recording was released. The fact that he was desperately ill when he recorded so much beauty in these grooves, adds a note of poignancy to the listening.

Supposedly on the road to health, Jim Orcutt visited Los Angeles only three weeks before his death (at 36), and this reviewer conducted what proved to be Jim's final interview. He told about recording the

3-10 Morton in two hour segments because that's the longest the hospital would allow him to be away—even though he was supposed to be nearly well. He told us that he usually spent the first of the two hours touching up the Morton pipe-work and tremos to make them more theatrical, and the second doing the recording. He asked a favor of the reviewer—not to be too harsh on the occasional *soft spots* (as he called them) because *sometimes I just lost the place*. So we pass Jim's request on to auditioners. In fact, the irregularities are so minor, most are difficult to locate—but Jim was a perfectionist.

Be Mine Tonight is the result of a recording session of about two years ago. It's an impassioned ballad in waltz tempo spiked with many registration changes and briefly tinkling Glockenspiel backed by reiterating Xylophone.

West Side Story Medley includes *Tonight* in beguine tempo, *I Feel Pretty* (a mix of sweet Tibias against percussion punctuation), *Maria* (almost wholly on Tibia, *Amayreeca* and a majestic reprise of *Tonight*

Non Dimenticar and *I wish You Love* are both products of the aforementioned previous taping session. *Love* is especially luscious, with some interesting but brief reed registration. The coda is preceded by a crunching pedal note.

Overture to the flip side is 1.55 minutes of a curtain-raising *My Heart Stood Still*, ending in a well-executed roll.

The music-drama *Camelot* is said to suffer from a lacklustre, forgettable score, and we would tend to agree — until hearing the Orcutt treatment. The title tune is played as a conversation between flutes and brass. *If Ever I Would Leave You* sparkles with beautiful phrasing and what can only be described as nuance. *Follow Me* features the Vox Humana (often alone) with Chrysoglott support. The reprise of *Camelot* is both majestic and touching, with some ear-catching rolls. Some of Jim Orcutt's finest work.

A Dream Is a Wish Your Heart Makes, long on Orcutt favorite, is given a tender rhythm-ballad treatment with effective phrasing.

A real '20s oldie, *June Night* is provided a *medium fox* swingband treatment, with the brass section answering and punctuating the flute-reed melody combination. A good closer.

Summary: Jim Orcutt's legacy of a life devoted to music is well worth owning.

THE SOUND OF THE SILENTS, Lee Erwin at the 4-19 Wurlitzer in the Beacon Theatre, New York. Stereo. Concert Recording No. CR-0045. Same ordering procedure as for previous listings.

Lee Erwin, the most celebrated of WLW's *Moon River* organists, shows off his talents to the best has finally made a recording which pipe recordings (for Zodiac and Sommerset) he was limited either by instrument or material. But this time Lee really shines as a theatre organist.

Very little silent movie music is available on pipe organ records. Pop tunes from the silent film era and theme songs, yes, but almost no descriptive cue music (Gaylord Carter's *Big Chase* is the only one which comes readily to mind). Therefore, Lee Erwin's original score for Rudolph Valentino's *The Eagle* is unique. It was composed for presentation at the Beacon Theatre last year. Side 1 of this disc presents five excerpts from that score. In the film, Rudy played a sort of Russian Robin Hood, and this is reflected with great subtlety in the Erwin score. The five excerpts are captioned, *Overture*, *The Empress Waltzes*, *Incidental Music*, *The Eagle* and *Love Theme*.

The fault of many film scores, an inability to stand alone as music when separated from the pictures they underscore, can not be said of Mr. Erwin's *Eagle* music. It is believable as film accompaniment music, yet it holds up well as purely listening music. A 20-page booklet

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Wright - Baker

(Continued from Page 5)

The Aahmes Temple auditorium is a large hall with a high ceiling, a good place for music. At the appointed hour, Don and Bud marched to the twin consoles and played their overture, a duet of *Galloping Comedians*. Then Don stepped to the microphone.

"I'm certain that you in the audience have noticed quite a difference in our ages. In deference to the older man, I'm allowing Bud Iverson to play first." Don sauntered into the wings, leaving Bud looking somewhat nonplussed. But he recovered quickly and went into his first medley, which was rich in tunes by Fritz Kreisler, an Iverson specialty. The organ sounded big and full and there was a lot of registration variety.

Then Don Baker appeared for his first medley. Those familiar with the Baker style appreciate the emphasis Don puts on phrasing and shading in his arrangements. He often brings the volume level down to a whisper, then builds slowly to a thunderous level, and back down to a whisper again. Halfway through his first medley, sounds from a Shriners' event in a nearby banquet hall started interfering with the auditorium show. A combo with an amplified vocalist and a glockenspiel penetrated the soft passages of organ music. It was most distracting to the approximate 700 present but there was nothing to be done; there just wasn't enough separation between the two halls to maintain acoustic isolation. It was a bad scene during light passages.

Of course both organists brought up volume levels to cover the interference but the penetrating power of that glockenspiel was maddening.

The program consisted of pops and standards, expertly registered on the Conn's transistors, performed in two medleys by each organist before intermission, and two afterward. Besides the overture, two other selections were played as duets, *Deep Purple* (with Bud at the concert

San Diego Fox Morton

(Continued from Page 6)

a brief trip through the organ's solo stops (a bright Clarion stood out) while the volume built slowly for a mighty finish. Bob's appearance was limited by the proximity of his afternoon appearance with the post band, so he had to quit after three tunes.

The instrument is now in good shape with a sound not unlike that of the smaller San Francisco Orpheum Morton, and the theatre is planning a series of public concerts with the help of the group which repaired the instrument. The group, as yet unnamed, has a firm agreement with the theatre management and owner covering the future use of the instrument, public and private. No organ club or ATOE chapter is being planned. Concerts will start as soon as the restoration is complete and some name organists have been booked.

— Peg Nielsen, San Diego

grand), and the finale, *There's No Business Like Show Business*.

Don scored with his arrangements of *Blurette*, *Shadow of Your Smile*, *Born Free*, *Mame* and that powerhouse Baker arrangement of *Cherokee*. Iverson played memorable versions of two originals, *Berenice* and *Conn-jetti* (pure apple polishing!), *By the Time I Get to Phoenix*, *Stars in My Eyes* and the descriptive Ferde Grofe piece with which he made solid points at the 1968 Home Organ Festival, *On the Trail*. Fortunately, no one "called for Phillip Morris" this time.

Don and Bud closed their well-received program with an expansive but brief chorus of *Show Biz*, took their well-earned bows and posed for press photos. "Gosh, I feel important" said Don, as the flashbulbs blinded him for a moment. Bud didn't say anything. He was too busy signing autographs for a bevy of pretty girls.

— Stu Green & Peg Nielsen

Gaylord Carter at RKO ALBEE

(Continued from Page 13)

Also among the guests were Dr. and Mrs. Jack M. Watson (Dean of the College-Conservatory of Music of the University of Cincinnati). Dr. Roberta Gary, well-known concert organist, attached to the organ department of the College-Conservatory, was introduced to *The Big Chase* and other assorted silent film organ scores by Gaylord. Bach was never like this! Dr. and Mrs. Watson were taken back to earlier days, when they resided in Hollywood, and had listened to Gaylord when he was staff organist at Grauman's Million-Dollar, Egyptian, Hollywood, and others. WKRC-T.V. News Director Bob Jones and his charming wife Janet were present and accounted for. Bob has become identified as the MC for the Ohio Valley Chapter's annual silent film presentations over the past four years at the RKO ALBEE. Bob prepared a "special" related to the *Flicker Fingers* offering, which was aired on his 11:00 P.M. news program, one week prior to the show WKRC T.V. camera crews went down to the ALBEE, and filmed Bob coming up on the big band car elevator; from this impressive position, Bob gave his viewers some background on our beautiful Cinema Palace, as well as on Gaylord and the film *SAFETY LAST*. Our Chapter, as well as persons everywhere who share an interest in theatre organ, are indebted to people such as Bob Jones for their warm-hearted cooperation and assistance in line with the cause.

Other guests included Mr. and Mrs. Walter Barnett and Mr. and Mrs. David Sonenshein of Barnett Organ & Piano Company . . . to whom the Chapter is grateful for providing the *Gulbransen* Rialto theatre model for the show.

Sunday, October 20th, was a beautiful day in Cincinnati . . . made-to-order for a *Flicker Fingers* presentation. By 6:30 P.M., the crowds had started to gather out front and in the gorgeous ALBEE lobby. Stanley-



Front row left, Charles W. Huelsman, veteran Albee projectionist purchased 22 tickets for young friends and family members, some shown here with featured artist, Gaylord Carter.

Warner, RKO regional manager, Joseph F. Alexander was all done up in his best bib and tucker; and it should be noted that he was seen to be wearing a pair of gold Wurlitzer console cuff links! ALBEE manager Lou Ruth and night manager Jim Chase had their hands full handling the ever-growing throngs.

Charles W. Huelsman, projectionist for many years at the ALBEE, had purchased a total of 22 tickets, and presented them to various young people in order for them to see the show; a wonderful gesture for which the Chapter is most appreciative.

By 7:00 P.M., the ALBEE lobby had become a very crowded place; some of those present had come from as far away as Washington, D.C., Lansing, Michigan, Detroit, Dayton, Ohio, etc. The visitor from Washington was a young man, all of ten years old, who was accompanied by his older brother. He insists that his parents permit him to go wherever a Harold Lloyd film is being shown. It seems that he had written to Mr. Lloyd, asking where he might see another of his films, and the reply came back -- "Cincinnati, Ohio on October 20th, at the RKO ALBEE." Among the familiar faces in the lobby were those of Dr. and Mrs. Walter C. Langsam. Dr. Langsam is President of the University of Cincinnati, and a great Gaylord Carter fan we are proud to say. Dr. Roberta Gary and her escort were seen heading for the balcony, to absorb the full effect of what they knew Gaylord was going to dish out during the course of the evening.

Mr. and Mrs. Robert Schopp of Alliance, Ohio, returning home from a trip to Canada, came by way of Cincinnati to take in the show. The entire organ fraternity were shocked and distressed to learn of Bob's unexpected death the following week. Bob was a devotee of both classic and theatre organ. He headed the firm of A. R. Schopp's Sons, Inc. of Alliance, Ohio. Bob will be sadly missed and our deepest sympathies are extended to Betty and to the family.

By 8:00 P.M., just under 2,200 people had taken seats and fastened their belts in anticipation of the coming of "Flicker Fingers" Carter. The ALBEE booth was manned by Carl Engel and Morris Leeds. Backstage, Raymond Fabing, Sr. and John H. Hueberger were on lights and curtain, under the direction of Jim Day. At the stroke of eight, Chairman George Eaglin welcomed the audience on behalf of the Ohio Valley Chapter, then introduced WKRC's Bob Jones. After a few well-chosen words, Bob gave the cue that brought Gaylord up on the band car, playing the *Perfect Song* in a blaze of glory and applause. It was clear to be seen that Gaylord had the audience in the palm of his hand, after the first five minutes of *Carter repartee*. The bouncing ball sing-along was met with great enthusiasm, if not a bit off key here and there, and this was matched by gales of laughter during the course of the Keystone comedy shorts.

Following the intermission, the event we had all been waiting for

took place in the showing of Harold Lloyd's famous silent comedy, *SAFETY LAST*. The house roared with laughter, as Gaylord kept pace on the organ with the action on the screen. If the old timers attending, who remembered this grand era were laughing hard, it seemed that the many young people were all but rolling in the aisles! Ages ranged from six to eighty, however the college age turnout was amazing and delightful to see.

By 10:30 P.M., Gaylord had played the final selection for the evening and an obviously well-entertained audience reluctantly departed another Ohio Valley Chapter *Flicker Fingers* presentation. Harold Lloyd's antics had put a lasting smile on those many faces, and Gaylord's organ accompaniment a spring in their step. This was Gaylord's third appearance in Cincinnati for the Ohio Valley Chapter, and public demand already building, would indicate that our officers had best start thinking about his fourth return.

John J. Strader
Ohio Valley Chapter - ATOE

Home Organ Festival

(Continued from Page 16)

and threatened to return next year with a silent movie to cue. The other newcomer wasn't as well known but she, too, scored a personal triumph -- Helen Dell, whose arrangements and flawless performances on the Baldwin, Hammond and Conn (the latter during jam sessions) insure her return for many more Festivals. Besides, she's a living doll.

Bill McCoy appeared for Thomas and enjoyed an instrument which has undergone many unheralded changes -- all for the better. But Bill hasn't changed in the least; *old Gabby* has always turned out top-rate performances. Both Helen Dell and Gaylord Carter drew concert assignments on the Allen theatre organ, playing the same style instrument which has appeared at the Festival for several years without significant changes, long a good in-

More Home Organ

strument. But the Allen instrument probably suffered some from the absence of a sponsor on the spot to "push" it and therefore didn't hit with the same impact as when Tom Stevens' retail organization was in the picture.

Conversely, the Baldwin HT-2 theatre model couldn't have had better showcasing. It, too, was "un-sponsored" but two artists from the talent pool drew concert assignments on it, Lyn Larsen and Helen Dell. We are not certain whether the instrument has undergone extensive revisions or whether it was the artistry of these fine organists, but the Baldwin HT-2 was a sensation.

Hammond was represented by one lone model X77 without enough volume to satisfy the needs of Mildred Alexander, who turned to the Conn and Rodgers for some of her sessions. One of the most talked about happenings of the Festival was Miss Alexander's broadening of horizons to include the teaching of all makes of organ at her music schools, including a new headquarters studio in San Diego. The luxury of teaching just one type of instrument is fast disappearing; from now on, teachers must be able to cut the mustard on many makes and models of organ. The Alexander range will include pipes when she can locate one suitable for the "old southern" style mansion which houses her headquarters school.

One negative indication was the continuing trend toward including the easily conjured "gimmicks", which sales departments are said to demand to make instruments "competitive." Mute stops which control speaking stops are on the increase. These include such non-sounding effects as Attack, Reverb, Tremulant, Vibrato, "Emphasis" and an abomination called "*Repetition*" to which too many builders have succumbed. Other stops direct where another already functioning stop shall be heard (manual pedal, etc). Some silent stops are necessary, tremors for

example; there can be no argument there. But when there are more than twice as many nonspeaking stops on a stop rail as sound-producing ones, that's just too much dependence on clever circuitry and not enough on music making. I kid you not! Such an instrument was played at the Festival.

I won't go into the attractive social aspects of the Festival -- the many parties, the swimfest in Hoberg's giant pool, the "Trek to the Stars" costume ball, the nightly jam sessions -- for lack of space. But some contemplation as to why this year's show was the "best yet" (a rather universal impression among Festivalers polled on the final day) is in order. A successful Festival consists of many things, most of which are taken for granted by attendees -- such as the excellent food provided by the resort. Therefore, we must turn to what was different. First, the array of top artists, amplified by the Festival Talent Pool. Then, the staging was much improved, especially the subtle lighting effects which underscored the mood of every tune played during the concerts (credit here must go to former ATOE national president Tiny James, Les Fritze and Charlie Banks). And we shouldn't neglect the improved sound of many instruments. Also there were no speeches; MCing was brief and to the point. The shows moved at a fast pace.

Most of the gains were the result of careful planning. Lovely Kay Chenoweth was the same "sparker" she's always been. We rarely saw her when she wasn't perambulating to a hatching crisis or from a solved one. And Dewey Cagle was back this year, fully recovered from the heart attack which pulled him out of the 1967 Festival. Of all participants, these two rate the most credit for the nearly ten years of Home Organ Festivals (How Dewey Cagle finds time to act also as advertising manager for this magazine has long been a mystery!). Flo Lehtinen, the genial president of the Pacific Council for Organ Clubs, rates kudos, too.

Sooner State Is Here

(Continued from Page 23)

Ending the first portion of his show, he played *Pomp and Circumstance* the whole thing! This was an unusual but pleasant surprise. For the first and last part he turned off the tremors and gave the organ a big crunch sound. (The organ sounds bigger than ten ranks anyway). The organ was in good tune and held up well to this treatment; unlike many that sound terrible without heavy tremulants.

After the intermission, Lyn continued to captivate his audience with a mixture of show tunes and other standards, including *Lara's Theme from Dr. Zhivago*, which was played as a tribute to Jim Orcutt who played the song quite frequently before his untimely death.

For a change of pace Lyn performed the Tocatta from the Suite Gothique by Leon Boellmann. Again the Morton's big sound and excellent voicing added to the magnificence of the work. It was performed with mature ability and feeling.

Possibly the greatest highlight of the program was the medley from George Gershwin's *Porgy and Bess*. Lyn played it to the hilt, in a style that Gershwin himself would have been proud of.

The Sooner State Chapter feels that our first venture has been a tremendous success and the people of Tulsa and Oklahoma are swiftly being converted to avid Theatre Organ Nuts, and that's what this organization is all about, isn't it? We're organ enthusiasts from the word "go!" The wheels are already in motion to plan for our next concert, so watch for more news from the Sooner State Chapter.

—Dennis Minear

The dates for the tenth Festival were announced during the 1968 session -- September 16 through 21, 1969.

—Stu Green, Hoberg's

When youthful (25) Dwight Beacham (1968 ATOE conventioners heard him play the Wurli at the *Haven of Rest*) moved away from Los Angeles to accept a teaching job 300 miles north at Paso Robles, local fans figured that he wouldn't have much time to do anything about the little two-deck Wurli he left behind, neatly installed in his parents' home. With the move and fatherhood fast overtaking him, chances of moving the organ seemed remote. But, the doubters figured without taking into consideration the great zeal for theatre pipes which must haunt Dwight. With newborn Holly safe in the crib, wife Ginny back in the kitchen and the teaching job (music, naturally) going well, Dwight began to thirst for the sound of his own pipes. The way Ginny puts it, "we have become one of the main supporters of the U-Haul Trailer Company." Three months after their departure the Beachams have moved more than half of the 8-ranker from LA to Paso Robles, and that task wasn't even started until Dwight had built a suitable chamber, so it shouldn't be long before Dwight will be able to do something about the vacuum he ran into when he got nothing but *what's that?* upon mentioning theatre organ in the Paso Robles area. In case there's still any doubt, Dwight declares, "... theatre organ? I love it — almost as much as I love my spouse — and Holly."

* * * * *

Colin Corbett still plays the 3-19 Hillgreen-Lane Theatre Pipe Organ in the Odeon-Carlton Theatre (on Carlton St., near the corner of Yonge St.) in Toronto, Ontario every Saturday night at about 9 p.m. for 15 minutes. The console rises on a lift out of the center of the large covered-over orchestra pit of the theatre which is advertised on television as *The Showplace Of The Nation*, advises Niagara Frontiersman, Dave Vuckson.

- CLASSIFIED ADS -

FOR SALE—BOOKS: Hope-Jones Unit Orchestra \$3.95; Wurlitzer Unit Organs \$4.50; Wurlitzer Fact Book \$2.00; Whitworth's CINEMA & THEATRE ORGANS \$15.00; Williams' European Organ \$20.00; Wurlitzer Church Organs \$2.00; Audsley's ART OF ORGAN BUILDING \$15.00; Norman's Organ Today \$7.50; Sears' The Reed Organ \$2.00. ORGAN LITERATURE FOUNDATION, 45 Norfolk Road, Braintree, Massachusetts 02184.

FOR SALE—Three-manual Fourteen-rank playing WURLITZER with 3400 square foot house attached, private area, no noise trouble, San Fernando Valley view included. All for \$115,000. Write: Box D, 3291 Guido Street, Oakland, California 94602.

SILENTS ARE GOLDEN but they are better with music. If you have piano or organ music for silent film accompaniment please contact: SILENTS ARE GOLDEN, P.O. Box 2345, North Hollywood, Calif. 91603.

WANTED—Bench and Music-rack for Wurlitzer—185 console. ED RANEY, 6211 Temple Hill Drive, Los Angeles, Calif. 90028. Telephone: HO 9-9181.

FOR SALE—WURLITZER Style D complete, rebuilt entirely with relays for 16 ranks. Console has been enlarged and rebuilt to control eleven unified ranks. Two three-horsepower Spencer blowers equipped for single-phase. Available immediately. Contact: ROBERT B. FRAY, JR., 3917 West 68th Street, Prairie Village, Kansas 66208, or call after 6:00 P.M. daily, (913) 262-5464 (A Kansas City suburb).

FOR SALE—Make an offer. Two large reservoirs; one swell shade action eleven feet long, twelve magnets and bellows; about twenty-five metal dummy pipes from a Kimball church organ. GEORGE R. JOHNSON, 6516 Haystack Road, Alexandria, Virginia 22310.

FOR SALE—4m/20r Wurlitzer Publix with two English Horns. Mostly all re-leathered. Console natural cherry mahogany. Condition generally good. Instrument being dismantled prior to moving. Best price of \$7,500 or over takes. BILL HOLLEMAN, 3470 Inroquois, Detroit, Michigan 48214. (313) 923-0428.

Southern California "Pizza Organ"

(Continued from Page 29)

ished. Some large-scale pitched percussions have been distributed around the ceiling of the restaurant, a very large Marimba, Xylophone, Glockenspiel and a full toy counter.

There's one additional goodie in the wind, a real, honest-to-goodness Wurlitzer Brass Trumpet which will replace the Tuba to provide more brassy tightness.

What Shirley didn't install, of the original 5 ranks, Steve did. Organ technician Don Kohles was hired to do the finishing and vocal touchup. Then organist Bud Taylor signed on as resident organist and he pitched in to help get the Tibia going. By the time this hits print, Steve, Shirley and Bud will surely have the Clarinet in, perhaps even the Brass Trumpet, and the major bugs removed. Except for the still silent Clarinet, the trio had it all going and in good playing shape chomp, guzzle and kibbitz during the recent holidays.

So you travelers who make a point of taking in the pipe organs at each stopover, add the name *Monk's Musical Pizza* to the agenda. It's at 644 South Barranca Avenue, Covina, California. Get off the San Bernadino Freeway at Barranca and

drive North for a half mile to the Barranca Center (right side of street). The menu is Pizza, soft drinks, beer and the long-popular music of Bud Taylor on the pipes.

— G. Bandini

Record Review

(Continued from Page 35)

by Ben Hall, about the score and Wurlitzer restoration project, accompanies the recording.

Side II of the disc presents some songs from the Valentino years in very special arrangements: *Remember* in a 4/4 hurry-up tempo before the sweet chorus; *Sleepy Time Gal* (which rides initially on some solo stops); *Someone To Watch Over Me, Always, Romberg's One Alone* (in part played in Ravel's *Bolero* tempo), and a satisfying 5-minute version of *When Day Is Done*, played as a ballad and sometimes in rhythm.

The Beacon organ has the big of a Wurlitzer Vox/Tibia mix we've theatre sound and the best example heard on records in some time. Favorite is Erwin's *Love Theme* from the *Eagle* score. It has the same kind of langorous appeal as the String-rich David Rose compositions (e.g. *Our Waltz, Deserted City, California Melodies*).

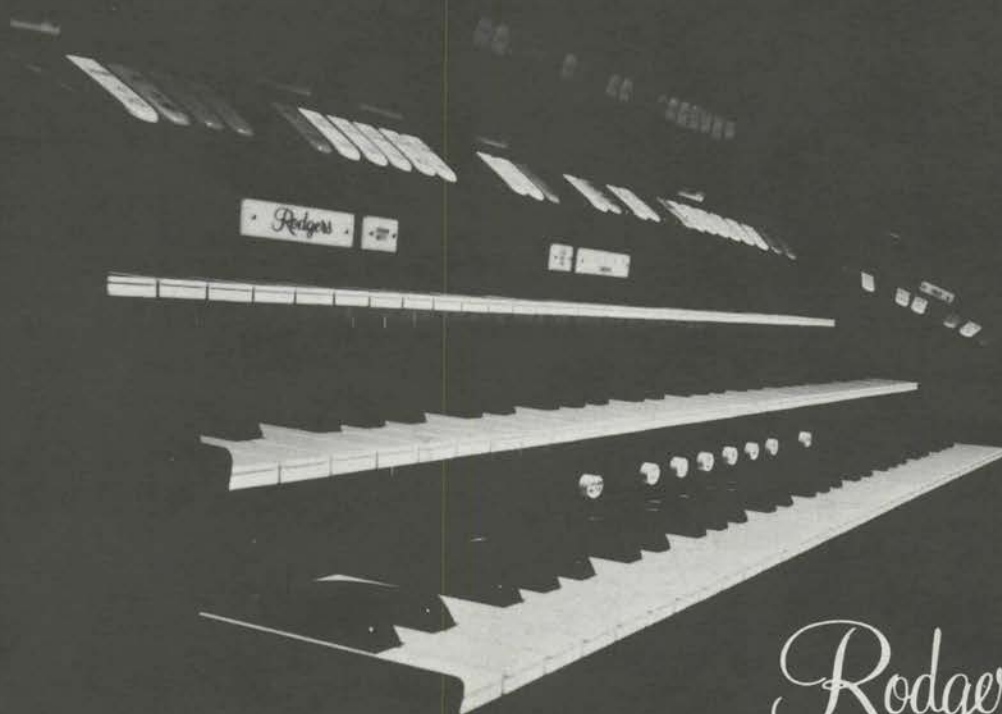
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It already happened to two other guys; research engineers who took that idea and designed a new organ. They called it a "Rodgers" and founded a company on their success.

The company's growth since then has not changed our policy of building the best. That's why we know the kind of instrument you would come up with if you really wanted to build yourself an organ and build it right.

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