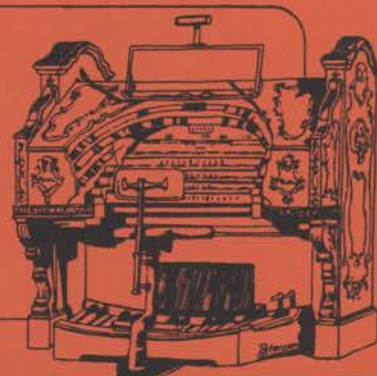


# THEATRE ORGAN



JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

VOLUME 12 NUMBER 1

FEBRUARY 1970



## TONY FENELON IN AMERICA



The Wurlitzer 4502

*The magnificent sound  
of the  
WURLITZER ORGAN  
now comes to you with  
Total Tone®*



The Wurlitzer 4030R



The Wurlitzer 4300 DeLuxe

*More than 50 styles  
and finishes... for  
amateur or professional,  
for home or church,  
for school or club.*



The Wurlitzer 4080



The Wurlitzer 4060

*Now, many Wurlitzer  
Organs are available with  
the theatrical sound of  
Spectra-Tone® and Reverb,  
the fascinating effects of  
the Slide, the scintillating  
sounds of Ssh-Boom.®*



The Wurlitzer 4700



The Wurlitzer 4500

**WURLITZER**  
means Music to millions®

pianos • organs • electronic pianos  
DeKalb, Illinois 60115



The Wurlitzer 4075

# THEATRE ORGAN

Journal of the American Theatre Organ Society

Volume 12, Number 1

February, 1970

A.T.O.S. National Membership is \$8.00 per calendar year, which includes a subscription to THEATRE ORGAN, the official publication of the American Theatre Organ Society. Single copies: \$1.25. Make check or money order payable to A.T.O.S., and mail to P.O. Box 2329, Livonia, Michigan 48150.

OVERSEAS Membership: \$8.00.

ALL MATERIAL FOR PUBLICATION EXCEPT ADVERTISING SHOULD BE SENT TO A.T.O.S. PUBLICATIONS  
P.O. BOX 2329, LIVONIA, MICHIGAN 48150  
ADVERTISING ADDRESS: Dewey Cagle, 3291 Guido Street, Oakland, California 94602.

\* \* \*

## A.T.O.S. National Officers

Albert T. Mason, President  
Allen W. Rossiter, Vice President  
Dorothy Whitcomb, Secretary-Treasurer  
Betty Mason, Executive Secretary

## A.T.O.S. National Board of Directors

Lee Erwin  
Ben M. Hall  
Fred Kruse  
Dorothy Whitcomb  
Gaylord Carter  
W. "Tiny" James  
Allen W. Rossiter  
Richard Simonton  
Richard H. Schrum, Past President

## A.T.O.S. Honorary Members

1959 — Jesse Crawford  
1960 — Fanny Wurlitzer  
1961 — Mel Doner  
1962 — Leonard MacClain  
1963 — Eddie Dunstedter  
1964 — Reginald Foot  
1965 — Dan Barton  
1966 — W. "Tiny" James  
1967 — Erwin A. Young, Jr.  
1968 — Richard C. Simonton  
1969 — Judd Walton

## EDITORIAL STAFF

Editor — George Thompson  
Associate Editors — Ray Brubacher  
Lloyd Klos  
Peg Nielsen  
Editor-Emeritus — W. "Stu" Green  
Publications Director — Don Lockwood  
Advertising Manager — Dewey Cagle  
Circulation Manager — Vi Thompson

THEATRE ORGAN (title registered U.S. Patent Office) is published bi-monthly by the American Theatre Organ Society, Inc., a non-profit organization, Albert T. Mason, President. All rights reserved. Entire contents copyrighted 1970 by A.T.O.S., Inc., Office of publication is P.O. Box 2329, Livonia, Michigan 48150. Printed by Detroit Master-Craft, Livonia, Michigan 48150.

POSTMASTER: Second Class postage paid at Livonia, Michigan. IF UNDELIVERABLE, send form 3579 to A.T.O.S. Circulation Department, Box 1314, Salinas, California 93901.

## THE COVER PHOTO

Tony Fenelon's visit to the U.S.A. was a series of personal and musical triumphs for the young Australian organist, seen here examining the wonders on the stoprail of the Robert Morton organ in the Carl Greer Inn in Sacramento, Calif. His first person account of his tours starts on page 5.

—Stufoto



## In This Issue

### FEATURES

5 My Great Adventure 'UP OVER'	Tony Fenelon
8 A Rose Is a Rose	Lloyd E. Klos
16 Don Thompson Concertizing in West	Elmer Fubb
17 The Young Radical Comes of Age	Billy Nalle
18 'Pipe 'n Pizzo' Makes Southwest Scene	Peg Nielsen
21 Cedar Rapids Has Smash Hit	Charles G. Albrecht
22 Home Organ Festival Celebrates Tenth Birthday	Hal Steiner
25 Letter from New York	Claude Beckham
29 Recipe for Fabulous Fifteenth	
38 CATOE Members Restore Pickwick Wurlitzer	Karol and Ken Shirey
39 Barton Finds Home in California	
41 Millie Nearly Fried	Peg Nielsen
41 Live Organ on Sacramento FM	
41 Unusual Store Opens	
42 A Tribute to Dan Papp	
46 Keith's Wurlitzer Removed	

### TECHNICAL

12 "UNIFICATION" — What Is It?	Stu Green
--------------------------------	-----------

### CONCERT REVIEWS

32 Lyn Larsen's Fall Concert Tour	The Green 'Machine'
33 Don Baker Excites Rochester TOS	Lloyd E. Klos
36 Jerry Mendelson at Rahway	Anonymous
42 California Miss Debuts on Covina 'Wurlimorton'	Stu Green

### DEPARTMENTS

3 President's Message	27 Closing Chord	40 Golden Nuggets
4 Acre of Seats	28 The Pipe Piper	44 Chapter News
20 Hollywood Cavalcade	30 Letters to the Editor	47 Classified Ads
26 Vox Pops	34 For The Records	

## PERSPECTIVES

May 11th, 1959, 1094 copies of THEATRE ORGAN were mailed — 439 members and 655 prospective members. We can no longer send copies to prospects but we will be mailing over 4,000 copies in 1970 to members as soon as all their dues are received. The main statement made in the original editorial is just as timely now as it was then. WHAT WE DO DEPENDS ON YOU!

Our growth means better service to you. More news comes in and can be printed as the costs do not rise in direct proportion to size. The fixed costs of acquiring information can be spread over more pages. Except for long planned conventions, the magazine is not designed to announce coming events. That is one of the functions of a chapter newsletter. But we can let the country know what has happened when we get the reports.

Currently, our Society is busier than ever with various chapters engaged in restoring organs in theatres, installing them in educational institutions and auditoriums as well as members rescuing the instruments for their own purposes. The present use in various types of restaurants gives the public a chance to hear "the sound". Theatres are repairing them as you will note in the body of the magazine. There are more organ clubs with owned or controlled instruments than ever before.

Read Billy Nalle's article carefully in this issue. I think it sounds the note for us today. Make the theatre organ a permanent part of culture for the people.

Our Fabulous Fifteenth convention is celebrating our fifteenth year of continued growth. Actually we have only had eleven conventions but ATOS is fifteen years old in 1970.



*Al Mason*  
Al Mason, President

ATOS  
ARCHIVES / LIBRARY

theatre organ



## AN ACRE OF SEATS IN A PALACE OF SPLENDOR

By Bill Peterson — Number 19 in a series  
**ORIENTAL THEATRE — PORTLAND, OREGON**

This "East Indian" playhouse was designed by the Portland firm of Thomas & Mercier and seats 2,038. The magnificent plaster work was designed by Adrian Voisin. The theatre opened on December 31, 1927.

Outstanding features of this structure include the huge dome in the auditorium, the intricate plaster detail everywhere in the building, the children's nursery in the basement under the lobby, and the Wurlitzer Special 235 organ which is now removed by owner Dennis Hedberg.

The organ is being completely re-leathered, with plans to install it in another theatre building in Portland in the future.

This writer, and Dennis Hedberg were the last managers of the Oriental, before its recent sale. The theatre will be razed to provide parking for the adjoining office building. The Oriental was recently photographed for inclusion in the Library of Congress list of America's most interesting buildings.

# My Great Adventure 'Up Over'

by Tony Fenelon

For 31 days in September-October 1969, Australian organist Tony Fenelon made his first tour of the U.S.A., playing concerts wherever there was an available organ and generally having a whale of a time. Here's how he remembers it.

"By the time I get to Phoenix — she'll be hectic!" Perhaps an understatement, but how can one describe the most memorable 31 days in one's life? I guess I knew the time would fly as this whirlwind tour took me from West to East and back again. What I didn't know was that during that time, I would amass such a wealth of friends and memories.

As I walked onto good ol' San Francisco soil for the first time, I tried to convince myself that this was America. Boy, that was hard! Why by international time, I wasn't due to leave Sydney in Australia for another 15 minutes! That's sure a good way of remembering anything you've left behind.

My first evening in America (Sept. 11) was spent with Lorraine and Dewey Cagle at the home of my manager, Dean Mitchell, in San Mateo. Dean, working under the watchful eye of Dewey Cagle, had obviously spent a lot of late nights organizing this tour as the amount of work done before I arrived was nothing short of astronomical. But on this night we relaxed and looked ahead to what was in store.

The first few days were spent in San Francisco and were mainly occupied with short promotional appearances at Bay area organ centres for Yamaha, Baldwin, Thomas and Hammond. My first look at a U.S. Wurli was at the Avenue Theatre, home of a very lively 3-manual, Posthorn-equipped instrument. There it was my pleasure to meet Clare Elgin the new theatre owner who is probably the best person in the world to give the Avenue Theatre the recognition it deserves. It was truly a theatre full of enthusiasm—one big happy family! Even at this stage, I was really looking forward to the two Avenue

concerts on Saturday, Oct. 11th. But that seemed a long way ahead at the time.

On Sunday night, Sept. 14th, we dropped in at the Captain's Galley restaurant at Santa Clara to enjoy a meal and have a short play on the 3/12 Wurly installed there. This is Tom Hazleton—Jack Gustafson territory, and boy, is that instrument in good hands! I still don't really know which was best — the organ or the pizza!

Tuesday found us up at Hoberg's Resort in the pines! Dewey Cagle had told me so much about the Home Organ Festivals of past years but had assured me that the only way to really appreciate the Festival atmosphere was to go there. I now know exactly what he meant. I never thought it possible to have so much fun and make so many friends in such a short time. In spite of concerts, jam sessions, classes, a costume ball and parties (what parties!) we still found time to sleep—for about three hours nightly. Although it was a holiday atmosphere and that happy "10th birthday spirit" prevailed above all, every concert was presented with an air of professionalism second to none. Stage lighting and sound, in fact the entire production of all auditorium functions was a credit to the P.C.O.C. committee who worked like beavers the entire time. I could write pages about the Festival and those fabulous artists I heard, about the strange "accent" you all have over there, and most of all about my adopted 12 "mothers" and new grandparents.

It was sure hard to say goodbye on the Sunday to all those special people I met, including one "very special" person; she can really show us guys how to play. Then it was on to Sacramento for an evening at the Carl Greer Inn.

I couldn't help feeling some Festival atmosphere as I played that magnificent Robert Morton from 7:30 p.m. to 1:00 a.m. on Sunday evening. I knew it! Sitting, listening and eating was my ol' Festival buddy, Stu Green, brandishing the world's largest and brightest flash-



*SURE I CAN SMILE—Tony was reminded of his somber demeanor while our cover photo was taken, so he here exhibits some of the charm which won him friends wherever he visited. The instrument is the 4/15 Robert Morton in the Carl Greer Inn, Sacramento, Calif.*

—Stufoto

gun. With him was Dewey and Lorraine Cagle, Peg Nielsen and a lot of familiar Festival faces. Guess it turned into a "Hoberg clan request program" after midnight.

The following day we drove to Lake Tahoe in Nevada and stayed at the famous Sahara Tahoe Hotel where Dean and I had the pleasure of hearing and meeting Johnny Mathis. Johnny told us that night about the trouble he had singing at an altitude of 7000 feet.

After re-acclimatizing ourselves at San Jose, we got down to the business of a piano and organ concert at Steven's Music Company. Here we found a really appreciative audience, and now I'm glad I "know the way to San Jose!"

It was off to Walnut Creek on Wednesday, September 24th, for a rapidly organized concert for the Thomas organ representative, City Music. Mr. Will Richmond, the president of City Music, and also the fastest organizer I have met, arranged this concert (and the audience) in less than three days. Thanks, Will!

The pace was on! We left Dean's red Volkswagen locked up, minus distributor at San Francisco Airport and flew to Seattle. No one could steal that car. Beautiful Seattle—one place I could really settle down in. Why, with people like Genny Whiting, the Millers, Tom Kaasa, Dick Schrum, the gang at Bob's Restaurant and all the folks at the "Yankee Picnic" at Haller Lake, who wouldn't want to stay? I had a ball at Queen Ann High School when I played a student assembly concert on their Kimball Theatre Pipe Organ.

Two nights at Bob's Restaurant with the "gang" provided a highlight in my tour memories, especially as that beautiful little 2-manual Robert Morton had a juicy bass drum right over the front entrance—good for scaring the female



*"IT'S A DOLLY!"* grinned Tony when asked what he thought of Seattle Paramount's mellow Publix Wurlitzer. The organist's sensitive registration further mellowed the mellow, completely captivating attending Puget Sound Chapter members and friends at Sunday morning's concert.

—Tom Kaasa Photo



*CHRISTENING THE BABY* — Tony's visit to Seattle provided the spur which cut projected installation time of proud chapter's new organ in its new home by half. Members worked around the clock to complete the job in time for informal opening of organ by Tony at Sunday afternoon joint bash with Haller Lake Improvement Club members.

—Tom Kaasa Photo

customers as they came pizza-hunting!

On Sunday morning I gave a concert at the Seattle Paramount on the Publix Wurlitzer and couldn't help thinking just how much it sounded like my old Regent Melbourne 4/19 Wurlitzer. This was the lush, velvety sound that became synonymous with the great cinema palaces, a sound which is rapidly becoming scarce as "progress" destroys an era that was never meant to die.

A pleasant surprise on that Sunday afternoon was in store for me. The Puget Sound chapter of ATOS had just completed the installation of their own 3-manual theatre pipe organ in the Haller Lake Improvement Club Hall. Both clubs are now joining activities, and this was the first public appearance of the organ. I was indeed privileged to have the opportunity of playing this magnificent instrument on this memorable afternoon. Highlight of the afternoon was the silent film presentation with organ accompaniment (second only to the food).

Another sad departure from Seattle airport the following morning found us on our way to Chicago and South Bend with definite intentions to return as soon as possible.

On arrival at South Bend we were greeted by Mr. and Mrs. Kenneth Mitchell, Dean's parents who at once made me feel like one of the family. It was great to be in Mishawaka, Indiana, a few days "at home" with the folks. When the South Shore railroad car finally did rumble into the Chicago area, we were met by Bob Montgomery of the Hoosier Auditorium Theatre in Whiting.

This concert was a real ball! Bob and the boys really live for that theatre

and it was a pleasure to play there. The Hoosier Auditorium is an intimate house with the organ chambers behind the audience at the rear of the auditorium. Very friendly Wurlitzer this one. I even slept in one of the chambers for one night before the concert to get the "feel" of the instrument.

Big things are in store for the Hoosier Auditorium! I'm sure I saw a 4-manual Wurlitzer console and pipe

ranks hiding behind stage. The present pipe chambers will then become the "echo organ." Some echo!

Back to Mishawaka, or should I say "Back home in Indiana"? A pleasant surprise at Elkhart during our tour of the Conn Organ factory was an unexpected meeting with Don Kingston. Don and I had met previously at Hoberg's during the Festival and of course reminisced about those 3 a.m. parties in the Conn showroom. Many folks will remember that part of Hoberg's (mainly those trying to get some sleep!)

It didn't take long to fly to Detroit from South Bend, but I guess the luggage must have traveled by mule train. After waiting one hour for our belongings, we eventually arrived at the Senate Theatre in Detroit in the care of Ben Levy and Russ Johnson. Words cannot describe adequately my impressions of both the Senate Wurlitzer and DTOC itself. The instrument and auditorium with its facilities are a credit to every member of the DTOC, and to perform on such a magnificent instrument for such a wonderful audience was to me an experience I shall never forget. The Senate Theatre Wurlitzer is nothing short of 100% and is an example of what a club can do when the members really set their minds to it. Sincere thanks to you all, DTOC. Thanks also to all the gang who gave us that wonderful guided tour of the Detroit Fox Theatre. Imagine how that Wurlitzer



*TONY IN MID-AMERICA* — The youthful Australian captures his audience at the Hoosier Theatre in Whiting, Indiana, as easily as elsewhere. Here he plays the current 3/11, soon to be replaced by a giant flexing behind the curtains — the mighty 4/28 Wurlitzer from the Chicago Uptown Theatre.

—Photo courtesy of Bob Montgomery

must have thrilled thousands in its brighter past. The next three days were spent in New York. To a mere "Aussie" from "Down Under," there was too much to take in in such a short time. We saw all the favorites — Broadway, Times Square, Radio City, Empire State Building and Statue of Liberty. Yes, I was allowed to play your most famous Wurlitzer, thanks to arrangements made by Dean with John H. Jackson, Director of Stage Operations at Radio City Music Hall.

Before realizing just how much could be built on one small island, we were flying clean across good ol' U.S.A. to Los Angeles. I was looking forward to seeing that wonderful West Coast again and in any case, I still hadn't seen Disneyland! We were met by Dr. Larry White at LA airport and whisked off to that playground for a day of fun.

Back to reality the following morning for a first look at the Wiltern Kimball. In spite of all the mixed comments and rumors I had heard about that instrument, I must say that I loved it. I found it very orchestral and it sure has some sweet sound (nobody wants to sit and listen to an organ played flat out all the time). The Wiltern Kimball was in excellent condition, a credit to the LA Chapter of ATOS, and with the piston action in 100% working order, who would really worry which way the stops were arranged. Sorry, you critics of the Wiltern Kimball, I think it's a great instrument and would consider it a privilege to play for such a great audience again.

Of course, at this stage of the tour there was quite a deal of hopping about. There was a memorable evening at Larry White's Chapel-in-the-Canyon in Canoga Park. Then, after the first practice on the Kimball, there was a rapid dash to Phoenix, Arizona, for a concert on that beautiful 5-manual Wurlitzer installed in the magnificent residence of Mr. Bill Brown. Our stay there was all too short; imagine having to say farewell to an instrument like that! I can truly say that I never heard a home installation with a sound even approaching that of Bill's. I could have spent weeks at that console just playing around and living it up. With something like that in your front room, Bill, how do you tear yourself away to eat and sleep?

During this hectic period, we were very fortunate to have a conducted tour through the Thomas Organ Factory at Sepulveda with Mr. Byron Melcher. It was really an eye opener to see the work involved in constructing a "plug-in." I think I'll stick to medical electronics.



*SERENDIPITY — Tony threw in a gratis concert for the student body of Seattle's Queen Ann High School when he heard of reviving student interest in the school's 3/13 Kimball and Chapter plans to help maintain the instrument and develop promising young players at the school.*

—Tom Kaasa Photo

As I said earlier, I was looking forward to the two Avenue Theatre concerts in San Francisco and I guess the time soon came around. I really felt like "coming home" to the Avenue as it was my "first U.S. Wurl." I saw quite a few familiar faces in the audience and was overjoyed to see Genny and Connie Whiting all the way from Seattle!! I think there was a plot afoot to make me homesick, because at both concerts, the program opened with a travel film on Australia entitled "Going Places." We nearly didn't make that first Avenue Concert, because of that little red Volkswagen which had been patiently waiting at San Francisco Airport. We had thought of everything to make that little car thief-proof, but we had left the car radio on for three weeks! Poor battery!

*OFF-DUTY HOURS were spent not in flaking out, but at the nearest available keyboard. Tony claims this is his most effective form of relaxation from hectic work and concert schedules, whether at home or on tour. Here he plays Lee Bauscher's 3/11 basement Wurlitzer, later batted electronic breeze with electronic specialist Bauscher.*

—Tom Kaasa Photo



However, the concerts actually took place on time and, as usual, the Avenue gang was hard at work behind the scenes.

We did make it to Los Angeles the next morning in spite of the smog over the airport. I met a lot of Hoberg friends again at the Wiltern Theatre and was able to dedicate my song to "Carol" in person this time! Later the same day, we all flew back to San Francisco for the final concert at Walnut Creek for Thomas, only this time I had a very special guest artist with me. The title of Carol's new LP was "Have You Met Miss Jones" and I wanted to make sure that the Walnut Creek audience did! Our duo spot was "Quando Quando" with piano and organ. Carol looks just as pretty at the Thomas as she does at the Rodgers! This concert was given to members of the Rossmoor Retirement Community at Walnut Creek and they were typical of the friendly responsive audiences I had met throughout the U.S.A. It was very hard to say good-night to them as they were my last American audience and hundreds of memories of the last few weeks flashed through my mind. Still, I guess it was "Au revoir" and not really "goodbye."

Now that the tour is over and I'm back in "Down Under," it almost seems unreal that so much happened in such a short time. I will remember you all, and hope that in the not so distant future, the shores of San Francisco Bay will loom up out of the blue, and I may have the pleasure of being one of you once again. □

**Because of his enthusiasm for playing concerts in the U.S.A., and his whole-hearted acceptance by U.S. audiences, Tony plans a two-week return engagement in June 1970.**

# The Story of Rosa Rio

Story by Lloyd E. Klos

Photos from Rio Collection

The love of music has been the driving force in Rosa Rio's life — not only a personal love, but also a love of sharing it with others. Anyone who has heard her in concert, can see that love manifested in her playing and in her commentary throughout the program.

At the age of four, her tiny fingers could pick out a melody on the piano, and by six, she could "chord" any tune she heard once. Unfortunately, the custom was to wait and begin music lessons at the age of eight, something Rosa deploras. "If a person has talent, let it be encouraged early. I have taught the color system to children of 5½ years."

When Rosa reached eight, she had developed a rather cocky attitude, being "above the baby stuff." She would ask the teacher to play a song; she memorized it, but got into difficulty when she added embellishments.

"I was bitten by the theatre bug at nine, having been asked to play piano for a silent movie. My instructions were to 'play loud and don't stop.' Admission to the theatre was 10c and I was to be paid 5c an hour. Great was my excitement and anticipation.

"Before my first hour had ended, the news of my venture had unfortunately reached my father. Suddenly, a strong, cold hand at the back of my neck lifted me off the piano stool. The humiliation of this I'll never forget! There was no music, just the clank-clank of the projector, and my father's ominous voice: 'The theatre is no place for a girl.' The bitter tears flowed, but my appetite for theatre work was whetted. Inside, I knew the bug had bitten me."

On her mother's side were vaudeville people, and the second time she was bitten by the theatre bug occurred in Cleveland. Her parents had decided she would be a music teacher, so off she went to college at Oberlin, Ohio. While visiting an aunt in Cleveland, she attended the newest and most beautiful theatre.

"When I saw the organ console rise from the pit, and heard that magnificent sound, this was it! How did the

organist do it? How did he know what music to play? I spent the entire day there, and when I came out, I made my decision. I knew then what I wanted to do. I will always remember those beautiful theatres and their organs in Cleveland — the Alhambra (Wurlitzer), Allen (Kimball), Ohio (Moller) and Stillman (Skinner), all on Euclid Avenue, the main stem.

Rosa learned that Rochester's Eastman School of Music was the only school having a course in organ accompaniment of motion pictures, so she began study under John Hammond, an excellent instructor. Later, Hammond was to be featured at the Piccadilly and Warner's theatres in New York.

Upon finishing the course at the Eastman, her first theatre job was in Syracuse, but she does not recall the theatre's name. She was the only organist, played all day and evening, seven days a week, at \$40 a week.

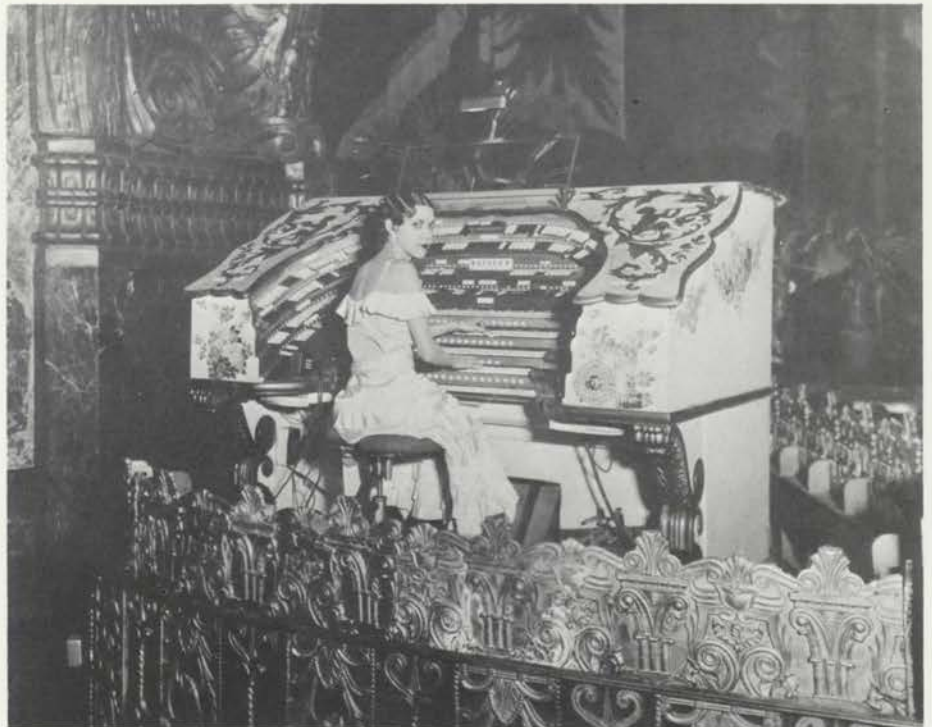
Next, she went to New York, and



The glamorous and talented Rosa Rio poses at the console of one of her three electronics in her Shelton, Conn. studio. Her home and teaching facilities offer her a "Shangri-La" from the pressures of big-city living.

was employed at Loew's Burnside, a 3100-seat house having a 3-manual Moller. This theatre was a big improvement, but the one she really enjoyed was Loew's Willard in Richmond Hill, Long Island. It was a 2300-seat vaudeville and movie theatre, and Rosa was again the only organist. "It was a long grind," she says. When desiring to visit the ladies' lounge, she would signal the manager, he would come down to the console and hold a chord until she returned. Male organist after male organist turned down the job because they didn't like the 3-manual Austin.

After playing the Loew's houses around New York, she went south. In New Orleans, she studied piano with another excellent teacher, Vit Lubowski. "I then had a stint in the south's most beautiful theatre, the 3400-seat Saenger in New Orleans. What a



Rosa Rio at the Brooklyn Fox console about 1934. This is the largest Crawford Special, the organ having one extra rank to make it the biggest of the famous line. Organ is still in the theatre.



place! And what an organ — a beautiful Robert Morton.” Persons in New Orleans with good memories probably remember the vivacious young lady presiding at the Saenger’s Morton console under the name of Betty Hammond.

“I recall vividly the flood there in 1927. In the nick of time, someone had the foresight to raise the console to its top position to escape the water which inundated the first 50 rows of the orchestra.”

The Saenger was the flagship theatre of a circuit which included theatres in Alabama, Florida, Louisiana and Mississippi. Rosa made the grand tour of them. “While at the New Orleans Strand, a positively frightening experience occurred to me, but was a delectable treat for the audience.

“I had just taken a bow in the spotlight after singing a song. (Yes, I was a singing organist, too). The sing-along began, and I started to hear laughs from the audience. The cause for the merriment, as I was to find out seconds later, was a huge rat which crossed the stage, stopped, glared at the screen, then looked at the audience. It then scampered from the stage onto the organ console, stopped at the music rack, and looked down at me!

“I spotted him then, gave out a scream FFF, and in one leap, I sprang over the orchestra rail into the audience *vivace tempo*. Needless to say, it broke up the house.”

About this time, the talkies began to erode the field of the theatre organ, and when the Strand ended the use of its organ, Rosa and associate organist, Ray McNamara, were featured as a duo in closing it.

Although Rosa Rio is originally from the west, she has lived mainly in the south and northeast. But, she has the fondest memories of New Orleans, “a most charming and romantic city.”

Back she went to earn her bread and butter in the north. She got an engagement in the Paramount Theatre in Scranton, Pa. as featured organist. In this theatre, Rosa learned a thing or two about music selection.

“I had purposely broken off with my boy friend, but a few days later, he stopped at the theatre to see the show. I was playing the current hit song ‘I Don’t Know Why I Love You Like I Do’, which he felt I was singing to *him!*

“When I returned to my dressing room, I found one dozen red roses with a note reading, ‘You do care. So do I. How about a dinner date after the show?’ I was hungry, so . . . After that, I was more careful in my choice of songs.”

After closing that organ, she went back to New York in 1933 and an engagement at the beautiful Fox in Brooklyn. The organ was the largest Crawford Special, a dulciana rank added to make it the biggest. “It was a joy to practice on this organ from midnight until 4 or 5 a.m. What a thrill!”

Rosa closed this organ by playing “Auld Lang Syne”, and later did the same with the RKO Albee and Brooklyn Paramount organs.

A brief second or two which seemed like an eternity to her, occurred at the RKO Patio Theatre in Brooklyn.

“I was playing song slides and making small talk to the audience, and as

commentator, Walter Kiernan, who saved my day.”

The Crown Theatre organ in New London, Conn. was another she closed. By now, she must have been running a close race with Guy Lombardo in playing ‘Auld Lang Syne’. “I couldn’t believe it was happening, but here it was. The talkies had ended the theatre organ’s original purpose, and now the depression was knocking it out of the solo and sing-a-long business.

“Fortunately for me in these dark days of the theatre organ, I was a pianist, too. I had served as coach and accompanist for many prominent singers in opera and popular music. One of these is still one of the most wonder-



Rosa was the first network organist to play an electronic and a piano simultaneously. This shows her in New York’s Blue Network studio in 1943, playing on her Friday program at 1:45 P.M., EWT.

I turned around to play the next song, I went completely blank! Just like an inexperienced speaker who cannot remember what to say next, I was floundering in a sea of darkness.

“As I always played from memory, I was lost completely. I wanted to expire right there! But, suddenly, a squeaky female voice started to sing the words on the screen a cappella, and I was saved. The tune was ‘Sittin’ On a Log’, whose starting notes resemble ‘Throw Another Log On the Fire’, both current at that time.

“Recently, I was performing ‘Misty’ with so much care that I drew a blank when getting to the bridge. Being more experienced this time, I told the audience my predicament. Sitting there and singing right on key was the well-known

ful persons to have ever graced the musical comedy stage — Mary Martin.

“Many were the auditions I played for Mary, who nick-named herself ‘Audition Mary’, but said that each audition gave her the experience of a performance. One night, however, was the most exciting of all.

“After a week of auditioning for all the top brass of Broadway musicals, the ‘go’ sign was still forthcoming. At 11:45 p.m., after I had just retired, Mary called me, and excitedly asked me to get up because ‘we have to be at the Waldorf Towers in 15 minutes to audition for Cole Porter.’

“It sure was exciting; Mary sang like a lark, Cole Porter was impressed, and his final word was ‘go’. The song she auditioned was the springboard of a

meteoric career, 'My Heart Belongs to Daddy'. She sang that song in the musical 'Leave It To Me' which hit Broadway in 1938. And, I was there to help the little girl from Weatherford, Texas on her way. We are still the best of friends."

At a private party, Mr. McCann, a WOR radio executive in New York, heard Rosa Rio play, and engaged her to perform on the station. She then became staff organist on NBC under the musical director, Leopold Spitalny. Next, came a staff assignment on WJZ under ABC's musical director, Frank Vagoni. She played as many as 13 shows a week, five days a week.

Following is a listing of the radio shows with which Rosa Rio was associated during her illustrious career:

1. "Between the Bookends" with Ted Malone
2. "Calvacade of America"
3. "Chaplain Jim"
4. "Court of Missing Heirs"
5. "Deadline Drama"
6. "Dunninger Show"
7. "Ethel and Albert"
8. "Front Page Farrell"
9. "Gospel Singer" with Edward MacHugh
10. "Hannibal Cobb"
11. "Lorenzo Jones"
12. "My True Story"
13. "Myrt and Marge"
14. "Mystery Chef"
15. "The Shadow"
16. "Town Hall Tonight"
17. "When a Girl Marries"

These radio programs were a part of that medium's Golden Days. Recognized by the older generation are some of the "soap operas" which were given this monicker because of their sponsors -Lever Brothers Co.; Colgate, Palmolive Peet; or Proctor and Gamble.

Frank Hummert, a Chicago newspaperman, began the daytime serial when he introduced "Ma Perkins" and sold it to Proctor and Gamble, thereby giving birth to the soap opera. The programs were inexpensive by today's standards, could be aired in 15 minutes a day, five days a week, for a cost of \$4,000, including organ music.

James Thurber once wrote "a soap opera is a kind of sandwich . . . Between thick slices of advertising, spread 12 minutes of dialogue, add predicament, villainy, and female suffering in equal measure; throw in a dash of nobility, sprinkle with tears, season with organ music, cover with a rich announcer sauce, and serve five times a week."

All this was in the late Thirties, and Rosa Rio was a big part of it, sometimes racing from studio to studio with



*It was not uncommon to see Rosa run from studio to studio with less than a minute between programs, as she is shown here in 1942 at NBC in New York. The time on the wall clock is 11:14, and the alert usher is holding back the tourists so our gal Friday can make her next program in time.*

only seconds to spare before taking her place at the Hammond.

"Clock-watching was just as important in radio as it is in television today", says Rosa. "My experience as organist in mood music for silent movies gave me the instant background needed for the radio dramas. Since my rehearsal time was always limited, the director might allow eight seconds for a certain musical bridge, only to frantically signal me from the control room during air time to cut it to four. This made it impossible to use printed music, because I had to keep my eyes on the script, director, clock and the actors all at one time."

Her longest running show was "My True Story", and it featured many actors who later starred in the movies and on television, including Bob Hastings, Ross Martin, Kevin McCarthy, John McIntire, Jeannette Nolan and Tony Randall. "Lorenzo Jones" was a long favorite of the feminine audience, and featured Karl Swensen in the lead. Whenever the story included a birthday, the studio would overflow with gifts from the listeners.

Most everyone remembers "The Shadow", and that show had Robert Andrews, Orson Welles, Bill Johnston and Bret Morrison in the lead during its life. Santos Ortega and Ed Begley starred in "Myrt and Marge". And, the list goes on and on.

By this time, a young organist from the west coast, answering to the name of George Wright, came east. Not only

an excellent organist, he brought so much fun and hilarious laughter to the shows that handkerchiefs became standard equipment in his presence. "George and I palled around so much that Walter Winchell wrote that we two were altar-bound. George loved Broadway musicals, and we'd see a show together, but George would go back alone and see the shows two and three times again.

"George was doing 'The Jack Berch Show' for Prudential Insurance, which included Charles Magnante, accordionist and Tony Motola, guitarist. The studio was on the third floor of NBC, next door to the studio in which 'My True Story' was aired.

"Our announcer, Texas-born Eddie Dunn, with his great sense of humor and big smile, was the announcer on George's show, also. Needless to say, we had a ball." Rosa subbed for George when he over-slept, and according to Eddie Dunn, Rosa would stride briskly into the studio saying, "OK, boys, no more risqué stories; there's a lady present," which never failed to break up her colleagues. Eddie's favorite expression was "Gee, I'd give \$18 for a ham sandwich right now."

Probably, Rosa Rio's most exciting experience in radio occurred at 2 a.m. on September 1, 1939.

"My phone rang, and a voice said, 'Miss Rio, this is NBC. You are wanted here at the studios at once! Poland has been invaded. What music do you want

from the library?" I answered, 'None - I'll be right there.'

"I was half asleep; I couldn't think; the big war had started. However, I was out of my apartment in ten minutes, finished make-up in a cab, and was the first musician to arrive at NBC.

"I was the stand-by organist to fill in for the newscasters. It was dark, eerie, hectic, tense, frantic. Confusion reigned, people were coming and going. All this was exciting as the war news rolled in. Gallons of coffee were brought in to keep us awake, as we fed the news to the west coast where it was not midnight yet.

"About 4:30 a.m., the Ruby Foo Restaurant brought in tables of superb Chinese food - hardly breakfast food, but welcome, I assure you!

"There was utter confusion as programs either were cancelled or interrupted with news bulletins. We all worked until next afternoon. Like others, I staggered home, exhausted. What a time! The public got its news, but it never knew how it got it. But, that was another facet of show biz."

During World War II, Rosa kept a busy schedule, and also had her own program, "Rosa Rio Rhythms", which was on a coast-to-coast hookup, and beamed to the troops overseas.

"The war ended, things were slowly changing. I became Mrs. Bill Yeoman, having first met him at a cocktail party in honor of Margaret E. Sangster, writer of 'My True Story'. Bill, native-born Rochesterian, was an announcer by profession.

"George Wright left for California. I often wonder whatever became of him.

"When 'My True Story' folded, again I played 'Auld Lang Syne'. Television became the big medium, and the programs I had done on radio either went the way of the dinosaur, or switched to TV. I did a few shows for TV, among them 'Appointment With Adventure', 'Bert and Harry', 'Brighter Day', 'Family Happiness', 'Mr. Jelly Beans' and the 'Today Show'.

"No longer was I near the actors or props; not even in the same room. Instead, I was alone with the Hammond, a TV monitor, a clock and earphones. Somehow, it was more fun and peaceful in the old radio days. I loved those days, and I'm proud to have been a part of the radio era.

"For some time, Bill and I had searched for a New England retreat, free of big-city pressures. In 1960, we found it in a one-story cave house on the bank of the Far Mill River in Shelton, Connecticut. I left daily television for this new life.

"Bill built a music room to our

'cave' and I now busily teach piano and organ, both at home, and in a studio in Westport. At home, we have three electronic instruments, and two pianos, one a 9-foot grand which was once owned by Jose Iturbi. We also have electronic percussion and hi-fi recording facilities.

"To paraphrase an old soaper, 'Life Can Be Beautiful', life *is* beautiful for me - happily married, both of us interested in music, lovely home, most interesting students from 6 to 76. Retire? Never!"

Rosa calls her home "A Cave by a Waterfall", and exercises her hobby, gardening. That is, when she isn't practicing 13 hours a day, making an

*The Yeoman's "Cave By a Waterfall" in Shelton, Conn. The home provides excellent facilities for organ and piano instruction besides providing an ideal retreat from big-city pressures since 1960.*



occasional record for Vox, doing a benefit show now and then, presenting an occasional concert or workshop for the ATOS, and of course, instructing her many students. She and hubby, who acts as her business agent have done shows over WADS in Ansonia and over WELI in New Haven. She has done command performances at the United Nations for U. Thant and the late Dag Hammarskjold.

Here are a few petals of wisdom, passed on to the readers of "Theatre Organ" by Rosa Rio:

"My life, spent in a career of music, has had low points as well as high points. I wish I had known some things earlier in life, than what I know now. One is 'As the door closes, another opens'. I am aware today of this Divine Guidance."

"Joseph Schillinger, a Russian teacher of 'mathematical music', instructed George Gershwin, Glen Miller, Jesse Crawford and Paul Lavalle. To me, he was the best teacher in this mathematical approach to composition."

"Today, there are many opportunities for those who wish to make music their career. The new schools will afford many the chance to teach, to

conduct, to inspire young people. Recording techniques are better. Today, the musician must be tops if the monetary rewards are to be realized."

"There is no juvenile delinquent who plays piano or organ. No one has said that he hates music."

Of the ATOS and its members, Rosa says, "If it weren't for the ATOS, the theatre pipe organ could become as extinct as the dodo, and it is so eminently worth saving. There is nothing like the theatre pipe organ for an experience in vibrant, whole-hearted music."

"One thing so important to all organ buffs, especially the fast-growing ATOS: There are many levels of musicianship.

Since it is said 'no two leaves are the same on any branch', so it is with our breed of organists. Many talented organists can play *some* of the following categories:

"Classical, semi-classical, popular, ballads, jazz, blues, modern jazz, rock n' roll, the beat, novelties, adaptations of the classics from piano and orchestra for organ, old style theatre organ, new style, mood music, improvisation, pedal technique.

"Name me *one* organist who possesses the talent to play *all* the above without peer, and then you can label this organist as THE GREATEST.

"Remember, when you put someone so high on a pedestal, you are the same one who eventually tears that idol down when he might not measure up to your standards. And how that hurts!

"Please, fellow enthusiasts, have your own opinions; you are entitled to them. But, in our family of great artists, forget the label 'The Greatest'. We are in the wonderful family of the great theatre, living its glorious past today. Personalities, especially the artists who perform for us, must not be hurt or the hobby itself will suffer in the process." □

# “Unification” — What is it?

by Stu Green

## PART I

The “unified organ” concept was created by Robert Hope-Jones before the dawn of the 20th century. It marked a great change in organ design and gave rise to a raft of terminology which still tends to confuse enthusiasts today. We hear the terms “unification”, “unit orchestra”, “unit organ”, “augmentation”, “straight organ”, “orthodox organ” and “extension” bandied about wherever organ enthusiasts meet, but how many of us know exactly what the words mean? — and what they don’t mean? Of course most “old timers” know, but we are thinking of latter day initiates to this most rewarding of hobbies, comparative newcomers to the lore of the theatre organ who might find a non-technical discussion interesting.

In an effort to gain a broad insight for the detailed article which follows, we did some exploratory backtracking — and unearthed a fascinating story. In fact, the more deeply we became involved in our efforts to compare “straight” and “unified” organs, the more obvious it became that they are two entirely different concepts. In order to fully understand the great differences between the “traditional” organ and the instrument developed by Robert Hope-Jones, it is necessary to first become familiar with the makeup of the traditional organ and how its pipework may be “extended”, which is the subject of the first installment. The “unified” organ will be discussed mainly in the concluding installment.

We are indebted to Britain’s “Cinema Organ Society Journal” and its editor, Charles E. J. Hayles, and to Mr. E. A. Houlden for permission for THEATRE ORGAN to reprint portions of Mr. Houlden’s study entitled “The Wurlitzer Organ” which first appeared in the C.O.S. Journal.

How does the theatre organ differ from the church, or “straight” organ? Here’s a succinct comparison by Britain’s noted hobbist and authority on the organ, A. E. Houlden.

*The church organ and the theatre organ are two entirely different instruments. The chief function of a church organ is to accompany a body of singers whilst that of a theatre organ is primarily to produce purely melodic music. The basis of a church organ is a Diapason Chorus and a Reed Chorus with appropriate pedal basses although it might be stated, without malice, that relatively few church instruments do possess complete and balanced Diapason and Reed Choruses. On the other hand, the theatre organ was originally designed to be orchestrally imitative for the dispensation of lighter forms of music, and is built to a system that extracts the maximum effect from comparatively little pipework, with the addition of a complete range of tonal and non-tonal percussion effects, but it can be placed on record, likewise without malice, that the orchestral imitation is somewhat restricted in practice.*

The most significant phrase in that paragraph is, “. . . the theatre organ . . . extracts the maximum effect from comparatively little pipework.”

How does it accomplish this? Through what we in the USA call “unification.”

When we say an organ is “unified,” the word relates to a number of mechanical and tonal developments which are, as Mr. Houlden puts it, “the logical conclusion of the ideas of Robert Hope-Jones.” All true theatre organs are built on the unification system developed by Robert Hope-Jones before the turn of the century in England, but never fully applied to a whole instrument until Hope-Jones opened his Elmira factory in 1907.

But what is unification, and how does it differ from the system used to build straight organs?

To fully understand this radical departure from the “traditional” concept, we must first become familiar with the theories and practices adhered to in the construction and voicing of an orthodox, or traditional, organ.

We turn once more to the words of Mr. Houlden. Keep in mind that he refers to unification here as “unit extension.”

*The design of an orthodox organ (as mentioned previously) is in no way related to the design of a theatre organ, but to simplify matters, a hypothetical specification of an orthodox organ is set out in the following paragraphs which will later be adapted to an equally hypothetical unit organ. It is hoped that by following this procedure the reader will be able to grasp the differences between each.*

*Here is a hypothetical specification for a small two manual and pedal orthodox organ:*

PEDAL		GREAT		SWELL	
Compass 32 notes		Compass 61 notes		Compass 61 notes	
Double Open		Double Open		Oboe	8’ 61
Diapason	16’ 32	Diapason	16’ 61	Trumpet	8’ 61
Bourdon	16’ 32	Open Diapason	8’ 61	Celestes	8’ 61
Bass Flute	8’ 32	Flute	8’ 61	Salicional	8’ 61
		Dulciana	8’ 61		
		Principal	4’ 61		
		Fifteenth	2’ 61		
Number of pipes: 96		366		244	

Couplers: Swell to Great 8’, Swell to Pedal 8’, Great to Pedal 8’, Swell Octave (4’), Swell Sub-Octave (16’)

Total number of pipes: 706

Total ranks: 13 (if the independent pedal stops are counted)

*It will be seen from the foregoing specification that every stop has a separate rank of pipes and that the instrument is really made up of three organs (or departments): 1) a Pedal organ of 3 stops. 2) a Great organ of 6 stops. 3) a Swell organ of 4 stops.*

All organs built to the so-called "classical" tradition have a rank of pipes for each stop, so that each manual and the pedalboard control individual "departments." If any of these departments are enclosed, either totally or partially, a swell pedal is provided at the console for each department so treated e.g. if the whole of the Swell organ and part of the Great organ are enclosed there will be two swell pedals at the console.

It should be safe to assume that readers who have the interest and background to have read this far will know the difference between a 16' stop and an 8' stop, and between an 8' stop and a 4' stop et cetera. But for the newcomer, we'll sum up:

- a. An 8' stop sounds at the same pitch (unison) as the key pressed.
- b. A 16' stop sounds one octave lower than the 8' stop.
- c. A 4' stop sounds one octave higher than the 8' stop.
- d. A 2' stop sounds two octaves higher than the 8' stop.

There are many more pitches involved in the total concept of an organ but these four are sufficient for our purpose.

Referring back to the orthodox organ specification, note that there are four diapasons available on the Great manual, a Double Open Diapason 16', an Open Diapason 8', a Principal 4' and a Fifteenth 2'. Each is a separate 61 note rank of pipes. Keep these four separate diapasons and the total of 244 pipes in mind, because they figure later in our understanding of unification. In fact, they are the antithesis of the unit concept, the complete opposite.

If we were to lay these four sets of pipes out to compare compasses, a chart of our findings might look like Mr. Houlden's diagram.

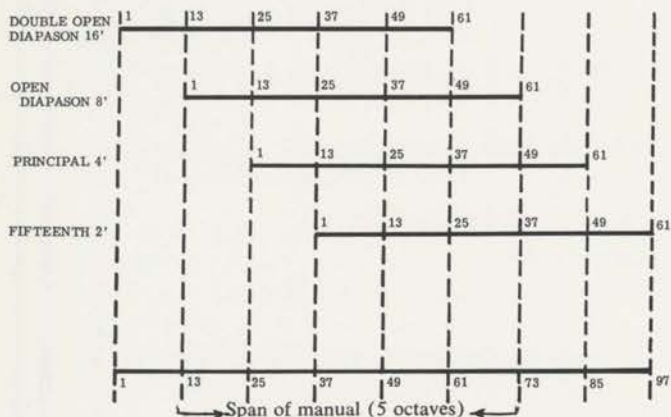


FIGURE 1.

Let's compare pitches and compasses.

Since the Diapason 8' is an octave higher than the Diapason 16', pipe No. 1 of the Diapason 8' rank is of the same pitch as pipe No. 13 of the Diapason 16' rank (13 notes to the octave counting the upper C). Similarly, pipe No. 1 of the Principal 4' is of the same pitch as pipe No. 13 of the Diapason 8' and pipe No. 1 of the Fifteenth 2' is of the same pitch as pipe No. 13 of the Principal 4'.

Since each rank has 61 pipes, pipe No. 61 of the Diapason 8' is an octave higher than pipe No. 61 of the Diapason 16';

pipe No. 61 of the Principal 4' is an octave higher than pipe No. 61 of the Diapason 8' and so forth. It should now be clear that pipes 37-61 of the Diapason 16' are identical in pitch to pipes 25-49 of the Diapason 8', pipes 13-37 of the Principal 4', and pipes 1-25 of the Fifteenth 2'.

One detail we notice when examining figure 1 is that, although no rank has more than 61 notes (5 octaves), they are spread out in such a way that they cover 97 notes (8 octaves). Actually the range of many organs is greater, but we are dealing here only with four tonally related stops of a 13-rank straight organ.

We shall now apply the "unification" concept (in the American sense) and the "extension" idea (in the British sense), to the four Diapason stops of the hypothetical orthodox organ we have already conjured and examined. When Mr. Houlden writes about the "unit organ" he is using the term in its current meaning — unified organ — rather than the Hope-Jones definition of a unit organ spelled out elsewhere in this installment.

With a unit organ these four Diapason ranks are merged into one "extended" rank of 97 pipes in place of the four ranks of 61 pipes each, as would be used in an orthodox organ. The Double Open Diapason 16' uses pipes 1-61, the Open Diapason 8' pipes 13-73, the Principal 4' pipes 25-85 and the Fifteenth 2' pipes 37-97.

In other words, we start with a stop marked 8', say, Diapason: this has 61 pipes:

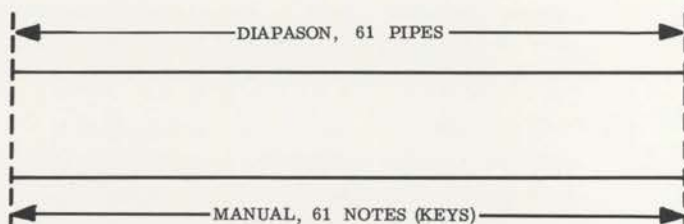


FIGURE 2.

If it is desired to make this "unit" playable in true 16' pitch (an octave below 8') then 12 pipes to complete the compass are added to the lower end of the pipes we have already:

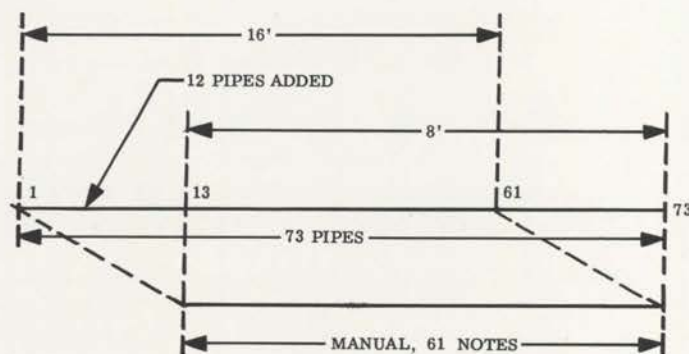


FIGURE 3.

## DEFINITIONS OF TERMS USED

Because we are venturing into an area where semantics could cloud understanding, we offer two definitions of some of the terms which appear in this article.

**EXTENSION (US)** — adding pipework to accommodate couplers (or unifications) which extend the range of a rank of pipes beyond the range of the manual, either above or below the standard 61-note compass. For example, an extension of 12 treble pipes must be added to the treble end of an 8' manual rank of pipes if there is a 4' coupler (or 4' unification), so there will be sound in the top octave when the 4' stopkey is used. The same would apply to an independent 32-note pedal rank.

**EXTENSION (BRITAIN)** (1) — adding pipework to the basic 61 pipes (for manual 8' stops) or 32 pipes (for pedal 16' stops) so that stops of other pitches e.g. 16' (manual only), 8' (pedal only) or 4' and above are derived from the basic sets of 61 pipes (manual) or 32 pipes (pedal). (2) — adding pipework to accommodate couplers (as in the US definition of "extension").

It will be noted that the definitions of "extension" as understood in Britain and the US may be worded differently but they add up to the same thing. Now let's define "unification."

**UNIFICATION (US)** — is a three-pronged word. It includes (1) extension, (2) the availability of all (or most) ranks on all manuals and pedals, and (3) the availability of all (or most) ranks at several pitches. It also eliminates the orthodox organ concept of a rank (or swell chamber) being tied to any one manual.

**UNIFICATION (BRITAIN)** — a "unit" is (usually) an extended rank of pipes (see definition (1) under "EXTENSION (BRITAIN)" above). All stops derived from all "units" may be made available so as to be playable from all manuals and the pedalboard.

Although the British don't seem to apply the term "unification," what they call a "unit" generally agrees with what the US is referred to as a "unified rank." Thus, we appear to be in general agreement concerning the "unification concept" although terminology may vary.

**ORTHODOX ORGAN** — straight organ, ununified, with a full set of 61 pipes for every drawknob (or stopkey) and 32 pipes for every pedal drawknob (or stopkey).

**STRAIGHT ORGAN** — used here interchangeably with orthodox organ and church organ.

**SCALE (pipe scaling)** — literally, pipe size (and power). The lengths of pipes are limited by their pitches, but not their girths, which affect tonal characteristics, greatly as well as their volume (when pipe lips are cut higher and wind pressure increased to take full advantage of an increase in scale.) To illustrate the marked effect of pipe diameter, consider that the very different-sounding middle C's on an Open Diapason and on a String are produced by open metal pipes of nearly the same length but of far different scaling.

The Open Diapason is a relatively "fat" pipe while the String is quite "skinny," which accounts for some of the difference in sound quality, but not all.

**MIXTURE** — Two or more ranks of pipes wired to act as a single stop and designed to reinforce and accentuate the tonal spectrum of orthodox organ stops and combinations. They may consist of from 2 to 7 ranks of usually treble pipes (although there are pedal mixtures) starting at middle C and including such nonoctave pitches as 2 2/3' (12th), 1 3/5' (17th), 5 1/3' (5th) and 1 1/3' (19th) mixed with 4', 2', 1' and 1/2' octaves.

**MUTATION STOP** — Single rank of pipes which speaks at other than octave intervals (5th, 12th, 17th, 19th, etc.)

**RANK or STOP** — a set of pipes always 61 manual (or 32 pedal) pipes on the orthodox organ without couplers; ranges from 61 to 97 (or more) pipes on the unit organ, depending on the compass of the set.

**UNIT ORGAN/UNIT ORCHESTRA** — Today the term "unit organ" is often used to describe a unified organ, and it is apparently interchangeable with "unit orchestra." It wasn't always thus. While "unit orchestra" correctly describes the intended use of the theatre organ, the term "unit organ" had a far different meaning to its originator, Robert Hope-Jones. His definition, which has little to do with whether an organ is unified or not, is given in the text which follows.

In the same way, to make a unit playable in true 4' pitch (an octave above 8') 12 pipes to complete the compass are added to the upper end of the original 8' rank:

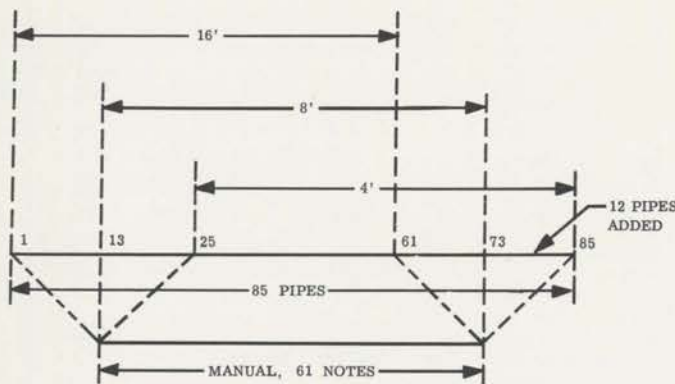


FIGURE 4.

Figure 4 accounts for only 85 notes. To reach our full compass of 97 notes we must add the 2' extension to complete the span of 8 octaves, as shown in Figure 4A.

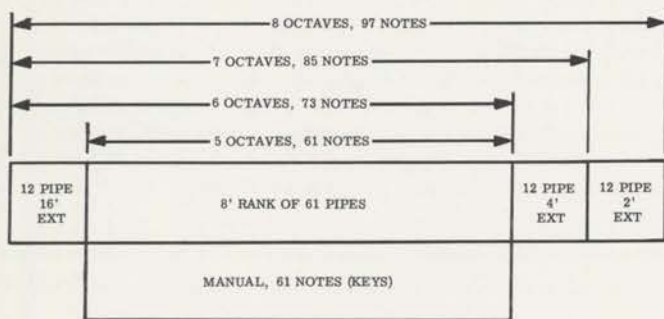


FIGURE 4A

It should be kept in mind that "extension" does not necessarily mean adding pipes to an existing organ (although this is possible). Rather, extension is accomplished in the planning stage of an instrument.

Extension/unification leans heavily on electric switching, which involves multi-contact switches and relays. Their prototypes were developed and patented in England by Hope-Jones between 1886 and 1891.

A point that may be appropriately mentioned here is that some units are made playable in 16' pitch but an octave of pipes is not added to the lower end of those of the 8' unit:

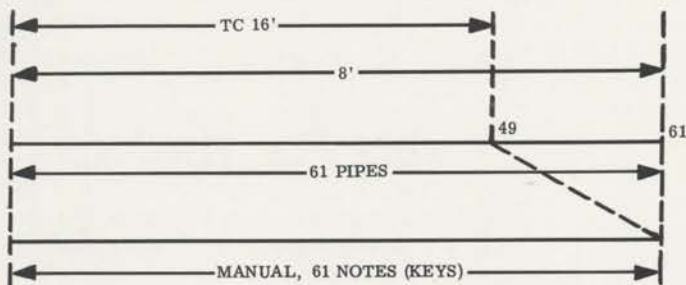


FIGURE 5.

Such a stop will be marked "TC 16'" meaning that the extent of its compass stops short at Tenor C (one octave higher than the lowest manual C). A TC 16' stop ceases to function below Tenor C. It has only 49 playing notes.

This is the "extension" aspect of unification. We have seen four diapason ranks (244 pipes) replaced by a single rank of 97 pipes, yet the compass of eight octaves has been maintained.

Another characteristic of the unified organ is that, in most cases, pipework is totally enclosed in chambers. The sound level is controlled by "swell shutters" operated by "swell pedals" at the console.

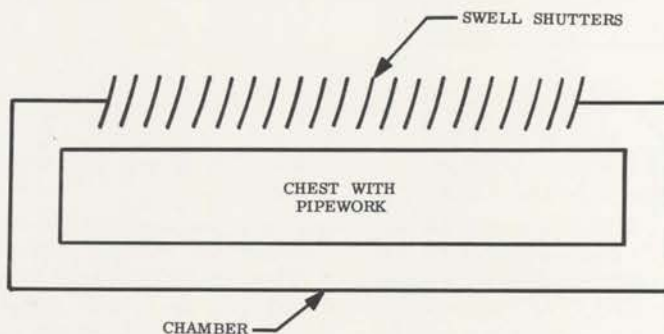


FIGURE 6.

The shutters are usually wired to open one at a time as the swell pedal is depressed, allowing more or less volume into the listening area, as the organist desires. Thus, an organ with many stops playing can be made to "whisper," provided the chambers and swell shutters are well constructed.

### HISTORICAL NOTE: THE ORIGINAL "UNIT ORGAN" CONCEPT

Robert Hope-Jones original conception of a "unit organ" was patterned after the orchestra, with the reeds (woodwinds and brass) and flues treated as "sections" of the ensemble by separating the ranks of each tonal family in its own expression chamber. It could be applied to the orthodox organ as well as to the unified organ. Thus, one swell pedal would control string volume, another "brass" reeds et cetera. H-J's chambers were thickwalled and his wooden swell shutters (often covered with sheet lead) made possible a great range of expression. He was able to realize a number of these "unit organ" installations during the brief life of his Elmira factory, including the famous Ocean Grove Auditorium organ in New Jersey.

However, when Wurlitzer took over, the impracticality of all those swell pedals and extra chambers for theatre organs became apparent. While they exploited the promotional value of the term "unit orchestra," all but the largest instruments played from usually two chambers of mixed pipework and the idea of separate expression for each tonal family was abandoned.

Current usage finds the theatre organ being referred to as a "unit organ" or "unit orchestra."

In some cases, chambers have been fitted with double sets of shutters, to seal off the chambers more effectively for more range in the low volume area.

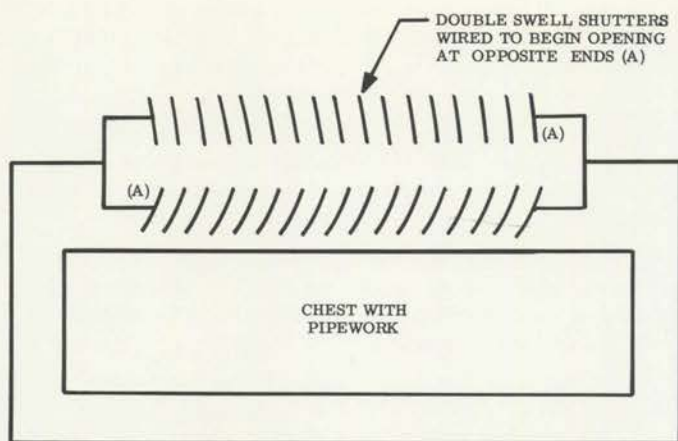


FIGURE 7.

But let's get back to the unification of our orthodox organ, and the words of Mr. Houlden.

We have seen that an orthodox organ is made up of individual departments: a Pedal department, a Great department and a Swell department, all quite distinct from one another. The fundamental difference between a unit organ and an orthodox organ (quite apart from the liberal extensions) is that with a unit organ each rank of pipes is considered to be a "unit" which can be played from any of the manuals or the pedalboard. The instrument, instead of comprising a number of organs (Pedal organ, Great organ, etc.) is treated as a number of ranks of pipes which are all made playable from any of the manuals and the pedalboard in any reasonable pitch.

In our hypothetical orthodox organ specification we had the following stops marked 8': Open Diapason, Flute, Dulciana, Oboe, Trumpet, Celestes, Salicional.

Of the remaining stops, Double Open Diapason 16' on the Pedal and Great can be derived from the Open Diapason 8'; Bourdon 16' can be derived from the Flute 8'; Bass Flute 8' on the Pedal can be duplicated from the Flute 8'; Principal 4' and Fifteenth 2' can be derived from the Open Diapason 8'. The table shows how the original 8' stops can be extended:

16'	8'	4'	2 3/4'	2'	1 3/4'	No. of Pipes
Diapason	Diapason	Octave		Fifteenth		97
Bourdon	Flute	Flute	Twelfth	Piccolo	Tierce	97
	Dulciana	Dulcet				73
Bassoon	Oboe	Oboe				85
Trumpet	Trumpet	Trumpet				85
Salicional	Salicional	Salicet	Twelfth	Salicet		97
	Celestes	Celestes				73

Total: 607 pipes

### TO BE CONTINUED

In the concluding installment, we show how the 607 pipes of the now "extended" straight organ can be blown up to a 75 stopkey organ through over-unification, and then adjusted to a more modest but sensible array of voices. We will also go into the difference in the functions of straight and unit organ manual arrangements, discuss some of the unit organ's characteristics which ruffle the straight organ "purist" and even touch lightly on the complex subjects of Mixtures and "Mutation" stops. □

## A THEATRE ORGAN Profile

### Don Thompson Concertizing in West

by Elmer Fubb

Don Thompson, an import from Great Britain, has settled on the West Coast of the U.S.A. to pursue a career as an organist, with pipes employed as often as possible. Don was well known overseas as a performer on electronics and comes to us with a formidable repertoire.

Being an unknown in the U.S.A., he pulled fewer than 50 to his initial concert at the San Francisco Avenue Theatre. But favorable word apparently spread because his second concert at the same 3/14 Wurlitzer in mid-November, 1969, drew more than 300, even though it came on the date of an anti-war demonstration which kept many a non-demonstrator at home. Even so, a 500% increase in drawing power was encouraging.

Don has travelled extensively in Europe and the Middle East and wherever he visited, he collected folk tunes and pops indigenous to the countries

DON THOMPSON pictured at the console of the Wurlitzer in the Odeon, Manchester, England, where he made his theatre organ debut.



these, but is careful to avoid a preferential cultures. He colors his concerts with once in volatile political situations; after playing a set of Arabic tunes, he counters with "Hava Nagilah" to "even things up."

His repertoire is well salted with organ transcriptions of themes from the classics such as Wagner's bristling "Ride of the Valkyries" and a slew of von Suppe Overtures. One of his specialties is reviewing music of the '20's especially the "jazz age" tunes typified by "Doin' the Racoon" and "Black Bottom." A current Concert Recording re-

lease is devoted entirely to the ballads and dance tunes of that memorable era.

He also can play in the manner of other organists, with special attention to Reginald Dixon and the late Fats Waller. The "Tabs & Drawbars" reviewer of Don's November concert was enthusiastic about his way with swing-band stylings, such as Woody Herman's "Woodchopper's Ball," stating "all who heard him must agree that Thompson is an outstanding technician."

Don is also an unrepentant ATOSer and sells plug-ins in his spare time. He lives in Studio City, Calif. □



# The Young Radical Comes of Age

by Billy Nalle

As the theatre organ has been making its return to the international music scene in recent years, much of the thinking and articles concerning the instrument have had the smell of King Tut's mothballs in Aunt Pittypat's attic. Of course, this is understandable in the United States where sixty years are viewed as six hundred in most other countries. Our quaint notions about music and our ways of dealing with history do not square with the sophistication applied to the space and undersea programs. In the happy hoop-de-doo of taking inventory of the theatre organ's percussion effects and accompanimental virtues, professional journalists and public alike largely have ignored the instrument's fullest capabilities and contemporary uses. It is one of a very small and elite group of musical instruments properly called complete. Until this is understood, neither the instrument's capacity for making music nor its history can be viewed fairly and valued fully.

The English inventor and organ builder Robert Hope-Jones conceived and fathered a new kind of organ approximately sixty years ago. His intention expressed to friends and associates was to build an instrument which could encompass areas of music for which a straight organ was not suited. The man's reasons were *musical* ones, not anti-church ones and not pro-one particular use of the instrument. In building an organ appropriate to the character of Popular and Semi-classical music categories, he succeeded brilliantly several years *before* his patents and firm were bought by the Rudolf Wurlitzer Company. The ingenuity of his inventions and the quality of his workmanship were of the highest order as attested by contemporary organ builders, players and amateurs alike who have done their homework. The theatre organ cost approximately four times more to build than the straight organ. Church organ committees take note! That the instrument was ahead of its time as to its fullest potential only now is beginning to be understood. This gives reason to believe that in due course a large kettle of highly adulterated hogwash will be given the ceremonial flushing it so richly deserves.

Two tenets of this absurd brew are that restoring a theatre organ is akin to unearthing and repairing the antiquities of Pompeii and that it is mainly a large and mysterious sound effects machine both old and new fashioned. The time is ripe for the gentlemen of the Fourth Estate to heed their own admonition to reporters: Get the *whole* story and get it *straight*. No restoring of any other instrument ever is viewed in print via dustladen adjectives. No other musical instrument ever is relegated just to one particular use. No other musical instrument is adjudged "old fashioned" because it has been on the scene for some arbitrary number of years. For all their evolving, musical instruments are *timeless*. However, some journalists and others ignorant of the theatre organ make it the exception to this, though the reader will search in vain for a sensible, mature reason. In their saying it is old, we reach the choice irony and piece de resistance. All the other major instruments are hundreds of years old via their various stages of development. The theatre organ "*old?*" It is the *baby* in the history of musical instruments. By hundreds of years it is the *youngest* of them all! Vas iss dass dis "*old?*" Can't you hear the very question on the lips of Sebastian Bach? Facts ober alles!

What is the youngest of all major musical instruments "up to" these days? Astonishingly much and most of the story lies outside commercially operated theatres. The Music Hall in New York, the Fox Theatre in St. Louis, the Byrd Theatre in Richmond and some others provide entertainment organ fare on a regular basis. However, it is in several hundred homes and the many new situations (with more in planning) in colleges, universities, commercial auditoria, civic centers and even one performing arts center where most of the musical activity on new terms can be found. Even the presentation of the instrument in its accompanimental function, whether for silent films or soloists or groups, is in a new context. The major field of activity growing apace in all these locations is that of theatre organ concerts. The instrument's flexibility and tonal range and quick response are the basis for its having been a great solo instrument from its earliest days. The big difference now is that it is being heard in all manner of locations non-existent until recent years. Just a few examples are representative of both sides of the Atlantic:

The Kirk of Dunedin auditorium  
(Dunedin, Florida)  
Roberson Center for the Arts and  
Sciences (Binghamton, N. Y.)  
Rochester Theatre Organ Society  
(Rochester, N. Y.)  
Empire State Theatre Museum  
(Syracuse, N. Y.)  
Detroit Theater Organ Club  
(Detroit, Mich.)  
Wichita Civic Center (Wichita, Kan.)  
San Gabriel Civic Center (San  
Gabriel, Calif.)

Just in the foregoing alone there is now or soon will be full season concert series annually, a fact of no small significance. Not touched here is a long list of commercial situations presenting regular concerts. Involved also are numerous chapters now around the country of the American Theatre Organ Society, organized in 1955, and like societies in all the British Isles, Australia and elsewhere.

The American Guild of Organists has given the finest kind of comprehensiveness in its devotion to the organ by including theatre organ concerts at its national conventions and individual chapters increasingly are including such in their yearly planning of musical activities. One of these is the Canton, Ohio chapter which presented a theatre organ concert in October as an official part of that city's Festival of the Arts.

The young Radical indeed has come of age. No longer is it regarded as the least radical. In fact, conservative aficionados in the theatre organ world are more conservative than their straight organ counterparts. Twelve years ago, about fifty years after the debut of the theatre organ, the writer recorded an album of contemporary jazz seasoned with some rock rhythms. The ensuing brouhaha in print, assorted conversational flaps and even poison pen letters (really!) were memorable. Desecration had taken place at the High Altar of the New York Paramount!

Happily in recent years it has come to be appreciated that, as there needs to be more than one type of orchestra, so there needs to be more than one type of organ if the organ is to serve (for want of better terms) *both* Classical and Popular music. That which unceasingly sits in judgment on both types of organ, Music, remains the source of all we call radical and ever has the final word because it alone justifies the very existence of these and all other musical instruments. Both types of organ will remain alive and young as long as they can say "Music is bigger than us both." □

ATOS FANTASTIC, FABULOUS FIFTEENTH!  
NEW YORK CITY JULY 11-17

THE "PASTA WITH PIPES" PHENOMENON

# PIPE 'N PIZZA

## MAKES SOUTHWEST SCENE

### THE MIGHTY WURLITZER PIPE ORGAN

Story by Peg Nielsen

Photos by G. Bandini

Carsten Henningsen has struck again! This modest-appearing man wields a mighty influence wherever dough is mixed with meat and onions and peppers and bologna and tomatoes and salami and "what's left in the refrig?" in a calorie-laden pie called "Pizza." Carsten was the originator of the idea of salting pizza with pipe organ music, and despite many imitators he is still the most successful combiner of the two disparate attractions.

In our February 1969 issue we told of the opening of a Pizza and pipes emporium in Covina, Calif. (near LA) by a young man who had been to Hayward and had come down with a bad case of "Carstenitis." "Monk's Musical Pizza" flourished for a few months, then faltered and folded.

But before the Covina dispensary closed its doors, another had sprung up

in the San Fernando Valley northwest of Los Angeles. When we asked co-owner Ed Waters how he got the idea for his "Pipe 'n Pizza" parlor, his beginning sounded familiar.

"Well, one day four years ago I was driving through Hayward and just happened to stop at the Pizza Joynt!" Another disciple of the Carsten Henningsen cult! They are legion; the Bay Area is sprouting pizzerias with profusion of late. But our story is about two guys who were so impressed by the Hayward-Henningsen phenomenon that they became his disciples in the California southland.

The virus hit Ed Waters first, with a gestation period of about two days. It took him that long to realize that there was nothing to do but spread the gospel according to Carsten Henningsen. His ambition came to fruition early in July,

1969 — while he was in the hospital, incidentally.

Ed Waters is an outgoing personality, the salesman type. His line of work (daytime) is the rough and tumble wholesale car leasing business. It takes a big guy with lots of energy and an ulcer-resistant mucous membrane to survive for long in that business. Ed has been at it for years. But he knew he was going to need help if this mad pasta dream was ever going to get off the ground — so he went to the police.

Bill Geimke had been on the police force of a New Jersey city for 30 years — and that was enough. Although he had risen through the ranks to captain, he sought something a little less demanding. Ed and Bill are related through marriage and that's how they got together. Ed outlined his path and Bill saw his escape from remaining



**TRIUMVIRATE** — Proprietors Bill Geimke and Ed Waters surround their organist, Bob Garretson. Bob brought along many fans who follow him wherever he plays. The cuisine is being expanded to widen the gastronomic attractiveness of the pasta parlor.



A little girl listens in fascination to Glenn Hardman on opening night.

forever a "harness bull." With both men and their families settled in Southern California, they went to work to make the dream come true.

A fact we would like to make clear at this point is that neither man had any experience in the food handling business, and neither knew one end of a pipe organ from the other. But by the spring of 1966, both knew that their fate had been sealed. They had no fear due to their inexperience; the Henningsen doctrine would guide them. They had faith. That was enough.

Well, not quite. There was the matter of hunting down and securing a suitable pipe organ. That was a chapter of the "Pizza Joynt" doctrine — the organ had to have pipes. It may seem incredible, considering the plethora of pipe organ activity in Southern California, but Ed and Bill never heard about ATOE until after the "Pipe 'n Pizza" had opened and ATOEs flooded the place. They searched all over for a pipe organ and nothing encouraging turned up. That went on for over two years. Then they happened to meet Harvey Heck of Tarzana. Harvey is a member of the LA chapter of ATOE, Acting President of the LA Theatre Organ Club and maintains a 4/27 Wurlitzer in his Tarzana home. Harvey recalled that his presidential predecessor, Jack Jackson, had a 2-manual, ten-rank Wurlitzer stashed somewhere. But the ex-TOC president was off in the wilds mining mica, working a claim that had been in the family for generations. Nothing could be done until Jackson returned to pick up his interrupted career as an electronics engineer. One day Jackson was recognized



The cry went out — 'Jackson's back!'

(through a deep matting of whiskers) leading his mule down a trail that ends in the San Fernando Valley and the cry went out "Jackson's back." As it turned out, Jackson had worked his vein of mica to the hilt; there wasn't any more. As soon as he sold his mule, shaved,



The console was at first placed on a stage "around the corner" from the swell openings. This caused the organist to play too loudly because he couldn't hear himself directly.



The console is now located on a platform among the tables. Note the youthfulness of the fans in these photos. 'Pipe 'n Pizza' is a place for the whole family. The kids love it.

and had washed up in the horse trough, he got into some civilized duds. Then the Pizza crew descended on him, led by steely-eyed Harvey Heck. "Whataya aim to do with that Wurlitzer, Jackson?" "Dunno—hadn't thought about it." "You aim to let it sit like it's been doin' these many years?" "I ain't done right by that beautiful music box, have I, boys?"

"Yo shore ain't—and we come to give you a chance to make things right. We're offering it a home!"

"Now just a minute, boys — ah'm mighty attached to that critter." "We got money to offer you, Jackson." "Money? — er, keep talking, Harv."

Well, perhaps it didn't come off exactly as recorded by our reporter, the

one who writes for a western pulp magazine, but the upshot was that Jackson sold the instrument to Bill and Ed.

Then the frantic search for a suitable location started. It ended with a building on Reseda Boulevard in the Los Angeles outskirt of Reseda. The attraction was a large room with a 16-foot ceiling, and plenty of room for chambers.

A rental agreement was made and the building of chambers was started. Harvey Heck was retained to go over the long-stored instrument (which had been removed by Jackson and his sons from a theatre in Beverly Hills in the early 60's). Harvey repaired what needed repairing and veteran chest-wrestler Henry "Buster" Rosser was hired to get the instrument in and going in the shortest possible time. Suddenly time became a factor; with all their ready



News-hen Peg Nielsen is allowed inside the Main chamber for a closeup of a rank of kinuras.



The organ is in two chambers with all percussors unenclosed. Swell shutters are eight feet in length.



Former owner Jack Jackson (left) tells Harvey Heck about the time a city fireman mistook the Vox pipes for WWII incendiary bombs while Jack was removing the pipes from the theatre and very nearly called out the reserves. Harvey reworked some of the chests.

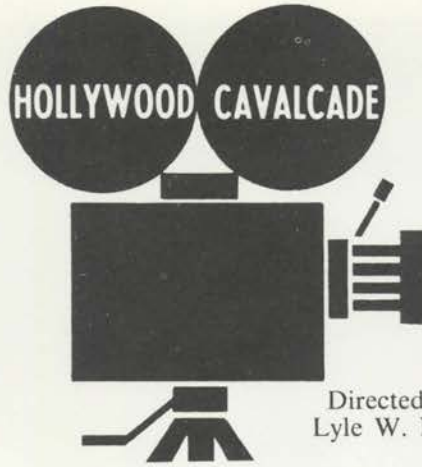
funds sunk in the building, the organ and the facelifting, cash was running low. The organ had to be ready by early July or financial disaster might sink the project before it got off the ground.

Luckily, everyone connected with the project came through and the "Pipe 'n Pizza" opened on schedule. The opening artist was the well-known club organist, Glenn Hardmann, on leave from his regular club spot for the summer. When Glenn left, Bill and Ed were fortunate to secure the artistry of Bob Garretson, fresh from a long engagement at the just closed "Monk's" pizzeria-with-pipes in Covina.

The boys found immediate support among organ enthusiasts, many volunteering to help in any way possible. And "Pipe 'n Pizza" has, in its short existence, become a meeting place for pipe fans from all over southern California.

So far, report Ed and Bill, business has been beyond expectations and they are operating "in the black." This is in part due to a promotion program they have undertaken which hits all the mass media, including TV. They are determined to profit from the mistakes of other pizzerias which have fallen by the wayside only because organ enthusiasts living perhaps only a mile away had no idea that pipes were so close. They intend to let the public know.

Dominating the whole project is the "mighty Wurlitzer." It's not only the frosting on the cake, it's the cake itself. The boys have learned a lot about organs and organists in the meantime and they admit that they are having the times of their lives. We might add that people who give a fine old pipe organ a home where it can sing to its public once more deserve the best of fortune. With that we salute Bill Geimke and Ed Waters, pizzarrists extraordinary. Not forgetting the patron saint — Carsten. □



AS the ATOS (nee ATOE) publications enter their 12th year, it is time to reflect on the renaissance of the pipe organ and silent films. President Al Mason reports ATOS membership at 3,925. This means that 800,000 people believe in ATOS objectives. For every member there are 200 people who never get around to joining. With rare exception, the restoration of a Wurlitzer or a Morton or Kimball means silent films are soon to appear. Great console artists such as Carter, Wright, Dunstedter, James, Erwin, Schrum and Leibert recreate the world of yesterday via beautiful music.

ATOS people, more than any other group in the world, are responsible for the sustained and growing interest in films of 1918-1928. Tibia time means haunting memories of the Talmadges, Valentino, Lloyd, Chaplin, Keaton, Pickford, Mix, Bow, Gilbert and hundreds of other screen players.

FOR us it has been a rewarding experience to meet such wonderful people on these pages.

WRITER Adela Rogers St. Johns recalls the Hollywood scene of the '20's, '30's, '40's and '50's in her new book "The Honeycomb." There is much wordage devoted to the Mary Miles Minter-Desmond Taylor scandal of 1922. She also gives her idea of who the murderer was. She also delves into the 1924 death of Thomas Ince. Here, too she has a startling bit of news. Marion Davies, the subject of much national scandal, is mentioned in a kindly and honest light.

FIFTY three years is a long screen career. Actress Madge Kennedy has been in films since 1917. The new movie "They Shoot Horses Don't They?" has Madge in a worthy supporting role as a lonely spectator. The picture is about the cruel marathon dance

craze of 1932. It was in 1917 that Sam Goldwyn signed Madge along with Jane Cowl, Mary Garden, Maxine Elliott, Mae Marsh and Mabel Normand to star in his films. She now lives at 321 South Kenmore Ave., Los Angeles, California 90005.

QUESTION & Answer Dept.: "In the '20's Virginia Fox was a popular rising star . . . where is she today?" A. Where she has been for decades — the wife of the greatest (still active) film mogul, Darryl F. Zanuck. She's the mother of Richard, now 20th Century-Fox chief. Nearly 50 years ago when she was a "name" she used her influence to get silent studio producers to buy Darryl's scripts and thus helped his career greatly.

A WISCONSIN reader asks: "Did any notable filmstar with talent ever win a movie magazine contest and also amount to something in films?" Well, off-hand I can think of Mary Astor who has a beautiful Oscar to show for her talent. She told about it in her autobiography. And years later Gale Storm enjoyed a film acting career after the gates of Hollywood opened to her when she won a radio contest.

LOCATING and getting in touch with former entertainment personalities is the idea of at least 500 people every day around the world. Recently, a spokesman for the Screen Actor's Guild told me: "Receiving, sorting, forwarding and returning mail addressed to our members, former members and non-members is a monumental problem. It is increasing. There is just too much mail to handle. On some Monday mornings we receive more than 1,000 letters. To sort, stack, bundle and screen this mail takes six hours. Then comes the re-directing. During the next four days we may get 2,000 more letters."

He continued: "Screen Actors' Guild is flooded with mail for players who haven't been in films for decades. Letters for people in early sound, silent days and the '40's continue to come in. We do our best with it."

IF YOU do send mail care of the SAG make sure you supply a return address. It helps everyone.

WHO'S WHERE: Actor George Walsh lives at 4543 Beniot Ave., Montclair, California 91763.

CONTRIBUTIONS, comments and questions are welcomed to P. O. Box 113, Pasadena, California 91102.

## NEW CHAPTER IN CEDAR RAPIDS, IOWA HAS SMASH HIT FIRST CONCERT

by Charles G. Albrecht

The newly formed Cedar Rapids Area Theatre Organ Society is a direct result of the tremendous impact the Chicago Convention had on its forming members. Inspired on July 4, and with encouragement from John Muri we held our first meeting on September 13. Thirteen members signed up including Tom Yannitel, who drove in from Chicago on his motorcycle, to offer us advice and help. With \$65.00 in the hands of Bob Beck, our just elected Secretary-Treasurer, the newly acquainted members immediately voted to sponsor a silent movie nite featuring John Muri.

On October 1st we had a contract with the Paramount Theatre. From then until November 20 we did the million things necessary for production. However, being all newcomers to show business, we didn't realize the scope of the task. Now we have an even greater appreciation for the Chicago Convention and CATOE.

Although organ restoration was started almost two years earlier by Doctors Robert and Margaret Hines, a concentrated effort was now launched against the Paramount's 3/11 Wurlitzer, opus 1907. The week before the show the console was regilded, the bench refinished and upholstered in naugahyde, the lift floor tiled and its fence painted gold. Retuning continued until one-half hour before show time.

The prospects of this kind of program happening in Cedar Rapids drew great response from both local and distant newspapers, radio, and TV stations. Their kindness was almost totally responsible for the financial success of the venture. John Muri was totally responsible for the entertainment success of the event.

One week in advance of the show, Radio WMT hosted Chapter Chairman Howard Burton, and Program Chairman Dr. Robert Hines in a one hour

interview and call-in program. This aroused considerable interest in theatre organs and the upcoming program. The Cedar Rapids Gazette devoted almost a full page in the Sunday news section and ticket sales skyrocketed.

On show day John Muri was up bright and early. He held a 9:15 a.m. color TV interview on station KCRG, and prerecorded an interview for radio to be broadcast at 12:45. At 3:30 p.m., on WMT color TV, he played organ (plug-in) and chatted with hostess Jan Voss. She was so delighted with John that she gave him an open invitation to return. After the theatre program she presented him with an audio tape of the TV show. The result of this publicity was that hundreds had to be turned away from a 1,945 seat theatre.

John opened with The Washington Post March. In the gold spotlight the organ looked beautiful, and when the lift came up a shock seemed to come over the audience. It was a deep emotional experience. Besides the movies "Liberty" and "The Gold Rush" John presented his song-slide feature, "A Story of Life".

Laurel and Hardy's "Liberty" is hilarious, and was enjoyed by everyone, and is recommended as a must for other clubs. Unknown to us, John Muri in 1942 made the organ sound track for the re-released Chaplin film "The Gold Rush", and the introduction to the film gives John credits for composition and playing.

The sing-a-long was all too short and will have to be expanded the next time.

The show went off with nary a cipher. John received two standing ovations which seemed to embarrass him. Pleasantly enough, the ovation was started by the young people in the audience. They sure seem ready for the popularization of the theatre organ. The newspapers printed two complimentary reviews. The show had been advertised as the year's most exciting entertainment event — and it was.

Prospects for the Chapter look bright. We now have thirty members and over a hundred people have expressed interest in joining by the slips they filled out during the show. We have established a good mailing list by means of the same slips and personal comments indicate the next program will also be a sell out. The Chapter has begun work on the 3/15 Barton in the Iowa Theatre, and our first Chairman, Howard Burton, has nearly completed the installation of a 2/9 Reuter in the World Theatre. If we can continue to receive this high level of acceptance already demonstrated we will indeed be fortunate and the theatre organ shall return to Iowa. □



Howard Burton (left) and Dr. Robert Hines watch Jim Oliver adjust pedal contacts before the John Muri concert. — Photo by L. W. Ward, Cedar Rapids Gazette

# HOME ORGAN FESTIVAL CELEBRATES TENTH BIRTHDAY

Story by Hal Steiner

Photos by Jesse E. Miller

Each year the Home Organ Festival, held at Hoberg's woodland resort in Northern California, seems to be better than last year's show. That's no accident; it's the way the sponsoring Pacific Council for Organ Clubs plans it. Each year, new ideas are tried and if found to be acceptable and practical they are adopted. At the same time, unpopular or clumsy procedures are dropped. The PCOC committee, headed as always by Dewey Cagle and Kay Chenoweth, planned an especially attractive schedule for 1969, and it came off just as they hoped it would.



Australia's Tony Fenelon enjoyed a great personal triumph playing the Thomas.

We don't usually devote many words to plug-in organs in these pages, not for a lack of interest but we have just so much space and more than enough to say about pipe organs to fill that space. However, pipe fans have a stake in this yearly autumnal plug-in show. For years pipe aficionados have been hard after the electronic organ makers with strong suggestions concerning the use of time-proven advantages developed during the era of the theatre pipe organ, some patented more than 75 years ago. To those who know the theatre pipe organ, the slowness of the electronic organ builders to realize, accept and incorporate such obviously advantageous features of the T.O. as unification (of voices other than the flutes); overhanging, inclined manuals; color-coded stop keys (replacing rocker tablets) mounted on a curved stoprail; concave, radiating pedalboards; the voice terminology of the theatre organ (to name a few devices in the public domain which are now used on plug-ins), is simply incredible. But progress

has been made, thanks to continuous effort over the years on the part of pipe enthusiasts toward educating the often sales department-dominated manufacturers of plug-ins. The annual Festival where the latest models are exhibited is an ideal place to take stock of progress and observe trends. This year's observations will be dealt with after we take a fast look at the Festival scene.

Among the artists who played this year were a number of new faces as well as the "Festival regulars," artists long connected with the September event. Conn showed up with a hard-to-beat battery, a new 3-manual theatre organ (style 650) played by such contrasting stylists as Don Kingston, Bud Iverson and the acknowledged "King of the Festival"—Don Baker. Conn gained



Genial Don Baker enjoys meeting his public, and he'll always go along with a gag. Here he's seated at an instrument obviously not his sponsor's.

much in prestige because of its excellent showing. Allen had something new this year, an instrument designed for professional entertainers (presumably bars and beaneries), a model apparently intended to compete with Hammond organs (which were not represented at all at the Festival, for the second year in a row). The "Carousel" was the only model Allen was pushing. It was played "mod" style by newcomer David Kelsey and in mod and theatre style by Festival vet Tom Hazleton. Reaction to the departure from normal organ trends was mixed.

Thomas came up with a winner. By some good fortune the Festival dates (Sept. 16 through 21) coincided with the initial U.S. tour of Australian organist Tony Fenelon. Tony is well known "down under" for his skills as a serious

concert pianist as well as for his pipe organ stints at the Regent and Dendy theatres in the Melbourne area. Tony is a fine musician, an entertaining MC, a skilled humorist and he has a special appeal to matronly ladies, some of whom were heard expressing the thought, "I'd like to take him home with me." Thomas missed introducing its 3-manual spinet organ by only two weeks but Tony's skills as an entertainer-musician did them proud using current models which showed little change from those exhibited last year. Tony made the difference and it was considerable.

Baldwin introduced a new model this year, the "Pro." Again, it's a model designed for entertainers rather than theatre organists or home organ aficionados, an acknowledgment that Hammonds are still the most popular bar instruments. Gordon Tucker and Larry Vannucci were effective concertizers, and Baldwin's fine voicer, Earl Burns, managed to set it up with a "Style D" trumpet for solo work. Baldwin's model



Larry Vannucci did his stuff at the Baldwin "Pro." The instrument proved attractive to a number of organists who play Hammond.

HT-2 theatre console was confined to the showroom.

Gus Pearson was back this year for Wurlitzer and he introduced an artist new to the Festival, Glenn Derringer, who proved to be a welcome addition to the Festival "family." He had something to say musically, and he said it well. Gus Pearson is composed of about equal parts of musician and showman. His humorous line of chatter plays as important a part in his performance as his music, and the music is good. The instrument used was Wurlitzer's new concert model, the largest console at the Festival.

Rodgers was back, after skipping a year, with newcomer Ray Frazier and old hand Bill Thomson. Their concerts were played on a 3-deck model 33E with all the refinements Rodgers prefers to build into an existing model instead of forever releasing new versions. Bossman Rodgers Jenkins and his recent bride, Millie, were on hand to see that all went smoothly for Rodgers, although the San Francisco outlet was the actual participant.

Yamaha participated for the first time. The instrument, played in concert by Van Welch and Don Lee Ellis, is influenced strongly by the traditional bar instrument as well as the "combo" organ and is quite effective for jazz, mod music, rock and other applications where a hard, driving sound is required.



Dry comedian Van Welch explains howcome the Yamaha organ company also builds motor scooters.

All organists present were not there, necessarily, to play concerts. Some had teaching courses to peddle; others had recordings. Among the latter was lovely Helen Dell, who made a solid hit last year as a staff artist. This year she was repping Malar Records, the firm's A&R gal. Millie Alexander headed a group of several staffers from her "MAM" schools on the West Coast who manned a "teach-in" showroom equipped with a Conn (no, there wasn't a Hammond within a hundred miles). Pointer System Inc. sent Bill McMains, who conducted a class and whose good humor gave a huge boost to Pointer's public relations. While these organists were not listed as "concert artists" (i.e., not pushing any particular brand), they all managed to be heard during auditorium shows with good effect. Also heard was a one-shot by famed classical organist Richard Purvis introducing his "Sierra Suite" for piano and organ, registered on a Conn 3-manual (650) with Bud Iverson at the Baldwin piano. This was a Festival highlight; both players earned their solid rounds of applause. The Purvis selection has dignity, charm and the

ability to conjure tone pictures of the Sierra Mountains' various moods.

There were also the traditional cocktail parties, recording artists' "autograph party," Costume Ball, visits to showrooms, late night jam sessions for dancing and the opening and closing "all star" shows, all held in the pine woods atmosphere of late summer in the hills of Northern California.

Now to the reason for this article; the answer to the question: "How did the theatre organ image fare among the electronic organ makers this year?" The answer: not as well as it has during past years. The intrusion of the combo organ influence into the home organ field appears to be one reason. Until this year, all U.S. plug-in builders (with the exception of Hammond) were discovering and applying theatre organ ideas in their products. The theatre organ was the ideal and guide. It still is for Rodgers, Conn, Thomas and Wurlitzer. The three other exhibitors, two with interesting theatre-style models available, preferred to use their one hour concert periods to push lesser instruments, some of which were obvious throwbacks to the Hammond "B" idea with combo organ overtones. Of



Bill Thomson at work on the Rodgers 33E. Bill landed his plane on Hoberg's runway this year, instead of the golf course fairway—much to everyone's relief.

course, Yamaha can be excused. It is new in the U.S. It originates in a country which has no theatre organ tradition, and it is flexible. Once Yamaha discovers the Gulbransen "Rialto," the Conn theatre deluxe, the Baldwin HT-2 or (should we be particularly lucky) a genuine theatre pipe organ, and ships examples of the discoveries back to Tokyo for study, we can then expect great things.

As for the others, we have nothing against their rock-oriented models so long as they don't replace their theatre models as the standard line with the less lush models. Their Festival concerts would have been so much better



Tom Hazleton played his concert on Allen's new 'Carousel.'

if played on the more expansive theatre models.

One instrument heard suffers from a fault which probably infects the pioneer builder's whole line. If this company's engineers ever wake up to the need for a switch to separate the complex tones from the simple ones (flutes) so the reeds and strings don't get mutilated in their whirlybird "chopper" (they call it "Spectratone"), this instrument will become a presentable electronic theatre organ. The price is right, but the distortion resulting from this easily correctable flaw mars the efforts of the best performers.

Another company has developed a fine theatre organ through the use of many of the devices of Robert Hope-Jones. It has an exceptional Vox Humana. No other builder has a Vox which compares so favorably with the reed pipe original. Yet, when this builder developed an attractively-priced 3-manual instrument, the Vox was made available only on the middle manual. If musicians had been consulted concerning stoplists, instead of sales departments (where much of the useless gimmicky originates), a Vox would have been provided also on the Accompaniment (bottom) manual at 8' and 4'.

Useless gadgetry (including "Repetition," "Manual Balance," "Automatic Orchestra Control," "Attack" and "Emphasis") and other stops which do not speak, were still much in evidence. The model with 28 speaking stops of a total of 69 controls is still in production. So much for complaints.

Once again it was a grand show, the Festival's 10th return engagement. The food was great (except for those gooey breakfast eggs!), the days sunny, the nights cool, and the artists were among the finest to be heard anywhere. Many happy returns! □

**R**ODGERS' PLAYMATE OF THE YEAR

**Rodgers 33-F**





# LETTER from NEW YORK



## AMERICAN THEATRE ORGAN SOCIETY FABULOUS FIFTEENTH ANNUAL CONVENTION JULY 11-17, 1970 NEW YORK CITY

CLAUD BECKHAM, CONVENTION CHAIRMAN 370 First Ave., 6F New York, N.Y. 10010 212 674-4328

Dear A.T.O.S. Member:

On behalf of the entire Fabulous Fifteenth planning staff, I extend to each of you our best wishes for a happy, healthy, and prosperous new decade with our sincere hopes that the Fabulous Fifteenth will bring you some of the happiest Theatre Organ experiences ever! To that end, we urgently need an expression of your opinion about optional organized social events that we might include in the Convention schedule.

As you may know, several members have suggested special social activities such as an organized theatre party to attend a Broadway hit or an afternoon gala aboard a chartered around-Manhattan sightseeing boat. These events are relatively easy to arrange in New York if we have some idea of how many will participate. They could be fitted into the Fabulous Fifteenth line-up of outstanding Theatre Organ concerts, demonstrations, lectures, seminars, and workshops without too much of a stretch.

But one possible objection might be the additional expense. For example, those who chose the optional boat trip would have to pay about \$4.00 a person; those who chose to go to the optional theatre party would have to pay about \$10.00 - 12.00 a person. Another objection might be that such organized activities, necessarily scheduled at times when there were no conflicting Theatre Organ events, would take away from a Conventioneer's free time that he might want to spend on some of the hundreds of non-Convention attractions in New York. (Of course, the Fabulous Fifteenth Courtesy and Hospitality Committee stands ready to advise and assist those who choose to pass up these organized events and strike out on their own.)

Now you see our problem. We live here. It's hard for us to put ourselves in a visitor's shoes. But we really want to arrange for whatever most of you want to do. Won't you please drop us a note and share your ideas with us?

Sincerely,

P.S. Allen Rossiter is still accepting deposits (\$10.00 per adult) for priority room assignments at special Hotel Commodore rates. Send them to A.T.O.S. Fabulous Fifteenth Annual Convention, Box 1331, Passaic, N. J. 07055



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 VOX POPS Editor, Box 5013 Bendix Station, North Hollywood, Calif. 91605.

Thought we had a juicy rumor to open with. Our super-snooper in Gotham City smoke-signaled us just as we went to press that the 1970 ATOS Convention architects had landed none other than Billy Nalle for a concert to be played on the Long Island University 4/26 Wurlitzer located in their basketball court (formerly the Brooklyn Paramount theatre), an instrument that is being overhauled for the convention with tonal responsibility in the able hands of Lee Erwin. What an inviting prospect! But Claude Beckham blasted the tar out of our rumor — by confirming it. Florida's gift to the contemporary theatre organ was still too far up in the clouds to be reached for comment, but after twenty New York years of recording, cueing "soap operas" on Hammonds, composing, arranging and working in many areas of music (including organ concerts away from Manhattan), Billy Nalle is about to make his New York debut in concert on his favorite instrument. What's that word of wisdom about a prophet being unable to make a profit in his own backyard?

Speaking of conventions (and it will probably all be over by the time these words reach print), the Sooner State Chapter Regional Convention (Feb. 20-22, Tulsa, Oklahoma) gathered momentum as the opening date approached with the signing of such artists as Ed Love, Joe Crutchfield, Mark Kenning,

Dennis Minear, Bob Foley, Charlie Evans and that gal for whom one of our writers staged a two year search reminiscent of the one he once put on looking for "Chloe" — Mary Jean Miller. Also on the playing roster is Ken Wright of WKY-TV, Oklahoma City. Ken underwent the strange experience of having a recording he cut on the WKY studio 4/14 Kilgen released 21 years later. Then there's Ben Hall and his shaving gear. What a cast!

Those who watched NBC-TV's coverage of the Orange Bowl Parade in Miami on Dec. 21, saw a resplendently attired Dick Leibert atop one of the floats, playing a Baldwin. And on CBS' "Get Smart" a couple of days later, a character advised a plug-in organist to play better because he had plenty of Gaylord records on hand to replace her with, reports correspondent Harley Sommer.

We liked Ed Smith's description of Ashley Miller's skillful use of reeds during his Nov. 11, 1969, concert for the Detroit TOC. Writing in the DTC NEWS he said, "I watched spellbound the color code of the stops as they were changed while he played. Tonight I saw RED!"

This mag's editors have a slew of varied talents, to say the least. Those who watched the Macy Thanksgiving Day parade on the boob tube may recall the huge calliope belching clouds of steam and whistle music. Little did they know that behind all that dampness, steam and noise was an Associate Editor of this magazine — Ray Brubacher, making the "Tangle Calliope" hoot and thunder for several hours of parade time. Not only that, but he has also recorded a 35-note steam calliope for use at Macy's forthcoming Centennial Celebration. Could it be the same Ray Brubacher who stepped to the console of the George Washington Masonic National Memorial Moller at Alexandria, Va., on Dec. 14, and presented creditable readings of works by John Bull, Marcel Dupre, Fritz Kreisler and Cesar Franck? It most certainly was. Versatility!

Tom Hamilton, organist and co-owner with Carlos Parker of the 4/20 Robert Morton in Loew's Ohio Theatre in Columbus, reports that the theatre has been closed and the building sold. Through efforts of several groups, the theatre has now been purchased by the Columbus Association for the Performing Arts to be used as a live perform-

ing arts theatre. Plans for the organ are to leave it in the theatre for theatrical productions.

Syracuse's top-ranking theatre organist, Carleton James, was the accompanist for the Rudolph Valentino silent film classic "The Eagle" the weekend of November 22 at the Empire State Theatre & Musical Instruments Museum. A short comedy, "The Floorwalker" with Charlie Chaplin, entertained with typical slapstick humor, as a wind-up to the program. The ex-Keith's 3/11 Wurlitzer is being used often in connection with programs on the State Fair Grounds.

On Nov. 16, sport fans listening to CBL, Toronto, heard an interview between halves of a hockey game originating from Chicago Stadium. Bob Golden, former Black Hawker, was the interviewee, and was asked, "What about the organ here? Are the players as aware of it as are the fans?"



Melgard

Golden replied: "I wouldn't be telling the truth if I said that the players weren't aware of its effect. I've known Al Melgard for years, and he really plays up a storm. He's quite a hockey enthusiast, too. It's like having a 19th or 20th man on the floor when the organ is playing."

Lee Erwin, who wrote the organ score for the silent film classic, "The Eagle," starring Rudolph Valentino, reports that his three-week stint in October at the Alexandria Theatre in Alexandria, Va. was most successful. So successful, in fact, that he will return for another engagement at the end of February.

Residents of San Diego are much more aware of their motion picture palaces as the result of two articles appearing in local newspapers. On November 6, a lengthy article gave some

of the history of the Fox theatre which was observing its 40th anniversary. Prominently mentioned was the "26,000-pipe" organ which was opened by C. Sharpe Minor.

On November 9, an even longer feature, complete with a page and a half of pictures, reviewed theatre history in San Diego. Mentioned were organs in several houses, and a picture of the console from the Balboa Theatre organ, now part of the Fox instrument. Mention was made of the organ in the Cabrillo. After getting no takers in an attempt to sell it, the organ was finally given away.

Several readers have written us concerning an apparent misprint under a photo in the December issue where a gal we all know as Dottie MacClain was referred to as Dottie Whitcomb. And thereon hangs a tale — one which Dottie withheld until it was too late for the December issue. Shortly after the 1969 ATOE Convention, Grant Whitcomb and Dottie slipped away to Las Vegas and indulged in a matrimony ceremony, right in front of a slew of Dottie's relatives (she has a million) and Don Baker, who played the appropriate music (No, not "Entry of the Gladiators!"). So, Dottie's photo was correctly captioned even if she wasn't as fast on the draw as our photo captioner. We wish them the best of luck in their new union.

Herbert Lee, "our man in Atlanta," reports the announced retirement of J. Noble Arnold, for 19 years manager of the 4000-seat Fox theatre in Atlanta. It was during Arnold's managership that the 4/43 Moller organ was restored and intermission music (played by Bob Van-Camp) resumed. Arnold retires after 42 years in the management end of theatre business, a career which found him guiding some of the South's great showplaces. At first he wanted to be a vaudeville performer, but Elizabeth, who would become his wife, couldn't see a life "on the road" so Arnold went into the management of theatres, and never regretted it. He doesn't mind retirement; he feels the glamor left the theatre when entertainment delivered in a can replaced live talent completely. A photo in the magazine section of the Dec. 28, 1969 issue of the Atlanta Journal and Constitution shows him standing before the console of the great Moller, a symbol of the live entertainment that he will miss. It is hoped that his good work in restoring the "mighty Mo" and its music will be continued by his successor.

In Stockton, Calif., organist Fred Tulan, fed up with the trend toward guitars replacing organs in church services, decided to let the congregation "have it" — both barrels. With the battle cry, "Anything those stupid guitars can do, an organ can do better," Dr. Tulan attracted an audience of better than 1000 to Stockton Cathedral with an offering first of traditional organ music. Then all hell broke loose in the cathedral. Fred cut loose with a "Winchester Cathedral"-type program (Fred has really played there!) which included "Quiet Village" (with birds), Billy Nalle's "Alles Was Du Bist" (Bach treatment of "All the Things You Are") and an original "Gargoyles of Notre Dame" (with a taped Moog Synthesizer obligato). The service closed with "Up Up and Away" sung by a rock group known as the "Vatican IV." To Fred's consternation (he's a purist when it comes to church music) the congregation and visitors liked it, and want more of same. Some days it doesn't pay to get out of bed.

\* \* \*

Just before Christmas there was a gathering of veteran theatre organists at the ESTMIM 3/11 Wurli in its building on the State Fair grounds near Syracuse, N. Y. Tom Anderson reports that John Muri was in town and got together with organists Luella Wickham and Carleton James for a playing session. John found the Museum group's Wurli to his liking. Incidentally, ESTMIM will present a concert by Dennis James at the Museum on March 21.



Dennis James

—Lockwood Photo

## Closing Chord

DOUGLAS ERDMAN, one of the most controversial figures in the theatre organ hobby world a few years ago, died on November 2, 1969, of a heart attack. Born in Sunbury, Pennsylvania, of strict German parents, Erdman lied about his age to get into the peacetime army during the '30s and served for several years in Hawaii at Pearl Harbor. He was a self-taught mechanical and electrical engineer, which led him eventually to the electronic organ. After building a five-manual electronic (from a Hammond generating mechanism) for installation in a bus he discovered pipes and soon started installing an 8-ranker in his Glendale home. But he shelved that plan in favor of a much larger one — a Hollywood-style castle on Sleepy Hollow Drive in Glendale, in which he installed a 4/20 Wurlitzer removed from the Norshore Theatre in Chicago. He came to the attention of the theatre organ hobby abruptly in 1965 when he went into the brokerage business, dealing in theatre organs. This got him into a lot of hot water. He was accused of removing playing organs from unthreatened theatres (Loew's State, Syracuse, N. Y.) and, worse yet, selling them piecemeal (the Stanton Kimball, Baltimore). Charges and countercharges were bandied about followed by denunciations in certain segments of the hobby press. The hullabaloo drove Erdman out of the business of locating organs on order for a commission, so he went back to electronic and mechanical engineering. In 1967 his health started to fail, and from then on it was all downhill for the once spirited Erdman. When he discovered that his fingers would no longer play the keys of the Norshore Wurlitzer, he decided to sell it, along with the castle. Months went by and there were no takers. So he decided to sell the organ for parts and "live up to my reputation." It was nearly all gone when the end came. He leaves a widow, Cecile, and a daughter, Diane, 12. He was 52.

\* \* \*

MRS. FELIX (JEAN) WIENER, a retired WAC Lieutenant Colonel, who was an organist at the Steel pier in Atlantic City before her Army enlistment in 1941, died Friday at University Hospital. The former Jean Koller was 71. When Col. Wiener retired from the service in 1955, she was the highest-ranking WAC officer in this area and was serving as comptroller of the Philadelphia Ordnance District.

# THE pipe piper



This column is devoted to an up-to-date listing of any theatre pipe organs playing on a regular basis. Additions, corrections or deletions should be reported to Lloyd E. Klos, 104 Long Acre Rd., Rochester, N. Y. 14621.

## CALIFORNIA

### BURLINGAME

Encore Theatre, 1157 California St.  
2/11 Wurlitzer

### COURTLAND

River Mansion  
3/11 Robert Morton

### HAYWARD

Pizza Joynt  
3/13 Wurlitzer

### LOS ALTOS

Melody Inn, 233 Third Avenue  
4/20 Wurlitzer played by Bill Watts  
every evening except Monday

### PARAMOUNT

Iceland Skating Rink  
3/19 Wurlitzer played by Bill Field

### PIEDMONT

Piedmont High School  
2/7 Robert Morton (seldom played)

### REDWOOD CITY

Captain's Galley #2, 821 Winslow St.  
4/18 Wurlitzer

### RESEDA

Pipe 'N Pizza, 7500 Reseda Blvd.  
2/10 Wurlitzer played by Bob Garretson,  
Tuesdays thru Saturdays. Guest  
organist on Sunday.

### SACRAMENTO

Carl Greer Inn, 2600 Auburn Blvd.  
4/16 Robert Morton, played every evening by Stu Boyer, Clyde Derby or Harry Jenkins; occasionally by Eddie Dunstedter, "Tiny" James, Corla Pandit, Bob Ralston and Larry Vanucci.

### SACRAMENTO

Grant Union High School  
4/22 Wurlitzer with Kilgen console  
Played occasionally by George Seaver  
for silent movies

### SAN FRANCISCO

Avenue Theatre, 2650 San Bruno Ave.  
3/14 Wurlitzer played by various local organists on Friday evenings, for concert and silent movies, with jam session afterwards, time permitting

### SAN FRANCISCO

Cinema 21, 2141 Chestnut St.  
2/6 Robert Morton, played occasionally by Larry Vanucci

### SAN FRANCISCO

Lost Weekend (Night Club), 1940  
Taraval at 20th Street  
2/10 Wurlitzer played by Rodney Payne,  
Wednesday thru Sunday, 9 p.m. to  
2 a.m.

### SAN FRANCISCO

Orpheum Theatre, 1110 Market St.  
4/21 Robert Morton, played occasionally. Theatre frequently closed, due to subway construction.

### SAN LORENZO

Ye Olde Pizza Joynt, 19510 Hesperian Blvd.  
3/13 Wurlitzer played by Bill Langford,  
Wednesday thru Sunday, 7:30 p.m. to  
1 a.m.

### SANTA CLARA

Captain's Galley #1, 3581 Homestead Road (Homestead Shopping Center)  
3/12 Wurlitzer played by Tom Hazelton or Jack Gustafson, Tuesday, Wednesday and Friday evenings

### SANTA ROSA

California Theatre, 431 B Street  
2/7 Wurlitzer, played occasionally by Harold Wright, manager of the theatre

### VALLEJO

Rudy's Supper Club, 2565 Springs Rd.  
2/6 Wurlitzer played by Dave Quinlan  
nightly

## COLORADO

### ALAMOSA

Rialto Theatre (225 miles east of Denver)  
2/7 Wurlitzer played by Joe Brite every evening

### DENVER

Paramount Theatre  
4/20 twin-console Wurlitzer played by Bob Castle every Sunday evening during intermissions

## FLORIDA

### DUNEDIN

Kirk Theatre, 2686 US Alt. 19  
3/19 Wurlitzer played by leading artists during concert season  
Information obtained by writing "Kirk Organ Series" at above address

## ILLINOIS

### CHICAGO

Chicago Stadium, 1800 W. Madison St.  
6/62 Barton played by Al Melgard or Ron Bogda for sporting events and other occasions

### CHICAGO

WGN Studios, 2501 Bradley Place  
3/10 Wurli-Kimball, played by Hal Turner on "Pipe Dreams" each Sunday at 11:35 a.m.

### CRYSTAL LAKE

Martinetti's Restaurant,  
6305 Northwest Highway (US 14)  
2/8 Wicks with percussions, played  
nightly by Larry Roo

### ELMHURST

Elmhurst Skating Club, Roosevelt Rd. and Route 83  
4/24 hybrid, mostly Geneva, played by Tony Tahlman Saturday and Sunday afternoons, and nights except Monday and Wednesday

### NORRIDGE

Hub Roller Rink, 4510 Harlem Ave.  
3/10 Wurlitzer, played by Fred Arnish  
daily

## MICHIGAN

### DETROIT

Redford Theatre, Lahser Rd., 1/2 block north of Grand River Ave. (US 16), 1 mile east of Telegraph Rd. (US 24)  
3/10 Barton played by ATOS Motor City Chapter members every Friday evening, September thru May

### GROSSE POINTE FARMS

Punch and Judy Theatre, Kercheval Ave., 1 block east of Fisher Rd., approx. 3 mi. off Edsel Ford Freeway (I94) via Cadieux Rd. Exit  
2/5 Wurlitzer played by ATOS Motor City Chapter members every Friday evening, September thru May

## MISSOURI

### ST. LOUIS

Fox Theatre  
4/36 Wurlitzer played by Stan Kann  
daily

## NEW JERSEY

### ASBURY PARK

Convention Hall  
3/7 Kimball played on special occasions

### ATLANTIC CITY

Convention Hall, Boardwalk  
7/455 Midmer-Losh, played on special occasions  
4/42 Kimball in Ballroom also played on special occasions

### EATONTOWN

Mahns Brothers Bicycle Shop  
2/8 Robert Morton, played by Robert Mahns on occasion

### OCEAN GROVE

Ocean Grove Auditorium  
4/12 Hope-Jones Wurlitzer played on special occasions.

### PITMAN

Broadway Theatre  
3/8 Kimball, played at special concerts only

### SURF CITY

Surf City Hotel, Long Beach Island, off Route 72  
3/15 Wurlitzer, played by Bill Floyd or Eddie Buck, nightly, May thru September

### TRENTON

Lincoln Theatre  
3/15 Moller, played by Bolton Holmes on irregular schedule

## NEW YORK

### NEW YORK CITY

Radio City Music Hall, Rockefeller Center, Avenue of the Americas  
4/58 Wurlitzer played by Dick Leibert, Ray Bohr or Jack Ward for every show, every day

### ROME

Capitol Theatre  
3/7 Moller played by Carl Brush or John Seaton Friday and Saturday

### SYRACUSE

Empire State Theatre & Musical Instrument Museum, Harriet May Mills Bldg., State Fair Grounds  
3/11 Wurlitzer played by Carleton James or John Harris daily during N.Y. State Fair week, late August, and once a month for silent movies or concerts

## NORTH CAROLINA

### GREENSBORO

Carolina Theatre  
2/6 Robert Morton. Seldom used

---

**OHIO**

---

**AKRON**

Civic Theatre  
3/13 Wurlitzer played before special shows

**CANTON**

Palace Theatre  
3/9 Kilgen played most weekends

**CINCINNATI**

Shady Nook Restaurant  
4/25 Wurlitzer played by Stan Todd nightly

**COLUMBUS**

Ohio Theatre  
4/20 Robert Morton played by Tom Hamilton or Carlos Parker occasionally for Columbus Assn. for the Performing Arts

**OLMSTEAD FALLS**

Lamplighter's Inn, Columbia Park  
3/13 Kimball played by Chick Herr nightly

---

**OREGON**

---

**COOS BAY**

Egyptian Theatre  
4/12 Wurlitzer played by a local organist Saturday evenings

---

**PENNSYLVANIA**

---

**HAVERTOWN**

Brookline Theatre  
Kimball is owned by Jim Brenaman, who is in Viet Nam

**HERSHEY**

Hershey Community Theatre, off Chocolate Avenue  
4/80 Aeolian-Skinner played by Fred Sullivan for special events

**KENNETT SQUARE**

Longwood Gardens  
Concert organ played by Clarence Snyder on Sunday afternoons, with guest organist each month

**LANSDOWNE**

Lansdowne Theatre, Lansdowne Ave.  
3/8 Kimball played by Shirley Hannum Friday, Saturday and Sunday evenings

**PHILADELPHIA**

Wanamaker Store, 13th and Market Streets  
6/400 organ played by Keith Chapman each noon, and opening and closing of store

**UPPER DARBY**

Tower Theatre, 69th and Market Streets  
3/17 Wurlitzer played by Bob Lent Friday, Saturday and Sunday nights

---

**TEXAS**

---

**DALLAS**

Capri Theatre, downtown  
3/10 Wurlitzer, played by Jerry Bacon four times daily except Monday

**DALLAS**

Palace Theatre, downtown  
4/20 Wurlitzer played by Weldon Flanagan Friday and Saturday evenings

---

**VIRGINIA**

---

**ALEXANDRIA**

Alexandria Arena  
4/34 Wurlitzer played by Jimmy Boyce daily for skating

**ALEXANDRIA**

Virginia Theatre, George Washington Memorial Parkway and First Street  
3/10 Barton played by Jimmy Boyce or Jean Lautzenheiser nightly

---

**Something's Cooking . . .**

---

**RECIPE FOR A FLOWERING FLOURISHING FABULOUS FIFTEENTH****1. TAKE SEVERAL PRIME AND CHOICE THEATRE ORGANS.**

Take, for instance, the biggest Wurlitzer ever built — 55 Ranks plus a 3-Rank mixture; Eight glistening manuals; Two 32-note pedal claviers; Two Howard Seats; Two motor-driven thrust stages complete with remote-control traveler curtains (ED. NOTE: Lest our correspondent's college-freshman prose fall into the pit, we hasten to note that all these Radio City Music Hall goodies are spread over dual interlocked, gleaming ebony, giant 4-manual consoles).

Or perhaps you'd rather take something akin to the medium-sized organs that graced so many movie palaces all over the land — like, say, the 3/14 Academy of Music Wurlitzer and the 4/19 Beacon Theatre "Princess", the last Wurlitzer on Broadway.

Or take Robert Mortons — 4-Manual Wonder Mortons from the famous Loew's Wonder Circuit — at palatially splendid 175th Street or in marble-arched Loew's Jersey or in Pete Schaeble's Victorian Valencia studio.

Or you might have a special taste for those renowned Paramount Wurlitzers. Dick Loderhose's magically rehomed and expanded 4/42 Paramount Studio special. And Long Island University's miraculously preserved and safeguarded Brooklyn Paramount 4/26.

**2. AFTER ORGANS ARE DONE TO PERFECTION, ADD ORGANISTS ONE AT A TIME.**

Use only the highest quality of these essential ingredients

For the smoothest and most harmonious blend, add in alphabetical order.

Connoisseurs prize highly the Baker, the Barker, the Erwin, the Larsen, the Leibert, the Mendelson, the Miller, the Mills, the Nalle, the Tulan, and the Searle Wright. Others may be added in later editions.

**3. MIX ALTERNATELY WITH SEMINARS, LECTURES, DEMONSTRATIONS, AND WORKSHOPS.**

According to taste, include:

- The Sumptuous Spectrum of Sound; Play It For All It's Worth.
- What Is A Theatre Organ and How Does It Work?
- True-tone Taping.
- A Music Critic Looks At Theatre Organ Music.
- Stops For Style.
- Painless Care and Feeding For Woozy Wurlitzers.
- Building A Living Theatre Organ Museum.

**4. SHAPE AND STRENGTHEN AND SPICE AND SPARKLE WITH EMCEE.**

Use only the original **BENHALL** (Look for the Little Mother playing on the box)!

There is NO SATISFACTORY SUBSTITUTE!

**5. GARNISH WITH THE VITALITY AND ZEST OF A GREAT CITY!**

Guaranteed to serve thousands of gigantic, joyous portions for the whole week of July 11-17, 1970! Be sure to get your share! You MUST be present to WIN!

---

**RICHMOND**

Byrd Theatre, Cary Street  
4/17 Wurlitzer played by Eddie Weaver between shows nightly

---

**WASHINGTON**

---

**SEATTLE**

Granada Organ Loft, 5011 California Avenue, SW  
Wurlitzer played by Lou DuMoulin several times monthly, often for silent pictures

**GET THE GUYS TO VOCALIZE**

WITH NATIONAL'S DANDY "SING-ALONG SONG SLIDES"!!

Send for free catalog of all-time hit songs available in slide form for as low as 50¢ a tune! Need a projector? Let us know . . . we'll save you real dough!

**NATIONAL SONG SLIDE SERVICE INC.**  
42 W. 48th St. New York, N.Y. 10036



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

*Address: P. O. Box 2329*

*Livonia, Michigan 48150*

Mr. George Thompson  
Editor the Bombarde  
Dear Mr. Thompson,

Reading through the magazine, and looking at those precious pictures of organists at their consoles of the time, some dated by the carbon microphone which was used in those days for broadcasting, creates a mixed emotion at least for some of us who were there, and I have no doubt that these create a new interest for those who were not.

How can one forget the really fine era of broadcasting, when almost every radio station boasted a fine instrument — yet as broadcasting became more vulgar (and I really regret to so brand a medium in which I devoted almost my entire working years) the organ gave way to other things. There has been a saving grace to all of that of course, by some of those fine instruments finding their way into the loving possession of many a modern organ buff — I doubt there is one pipe organ in places where it used to shine, but that has not been the happy hunting grounds for some very happy home installations.

The Wurlitzer at the New Haven Paramount — an organ which has come to much attention, now that it has been beautifully renovated by the ATOS, is one of the old timers much in demand in its time, other than the picture-shows where Eddy Weaver, the dynamic virtuoso held sway for so long, even after the advent of the talkie. Eddy was "hooked up" with a noonday program in the early thirties, with WICC in Bridgeport, Conn. at the time. The writer happened to be in engineering charge of the broadcasting facilities which also fed the Yankee Network up and down the New England Coast.

He had a singer — a male, who apparently did not leave much of an im-

pression to be remembered here by name — this fellow stood on the stage and started each program with a beautiful song which is not only remembered by title, but which has become a part of a rather corny but important number in our rather limited repertoire now.

The organ, in the usual manner, had two swell shades — one on each side of the stage. One carbon microphone was hung in front of each opening and it was the first chore of the broadcasting engineer — we called them remote operators in those days — to reach up there and give the microphone a few whacks before the current was switched on — this gave the carbon particles new surfaces in the little pile in front and behind the metal diaphragm.

Eddy would bring up the Wurlitzer — the announcer would put his cupped hand to his ear and we were off . . . ! "As the waves beat upon the sands — so beats my heart for you . . ." and Eddy would go on and on with his magnificent technique, giving New England a treat.

One day the broadcasting crew, was once again on the job — the mikes have been whacked, the singer ready to sing, the announcer with palm ready to elevate to his ear — time was ticking away, the network signal had gone through for open line — all in fine shape — except, no Eddy! A calamity! But I suppose there was always a first time and this was Eddy's — he did not show up.

The announcer was frantic — the network was waiting . . . he was also very brave . . . he had me doodle on the Wurlitzer many a time previously, prior to Eddy's jaunty entry onto the scene — he also knew that I was not much good at it but he figured, no-good music better than no music at all — so he motioned me toward the console as he, confident that he had a program of sorts anyway, started his dulcet spiel into the open network. He made no mention of anything except that we were at the Paramount for "our noonday organ program."

I sat on that split seat, fumbled for a time that felt like a hundred years, then I began — God knows what I was playing, but there it was — music of some sort, but music anyway. Very shortly I composed myself sufficiently to have the audience recognize the thing I was playing — and I kept it up — played on the Tibias and the Tuba and the strings and all of the things that are on that organ — and I played things I knew and things I made up and the time kept ticking and I became bolder and bolder and now I am playing the favorite of the day, "Red Sails In The Sunset" and finally brought the program to a prayerful halt — Carleton, the announcer turned

the network to the local stations, I turned off the blower, the "engineer" picked up his gear and out we went. We had done a magnificent job of saving the network time.

I felt particularly cocky now — I was the guy who saved the half hour commercial — and I am now walking into the studios, bold as brass, ready to receive the plaudits I so richly deserve . . . NOT SO! First, the program director who keeps the music log — then the manager — they are standing there like some irate general and they each are pointing a 105 howitzer in my direction.

It appears that with my "Red Sails In The Sunset" and many other such, all ASCAP, BMI and SESAC uncleared numbers I chose to play — the irony of it is and the wonder it is, that any one even recognized the melodies as only I can play them — and now the business had to first abjectly apologize for the playing of these uncleared numbers, but hardest of all, penalties had to be paid for the atonement of the sin!

So it was — and there are a hundred more — but they were beautiful days!

Sincerely,  
Gar W. Ray  
Orange, Conn.

Dear Stu:

Thank you, John Muri, for your comments on "The American Theatre Organ As a Part of American Culture" in the October Theatre Organ! I have never had any use for Clod organists who slam-bang their way through their music with insensitive playing and ear-assaulting registrations. ATOE conventions always produce these organists who are not scheduled for concerts but always manage to hog console time in order to emulate the "professionals." Let's hope that more organists, amateur and professional alike learn to phrase their music and let's bury the "froth" once and for all.

Sincerely,  
Lance E. Johnson

Dear George:

In doing some routine checking I note that in Theatre Organ, Volume 10, Number 6, the lead article describes the organ identified as Opus 1709 and states the new owner is Lee Bauscher, of the Puget Sound Chapter.

I am of the opinion that the identification number, Opus 1709 is incorrect. The World Theatre, Omaha, Nebraska contained a three manual, style H, Opus #530, which was shipped March 18, 1922. Prior to its removal I saw the organ in the theatre and it looked exactly as the chamber shot shown on page six. I recall that the solo chamber had a single chest containing a brass

saxophone. One half of the pipes had been removed and carted off by children, according to the janitor, just prior to World War II. He stated that he found some of the boots to these reeds on the stairs leading to the chamber and ran in panic, called the police, thinking they were bombs.

Opus #1709 is the organ installed in the Orpheum Theatre in Omaha and is still intact and playing, thanks to the good work of the Enthusiasts in that city. This organ was listed on the original list as a special 235, which was a forerunner of the later used nomenclature, style 240. It has the brass trumpet and horn diapason added to the style 235 specification.

Incidentally, while the article describes a 3/11 Wurlitzer, only ten ranks are listed in the specification, the saxophone being omitted. Lee Bauscher is to be complimented on the excellent job he has done on restoring this organ, as I recall the deplorable state in which I found it several years prior to its acquisition by Mr. Bauscher. All for now.

Sincerely,  
Judd Walton

Dear Editor:

Enjoyed very much the article on Chicago radio theatre pipe organs. Have heard all these organists mentioned in the article at one time or another over the air with perhaps the exception of Wilson Doty and may have heard him. Would like to see another article on the same subject.

Station WJJD had a studio Wurlitzer played by Fred Beck and Harry Zimmerman. WLS had a three manual, "Golden Voiced Barton" played at various times by Ken Wright, Romell Faye, Eddy Hanson, Ralph Waldo Emerson, Elsie Mae Emerson and no doubt others.

WCFL had a small 2/4 or 2/5 Barton played perhaps the longest by Eddy Hanson, a noted organist, composer and writer. I would like to see a record company put Eddy on recording, as he has a different style of playing than the run of the mill. Eddy played the Chicago Theatre after Jesse Crawford left. The WCFL Barton was also played at times by Preston Sellers, Edna Sellers and Gabe Wellner is another organist some record company would do well to record. He has a style that is strictly Gabe Wellner and no other. I have tried on several occasions to locate Gabe with no success.

Just remembered that Gus Farney recorded "Waters of the Perkiomen." This used to be Larry Larsons theme song.

Sincerely,  
Carl Elliott  
Grand Rapids, Michigan

Dear Editor:

I was surprised to see United Artists Theatre, Louisville, in the "Acre of Seats in a Palace of Splendor" series in the October issue of *Theatre Organ Bombarde*, because I had just prepared a picture of United Artists to be sent in for the series I will be happy to fill in details on the organ and the theatre. The organ is a Wurlitzer style 235 Special, opus number 1869. It was shipped from the factory on April 13, 1928. It was used steadily until the late 1930's. The console was raised to the top of its lift to save it from the waters of the Ohio River during the disastrous 1937 flood. (Incidentally, this flood wrecked a style 3 Wurlitzer, opus number 49, at the East Broadway Theatre, Louisville.) After the flood, the organ was seldom used. It was renovated in 1964 by James Wingate, Paul Bowen, and Bon Smith. Wingate played it as an intermission feature on weekends for a short time. When he left Louisville, the organ fell into disuse again. It is still installed in the theatre, but is not used for public performances.

The theatre was opened in 1928 as Loew's and United Artists State Theatre, but was known in Louisville just as "Loew's". The name was changed to United Artists in 1958 after Loew's sold their interests in the theatre to United Artists. In 1963, the balcony was walled up to make a piggyback theatre called the Penthouse. The main theatre is still called United Artists. In 1968, a 100-foot curved screen was added to United Artists. To make room for the screen, the elaborate proscenium arch, visible in Bill Peterson's picture, was chipped away. However, this did save the console from being buried under the overhanging edges of the screen, as has happened elsewhere. Despite these changes, the theatre retains most of the beauty and wonder of an Ebersson atmospheric house. It is worth stopping to see if you are passing through Louisville. The elaborate lobby ceiling is featured on page 98 of Ben Hall's *Best Remaining Seats*.

Yours truly,  
Michael A. Detroy

Dear Editor:

Referring to page 40 in the December issue, the caption on the Fenelon picture indicates that the console is that of a style 270. Well — the music rack looks wrong, the fall-board looks wrong, the "suitable bass" pistons look out of place and the stop rail is not typical (no swell indicators, for instance). The fact of the matter is that the Style 270 was burned in May of 1945. The console shown is a built-up of the Style 260 (opus 1902) from the Ambassador

in Perth with parts from several other instruments to make up the 4/19 all-Wurlitzer which was just recently removed from the Melbourne Regent.

Referring to page 23, the Publix list shows Opus 1262 as the Oriental (Chicago) but the Wurlitzer shipping list shows Opus 1315 as the Oriental (not Granada). Who knows? It would also appear that the SP 4Ms shown in the Wurlitzer shipping list from 1925 on would include more Publix models, although we know some of them are not (State, Syracuse, was 4/20, but with different specifications). Here are "possible" Publix models for our readers to check out if possible:

Sheridan, Chicago  
Ambassador, St. Louis  
Strand, Madison, Wisc.  
Riviera, Omaha  
Alabama, Birmingham  
Paramount Studio, New York  
Dewey Cagle

Editor Theatre Organ

Dear George:

The recent passing of Jean Wiener (see Obituary, this issue) recalls the career of this talented organist in the early days of radio and organ broadcasts. Jean Wiener was the organist for Atlantic City's famous Steel Pier. In those days WPG radio station could be heard for several thousand miles up and down the Eastern seaboard as the airwaves were not cluttered by as many stations as there are today. Jean Wiener had a nightly program of one hour each night from the Pier in 1929.

The organ used for broadcasting was a 2 manual Midmer-Losh but not a horseshoe type console. I believe that it was unusual in that the accompaniment manual (bottom) was a 7 octave keyboard — a novelty that was later copied by the same firm for their great Convention Hall organ. The organ was initially placed in the theatre on the second floor front of the steel pier and was used for silent movies and broadcasts. Later, after silent pictures were passe, it was placed in the lobby and organ music alternated with a Hawaiian string group. Shortly thereafter it was removed but I do not know its fate.

I do not know how large it was or its specification for I was in my early teens at the time and was not bold enough to investigate. My recollection tells me that it could not have been too large since the chamber used in the lobby was not very large. I suspect, however that it was not greatly unified.

Sincerely,  
Lowell C. Ayars

## Lyn Larsen's Fall Concert Tour

by Klos, Bandini, Fubb, Klotz and Green

The autumn of 1969 found organist Lyn Larsen happily ubiquitous, playing concerts wherever there was a suitable instrument, usually a well-appointed theatre organ. We couldn't possibly keep up with him but settled for a few scattered reports. He was well-received at Bill Brown's home in Phoenix, Arizona, where he played a concert on Bill's 5/21 ex-Chicago Paradise Wurlitzer. On Nov. 14, reports Lloyd Klos, Larsen played his second engagement on the 4/22 Wurlitzer in the Auditorium Theatre for the Rochester Theatre Organ Society, an event which attracted a crowd which filled two-thirds of the theatre despite the rain and

Our next dispatch comes from our roving reporter G. Bandini and is dated Nov. 9, El Segundo, California. This concert was something of a "first" for both Lyn and the instrument he played. The concert was sponsored by the Los Angeles chapter of ATOS and had to be arranged in two segments because of the limited seating capacity of the new "Old Town Music Hall," the latest project of Bills Coffman and Field. The instrument is their circa 4/21 mostly Wurlitzer formerly installed in that Woodcarving Shop too close to Watts. Lyn opened with a most appropriate selection, "Back in Your Own Backyard." The instrument is



*BOTH 'DOWN UNDER' BOUND—Before his departure for Melbourne, Lyn compares notes with lovely Carol Jones who plans some Australian concerts this year. Who can blame him for that wolfish grin?*

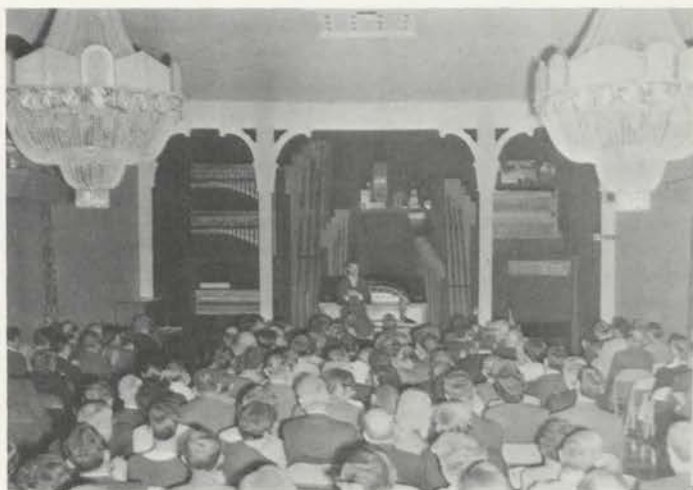
—Stufoto

slush. Larsen was concerned with his ability to carry inclement weather with him: "I've brought snow to the last three cities I've played," he admitted. It rained in Rochester during his initial engagement two years previous, also. Klos reports that Lyn's artistry was even more polished than during his previous engagement at the well-kept instrument. Among his selections was his own "Stanley" (for Stan Laurel), a Crawfordish "Masquerade," a wild "Tiger Rag" which left the pit piano smoking, "Jalousie" and his arrangement of Chopin's "Fantasy Impromptu" with an interpolation of the oldie, "I'm Always Chasing Rainbows" excerpted from the "Fantasy." Also heard was J. F. Wagner's "Under the Double Eagle" march and a selection of eight tunes from "Porgy and Bess." Klos adds that Lyn was accorded "the usual standing ovation RTOS members reserve for excellent work."

housed in an attractive acoustical setting in the one-time movie house (1910 Style) and the Bills have provided some eye appeal by mounting the Diaphone pipes immediately behind the curtain and outlining the pipes with blacklight tape. When the blacklight source is

*A HOT TIME IN THE 'OLD TOWN' — Lyn MCs one of two full-house concerts at the Coffman & Field 'Old Town Music Hall.' The El Segundo (Calif.) installation is much to his liking. Note the prominent percussions and diaphone pipes.*

—Stufoto



turned on the effect is not unlike a rendering of the Manhattan skyline in shades of green, orange and blue.

During the evening performance, Lyn was playing some soft passages of gentle Grieg when he accidentally touched a toe stud or button which must be labeled "Grand Crash." That was the startling sound. Lyn winced and continued on. When he turned to face his audience there were a few beads of sweat coursing down his cheek. That would have to happen with such notables as Ann Leaf, John Seng, Bill Thomson, Peg Nielsen, Bill McCoy, Helen Dell, Bob Carson and his peppery secretary, Nora Peters, present.

Lyn drowned his embarrassment in a jazzy "Doin' the New Lowdown" and after "Stranger in Paradise" (with a touch of Rimsky-Korsakoff), wound up Part I with an old favorite from the Larsen repertoire — "Satyr Dance."

After intermission he plugged his recent record of familiar Italian airs ("Bravo!") with a playing of "Funiculi — Funicula" which he described as "just the thing for a pizza party."

Then it happened again. He held the drawing for the door prizes, pressings of his recording. One of the winners turned out to be Dick Stoney — the very engineer who had recorded the record! Dick withdrew, wisely.

Other highlights included a "42nd Street" medley, "Dainty Miss," "Only a Rose" and "Tocatta in B Minor" by Gigout, an engaging example of French "Romantic" organ music with a pronounced baritone melody and oodles of manual noodles. As always, the audience was reluctant to let him go.

Next we meet Lyn on Dec. 9 in the Bell Friends Church, as reported by our not too dependable reporter-at-large, Effie Klotz. Rather than get into explanations of Effie's peculiar way with the language, we'll translate a few of her observations for the benefit of readers who don't dig the Klotz style.



First of all, we are sorry, Effie, that we sent you on this assignment because you thought you were in for a sacred concert. Obviously, Miss Klotz had never before been inside the swingin' Bell Friends Church where popular music is no sin. From Effie's words we did gather that there was an organ and that it had a "peculiar console with a stoprail that looked like a horseshoe — if you know what I mean." Enough, Effie!



Lyn accompanies Kathryn Hunt during his Christmas concert at the Bell (Calif.) Friends Church. That's a 2/7 Wurlitzer before him.

—Stufoto

Actually, it's a 2/6 Wurlitzer which once graced a theatre in Mill Valley, Calif. A Dulciana has been added. After the invocation by the minister, Lyn opened the program with a smooth "Winter Wonderland." This was to be Lyn's final open concert before leaving on his Australian tour and he wanted to make it "Christmassy." And he did, in many novel ways. One was an improvisation on "Angels We Have Heard on High" as it might be performed on Christmas Eve in the great Cathedrals of France, ranging from baroque to modern. He deplored the use of Christmas music as the basis for commercial jingles and stated that if anyone wished him a "Merry Chrysler" — he'd send it back. The well filled house (400 capacity) echoed a murmur of agreement. Then Lyn offered a hymn, "Open My Eyes That I May See," in pure theatre organ style. This was followed by "Rudolph, the Red-Nosed Reindeer," "Jingle Bells" and a cipher. While the cipher was being stifled Lyn relaxed at the console and motioned to Stu Green, parked in the second row. "Now's your chance, Stu."

Stu reached in his pocket and brought forth the ever-present Tonette. He piped a chorus of "Rudolph" in the same key Lyn had been playing it. The audience was quite relieved when the cipher ceased and Lyn could continue.

After Anderson's "Sleighride" Lyn introduced Miss Kathryn Hunt who

applied her ample voice somewhat in the manner of an eighth rank on the organ to an unfamiliar but beautiful selection called "The Little King."

There was much Christmas music during the next few minutes and Lyn performed the previously mentioned "Tocatta in B Minor" by Eugene Gigout. There wasn't quite enough pedal available but it came off okay. Afterwards, Lyn planted a kiss on the console and stated "That's asking a lot of the little fellow." The closer was "Silent Night" with Kathryn Hunt embellishing the melody with a softly sung obligato, a particularly lovely effect.

Yes, there was applause in church. Lots of it. So ends our somewhat altered version of Miss Klotz' report from Bell.

There was yet one more appearance for Lyn, a few tunes played during the LA ATOS chapter's annual election meeting held at the Dorothy Bleick

warehouse which is equipped with a fine 2/12 Wurlitzer.

Our final scene takes place on New Years Eve. We have a report from Elmer Fubb from International Airport, Los Angeles, filed just before the decade of the '60s vanished forever. It was a cold night, a bit blustery. A short girl, who Fubb claims was Nora Peters (Lyn's "Girl Friday"), was seen dragging Lyn to a waiting Quantas airliner. He was protesting; he didn't want to leave home. She literally had to push him up the steps into the arms of two lovely hostesses who made him disappear real fast. Thus, Lyn Larsen started on another adventure "down under." A three month period which would find him again the concert artist (not "intermission organist") at the Denby theatre in Melbourne, equipped with a 3/15 Wurlitzer. Also, TV appearances, plus a night club act for which he took along an especially designed Thomas 2-decker.

Good Fortune, Lyn! □

## Don Baker Excites Rochester TOS

by Lloyd E. Klos

Ever since his spectacular entrance in the final program of the 1967 Detroit ATOS Convention, this reporter has been extolling the artistry of Don Baker. That artistry was much in evidence on December 2 last, as the 14-year veteran of the New York Paramount performed an exciting program for a membership concert of the Rochester Theatre Organ Society at its Auditorium Theatre 4/22 Wurlitzer.

A concert artist for the Conn Organ Co., Don appeals greatly to those who like music by the type of composer who wrote "Tea For Two" and "Stardust". A natty dresser and one who is not given to attempts at humor every time he introduces a number, Don is a musician's musician in every respect.

Don lost no time in praising the condition of the organ. "Everything on it works," he said. Later on, he mentioned that this is "probably the only organ in the country which has a piano on a lift, too."

Don announced the program from the console, and it might aptly have been called "A Trip Around the Organ," because the organist used every single voice and stop available. For example, his opener "Everything's Coming Up Roses" was a rip-snorter which used the brass. "A Shadow of Your Smile" was played on strings. "Susie Wong" and "Limehouse Blues" depended on the xylophone and marimba. "Dancing Tambourine" and "Isle of Capri" made use of the tambourine.

Back in the days when Don was organist at the New York Paramount, he was teaching organ in a studio a half-block away. One of his students was Edward J. Bebko, and it was interesting to see the two meet during intermission. Discussed were Don's days at both the Rivoli and Rialto theatres. The former ran a movie, "Loves of Ricardo," starring George Beban. At one point in the movie, explained Don, the image on the screen faded, the footlights came on, and on stage was the entire crew of the movie. The cast proceeded to act out a scene live, then the movie resumed. "That George Beban was a real showman," said Don in reminiscing. "I remember him very well."

A Latin American medley, an Irish medley, and Don's long-standing and spectacular arrangement of "Tea For Two" distinguished the second half. For his Christmas medley the house lights went out and 140 tiny white lights which outlined the contours of the console, flashed on. This was the idea of Don Hall, new RTOS program chairman, and if this is any indication, his ideas for future programs should be excellent. The effect of the lights was breath-taking.

"Buckle Down, Wynsocki" wound up the program. It is regrettable that only 500 availed themselves of this excellent music, but unfavorable weather could have been a large factor. □



*Manufacturers, distributors or individuals sponsoring or merchandising theatre pipe organ records are encouraged to send pressings to the Record Reviewer, Box 5013, Bendix Station, No. Hollywood, Calif. 91605. Be sure to include purchasing information, if applicable.*

**TOM HAZLETON PLAYS SHOW PIPES** on the Bob Carson 3/26 Studio Wurlitzer. Stereo, MAS 2008. Available by mail from Malar Productions at \$5.00 postpaid, Box 3104, Glendale, Calif. 91201.

With Lyn Larsen gone to another label, Malar's Helen Dell (gal in charge of talent) started a search for new talent for a label that emphasizes quality. It's no surprise that she selected Tom Hazleton. Tom has been wowing them in the Bay Area for half his years on earth, and more recently, on tour.



Tom Hazleton

Tom offers a program planned to avoid the overcooked chestnuts. He starts with a bright "Up Up and Away" followed by "Chelsea Bridge" (a subtle jazz miniature by the "Duke's" late arranger, Billy Strayhorn). "Don't Be That Way" is 1938 Benny Goodman as registered for pipes by a perceptive

musical imagination of today. From the same era comes the Ray Noble ballad, "The Very Thought of You," an exquisite, understated treatment lasting 4 minutes and 47 seconds. Slow drag tempo marks "You're Gonna Hear From Me" with just the right number of voice changes to keep interest high.

Side 2 opens with Gershwin's "Fascinatin' Rhythm" which offers variety in orchestration as well as tempo (a waltz, yet). Note the "Ocarina" solo. It takes Tom all of 1 minute and 42 seconds to say all he wants to about "Feelin' Groovy" and even less (1:12) to complete a semi-mod trip to "The Isle of Capri." The Wurlitz's Brass Sax is heard opening Tom's richly registered "Deep River." "Don't Rain on My Parade" features a compelling "stop time" rhythm. Tom saves the best for last, Robert Farnon's "Journey into Melody," a "maestoso" melody which is used as a program theme on radio stations, and thus may be unconsciously familiar. It's a sweeping, powerful theme which spellbinds for all of its 4 minutes and 30 seconds.

This is Tom Hazleton's debut on pop pipes (he's also well known as a classical organist). We predict he'll groove many more.

The recording is technically fine. Dick Stoney's miking makes no attempt to avoid the thump of combination action, but concentrates on presence with a "you are there" realism. The uncredited jacket notes are by organist Dave Barrett.

\* \* \*

**JUST FOR THE FUN OF IT**, Gordon Krist playing the Wurlitzer Pipe Organ, available by mail from Universal Audio, 2541 Nicollet Street, Minneapolis, Minn. 55404. \$1.00 postpaid.

Here's a minor masterwork with a story of concern and generosity behind it. It's a 7-inch mono disc which plays at 33-1/3 rpm. It bears only two selections. Why only two? Because that's all pro organist Gordon Krist recorded before a rare illness left him partially paralyzed. The heartwarming story of how members of the Land O' Lakes ATOS chapter sponsored this recording, with all proceeds over expenses going to help pay off Gordon's crushing medical expenses and provide therapy, was told in a previous issue.

The two selections were recorded during an informal session following a chapter meeting at Don Peterson's home in Minneapolis. It was Gordon's first ATOE meeting and he complied with a request to play Don's 2/5 (B Special) Wurlitz. That's when these tunes were taped.

"Spanish Flea" is strictly for fun with lots of clackers and a pronounced beat. "The Way You Look Tonight" is played ballad style and the many registration changes are a veritable "trip through the organ," which is a little honey. The jacket notes call it an "informal recording." Perhaps, but it's done with a degree of professional skill which makes one hope Gordon will record many more after he recovers. Meanwhile, we can all help speed the day by sending in one buck for this attractive sample.

\* \* \*

**THOROUGHLY FABULOUS MILLIE!!!!** Mildred Alexander at the Wiltern Theatre (Los Angeles) 4/37 Kimball Pipe Organ. Available in stereo by mail from MAM Records, 2736 Hollyridge Drive, Hollywood, Calif. 90028. \$5.50 postpaid.

Millie Alexander says she cannot be at her best unless she's playing before an audience, which is her reason for recording only during concerts. This one nearly killed her. She arose from a sick bed to play the concert, "so as not to disappoint mah fayans." Her doctor told her that if she insisted on playing that concert it might kill her.

"But ahl die happy" quipped unquenchable Millie. She kept the date. It was reviewed in our October issue. Besides being ill she fought an out-of-tune organ. This is the record of her ordeal. The worst out-of-tune passages have been de-emphasized during mastering and the results are surprisingly good. Millie does the best she can under the circumstances and her skills as an entertainer save the day. This testimonial to raw courage is far from perfect but it is definitely of value as a human document.

Occasionally Millie hesitates and falters ("On a Little Street in Singapore") but she gets out of it gracefully. She also loses track of where she is and skips a phrase or two on occasion ("Thoroughly Modern Millie") but these are minor flaws; the overall content is good entertainment.

Other tunes on side 1 are "Cry Me a River", "Here's That Rainy Day", "It All Depends on You" and "The Girl on the Rock" from "Seven Dreams."

Side 2 consists of Millie's own arrangement of most of the tunes from Gordon Jenkins haunting "Manhattan Tower" suite. The Alexander touch is everywhere; during "New York's My Home" she adds hints of tunes identified with other locales (e.g. "Dixie") to indicate the comparison in progress. To this reviewer, this entire side is the best part of the record, possibly because of a weakness for the score, but more likely because Millie milks it for all

it's worth, and that's considerable. By the time she has wailed out her final "Never Leave Me" the listener has forgotten the detuned organ and the minor flaws. He's all wrapped up in "Manhattan Tower."

\* \* \*

**NIAGARA FALLS SYMPHONETTE**, Carlton Finch at the 3/11 Wurlitzer in the Riviera theatre, North Tonawanda, N. Y. Century Custom label No. 30730 (stereo). Available by mail from Carlton Finch, 266 Sweeney Street, No. Tonawanda, New York, 14120. \$5.25 postpaid.

Organist-composer Finch studied Niagara Falls for years before writing his descriptive piece. Of his preparation he writes:

"Many hours were spent along the Niagara River listening to the rapids, the sounds by day and night. At night the sounds seemed lower-scaled. Details such as the number of seconds it takes a piece of wood going over the falls to thunder against the rocks at the bottom were noted carefully. The spinning whirlpool and the power of its violence were so awesome that sometimes it seemed utterly impossible to transpose nature's masterpiece into musical terms that people could feel and picture".

The Symphonette is in twelve parts, or scenes, all joined together in an integral whole, with the scenes bearing such titles as "The Falls by Day", "Rapids", "The Falls by Night (Illuminated)", and then we find ourselves following the aforementioned log, being swept toward the brink, "Approaching the Cataract", "Over the Cataract", "Against the Rocks", "The Whirlpool" and "Quieter Waters." There's even a "Salute to Honeymooners."

There is a spoken prologue by poet Laura Lapp which covers some history of the falls and a word picture which parallels the thrills to come, an assist to those who have never experienced the spectacle of Niagara first hand.

The music finds exceptional expression in the Riviera Wurlitzer. It's music which must be heard several times before one begins to perceive "the big picture," and whether Mr. Finch is successful in describing the spectacle meaningfully, that decision must be left to those who have gazed upon the big cataract in person this reviewer hasn't but he would like to after hearing the Niagara Symphonette.

The flip side brings us Carlton Finch, pop organist, playing highly individual versions of "Flight of the Bumblebee", Finch's own "Tango of Love", "Canadian Capers", "Love is a Many-splendored Thing", "The Breeze and I" and "Now and Forever," all registered on the Riviera Wurlitzer.

**HELEN DELL — PLUS PIPES**, played on the Carson-Kearns 3/26 Wurlitzer, MAS-2009, stereo, available postpaid at \$5.00 from Malar Productions, Box 3104, Glendale, Calif. 91201.

Here, finally, is Helen Dell's first all-pipe recording, and a beauty it is. The selection of tunes is especially attractive, all standards, oldies or silent film cue music. In the latter category is one which silent film music buffs will appreciate; that fine old cue sheet intermezzo, "Les Myrtles," plus an exceptionally well registered "Charmaine." Helen's rhythmic prowess, well established by previous releases, is unleashed on "Lulu's Back in Town," "Chicago Style," "Fiddle Faddle," "Shiny Stockings" and "Keepin' Out of Mischief Now" which is more reminiscent of Crawford than of its originator, Fats Waller. Helen's opener is an engaging original she calls "Showtime." The ballad department is reinforced by a couple of country-western tunes and "Dancing in the Dark."



Organist Helen Dell set a record for December attendance at an LA Chapter AM concert when she attracted 465 listeners to the Wiltern Theatre on Dec. 14th last for her Sunday concert on the 4/37 Kimball. It was her initial theatre excursion on big pipes before an audience, but hardly had the applause quieted down before it was announced she would play a concert on the San Diego Fox 4/32 Robert Morton on the morning of George Washington's birthday—Feb. 22, that is.

Helen's registration is a strong point; she orchestrates each tune individually to suit its needs. Some of the fine solo voices of the Carson studio organ are heard to good advantage. Engineer Dick Stoney has captured the studio Wurlt's sound with exceptional fidelity.

There's a feminine quality in Helen's playing which defies analysis, something like a gal's low-pitched husky whisper close to the ear which sure does things goose-pimplly to this red-blooded American boy/reviewer.

**N.Y. PARAMOUNT COMES DOWN**, Don Baker at the 4/36 Wurlitzer, stereo, No. CR-0066, available by mail from Concert Recording, Box 531 Lynwood, Calif. 90262. \$4.50 postpaid (\$5.95 for 4-track stereo 7½ ips tape.)

On Dec. 27, 1964 the mighty New York Paramount organ was heard for the last time in its original setting, and among the artists at that final performance was Don Baker, the man who had played for Paramount audiences longer than any other organist. Luckily, Bill Greenwood was there with his tape recorder to make a recording of amazingly good fidelity. Transfer to disc has preserved the great range of dynamics in the music (a Baker trademark). The full majesty of the great Wurlitzer has been captured faithfully in a recording which may require some bass attenuation.

Don Baker's performance is easily one of the most exciting of his long recording career. His arrangements of standards (first written, then memorized) are actually improvisations on such melodies as the "Exodus" theme, "Sound of Music," Grofe's "Daybreak" (what a Tuba!), his famous "chop-chop" "Tea for Two" and the march thriller "I Love a Parade."

Some tunes were excerpted from medleys and had to be faded at the end but Bill Johnson has done it expertly. The stereo separation is good.

Other selections are a lilting "Chicago," a soaring "Theme from the Apartment," a fast waltz arrangement of "Hello Young Lovers," "All the Things You Are" (with that rolling pedal bass, another Baker trademark) and his marching band version of "76 Trombones."

All have been heard across the land during Don's many concerts for Conn, but never like this. The reunion of Don Baker and his old friend is a pipe enthusiasts' dream come true. Truly the "sound of magnificence." Get it—now!

\* \* \*

### THE YOUNGER SET

#### HAVE YOU MET MISS JONES,

Carol Jones playing the 2/12 Wurlimorton in the Bleick Warehouse Studio, Covina, Calif. Woodland label, No. WR-101 (stereo). Available by mail from Carol Jones, c/o Woodland Records, Box 84, Covina, Calif. 91722, \$5.00 postpaid.

Twenty-year-old Carol Jones concert debut is covered elsewhere in this issue. All of the tunes offered here were also heard during her concert. They are "From This Moment On", "Love Walked In", "Flight of the Phoenix" theme, "The Man I Love", "Love is a

Simple Thing", "My Man", "Don't Rain on My Parade" and "People."

The Wurlimorton records well. Miking is good and the pressing is especially noise free. Carol Jones plays with authority. Her registration is interesting and her arrangements offer much variety. We'll be hearing more from Miss Jones.

\* \* \*

**STU BOYER PLAYS TIMELESS TREASURES** on the 4/15 Robert Morton in the Carl Greer Inn, Sacramento, Calif. Available by mail at \$5.50 from Scott-Rob Productions, Box 41504, Sacramento, Calif. 95841.

Another recording debut, this one by one of the Greer Inn's staff organists, youthful Stu Boyer. Stu gives a good account of himself through his "Man of La Mancha" medley which includes "Dulcinea" and "Impossible Dream." Next the theme from the current Romeo and Juliet film, "A Time for Us," followed by "España Cani" and a semi-contrapuntal treatment of "Windmills of Your Mind."

Side 2 opens with a "What Are You Waiting for Mary?" which indicates Stu has heard the Crawford or Wright version but his bell/xylophone registration is all his own. The Morton Clarinet, Tibias, massed strings and light reeds do some work during the first chorus of the haunting new ballad, "Watch What Happens." Then a percussion-topped "I Will Wait for You" in upbeat tempo followed by (Ye Gods - not again!!!) "Somewhere My Love" which gets a well-deserved merry-go-round treatment in spots. A lovely minor melody, "When I Look in Your Eyes" follows. For a closer, Stu offers "One Fine Day" from Puccini's opera, "Madame Butterfly."

Stu Boyer is a self-taught organist with considerable help from former Greer staffer, Tom Thompson. At his best he shows subtlety and taste. However, his penchant for including tonal percussions in just about everything he plays is bound to bug some (especially the Crawford purists who hear his "Mary.") Despite that, the overall result is entertaining. It's a good try from a lad with much talent and industry.

## ENGLAND

Keep abreast of the theatre organ hobby in England through the 'Journal of the Cinema Organ Society,' four issues (or equivalent) annually plus monthly newsletters. Current organ events in the British Isles, history, photos, stoplists, commentaries, technical articles, organists' biographies, news from overseas, record reviews, and more. \$5.00 (£1, 15s. Od.) yearly. Send money order to Mr. Len Hudson, 22, Oakwood Close, Chase Road, Southgate, London, N.14. England.

## It matters little what was played

# THE MUSIC OF JERRY MENDELSON CAPTIVATES RAHWAY AUDIENCE

November 9, 1969. It was a dull dreary November day, the remaining leaves on the trees bordering the Garden State Parkway were brown, limp and somber in the intermittent drizzle, the little town of Rahway at nine in the morning was at its Sunday quietest and it was easy to pull up and park at the curb, without even looking for a parking lot, about half a block from the Irving Theatre. The modest sign at the door said "Pops Concert - 10 a.m. to 12 noon - FREE." The door pushed open and in the foyer the distant sounds of the little 2/7 Wurlitzer could be discerned. Behind the candy counter Allen Rossiter beamed the morning's greetings and displayed records of the now departed and silent New York Paramount organ. A bare handful of people in the foyer conversed in almost hushed tones, and the cop sheltering inside the glass doors rocked back and forth on his heels as he contemplated the deserted street outside. Like a restless wraith (albeit a rather substantial one) Bob Balfour flitted here and there, attending to whatever chairmen of chapters of ATOS attend to on such occasions.

The sounds of the Wurlitzer became fuller on walking up the carpeted steps to the auditorium, but even the usual jam session enthusiasts seemed muted or absent. The Wurlitzer grew silent and the President pleaded "Isn't there ANYone else who would like to play? We still have twenty minutes till the concert begins!" A couple of amateur enthusiasts sheepishly shambled to the console, pushed some buttons and coaxed what they could from the little instrument.

But as the hour approached the theatre almost imperceptibly was filling up. The rows of vacant seats were not so vacant any more. Several people were clustered around a slight figure in a blue sports coat, talking and smiling.

The foyer began to bustle and from seemingly nowhere people materialized through the glass doors and crowded in, making their way inside until a comfortable crowd of around 350 occupied the seats. Microphones sprouted everywhere, short fat ones bound with tape to the hand-rails, huge tall ones like surrealistic antennae rooted as it were in the meadow of orchestra seats, and all shapes and sizes in between. Finally, when the crowd was settled, the slight figure in the blue sports coat was seen making its way to the console, with the President announcing "The Fantastic Mr. JERRY MENDELSON." And then the music began.

The spotlight did not shine, the console did not rise (having no elevator), and the figure remained shrouded in gloom facing the dimly lit keyboards. But from the organ chambers came forth Music. It filled the auditorium. The audience was transfixed. The little Wurlitzer, which has excellent acoustics in anyone's hands, sounded like a Mighty Wurlitzer. At the closing chord of the opening number the audience applauded enthusiastically in hopeful disbelief, and the feeling of electric expectancy was palpable. Jerry took the microphone and, as he did throughout the rest of the concert, announced the next number. The spell he wove was magic. The usual theatre organ nostalgia vanished. The pipes sang and the music soared, and this was no pallid imitation of thirty years ago. At the console beyond a doubt there sat a Master Organist and a Master Musician. It matters little what was played. There was Roaring '20's music, there was Spanish music, there was Welsh music, there was moonlight music, and in every mood the brilliant playing, inspired improvisation and superb musicianship prevailed.

Came intermission time all too soon, but the audience was not to be put off. A standing ovation was given and Jerry had to return to the console and play an encore before he or anyone else took a break. The second half was on the same plane of musical vitality and at the end three more encores were demanded before the concert really had to finish. Something about showing a movie.

It was a concert of true musical excellence and a thrilling musical experience. It will be remembered by all who heard it. □

# \$100,000 SEARCH for PIANO ROLLS!

— Ampico, Duo-Art, and Welte —

We have been commissioned to purchase a large quantity of certain types of piano rolls. You may have seen our advertisements for these rolls recently. The response to our offer has been excellent, and the search is nearing the end. We have been deluged by questions such as "Why are you buying them?," etc. So, below we give you the answers!

## The Types of Rolls We Want to Buy . . .

There were many types of piano rolls issued from about 1890 to the late 1930's. At the moment we are concerned with three main types: those marked "Ampico," "Duo-Art," or "Welte." These rolls have a paper width measuring (except for certain Welte rolls) 11¼" — not including the spool ends. They were originally issued for use on Ampico, Duo-Art, and Welte pianos. These pianos were not the regular foot-pumped home player pianos, but were electrically operated pianos which played the music with expression in imitation of the original artists. We just want to buy rolls marked "Ampico," "Duo-Art," or "Welte." Do not send other types of rolls to us. The rolls must be in good playable condition without damage and with the box and labels intact.

## Why Are We Buying Them???

Our large campaign to buy Ampico, Duo-Art, and Welte rolls has understandably aroused a bit of curiosity. Are we buying them for investment? Do they have some hidden value? What are you doing with them all? — These are just a few of the questions we have been asked. Our answer is rather simple and, perhaps, disappointing as it is not romantic: We are buying them for a customer who wants to build the world's largest roll "library." He has commissioned us to buy rolls for him. The arrangement is simple: our customer is paying us a 10% commission for the rolls we buy. Hence, if you sell us rolls, you're probably making more profit than we are! We make a nominal 25c profit on every roll we buy for \$2.50 — a figure you'll agree is quite modest. That's it. Isn't the answer simple?

## How Much Are We Paying Per Roll?

We are paying you \$2.50 per roll delivered to our offices. As mentioned before, this offer is good only for

Ampico, Duo-Art, and Welte rolls. Other types of rolls are not wanted — so do not send them. (We are, however, interested in buying certain types of rolls for pipe organs such as those marked "Aeolian Organ" or "Aeolian Duo-Art Organ," and certain types of Clark Orchestra Roll Co., Hupfeld, Philipps, Wurlitzer, etc. rolls — but do not send these rolls to us; instead, write to us for an offer for them first). For Ampico, Duo-Art, and Welte rolls in good playable condition we'll pay you \$2.50 cash for each roll you send! This offer has no strings attached — you don't have to have special tunes, special roll numbers, etc. Our price is good for any Ampico, Duo-Art, or Welte roll regardless of title.

## How Do I Ship Rolls to You?

Sending rolls to us is as simple as A-B-C. It's inexpensive, too! Package the rolls carefully in a carton and mail them to us by U.S. mail. Send them by the "Special 4th Class Rate for Sound Recordings." This is very cheap and will cost you just a few cents per roll. Enclose an invoice or a letter with your package stating the quantity of rolls sent and the price, for example: "I am enclosing 40 Ampico rolls at \$2.50 each for a total of \$100.00." That's all there is to it. Upon satisfactory examination we'll rush you our payment in full.

## Tell Me About Hathaway and Bowers, Inc.

You are doing business with a large, established, and reliable firm when you sell to Hathaway and Bowers, Inc. We are the world's largest dealer in antique music boxes, reproducing pianos, player organs, etc. (Our latest catalogue, No. 12, is available for \$2 postpaid). We purchase tens of thousands of dollars worth of rolls instruments, etc. per month. You can be sure when you sell to us!

**Do you have Ampico, Duo-Art, or Welte rolls for sale? If you do, now is an ideal time to turn them into cash. There are many of these rolls still in private homes, antique shops, etc. and many steady suppliers have earned money by buying rolls for less and then shipping them to us for our offered price. Ship any quantity of Ampico, Duo-Art, or Welte rolls to us: ten rolls or a thousand (or more!). Do it today!**



## HATHAWAY AND BOWERS, INC.

*"The World's Largest Automatic Musical Instrument Dealer"*



Dept. PR; 11975 E. Florence Avenue

Santa Fe Springs, California 90670

Tel. (213) 941-8774

Hathaway and Bowers, Inc. buys and sells automatic musical instruments worldwide. We are also interested in the purchase of antique self-playing instruments of all kinds. In the field of Ampico, Duo-Art, and Welte pianos we are especially interested in "art" style ornate grands. For a special account we want to purchase an Aeolian Duo-Art "Concertola" roll changing mechanism (a cabinet housing ten Duo-Art rolls; the unit is operated by remote control pushbuttons) and accompanying Duo-Art piano. We'll pay a \$250.00 cash "finder's fee" to the first person furnishing us with information leading to our purchase of one of these.

# CATOE Members Restore Pickwick Wurlitzer

Story by Karol and Ken Shirey    Photos by Bette and Chuck Peterson

The Chicago Chapter's Christmas social held December 14, 1968, marked the "re-premier" of the meticulously restored 3/11 Wurlitzer in the Pickwick Theatre.

Located in the swank northwestern Chicago suburb of Park Ridge, Illinois, this theatre and organ have both been beautifully restored. Theatre owner, Ronald Kuhlman, and theatre manager, Robert Kase, are to be commended for the theatre's facelifting and have been most cooperative with CATOE members who have done such an admirable job on the organ.

The Pickwick Theatre opened in 1928 and W. F. McCaughey, Jr. was the architect. The impressive lobby of terrazo floor, with Pyrenees black and white marble wainscot and walls of golden sienna colored Zenithern and ornamental plaster looks today much as it did on opening day.

The walls of the theatre's auditorium have been repainted Aztec sand and gold on the upper portion with a buff color down below. The once gaudy and almost 'mod-art' stage curtain has been replaced with an elegant plain gold one. The former 1500-seat auditorium has been re-seated with 1465 plush dark red mohair-covered seats of larger proportions. Ali Baba-type striped canvas inserts cover the ceiling where once was a mural depicting the allegory of the

arts. Red and black tweed carpeting has been installed in the lobby and aisles. The side lamps have all been rebulbed in soft blue. The plastered filigreed panels on the sides concealing the organ chambers are done in sand, gold and red and resemble intricate Aztec carvings. A fountain of a lovely white marble statue executed by Ruth Blackwell of a young lady holding a shell which overflows and forms a lake at her feet stands in the lobby. The fountain is not currently in use as it has developed a leak in the base.

Work on the organ began in October, 1967, with national board member, FRED KRUSE, as head of the crew of CATOE members who have spent countless hours rebuilding this style 235 Wurlitzer, Opus 1954. Fred explains the organ, a 1928 vintage, has black cap magnets and to date approximately 175 have been replaced. The former owner of the theatre had had the foresight to have a heavy cover made for the 3-manual console to preserve it, but unfortunately had forgotten about security on the right chamber which was vandalized. The left chamber is accessible only from the outside of the building and had been locked.

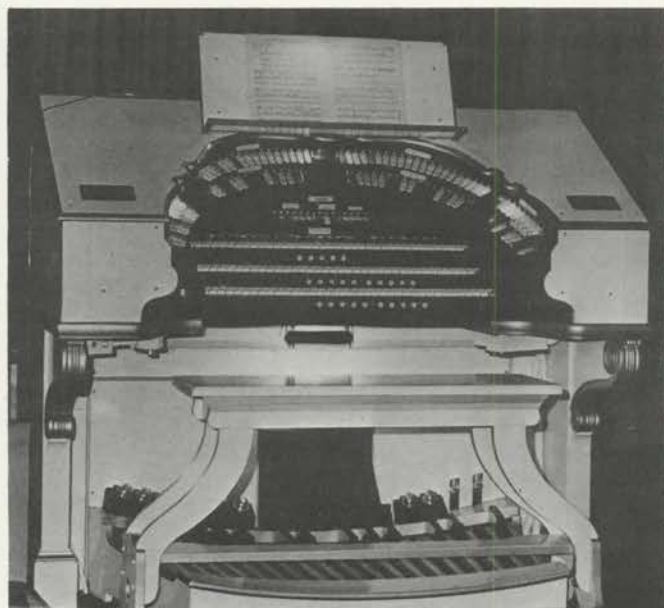
An orchestral oboe has been installed in place of the former Kinura and a tuba horn for the missing trumpet.



The Pickwick Theatre's imposing exterior boasts a full sidewalk marquee.



Fred Kruse demonstrates the tight quarters coming up out of the right chamber. The holes on the chest are an "open spot" for a future post horn.



(Right) Gary Rickert getting those tuned sleigh bells ready for CATOE's Christmas social, 1968.

(Left) The once multi-colored and patterned console in its shiny new dress of ivory and gold.





Paul Lewis, Vice Chairman and Program Chairman for CATOE, adjusts foot on a reed pipe.

These ranks were from the Stanley Theatre, in Pittsburgh, Pennsylvania. There is still an "open spot" for a post horn. Magnets on the swell shutters have been replaced as they were burned out and the shutters wouldn't open. Projectionist at the Pickwick and also a CATOE member, TOM WATSON,



Time out for a jam session. Crew members (left to right) Gary Rickert, Ronnie Capek and Paul Lewis gather around while Fred Kruse pours out a few songs.

refinished the console to its lustrous ivory and gold dress of today.

Under the leadership of perfectionist Fred Kruse, Tom Watson, Paul Lewis, Terry Kleven, Edward Rickert, Gary Rickert, Sam Holte, and Ronald Capek have achieved this splendid example of theatre organ preservation.

The organ was heard by a packed house on Thursday, May 15th, manned by the 'flicker fingers' master himself, GAYLORD CARTER, and again dur-

ing the National ATOE Convention held July 3-7 with LARRY ROOU demonstrating he had enough confidence in the organ to stop it down to a single 2' Tibia.

Fred Kruse is conducting a search for a chronological history of organists featured on the Pickwick organ. It is known that Al Brown appeared here before going to the Marboro. Walter Flandorf and Don Borre' were also featured organists at the Pickwick. □

## Golden-Voiced Barton Finds Home in Calif.

We received a couple of interesting letters and articles from local papers from Mr. Roland J. Treul.

Responding to the picture of the Louisville, Ky., United Artists Theatre 3/13 Wurlitzer 235 pictured in the October, 1969 Theatre Organ-Bombard, Mr. Treul advises us that he played this organ for Community Singing for many years.



(Left) The 20' x 30' chamber, added to the Treul home, rests on an eight-inch concrete slab.

(Right) Roland Treul at his 2/7 Barton. On the music rack, a prized music cue sheet for the Paramount Picture "Wings."



And now he's the organist of his very own 2/10 Barton — one of the few Golden Voiced Bartons on the west coast.

Mr. Treul has installed this organ (voiceless in the Brin Theatre, Menasha, Wisconsin for 33 years) in a 20 by 30-foot addition to his home (on an eight-inch concrete slab, no less!).

The gold-and-red 2000 pound Barton console, complete with the little jewel-box lights on the outside, is most prominent in Mr. Treul's living room. He gives credit to its perfect performance to Chuck Baker of Tubes, Inc., for his magnificent installation job, and to Dan

Barton for taking a personal interest in the installation.

Mr. Treul has made a small theatre out of the living room, complete with indirect lighting and screen for showing films with organ accompaniment, and is decorating the chamber with a history of the organ and pictures of famous silent artists, theatres and organs.

He must be very proud of this show-place for letting fellow west coasters become acquainted with the sight and sound of an instrument not too well known in those parts . . . the Golden Voiced Barton. □

## NUGGETS from the GOLDEN DAYS



Prospected by Lloyd E. Klos

With February's being Valentine month, Jason and I dedicate this column to the Betty Masons, Laurel Haggarts, Dottie Whitcombs, Irene Blegens, Peg Nielsens, Oline Schultz's and all the dedicated gals in ATOS. Sources were American Organist (AO), Diapason (D), Jacobs (J), Melody (M) and Metronome (Met.).

June 1920 (M) CARMENZA VON DE LEZZ is at Denver's Isis Theatre, playing the Hope-Jones Wurlitzer of 4 manuals, 250 stops, 40 combination pistons, a raft of effects and double touches.

June 1925 (AO) CLARABEL PATTEN WALLACE, manager of the Gamut Pipe Organ Studios in Los Angeles, announces installation of a Moller theatre organ with detached console.

March 1926 (M) ESTHER STAYNOR presides at the 3-manual Wurlitzer in Tacoma's Rialto. Her novelty solos are so popular that she rents their arrangements to other organists.

Oct. 1926 (D) INGA BERGH of the Arcadia Theatre in Windber, Pa. is the 519th pupil of Chicago organ teacher, CLAUDE P. BALL, to be placed in a theatre position.

Nov. 1926 (J) MARIE PARR, formerly of the Rivoli, Buckingham, Crescent, Castle, and other Chicago theatres, will shortly preside at the Wurlitzer in the Hollywood Theatre, replacing HENRY FRANCIS PARKS, who is leaving to open organs and fill concert engagements.

Nov. 1926 (J) ESTHER HILBERT is one of the very necessary persons in theatre activities in Chicago, because she is able to handle the large Terminal theatre organ after the evening's second solo number, so that AMBROSE LARSEN can get away for his broadcasts.

Dec. 1926 (J) GRETCHEN MILLER and MARIBEL LINDSEY are associate organists at the Liberty Theatre in Cumberland, Md. The latter is having great fun driving her Oakland roadster.

Jan. 1927 (J) BEATRICE RYAN has been named organist at Rochester's Eastman Theatre. A graduate of the Eastman School, she recently studied in Paris with Marcel Dupre.

Jan. 1927 (J) MAZIE M. PERALTA, formerly organist of the Pantheon, Senate and Riviera theatres in Chicago, is directing the Midway Organ School in the Midway Masonic Temple with great success. She hails from Denver.

Jan. 1927 (Met.) Pretty BETTY GOULD, named by ballot the "All-Chicago Organist" at the International Jazz Congress, is determined to justify the honor. Arriving a few months ago from Detroit where she was featured in several of the larger houses, she is willing to risk her title against all comers in classic, concert or jazz, on any organ. A veritable streak on the keys, she is featured at the Oriental Theatre.

Feb. 1927 (J) ELSIE MAE LOOK is assistant instructor at RALPH WALDO EMERSON'S School of the Organ (The World's Largest), which has 14 organs. She also plays and sings over WLS in Chicago.

Feb. 1927 (J) MIRABEL LINDSAY and GERTRUDE KRIESELMAN did a novelty act recently at Washington's Ambassador Theatre, involving two Ampicos and the Kimball Grand Organ.

Oct. 1927 (J) GRACE MADDEN and MRS. DOROTHY ELLIOTT are at the Brevoort in New York, but the less said about the organ, the better.

Dec. 1927 (J) IDA V. CLARKE, appointed first organist in Washington's Apollo Theatre, is doing spotlight solos on the Wurlitzer and gets generous applause. For two years, she was associate organist under OTTO F. BECK at the Tivoli.

Dec. 1927 (Met.) They killed the fatted calf at the Stratford Theatre in Chicago, so DORIS GUTOW returned to the fold where she has always been a favorite. If those weekly visits to Detroit continue, we will soon be singing, "Oh, Doris, Where Do You Live?"

Dec. 1927 (Met.) IRMA GLEN is broadcasting over Chicago's WENR, and getting tremendous fan mail.

June 1934 (D) MRS. CECILE HOPE-JONES, widow of the organ builder, died at her home in Bournemouth, Eng-

land, May 3 after an illness of six months and subsequent operation. A woman of quiet tastes, she never appeared in the limelight, but took a deep interest in organ matters to the end. She had returned to England, following her husband's death almost 20 years ago.

GOLD DUST 3/23, MISS CRABTREE at the Torresdale Theatre Kimball, Philadelphia . . . 10/23, AMY KEITH ELLIOTT has been playing Harold Lloyd's "Safety Last" in Chicago's Orchestra Hall . . . 8/24, The Muncie, Indiana Strand Theatre's new Page organ was opened by BURTON BURKETT. MRS. ROSS SHUMAN is regular organist; GRACE MAY LISENSEN at the Ritz in Port Richmond, N. Y. . . 12/24, EDITH LANG at the Exeter Street Theatre, Boston . . . 1/25, IRENE JUNO at Washington's Takoma Park . . . 2/25, JOSEPH STOVES and MARJORIE McELROY at the 4-manual Moller in Nashville's Knickerbocker; Mrs. MATTIE LOU SMITH at Birmingham's Temple . . . 2/25, ANNA E. FRENCH at New York's Loew's State; 3/25, FRIEDA HAMMER at the Boulder, Colorado, Curran; GRACE BERRY and FREDERICK J. BARTLETT at the Isis Morton in Boulder; VIOLA LEE at Denver's American . . . 4/25, LILLIAN TRUSS at Birmingham's Strand; MARY RUTH INGRAHAM at Hoyt's in Long Beach, Cal. . . 7/25, ESTHER STAYNOR at Tacoma's Rialto . . . 11/25, GERTRUDE KRIESELMAN at Washington's Home Theatre; NELL PAXTON and OTTO F. BECK at Washington's Auditorium Theatre; MARGARET LIBBY at Washington's Avenue Grand; MAE W. BURRIES at Richmond's Broadway . . . 12/25, In Seattle, LAURA VAN WINKLE at the Pantages, ESTHER WARD at the 2/6 Morton in the Danz, and MARY WARD at the Capitol; LOUISE GREGORY assistant organist at Takoma (Wash.) Theatre; LOUISE CULLEY at the Orpheum Kimball, Kansas City; JESSIE SKINNER and ARLINE ROENICKE at Detroit's Broadway Strand; JEAN SWAYNE at Boulder, Colo. Isis . . . 8/26, MRS. JESSE CRAWFORD is solo organist at Chicago's McVicker's . . . 8/27, THERESE LAJUETT at the Syracuse Temple; "LUELLA" (Wickham) at the Strand . . . 9/34, ANN LEAF broadcasting daily over New York's WJZ . . . BETTY LEE TAYLOR broadcasting "Cathedral Echoes" from Loew's State in Syracuse, N. Y. Sundays.

That's our Valentine salute to the ladies. Until April, so long, Sourdoughs!

— Lloyd and Jason





## MILLIE NEARLY FRIED

The aura of misfortune which seems to have accompanied organist Mildred Alexander recently added a chapter late in 1969, during a concert tour in Canada. Millie awakened to find her sixth floor London hotel room filled with smoke. She also realized she was half gassed from inhaling the stuff. Staggering into the hall in her flannel nightshirt she found the stairwell engulfed in flames. She went back in the room and made for the balcony—only to find a limiter on the door at about

three inches. The smoke was starting to lull her when rescuers smashed the glass door and hauled her out. She was revived by the cold air outside in time to see the building go up in flames, including her clothes, music, records, handbag and suitcases. Her sole garment (outside of the nightshirt) for the next six hours was a blanket—until she got some SOS messages on the wire.

To compound her plethora of disaster, her No. 1 assistant had a narrow escape while flying to sub for Millie at another concert. Flying on a ticket Millie had bought, Richard Bradley experienced a plane crash. No one was injured but Richard was understandably shook.

"Wonder if someone's trying to tell me something?" asks Mildred. □

## Unusual Store Opens In Alexandria, Va.

Potomac Valley member Woody Wise has recently opened the HOLLYWOOD POSTER AND BOOK SHOP located in downtown Alexandria, Virginia at 120 North Columbus Street, phone 836-2662. This new store is stocked with all Vestal Press organ reprints, the complete Concert Recording line, other theatre pipe organ records as well as records of motion picture soundtracks. Piano rolls are being stocked and Ampico rolls are soon to be on the shelves. For the mod set there are posters galore and black and white stills of all the big stars of the movies of yesterday and today. A complete line of books relating to the history of movies and plays on the Broadway stage is also available. □

## Live Organ Music Now A Regular Feature On Sacramento FM Station

FM Radio KHIQ, Sacramento, Calif. is one of few radio outlets in the US. that features "live organ music, on a regular schedule." This distinction is largely due to the efforts of James Hodges, station manager, and Clyde Derby, organist. Every Thursday evening a half hour of theatre organ music is presented from the Carl Greer Inn, featuring the 4/16 Robert Morton with Clyde Derby at the console. The program is called Stereo Showcase and is presented by Mr. Jim Crowe.

Jim Hodges is a hard working member of the Sierra Chapter, ATOS, who has constantly plugged all chapter affairs on station KHIQ. His record for selling tickets to chapter presentations has been phenomenal. As manager of the FM outlet, Mr. Hodges is continually seeking ways to keep the king of instruments before the public. His efforts are deeply appreciated by the Sierra Chapter. □

**NEW POCKET SIZE  
MEMBERSHIP ROSTER  
NOW AVAILABLE**

**Only \$1.00 Postpaid**

Send Your Check to:  
**A.T.O.S. ROSTER  
P. O. Box 2329  
Livonia, Mich. 48150**

## Build this magnificent Schober Theatre Organ for only \$1730!\*



You couldn't touch an organ like this in a store for less than \$3500—and there hasn't been a musical instrument with this vast variety of genuine Theatre Organ voices since the days of the silent movies! Haunting tibias, biting strings, blaring reeds—the whole A to Z gamut of real pipe sounds that make the simplest playing a thrilling experience and give the professional organist everything he needs. If you've dreamed of the grandeur of authentic big-organ sound in your own home, you won't find a more satisfying instrument anywhere—kit or no kit.

\*Includes finished walnut console. Amplifier, speaker system, optional accessories extra. Only \$1256 if you build your own console.

You can learn to play it. And you can build it, from Schober Kits, world famous for ease of assembly without the slightest knowledge of electronics or music, for design and parts quality from the ground up, and—above all—for the highest praise from musicians everywhere.

Send right now for your copy of the full-color Schober catalog, containing specifications of the five Schober Organ models, beginning at \$499. 50. No charge, no obligation—but lots of food for a healthy musical appetite!

*The Schober Organ Corp., Dept. T0-10  
43 West 61st Street, New York, N.Y. 10023*

- Please send me Schober Organ Catalog and free 7-inch "sample" record.
- Enclosed please find \$1.00 for 12-inch L.P. record of Schober Organ music.

NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

Page 1

**STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION**  
(Act of October 3, 1917; Sections 4101, 4102, 4103, 4104, 4105, 4106, 4107, 4108, 4109, 4110, 4111, 4112, 4113, 4114, 4115, 4116, 4117, 4118, 4119, 4120, 4121, 4122, 4123, 4124, 4125, 4126, 4127, 4128, 4129, 4130, 4131, 4132, 4133, 4134, 4135, 4136, 4137, 4138, 4139, 4140, 4141, 4142, 4143, 4144, 4145, 4146, 4147, 4148, 4149, 4150, 4151, 4152, 4153, 4154, 4155, 4156, 4157, 4158, 4159, 4160, 4161, 4162, 4163, 4164, 4165, 4166, 4167, 4168, 4169, 4170, 4171, 4172, 4173, 4174, 4175, 4176, 4177, 4178, 4179, 4180, 4181, 4182, 4183, 4184, 4185, 4186, 4187, 4188, 4189, 4190, 4191, 4192, 4193, 4194, 4195, 4196, 4197, 4198, 4199, 4200)

1. Name of publication: **THEATRICAL ORGAN BROADCAST**

2. Issue date for circulation data below: **8-15-69**

3. Issue frequency: **31-Monthly**

4. Issue month for this issue: **August**

5. Issue day for this issue: **15**

6. Title of publication: **THEATRICAL ORGAN BROADCAST**

7. Number of copies of this issue actually published: **4170**

8. Total number of copies of this issue: **4170**

9. Total number of copies of all issues published during the year: **4170**

10. Total number of copies of all issues published during the year: **4170**

11. Total number of copies of all issues published during the year: **4170**

12. Total number of copies of all issues published during the year: **4170**

13. Total number of copies of all issues published during the year: **4170**

14. Total number of copies of all issues published during the year: **4170**

15. Total number of copies of all issues published during the year: **4170**

16. Total number of copies of all issues published during the year: **4170**

17. Total number of copies of all issues published during the year: **4170**

18. Total number of copies of all issues published during the year: **4170**

19. Total number of copies of all issues published during the year: **4170**

20. Total number of copies of all issues published during the year: **4170**

21. Total number of copies of all issues published during the year: **4170**

22. Total number of copies of all issues published during the year: **4170**

23. Total number of copies of all issues published during the year: **4170**

24. Total number of copies of all issues published during the year: **4170**

25. Total number of copies of all issues published during the year: **4170**

26. Total number of copies of all issues published during the year: **4170**

27. Total number of copies of all issues published during the year: **4170**

28. Total number of copies of all issues published during the year: **4170**

29. Total number of copies of all issues published during the year: **4170**

30. Total number of copies of all issues published during the year: **4170**

31. Total number of copies of all issues published during the year: **4170**

32. Total number of copies of all issues published during the year: **4170**

33. Total number of copies of all issues published during the year: **4170**

34. Total number of copies of all issues published during the year: **4170**

35. Total number of copies of all issues published during the year: **4170**

36. Total number of copies of all issues published during the year: **4170**

37. Total number of copies of all issues published during the year: **4170**

38. Total number of copies of all issues published during the year: **4170**

39. Total number of copies of all issues published during the year: **4170**

40. Total number of copies of all issues published during the year: **4170**

41. Total number of copies of all issues published during the year: **4170**

42. Total number of copies of all issues published during the year: **4170**

43. Total number of copies of all issues published during the year: **4170**

44. Total number of copies of all issues published during the year: **4170**

45. Total number of copies of all issues published during the year: **4170**

46. Total number of copies of all issues published during the year: **4170**

47. Total number of copies of all issues published during the year: **4170**

48. Total number of copies of all issues published during the year: **4170**

49. Total number of copies of all issues published during the year: **4170**

50. Total number of copies of all issues published during the year: **4170**

51. Total number of copies of all issues published during the year: **4170**

52. Total number of copies of all issues published during the year: **4170**

53. Total number of copies of all issues published during the year: **4170**

54. Total number of copies of all issues published during the year: **4170**

55. Total number of copies of all issues published during the year: **4170**

56. Total number of copies of all issues published during the year: **4170**

57. Total number of copies of all issues published during the year: **4170**

58. Total number of copies of all issues published during the year: **4170**

59. Total number of copies of all issues published during the year: **4170**

60. Total number of copies of all issues published during the year: **4170**

61. Total number of copies of all issues published during the year: **4170**

62. Total number of copies of all issues published during the year: **4170**

63. Total number of copies of all issues published during the year: **4170**

64. Total number of copies of all issues published during the year: **4170**

65. Total number of copies of all issues published during the year: **4170**

66. Total number of copies of all issues published during the year: **4170**

67. Total number of copies of all issues published during the year: **4170**

68. Total number of copies of all issues published during the year: **4170**

69. Total number of copies of all issues published during the year: **4170**

70. Total number of copies of all issues published during the year: **4170**

71. Total number of copies of all issues published during the year: **4170**

72. Total number of copies of all issues published during the year: **4170**

73. Total number of copies of all issues published during the year: **4170**

74. Total number of copies of all issues published during the year: **4170**

75. Total number of copies of all issues published during the year: **4170**

76. Total number of copies of all issues published during the year: **4170**

77. Total number of copies of all issues published during the year: **4170**

78. Total number of copies of all issues published during the year: **4170**

79. Total number of copies of all issues published during the year: **4170**

80. Total number of copies of all issues published during the year: **4170**

81. Total number of copies of all issues published during the year: **4170**

82. Total number of copies of all issues published during the year: **4170**

83. Total number of copies of all issues published during the year: **4170**

84. Total number of copies of all issues published during the year: **4170**

85. Total number of copies of all issues published during the year: **4170**

86. Total number of copies of all issues published during the year: **4170**

87. Total number of copies of all issues published during the year: **4170**

88. Total number of copies of all issues published during the year: **4170**

89. Total number of copies of all issues published during the year: **4170**

90. Total number of copies of all issues published during the year: **4170**

91. Total number of copies of all issues published during the year: **4170**

92. Total number of copies of all issues published during the year: **4170**

93. Total number of copies of all issues published during the year: **4170**

94. Total number of copies of all issues published during the year: **4170**

95. Total number of copies of all issues published during the year: **4170**

96. Total number of copies of all issues published during the year: **4170**

97. Total number of copies of all issues published during the year: **4170**

98. Total number of copies of all issues published during the year: **4170**

99. Total number of copies of all issues published during the year: **4170**

100. Total number of copies of all issues published during the year: **4170**

101. Total number of copies of all issues published during the year: **4170**

102. Total number of copies of all issues published during the year: **4170**

103. Total number of copies of all issues published during the year: **4170**

104. Total number of copies of all issues published during the year: **4170**

105. Total number of copies of all issues published during the year: **4170**

106. Total number of copies of all issues published during the year: **4170**

107. Total number of copies of all issues published during the year: **4170**

108. Total number of copies of all issues published during the year: **4170**

109. Total number of copies of all issues published during the year: **4170**

110. Total number of copies of all issues published during the year: **4170**

111. Total number of copies of all issues published during the year: **4170**

112. Total number of copies of all issues published during the year: **4170**

113. Total number of copies of all issues published during the year: **4170**

114. Total number of copies of all issues published during the year: **4170**

115. Total number of copies of all issues published during the year: **4170**

116. Total number of copies of all issues published during the year: **4170**

117. Total number of copies of all issues published during the year: **4170**

118. Total number of copies of all issues published during the year: **4170**

119. Total number of copies of all issues published during the year: **4170**

120. Total number of copies of all issues published during the year: **4170**

121. Total number of copies of all issues published during the year: **4170**

122. Total number of copies of all issues published during the year: **4170**

123. Total number of copies of all issues published during the year: **4170**

124. Total number of copies of all issues published during the year: **4170**

125. Total number of copies of all issues published during the year: **4170**

126. Total number of copies of all issues published during the year: **4170**

127. Total number of copies of all issues published during the year: **4170**

128. Total number of copies of all issues published during the year: **4170**

129. Total number of copies of all issues published during the year: **4170**

130. Total number of copies of all issues published during the year: **4170**

131. Total number of copies of all issues published during the year: **4170**

132. Total number of copies of all issues published during the year: **4170**

133. Total number of copies of all issues published during the year: **4170**

134. Total number of copies of all issues published during the year: **4170**

135. Total number of copies of all issues published during the year: **4170**

136. Total number of copies of all issues published during the year: **4170**

137. Total number of copies of all issues published during the year: **4170**

138. Total number of copies of all issues published during the year: **4170**

139. Total number of copies of all issues published during the year: **4170**

140. Total number of copies of all issues published during the year: **4170**

141. Total number of copies of all issues published during the year: **4170**

142. Total number of copies of all issues published during the year: **4170**

143. Total number of copies of all issues published during the year: **4170**

144. Total number of copies of all issues published during the year: **4170**

145. Total number of copies of all issues published during the year: **4170**

146. Total number of copies of all issues published during the year: **4170**

147. Total number of copies of all issues published during the year: **4170**

148. Total number of copies of all issues published during the year: **4170**

149. Total number of copies of all issues published during the year: **4170**

150. Total number of copies of all issues published during the year: **4170**

151. Total number of copies of all issues published during the year: **4170**

152. Total number of copies of all issues published during the year: **4170**

153. Total number of copies of all issues published during the year: **4170**

154. Total number of copies of all issues published during the year: **4170**

155. Total number of copies of all issues published during the year: **4170**

156. Total number of copies of all issues published during the year: **4170**

157. Total number of copies of all issues published during the year: **4170**

158. Total number of copies of all issues published during the year: **4170**

159. Total number of copies of all issues published during the year: **4170**

160. Total number of copies of all issues published during the year: **4170**

161. Total number of copies of all issues published during the year: **4170**

162. Total number of copies of all issues published during the year: **4170**

163. Total number of copies of all issues published during the year: **4170**

164. Total number of copies of all issues published during the year: **4170**

165. Total number of copies of all issues published during the year: **4170**

166. Total number of copies of all issues published during the year: **4170**

167. Total number of copies of all issues published during the year: **4170**

168. Total number of copies of all issues published during the year: **4170**

169. Total number of copies of all issues published during the year: **4170**

170. Total number of copies of all issues published during the year: **4170**

171. Total number of copies of all issues published during the year: **4170**

172. Total number of copies of all issues published during the year: **4170**

173. Total number of copies of all issues published during the year: **4170**

174. Total number of copies of all issues published during the year: **4170**

175. Total number of copies of all issues published during the year: **4170**

176. Total number of copies of all issues published during the year: **4170**

177. Total number of copies of all issues published during the year: **4170**

178. Total number of copies of all issues published during the year: **4170**

179. Total number of copies of all issues published during the year: **4170**

180. Total number of copies of all issues published during the year: **4170**

181. Total number of copies of all issues published during the year: **4170**

182. Total number of copies of all issues published during the year: **4170**

183. Total number of copies of all issues published during the year: **4170**

184. Total number of copies of all issues published during the year: **4170**

185. Total number of copies of all issues published during the year: **4170**

186. Total number of copies of all issues published during the year: **4170**

187. Total number of copies of all issues published during the year: **4170**

188. Total number of copies of all issues published during the year: **4170**

189. Total number of copies of all issues published during the year: **4170**

190. Total number of copies of all issues published during the year: **4170**

191. Total number of copies of all issues published during the year: **4170**

192. Total number of copies of all issues published during the year: **4170**

193. Total number of copies of all issues published during the year: **4170**

194. Total number of copies of all issues published during the year: **4170**

195. Total number of copies of all issues published during the year: **4170**

196. Total number of copies of all issues published during the year: **4170**

197. Total number of copies of all issues published during the year: **4170**

198. Total number of copies of all issues published during the year: **4170**

199. Total number of copies of all issues published during the year: **4170**

200. Total number of copies of all issues published during the year: **4170**

201. Total number of copies of all issues published during the year: **4170**

202. Total number of copies of all issues published during the year: **4170**

203. Total number of copies of all issues published during the year: **4170**

204. Total number of copies of all issues published during the year: **4170**

205. Total number of copies of all issues published during the year: **4170**

206. Total number of copies of all issues published during the year: **4170**

207. Total number of copies of all issues published during the year: **4170**

208. Total number of copies of all issues published during the year: **4170**

209. Total number of copies of all issues published during the year: **4170**

210. Total number of copies of all issues published during the year: **4170**

211. Total number of copies of all issues published during the year: **4170**

212. Total number of copies of all issues published during the year: **4170**

213. Total number of copies of all issues published during the year: **4170**

214. Total number of copies of all issues published during the year: **4170**

215. Total number of copies of all issues published during the year: **4170**

216. Total number of copies of all issues published during the year: **4170**

217. Total number of copies of all issues published during the year: **4170**

218. Total number of copies of all issues published during the year: **4170**

219. Total number of copies of all issues published during the year: **4170**

220. Total number of copies of all issues published during the year: **4170**

221. Total number of copies of all issues published during the year: **4170**

222. Total number of copies of all issues published during the year: **4170**

223. Total number of copies of all issues published during the year: **4170**

224. Total number of copies of all issues published during the year: **4170**

225. Total number of copies of all issues published during the year: **4170**

226. Total number of copies of all issues published during the year: **4170**

227. Total number of copies of all issues published during the year: **4170**

228. Total number of copies of all issues published during the year: **4170**

229. Total number of copies of all issues published during the year: **4170**

230. Total number of copies of all issues published during the year: **4170**

231. Total number of copies of all issues published during the year: **4170**

232. Total number of copies of all issues published during the year: **4170**

233. Total number of copies of all issues published during the year: **4170**

234. Total number of copies of all issues published during the year: **4170**

235. Total number of copies of all issues published during the year: **4170**

236. Total number of copies of all issues published during the year: **4170**

237. Total number of copies of all issues published during the year: **4170**

238. Total number of copies of all issues published during the year: **4170**

239. Total number of copies of all issues published during the year: **4170**

240. Total number of copies of all issues published during the year: **4170**

241. Total number of copies of all issues published during the year: **4170**

242. Total number of copies of all issues published during the year: **4170**

243. Total number of copies of all issues published during the year: **4170**

244. Total number of copies of all issues published during the year: **4170**

245. Total number of copies of all issues published during the year: **4170**

246. Total number of copies of all issues published during the year: **4170**

247. Total number of copies of all issues published during the year: **4170**

248. Total number of copies of all issues published during the year: **4170**

249. Total number of copies of all issues published during the year: **4170**

250. Total number of copies of all issues published during the year: **4170**

251. Total number of copies of all issues published during the year: **4170**

252. Total number of copies of all issues published during the year: **4170**

253. Total number of copies of all issues published during the year: **4170**

254. Total number of copies of all issues published during the year: **4170**

255. Total number of copies of all issues published during the year: **4170**

256. Total number of copies of all issues published during the year: **4170**

257. Total number of copies of all issues published during the year: **4170**

258. Total number of copies of all issues published during the year: **4170**

259. Total number of copies of all issues published during the year: **4170**

260. Total number of copies of all issues published during the year: **4170**

261. Total number of copies of all issues published during the year: **4170**

262. Total number of copies of all issues published during the year: **4170**

263. Total number of copies of all issues published during the year: **4170**

264. Total number of copies of all issues published during the year: **4170**

265. Total number of copies of all issues published during the year: **4170**

266. Total number of copies of all issues published during the year: **4170**

267. Total number of copies of all issues published during the year: **4170**

268. Total number of copies of all issues published during the year: **4170**

269. Total number of copies of all issues published during the year: **4170**

270. Total number of copies of all issues published during the year: **4170**

271. Total number of copies of all issues published during the year: **4170**

272. Total number of copies of all issues published during the year: **4170**

273. Total number of copies of all issues published during the year: **4170**

274. Total number of copies of all issues published during the year: **4170**

275. Total number of copies of all issues published during the year: **4170**

276. Total number of copies of all issues published during the year: **4170**

277. Total number of copies of all issues published during the year: **4170**

278. Total number of copies of all issues published during the year: **4170**

279. Total number of copies of all issues published during the year: **4170**

280. Total number of copies of all issues published during the year: **4170**

281. Total number of copies of all issues published during the year: **4170**

282. Total number of copies of all issues published during the year: **4170**

283. Total number of copies of all issues published during the year: **4170**

284. Total number of copies of all issues published during the year: **4170**

285. Total number of copies of all issues published during the year: **4170**

286. Total number of copies of all issues published during the year: **4170**

287. Total number of copies of all issues published during the year: **4170**

288. Total number of copies of all issues published during the year: **4170**

289. Total number of copies of all issues published during the year: **4170**

290. Total number of copies of all issues published during the year: **4170**

291. Total number of copies of all issues published during the year: **4170**

292. Total number of copies of all issues published during the year: **4170**

293. Total number of copies of all issues published during the year: **4170**

294. Total number of copies of all issues published during the year: **4170**

295. Total number of copies of all issues published during the year: **4170**

296. Total number of copies of all issues published during the year: **4170**

297. Total number of copies of all issues published during the year: **4170**

298. Total number of copies of all issues published during the year: **4170**

299. Total number of copies of all issues published during the year: **4170**

300. Total number of copies of all issues published during the year: **4170**

301. Total number of copies of all issues published during the year: **4170**

302. Total number of copies of all issues published during the year: **4170**

303. Total number of copies of all issues published during the year: **4170**

304. Total number of copies of all issues published during the year: **4170**

305. Total number of copies of all issues published during the year: **4170**

306. Total number of copies of all issues published during the year: **4170**

307. Total number of copies of all issues published during the year: **4170**

308. Total number of copies of all issues published during the year: **4170**

309. Total number of copies of all issues published during the year: **4170**

310. Total number of copies of all issues published during the year: **4170**

311. Total number of copies of all issues published during the year: **4170**

312. Total number of copies of all issues published during the year: **4170**

313. Total number of copies of all issues published during the year: **4170**

314. Total number of copies of all issues published during the year: **4170**

315. Total number of copies of all issues published during the year: **4170**

316. Total number of copies of all issues published during the year: **4170**

317. Total number of copies of all issues published during the year: **4170**

318. Total number of copies of all issues published during the year: **4170**

319. Total number of copies of all issues published during the year: **4170**

320. Total number of copies of all issues published during the year: **4170**

32

# A TRIBUTE TO DAN PAPP

by Ben M. Hall

Last year, during a concert at the Rahway Theatre in Rahway, New Jersey, the audience got an added thrill as Don Baker paused to introduce the man he calls "Pop" — Dan Papp, of Paramount Wurlitzer fame. After the show there was a warm reunion as admirers swarmed around Dan to reminisce about the old days, and to pay their respects to the man who made the New York Paramount Wurlitzer the supreme theatre organ, the instrument against which all others must be compared. He not only made it that way; he kept it that way during all the years of his stay at the great Times Square theatre.

On the way back to their home in Linden, New Jersey, Dan said to his wife, Theresa, "It was wonderful to find that people hadn't forgotten me after all."

How can anyone forget Dan Papp? The twinkling smile, the voice with the gentle Hungarian accent (he came to the U. S. in 1912) make him memorable enough, but it was for his great contribution to the theatre organ that he will be remembered the longest. Dan's career with the Wurlitzer Company began in 1925 when he left the Beach Organ Company to go to Chicago for Wurlitzer. A few days after he arrived, the manager of the Chicago store on Wabash Avenue came to him with a problem: a new Style E Wurlitzer had just been installed for Jesse Crawford to make his first Victor recording. Victor had already set up their ponderous acoustical recording equipment in the studio in the store, and at nine o'clock on the very morning that Crawford was to begin recording the organ had not been tuned. Could Dan do it? "I'll try," he said. In less than two hours he had tuned the seven ranks and done some lightning voicing; he ducked out the back door of the studio just as Crawford entered with the sheet music for "Rose Marie" in his hand.

Dan didn't meet the Poet of the Organ face to face, however, until a year later — the night before the New York Paramount opened. He had been working in Florida, installing Wurlitzers in Publix theatres in Tampa and Jacksonville, when he was hastily summoned to New York a few days before the premiere. The installation crew had completed the job of putting the organ in place, and Dan worked around the clock on the tuning, voicing and finishing. He got it into some kind of shape for the opening (the program

read "Publix Theatres presents Jesse L. Crawford at the Paramount Wurlitzer Organ — 'Organs I Have Played'" and it was the only time Crawford's name ever appeared with a middle initial, a phenomenon attributed to an over-zealous Publix publicity man with the name of Jesse L. Lasky on his mind.) But it was not until several months later that the 36-rank organ was finally completed to meet the uncompromising demands of the dapper "Peacock of the Organ World," as *Fortune Magazine* once called Crawford.



Dan Papp at the New York Paramount Wurlitzer, June 27, 1956.

—Photo courtesy of Dick Loderhose

The Paramount Wurlitzer, along with the four other instruments of almost identical specification in the Fox Theatres in Detroit, St. Louis, San Francisco and Brooklyn (37 ranks with an added Unda Maris) came to be known in later years as a "Crawford Special." Crawford himself denied that he had very much to do with the specification of the Paramount Wurlitzer, and, if anything, it might better have been called a Dan Papp Special. For this instrument, thanks to his remarkable gift for voicing and regulation, had a special quality that the other four, "mighty" though they may be, never quite achieved.

"Jesse Crawford may not have been the easiest man to work for," recalled Dan, remembering the early morning calls from the Paramount that had him driving into New York from Linden to fix a cipher or adjust a tremulant, "but he knew what he wanted . . . and what he wanted was good."

In 1928, Dan installed the equally famous Wurlitzer in the ninth-floor studio at the Paramount where Crawford made his greatest recordings. And he stayed on at the Paramount — until his retirement in 1962 — to take care of both organs for Reginald Foort, Sigmund Krumgold, Don Baker and

George Wright, Bob Mack and Bill Floyd. He kept the studio organ in top shape for the memorable "Nocturne" broadcasts by Ann Leaf as well as for Fats Waller and Fred Feibel, and when the instrument was re-installed in the studio of Richard Loderhose (who kindly provided the photograph used here), Dan was on hand to lend his technical knowledge to the installation.

After his retirement in 1962 Dan lived quietly in Linden with his devoted wife. Though, because of several illnesses, he had given up his professional organ and piano tuning activities, he still kept busy in his neat-as-a-pin basement workshop, making beautiful little model pianos and painting the landscapes in oil which decorate their home. When he heard that I, with the help of friends, was installing a five-rank Wurlitzer in my house, he spent many hours giving us priceless advice. I treasure the many things he gave me — among them, hand-made reed-curvers, a special gadget for handling the springs in stop-tab actions, and the "fifth manual" from the Paramount console which he had made in 1926 so that Jesse Crawford could play along with Mrs. Crawford in the days before the slave console and the stage consoles were installed. There is even a beautifully made fireplace bellows of "Wurlitzer wood" and organ leather which I keep in my house in Vermont. These things I treasure, but most of all I treasure the experience of having known Dan himself.

I remember sitting with him listening as Don Baker came to the close of his unforgettable farewell concert on the Paramount Wurlitzer. The strains of "For Auld Lang Syne" filled the doomed theatre, then, after the avalanche of applause, there was silence. "I believe that's the most beautiful sound on earth," Dan said to me. "I wonder if we'll ever hear it again?"

After the Paramount organ was removed and shipped to California in 1965, Dan followed its saga with an understandable paternal interest, through its long years in storage, its journey to Wichita, the terrible fire that destroyed the great console, and the months of careful renovation that are preceding its installation in "Century II," Wichita's new cultural and convention center. But when the Paramount Wurlitzer plays again, Danny won't be there. On October 10, three days before his 72nd birthday, he died. His monument, however, lives on: the Mightiest Wurlitzer of them all, the organ to which he devoted so many years of his life. And as long as it makes music, Dan Papp will be remembered. □

# California Miss Debuts on Covina 'Wurlimorton'

by Stu Green

What caught the eye on the flyer which arrived by mail was the statement that the organist making her debut on pipes was a student of Bill Thomson. From long experience we knew that Bill Thomson would permit such a concert only if he was convinced the pupil was ready to meet the public.

Those who braved the warm weather of September 14th got a lot more for their "offering" than even a Bill Thomson endorsement assured.

The instrument is a true "Wurlimorton" (4 choice ranks of Morton pipe-work added to a 2/8 Wurlitzer) located in the Bleick (like "bike") warehouse in Covina near Los Angeles. The instrument is the property of recently widowed Dorothy Bleick who, with her late husband, installed it in a building suitable for a 12-rank organ rather than let it crowd into the Bleick home.

Carol Jones, an unknown artist to the majority of the approximately 250 who filled the rented camp chairs in the attractive interior of the high-ceilinged building, was afforded a novel entrance. The sounds of a Hammond (!) swelled forth the refrain "Have You Met Miss Jones?" As Bill Thomson faded the 2-1 plug-in under, Andy Rimmer made the introductory remarks and Miss Jones made her entrance.

On seeing Miss Jones for the first time, one is somewhat awed by her enormous stack of blonde hair, which, we learned, is something of a trademark. But the moment the music started, concern for tresses trailed off in favor of organ music (this time on pipes) and fine artistry. Thus we met Miss Jones and "From This Moment On" (the opener) she would very obviously be a musical force to reckon with.

Her style is that of a traditional theatre organist but she is not limited to that mode, as indicated by her treatment of several offbeat selections. Her program, planned to avoid most of the overdone standards, included such tunes as Pretty Butterfly, Autumn in New York, Take Five, The Look of Love, I Can't Get Started, and Don't Rain on My Parade.

Long before intermission, 20-year-old Carol (she's already an organ teacher) had captivated her audience. Besides being a well qualified musician, she's a charmer and a looker, as our photo proves. But best of all, she knows her

instrument and plays with authority. She coaxed an exceptional amount of variety from the 12 ranks, with registration changes spaced comfortably rather than at eight measure intervals, as some organists do. The availability of a lush Morton Tibia and Vox (in addition to their Wurlitzer counterparts) afforded Miss Jones an opportunity to come near to the Buddy Cole sound, which she did several times during the evening, perhaps unconsciously. Her style, however, is her own, and not reminiscent of the playing of other organists, not even her teacher.



CAROL JONES, a miss worth meeting.

—Stufoto

Although the instrument is not equipped with a Posthorn, Carol improvised one from Tuba plus Kinura during the upbeat tunes which called for that type of emphasis. Immediately following intermission, during an odd-ball waltz (the theme from "Flight of the Phoenix"; remember that "mirage" hallucination of a dancing girl on the desert sands?) Carol seemed to have sprouted some extra hands, and some non-pipe ranks. It was a tremendous effect and when it was over Bill Thomson came sheepishly from behind the console where he had been honking the Hammond for those percussive grunts which carried the rhythmic pattern. Carol insisted on a bow from Bill, and then he disappeared quickly; this was Carol's show.

During the course of the program, Carol announced the recording she had

made, and presented the first pressing to the organ's owner, Dorothy Bleick. She had played all the tunes on this same instrument.

Many changes in style and tempo marked Carol's concert. Tremulants were used judiciously and some of the arrangements were eyebrow raisers e.g. the simulated counterpoint sequence during "Look of Love" followed by a churchy, "haunted house" interlude, her variations on the horn solo melody of "I Can't Get Started" (reminiscent of early Ann Leaf), the sexy drag tempo during "Parade", the brassy riff chorus of "The Man I Love", and the blase mood of "Sophisticated Lady."

Her encore was a very offbeat "Love is a Simple Thing" which, after a smooth first chorus, somehow picked up the fanfare from Victor Herbert's "March of the Toys" to establish the full brass band that Carol marched down the aisle with drums whamming and glockenspiel tinkling. The band had no sooner reached the console when it dissolved into a huge cathedral interior for a few measures of solemn, funeral "simplicity" on untrem'd Diapason. Then the picture shifted to a Tommy Dorsey style "swingband" for half a chorus before Carol brought in the birds and a Guy Lombardo ending. It left her listeners breathless. So did Carol. □



GOOD HOUSE — Carol played to a full house. Attendees were seated on folding chairs brought in for the concert.

—Stufoto

## SEQUEL

The Bleick organ first came to our attention at the time it was transported from Montgomery, Alabama (after being removed from the Empire theatre there) to the home of its purchaser in Los Angeles, Roland J. Treul, (See BOMBARDE, Winter 1965, p. 4). It was originally a Wur-

(Continued on next page)



Dorothy Bleick (center) shows Peg Nielsen some of the percussers in her solo chamber. Dorothy credits organists Bob St. John with planning and overseeing the installation. Don Kohles installed the instrument and now maintains it.

—Stufoto

litzer Style 190 (2/8), to which four additional Robert Morton ranks were added as an "Echo" division, somewhere along the line. Mr. Treul intended to install it in his home and did considerable work on the instrument, replacing worn wiring, releathering chests and refinishing the console. But before Treul could install the instrument, circumstances made it necessary for him to dispose of his property and move away from Los Angeles. At that time Charles and Dorothy Bleick were looking for an organ and asked organist Bob St. John, who put them in touch with Mr. Treul. After the purchase the Bleick's decided to install the instrument where groups could enjoy it so they leased a warehouse, the interior of which was redone to provide comfortable surroundings and live acoustics. In the spring of 1969 Charles Bleick was killed in a private plane crash. Dorothy has decided to maintain the warehouse organ studio as a memorial to her husband.

The instrument as now installed is as follows:

**Main  
(Left Chamber)**

Tibia (Morton)  
Clarinet  
Viol  
d'Orchestre  
Viol Celeste  
Concert Flute  
Diapason  
Marimba Harp  
Chrysoglott

**Solo  
(Right  
Chamber)**

Tibia Clausa  
Oboe (Morton)  
Kinura  
(Morton)  
Trumpet  
Vox Humana I  
Vox Humana II  
(Morton)  
Xylophone  
Tuned Sleigh  
Bells  
Glockenspiel  
Chimes  
Full set of traps  
and toy center



## CHICAGO AREA

1969 was indeed a busy year for this chapter. Fourteen events were held during the year including the annual National Meeting. Not only did the chapter hold the 14 events, but also found time to embark on the Downers Grove project which entailed moving a 10 rank Wurlitzer from Ohio and getting installation under way at the Downers Grove North High School.

While this was under way, a 19 rank Kimball was obtained from the Senate Theatre, removed, and stored. This instrument is chapter property and a permanent home is being sought.

Chairman for the chapter in 1969 was Bill Benedict who piloted the group through an extremely busy schedule. As a reward for the success of his efforts he was honored with re-election for 1970.

The M&R Oriental Theatre is undergoing change again — the theatre management has cancelled plans to piggyback the theatre. The temporary screen which had been built out over the pit is being removed and the stage returned to its previous state. It was a nice Christmas present for CATOE to see that lovely firebird bedecked console restored to its rightful place on the lift. Future concerts to be held there will feature the organ once again coming up out of the pit.

ABC Great States (formerly Balaban & Katz) theatre chain is currently "stripping" its remaining houses of fine paintings, statues and other art objects. The Chicago, Uptown, Granada and Nortown are affected. The Uptown's hallways, once lined with original oil paintings are now lined with outlines around blank places where the paintings once hung.

The Chicago Art Galleries, art auctioneers, held an auction (the first of 5) on Sunday, November 16th. One fifth of the artifacts were auctioned off. These were primarily from the Uptown and the Granada Theatres. Future auc-

tions will be announced in the local newspapers. It is understood that the Wurlitzer in the Chicago Theatre will remain intact.

## DELAWARE VALLEY

An impressive array of talent was present at the Alden Park Inn on Sunday, November 23 for our second annual buffet. Although the crowd was not as large as the first such meeting, we certainly did not lack organists.

Featured at the Conn two-manual Theatre Organ supplied by the Warner Piano Company, were professionals both local and from out of town. We were treated again to the organ stylings of Don Kinnier, Vi Egger and busy Larry Ferrari who generously appeared late in the day between concerts. From the west and north we welcomed Garret Paul and Al Hermanns, and from the east Dave Lindsay who performed marvelously despite a painful back injury.

Dinner music was supplied by MC Marshall Ladd as guests sampled the buffet. Following dessert we enjoyed the lively tunes of Mary Bowles and Dottie Whitcomb's ballads. Late in the evening we were joined by Father John F. Fay who had been having dinner at the Inn and was attracted by the organ music. He turned out to be a long-time enthusiast and will perhaps join our group. It was a most enjoyable afternoon and evening. — Grant Whitcomb

## EASTERN MASSACHUSETTS

The newsletter from this chapter indicates that there are at least fourteen home installations within their geographical jurisdiction. Most of those listed are playing.

From the Wurlitzer shipment list (published in Theatre Organ Bombarde a few years ago) the chapter listed all the organs delivered to the Boston area. It shows that there was a total of 55 organs installed. Some of these are still intact and the chapter is considering ways and means to preserve them.

There were 7 Moller organs delivered to Massachusetts as well as several Robert Mortons, Kimballs, Austins and others.

In October election of officers was held. The results were: Chairman, Erle Renwick; Vice Chairman, Richard Linder; Secretary, Francois Lembree; and Treasurer, Elbert Drazy.

## LAND O' LAKES

The November 2nd meeting was a most enjoyable one — as per usual! We met at the home of Harold Peterson, Minneapolis, to enjoy their two manual, five rank Wurlitzer. Their son Dodds Peterson, on leave from the Navy, was

the soloist of the day and I must say shipboard duty hadn't harmed his playing ability one bit! Particularly since the Navy Chaplain insisted he get in at least two hours of practice at the organ on board every day (to the exclusion, at times, of more menial duties).

He opened the program with a lovely classical-sounding piece he'd written, beautifully weaving in "Never On Sunday" as well (perhaps to see if we were paying attention). There followed "September In The Rain" — also appropriate for the chilly, rainy day we were experiencing.

We weren't quite ready for what came next as Dodds donned a blond, long-haired wig, but were more than ready to enjoy the music from the musical "Hair" that followed. Next, sans wig, a haunting version of "Canadian Sunset" and then selections from "Me and Juliet", "Fiddler on the Roof", "Funny Girl" and "Roar of the Greasepaint". Then, unannounced, "Satin Doll" and finally "Porgy and Bess."

A request period included the beautiful "Marine's Hymn" for John Harris' wife, Edith, who was in the hospital under intensive care following lung surgery. One of her first remarks after her operation was "It looks like it'll be Wurlitzers instead of harps for me," which shows Edith hasn't lost her sense of humor in spite of it all.

A refreshing change of pace, and lots of fun, was the piano-organ duet with Dodds tickling the ivories and Don Taft replacing him at the organ. Then Don "finished off" the program with the popular "I Wish I Were An Oscar Meyer Weiner", and a truly magnificent rendition it was, too.

It may have been a rainy, dismal Sunday for most everyone else, but for those of us at the Peterson home that day, it spelled pure sunshine.

## LOS ANGELES

The club's annual meeting and election of 1970 officers took place on Dec. 7 at the Dorothy Bleick Studio in Covina. The new officers are: Bill Exner, Chairman Neal Kissel, Vice-chairman; Byron Melcher, Program Director; Laurel Haggart, Secretary; Jack Shemick, Treasurer; and Ray Bonner, Liaison Chairman. Following the business meeting and refreshments, members heard a program on the 2/12 Wurlimorton by artists Donna Parker, Lyn Larsen, Carol Jones and Byron Melcher. On Dec. 14 members and guests heard a fine concert by Helen Dell on the Wiltern 4/37 Kimball. That afternoon club members joined with the Los Angeles (Professional) Organists Breakfast Club (LAOBC) in a



LA CHAPTER'S 1970 OFFICERS—Bill Exner (Chairman), Byron Melcher (Program Dir.), Laurel Haggart (Sec.), Jack Shemick (Treas.) and Neal Kissel (Vice Chairman). Ray Bonner missed being photographed with the group; he was out arranging a liaison, his new job. —Stufoto

special Children's Hospital Christmas toy benefit show at "Pipe 'n Pizza." Many fine artists, both LAOBC and LA ATOS, were heard on the 2/10 Wurlitzer that afternoon. Many members also heard classic organist Alexander Schreiner on the downtown First Congregational Church's new Schlicker organ that evening for a really full day of pipe organ. The member playing plan at the Elks Temple continues, with a number of members taking advantage of the opportunity to play on a large 4 manual/58 rank theatre instrument. The Elks jam session series is slated to resume on Jan. 18. Members are looking forward to hearing ATOE national convention artist Tom Sheen on the Wiltern Kimball Jan. 18. In February, on the Kimball, members and guests will hear Bob Ralston, featured keyboard artist of the network Lawrence Welk TV show. In April, recording artist and TV show musical director Johnny Duffy will appear on the 4/37 Kimball.

—Ray Bonner, Liaison Chairman

## MOTOR CITY

Friday Night Organ interludes are in full swing at the Redford Theatre and Punch and Judy. Our talented members have been doing a fine job this year. All Friday night interludes are free to Chapter Members by identifying themselves at the door wearing their badges.

A crew of our chapter members made the final trip to Mansfield, Ohio to remove the 3/9 Kimball Pipe Organ which was donated to Schoolcraft College by the RKO Stanley Warner Corporation. Mr. Kelly, promoter of this project for the college, enticed several students to participate in the project. The organ is in storage at this time and installation will begin as soon as the building is ready — possibly a year or two. Lots of work was accomplished and everyone had lots of fun. This will be another chapter project in the future and organ installation teachers will be needed as students will help install the instrument.

On Saturday evening, November 29, 1969, Jim and Shirley Brown hosted

the first meeting of the Timid Organ Players Society (TOPS) — planned small home get-togethers to encourage more members to become accustomed to a Theatre Pipe Organ. Jim Brown reported that the evening was highly successful, and with continued sessions many people will soon find themselves at home at a Theatre Pipe Organ. More of these meetings are planned for the future.

—Maureen Lyon

## NIAGARA FRONTIER

Shirley Cole sends us glowing reports of three big and exciting programs during the fall and Christmas seasons — all at the Riviera Theatre in the birthplace of the Mighty Wurlitzer, North Tonawanda, New York.

England's Al Bollington performed the September program — and his opening performance of the season was also the opening appearance of the 3/11 Wurlitzer restored to its original beauty in oils. It was a varied program — the highlight of which was an execution of de Falla's "Ritual Fire Dance" in which the capacity audience saw some really exceptional pedalwork.

Chairman Randy Piazza introduced a "Happy Birthday" surprise for Bill Hatzenbuhler, who works so hard to keep this organ playing so great. And Bill graciously responded by acknowledging that the best birthday present yet was the "new look" of the console and a new Chinese Gong in the right chamber. The program — which included accompaniment to a Chaplin



Leon Berry and the Riviera organ.

film and a stirring "Rhapsody in Blue" — ended with a standing ovation.

Leon Berry, of Chicago, played the big November program with love songs, Spanish songs, a Sing-Along, a silent movie accompaniment and a stirring standing-ovation "Marine Hymn" as the lift descended into the pit. But applause brought him back up for encores and *another* standing ovation!

The Christmas Concert featured local member Frank Olsen — a Christmas-oriented program, of course — it was a beautiful concert for the holidays — and beautifully received, too.

Future programs will be Tom Hazleton, Dick Smith, and Doc Bebko.

— Shirley Cole

## NORTHERN CALIFORNIA

It was Larry Vannucci day at Ye Olde Pizza Joynt, Hayward, as Nor-Cal Chapter members and guests gathered round the mighty Wurlitzer theatre pipe organ for an afternoon of organ a la Vannucci, delectable pizza and beer.

Larry "feels" his music from within and his audience responds and captures his mood. His medley of tunes from the thirties was a fine example of Larry at his best bringing out the Big Band sound in his version of "Does Your Heart Beat For Me" — complete with Russ Morgan type trombone riffs.

During half time, the audience was treated to merry-go-round type music played by host, Carsten Henningsen, using a roll player mechanism from a Wurlitzer style 125 Band Organ which he had wired up to play the theatre organ. The player mechanism did not change stops, so Carsten stood at the console and changed stops. A great crowd pleaser!

Larry chose for his closer the hauntingly beautiful "Goodby," the closing theme used throughout the years by the late Benny Goodman . . . One fine day!

Nor-Cal Chapter invites interested persons to join this happy group, especially those ATOS members who are not affiliated with a chapter

— Lorraine Cagle

## PIEDMONT

Members of Piedmont Chapter ATOS were the guests of Southeastern Community College in Whiteville on December 3 for an evening with Richard Leibert. He had come as a feature of the College's Fine Arts Concert series. For almost two hours Leibert held the full-house audience in the palm of his hand, and not one person from front to back left disappointed.

Thrilling? Nothing less. Soft tones, barely audible, then swirling to the boom of cannon on the battle field. The message in music found its mark and all knew here was the master doing his thing with excellence second to none.

But there was more to come for Piedmonters and a small group of organ lovers. Marion and Beulah Martin lured Leibert and Mrs. Leibert to their home for refreshments, and believe it or not, another concert on the Martin Hammond. Leibert looked over the 3/18 Moller which Marion is installing, gave it his blessing, and gave the group his recollection of when it was a 3/32 installed in Loew's 83rd Street Theatre in New York. Leibert let it be known that to own a pipe organ had always been a secret desire of his and that he even went so far as to purchase the Wurlitzer from the RCA Rainbow Room when it was first removed, only to have to sell it for lack of room to install it.

At 1 a.m., Mrs. George McNeill, Mrs. Martin's mother, "lowed it was getting late," but who cared. An evening with Dick Leibert comes only once in a lifetime.

— J. M. Martin

## POTOMAC VALLEY

On Sunday morning, Nov. 30, at the Virginia Theatre, the annual business meeting of the chapter began with a fine start as Jean Lautzenheiser put the Grande Barton through its paces. She delighted the members present with such recent tunes as "Valley of the Dolls", "Theme from Romeo and Juliet" and oldies like "You'll Never Walk Alone." Jean also played some of the numbers she had performed at the Grand Old Opry Porter Wagner show that was at the Virginia Theatre earlier in November. Two more shows of this type have been set for January and March and it has been requested that Jean appear again for these shows.

Following the concert the annual business meeting was held. After much discussion it was unanimously voted that at this time there are not enough playing theatre organ installations in the Maryland area to relinquish this area to a new chapter. Over 50 percent of those members in attendance were from the Maryland area.

Elections of officers for 1970 was held and the nominating committee presented as a slate of officers: George Johnson for Chairman, Marvin Lautzenheiser for Vice Chairman, and Marjorie Lane to remain as Secretary-Treasurer. This was met by a unanimous vote of approval.

— Woody Wise, Chairman

## PUGET SOUND

Our November 22nd meeting in the form of a Midnight public concert at the Paramount Theatre, and a Sunday afternoon reception at Haller Lake, gave us all the rare opportunity to hear the very talented Johnny Seng of Chicago, who was featured at last summer's National Convention. We're still finding Seattle balking like a mule at Midnight Concerts, so this experience has proven helpful in thinking of ways to go. A great many club members made real efforts to push this concert, and their efforts are appreciated. Dick Schrum handled many of the necessary arrangements, and also contributed his own talents at the reception, along with Tom Hobbs, who brought a Hammond X 77 and joined in duets, sometimes Hammond and Pipes and some with Vibes. We had help from other members who took turns at the organ, and Johnny played some stunning selections on the Hammond, and one good-bye number on our chapter organ. Betty Chang presided over a lovely refreshment table, to which many of the women had contributed gourmet specialties.



MAHON TULLIS, veteran Seattle pipe organ artist, brought big sounds from diminutive Bremerton (Wash.) Masonic Lodge 2/8 Wurlitzer during his concert for Puget Sound Chapter's October 26 outing across the sound.

— Photo courtesy Tom Kaasa

## Washington, D.C., Keiths Wurli Removed

Removal of the 2 manual 10 rank style H Wurlitzer, the last Wurlitzer in a D. C. theatre was recently completed by a crew working with Dr. Paul Abernathy of the Piedmont Chapter, ATOS. The organ, donated by owners of the R.K.O. chain will be installed in a Burlington, North Carolina high school.

*The Pacific Council for Organ Clubs*  
*very proudly presents*

**"MR. PIPE ORGAN"**

**EDDIE DUNSTEDTER**



playing the 3/14 Wurlitzer

at the

Avenue Theatre

2650 San Bruno Avenue San Francisco

**3 P.M. — SUNDAY, MARCH 8**  
**TICKETS \$2.50**

Send Self Addressed Envelope and  
Remittance to: CAGLE,  
3291 Guido Street, Oakland, Cal. 94602

## — CLASSIFIED ADS —

WANTED — 2/10 or larger Wurlitzer theatre pipe organ complete and in good or fair condition. Would prefer 3/10 or larger. Will remove. Contact RICHARD KEIFFER, 4700 Fort St., Apt. 13, Waco, Texas 76710. Phone: 817-772-5750.

FOR SALE BOOKS: Hope Jones Unit Orchestra, \$3.95. Wurlitzer Unit Organs, \$4.50; Wurlitzer Fact Book, \$2.00; Whitworth: Cinema and Theatre Organs, \$15.00; Williams: European Organ, \$20.00; Wurlitzer Church Organs, \$2.00; Audsley Art of Organ Building, \$17.50; Norman: Organ Today, \$7.50; Sears: Reed Organ, \$2.00. THE ORGAN LITERATURE FOUNDATION, 45 Norfolk Road, Braintree, Mass. 02184.

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

FOR SALE — ROBERT-MORTON 2/7, horseshoe console, with added Deagan harp, marimba, chimes, completely wired for toy-counter. In good working order. No bid less than \$2500. You move. DR. HAROLD W. WOOD, 195 West Cleveland Park Drive, Spartanburg, So. Carolina 29303.

FOR SALE — SMITH (Alameda) unit organ. 3 manual, 14 ranks. Originally installed in Leamington Hotel, Oakland. Last Smith built. Specs include: MAIN — Tuba Horn 8-4; Leathered Diapason 8-4; Harmonic Flute 16-2; Gamba 8-4; Celeste (TC)8-4; Orchestral Oboe 8; Dulciana 8-4; SOLO — Violin Diapason 8; Leathered Tibia Clausa 8-4; Stopped Flute 16-2; Salicional 8-4; Viol d'Orchestra 8-4; Clarinet 8; Vox Humana 8; metal bar harp 49 TC to Top C; Chimes action only; Chests and relay have primary and secondary pneumatics. Available for inspection at the First United Methodist Church, 502 Virginia Street, Vallejo, California 94590. For appointment to inspect instrument, call or write MILTON DAWSON, 117 La Cressenda, Vallejo, (707) 643-7597. Sold to highest bidder.

FOR SALE — Twin console 3/10 Wurlitzer with 7 tuned percussions, large toy counter, most chests re-leathered and refinished. A real buy at \$10,000. DON FRENCH, 3610 Interlake Ave. No., Seattle, Washington 98103.

FOR SALE — Completely rebuilt 2 manual 6-rank ROBERT-MORTON, vintage 1920, with xylophone and harp. Best offer over \$2300. DON M. SEARS, 206 South 44th Street, Omaha, Nebraska 68131.

FOR SALE — Three manual Moller Theatre console. All electric, 174 stops, couplers, second-touch. For details: ORGAN, 14900 La Salle, Dolton, Illinois 60419.

FOR SALE — 2 manual Link Theatre Pipe Organ—includes the following ranks: Tibia (down to 16'), violin, diapason. Also chimes and orchestra bells. \$800 complete. LAUREN A. PECKHAM, Ormiston Road, Breesport, N. Y. 14816.

WANTED — Theatre organ pipes and percussions. Will buy any percussions that are reasonably priced from anywhere in the country. Please send list and price asked. PHIL JAGLOWSKI, 367 Brandywyne NW, Comstock Park, Michigan 49321.

FOR SALE — 8' open diapason; 8' gedeckt; 25-note set of Vox Mystica from Fotoplayer with offset chest with new direct electric action and 20 ft. cable; a broken set of 8' melodia; a 5 and a 3-rank chest; 2 large and small regulators; 30-note pedal bourdon with offsets; on tremolo; two 6" and ten 3" flanges, gaskets and clamps; twelve feet of 3" and twelve feet of 6" new Flexaust windlines; electrified 2-manual drawknob console. This would make a great organ, it is already 50% restored. MUST SELL IMMEDIATELY! \$300 takes all. RANDALL C. WOLTZ, 1300 Marian Lane, Newport Beach, California 92660, (714) 646-2562.

A touch of yesterday recreated in a triumph of today...The Conn

**CONN**



#### SPECIFICATIONS

##### PEDAL

Diapason 16'  
Bourdon 16'  
Dulciana 16'  
String Bass  
Sustain Pedal  
Tibia 8'  
Accomp. to Pedal 8'

##### ACCOMPANIMENT

Diapason 8'  
Accomp. String 8'  
Cello 8'  
Echo Horn 8'  
Tuba 8'  
Octave 4'  
Violina 4'  
Tibia 8'  
Tibia 4'  
Nazard 2 $\frac{2}{3}$ '  
Piccolo 2'  
Chime Harmonic

##### TREMOLO

General Tremolo L  
General Tremolo F  
Tibia Leslie Tremolo  
Tibia Leslie Celeste

##### SOLO

Diapason 16'  
Bass Viol 16'  
Bass Clarinet 16'  
Bass Sax 16'  
Diapason 8'  
Viole De Orch. 8'  
Vox Humana 8'  
Oboe Horn 8'  
Trumpet 8'  
Solo to Solo 4'  
Tibia 16'  
Tibia 8'  
Tibia 4'  
Nazard 2 $\frac{2}{3}$ '  
Tibia 2'  
Tierce 1 $\frac{3}{5}$ '

##### GENERAL

Sustain Tibia Reverb  
Sustain Tibia Long  
Tibia Bass F  
Tibia Treble F  
Chorus  
Accomp. F  
Solo F 16'  
Solo F 8'  
Phantom Bass  
Console Speakers Off  
External Speakers On

##### RHYTHM SECTION

Bass Drum  
Crash Cymbal  
Conga Drum  
Tick-Tock  
Claves  
Tambourine  
Castanet  
Snare Roll  
Snare Drum  
Brush Cymbal  
Short Brush  
Brush Cymbal  
Bongo Drum  
Manual Divide  
Rhythm F

##### FUN-MASTER

Fun-Master Off/On  
Percuss. Solo/Tibia  
Percuss. Short/Long  
Percuss. Pizz./Repeat  
Repeat Speed

##### STEREO EXPRESSION CONTROL

Stereo Express. Off/On  
Max./Min.

CONN ORGAN CORPORATION / ELKHART, INDIANA 46514

Made by C. G. Conn Ltd.,

world's largest manufacturer of band and orchestral instruments . . . since 1875