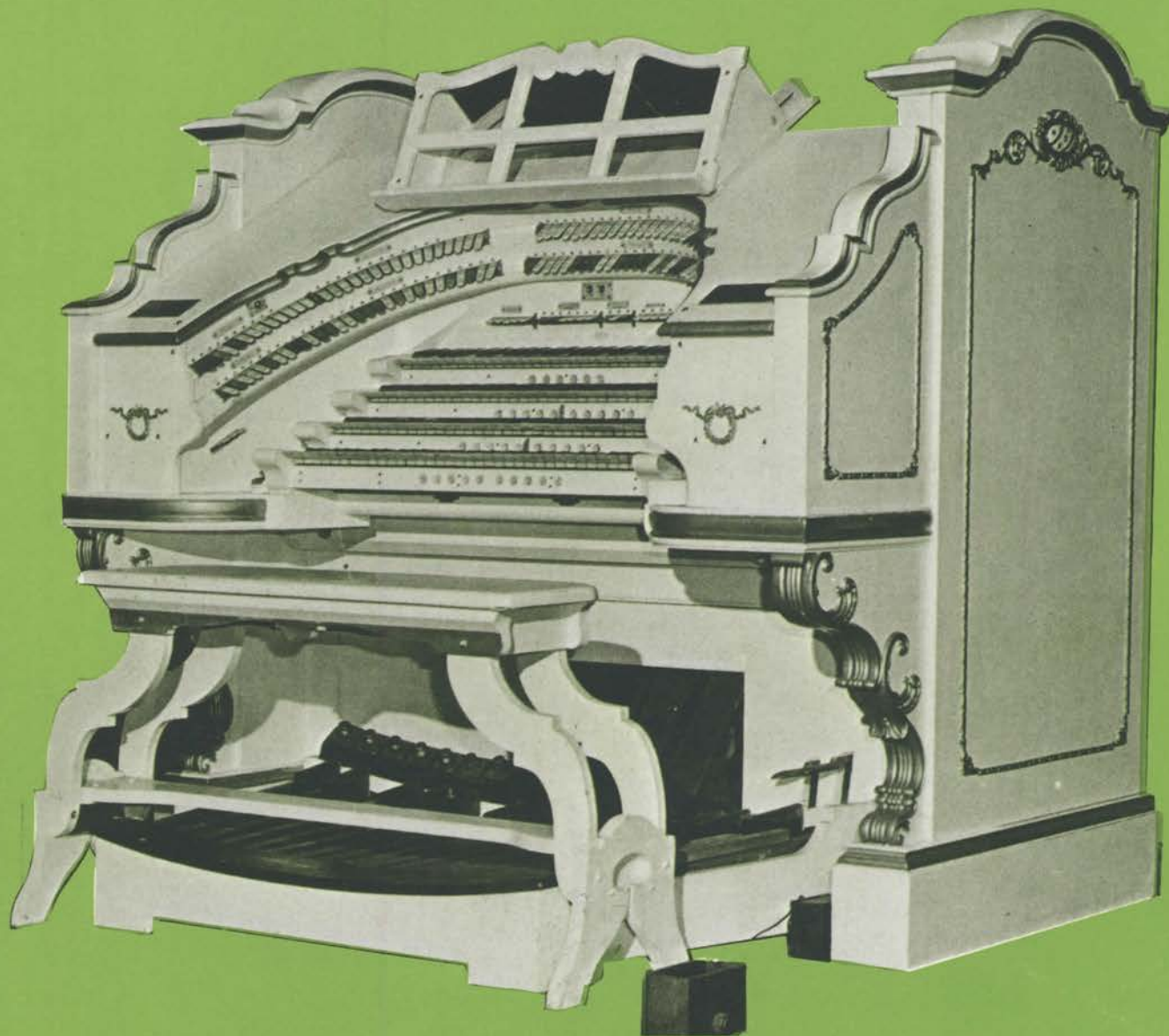
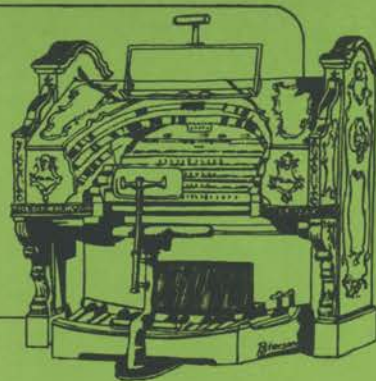


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APRIL, 1970



NEW YORK CONVENTION PREVIEW

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THEATRE ORGAN

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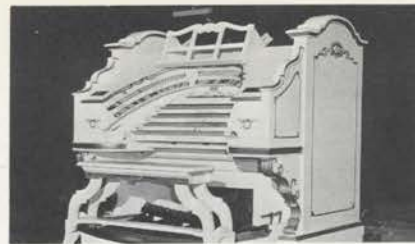
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THE COVER PHOTO

This 3/10 installed in Sacramento, California in 1926, moved to Tooting, England in 1931 and is now a 4/14 Wurlitzer. Story begins on page 5.



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PRESIDENT'S MESSAGE

The good will and enthusiasm found in such good measure in the Sooner State and cooperating chapters in the area, will be remembered in the future in the same way the Bismarck convention has been remembered. Maybe we have found another way to meet and exchange news — more regional and multi-chapter affairs. This was a mighty effort on the part of a small young group. Ron Willfong demonstrated the leadership we need nationally. Keep him in mind.

Those who missed the Tulsa meeting missed much. Anyone missing the Fabulous Fifteenth will just have to sit back and listen to the ones that did attend because this will be quite a convention — one we have been hoping for, for many years. Artists and theatres galore and the driving leadership to put it all together is a happy combination that we are fortunate to come up with in 1970.

We have two new chapters — Cedar Rapids and Toledo. Many of the old ones now have a new lease on life and starting off in new directions. With the new and restored college installations, some of the high schools are finding fascination in the mighty pipes. The John Dickinson High School story in this issue, and the Downers Grove installation by CATOE will prove that the youth of today are interested in the live, vital theatre organ sound and their fresh cooperation will make it possible for many of the older chapters to enjoy new life.

The National Board meeting in Tulsa resulted in new resolutions of cooperation which should resolve most of our difficulties of the past and give us a good start as a Society. From California to New York, from Florida to Puget Sound, if we all pull together, nothing can stop our growth. See you in July.



Al Mason

Al Mason, President

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AN ACRE OF SEATS IN A PALACE OF SPLENDOR

by Bill Peterson — Number 20 in a series
LOEW'S KINGS THEATRE — BROOKLYN, NEW YORK

The Kings is another magnificent house from the drawing boards of Rapp and Rapp, with a capacity of 3,676. One of the five Loew's wonder theatres, a Robert Morton 4/26 organ was installed for the opening in 1929. The baroque splendor of this house looks today much as it did on opening day.

THE GRANADA TOOTING, LONDON

Story by Ralph Bartlett

Photos by John D. Sharp



In the early months of 1931, the residents of Tooting, a South West District of London, interestedly watched the growth of a large new cinema in Mitcham Road. Later on 2nd September, the building was formally opened and the people who entered gazed with wonderment at the large baronial entrance hall. Magnificent also were a dazzling hall of mirrors, great stained glass windows glowing like a blaze of jewels and the floodlight ceiling fretted with glowing blues and golds. The architecture had been designed by Komisarjevsky in romanesque-gothic style and the National Press described it as "the most romantic theatre ever built."

To most people however, the principal interest was the organ console which rose from the depths of the orchestra pit. This instrument had in fact been playing less than seven weeks earlier in Sacramento, California, U.S.A., having been installed there in November 1926 as a three manual ten unit instrument. EDITOR'S NOTE: *This organ appears on the Wurlitzer shipment list as #1523 Style H, shipped to the Majestic Theatre, Sacramento, California on November 29, 1926. Since it is shown as an "H" model without designation of "special", it would indicate the organ was a two manual ten rank instrument. However, it may have been shipped as a three manual job but not stated so, which sometimes happened. Now at Tooting it was making its appearance as a four manual, twelve unit instrument plus a grand piano attachment.*

On the opening night, the Wurlitzer was played by Alex Taylor whose first 78's on it were released by the British Decca Record Company that same month. In May 1932, the Granada patrons were however very curious when a "Mr. X" was advertised to appear at the console. His signature tune

"Rhapsody in Blue" and the name of that brilliant organist was disclosed as Harold Ramsay. Later to become musical Director of Granada, Mr. Ramsay had specialized not only in rebuilding existing organs but also enlarging many others including the Christie instruments at the Century, Stratford and the Granada, Enfield. True to his reputation, Harold Ramsay's touch was soon evident at Tooting where this latest Wurlitzer was enlarged by the additions of a large scale Gamba and a second Tibia, thus making the organ as it is today.

Mr. Ramsay featured the instrument in a B.B.C. broadcast on the 29th December of that year and it was he who exploited to the full, the possibilities of the "phantom" grand piano not only in the theatre itself but also on radio and records. Harold Ramsay had commenced to record 78's for Decca in June 1932 but he switched to Parlophone the following year. From the U.S.A. he also brought over Don Baker to open the second Wurlitzer to be purchased by the Company at the new Empire (later to be renamed Granada), Edmonton, in North London. Don also appeared at Tooting where he recorded a very remarkable and now very rare 78 disc of "The Big Bad Wolf".

In 1934 Harold Ramsay went on a tour of the English provinces and the popular system of guest organists commenced at Tooting. One of the first was Donald Thorne, to be followed by Harry Farmer. Then came Lloyd Thomas and many others of star fame. Robinson Cleaver who recently recorded this particular organ for Concert Recording, joined the group early in 1938 and recalls that on return from Denmark, his first broadcast item from Tooting was the tone poem "Finlandia". It was also around this time that Lloyd Thomas and Stuart Barrie made a series of interesting 78's for Regal Zonophone.

The outbreak of war in September 1939 brought with it the blackout and for a time complete chaos. However within three weeks, theatres and cinemas re-opened and the "mighty" Wurlitzer then found itself on "active service" being featured in many B.B.C. broadcasts and introduced in many foreign languages. To name all the organists who appeared at this instrument would take too much space but sufficient to say that brilliant stars like Reginald Dixon, Robinson Cleaver, Stuart Barrie, John Madin, Dudley Beavan, Lloyd Thomas, Thomas Dando and Leslie Simpson to name but a few

The interior of the Granada.

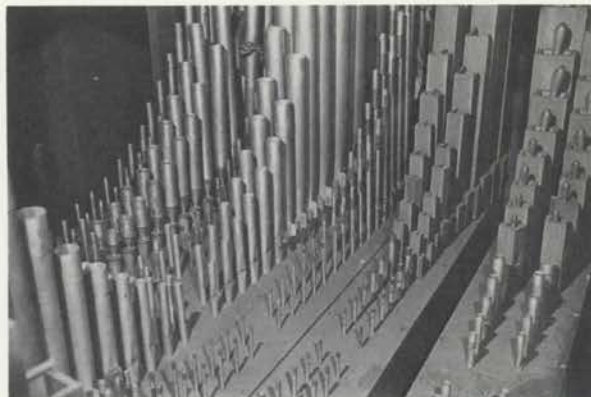


appeared either for radio or normal presentations during theatre operation.

Following the "Battle of Britain" in 1940 came the long nights of the blitz and many patrons found it preferable to sit in the Granada and sing to the organ music rather than wait at home for what might descend from the skies. Thus the sing-songs there became almost an institution while organists played themselves almost to sleep. It became more or less the rule, rather than the exception to play tune after tune until well into the early hours, sometimes as late as three or four a.m. until the blower became almost red hot. Many of the "Granada boys" had of course joined the Forces and donned khaki, navy or air force blue and when on leave they invariably came back to keep the shows going. During a short 24 hour or week-end pass from some isolated and lonely base, it is certain that many wives must have groaned at seeing them depart for a Granada interlude.

The organ had certainly done a magnificent job under all circumstances and so after the war a reward was agreed in the form of a partial re-build. The ensuing years saw the instrument in use as much as ever for solo interludes, variety accompaniment, broadcasts and the recording of L.P.'s for American Decca by Robinson Cleaver. EDITOR'S NOTE: *The Tooting Wurlitzer was probably the most recorded organ as far as American record collectors were concerned since the Robinson Cleaver albums were widely distributed by Decca. Other notable British recordings did not seem to enjoy this advantage.* However as time passed, cyphers and other small troubles became very common and it was soon realized that the organ was in need of much greater attention than could be given at maintenance visits. In early 1953, it was therefore decided that Wurlitzer should give it a complete

Granada's main chamber.



rebuild and this took place between March and May of that year. The chambers were completely stripped and backstage the dressing rooms became workshops where everything was thoroughly cleaned, overhauled or re-placed before final re-assembly. In full splendour, the organ was re-opened on 1st June 1953 by Robinson Cleaver with a special slide presentation entitled "Organ Cavalcade" or "The Tooting Granada Organ makes history". Broadcasting from the theatre was resumed on 3rd July of that year by John Madin and from then on, the instrument resumed as a regular feature with weekly organ interludes, radio and special shows.

It may perhaps be thought that an instrument originating in 1926 would have much of the "orchestral organ" tone associated with say, the New Gallery Theatre in London's Regent Street. This however is not so with the Tooting Wurlitzer although those who prefer extension of the reeds will find them in the revised specifications of the organ at the Gaumont, Manchester. This particular instrument which was also designed by Harold Ramsay, was installed in 1935 and although strangely enough this cinema was also built by Granada it was sold to Gaumont British before opening its doors to the public.

At Tooting with an organ placed under the stage and "speaking direct to the audience", one can shudder to imagine the effect of an English Horn chorus in the first dozen or so rows of seats. However a glance at the specification will prove that the whole provides an interesting organ tone wise. The English Horn for example, blended with the Gamba, Tuba and Clarinet makes a very pleasant and well known sound familiar to British audiences both in the theatre and over the radio.

The organ is installed in two chambers under the stage with the blower alongside and contains the following units: -

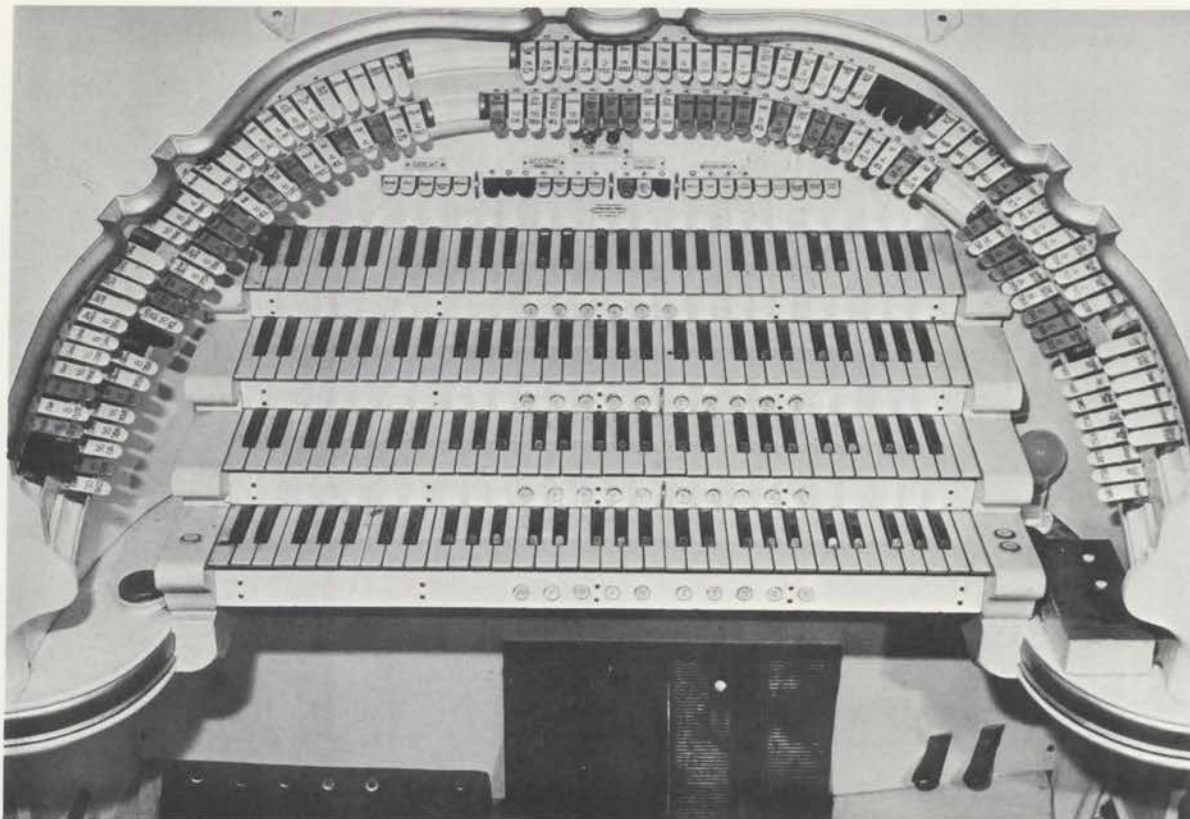
Diaphonic Diapason	16
Tibia Clausa/2. (T.C.)	16
Concert Flute	16
Gamba	16
Violin (T.C.)	16
Violin Celeste	8
Clarinet (Main - left side)	8
Tibia Clausa/1.	16
Orchestral Oboe	8
Saxophone	8
Vox Humana (T.C.)	16
Kinura	8
English Horn	8
Harmonic Tuba (Solo - right side) ..	16

Hall of mirrors leading to circle.



Foyer looking towards main entrance.





Close-up of manuals and stopkeys.

SPECIFICATION WURLITZER UNIT ORGAN INSTALLED AT THE GRANADA TOOTING.

These registrations are playable both from three manuals and the pedals which also operate the usual range of tonal percussions, traps and effects including a Marimba Harp and Stage Grand Piano, the latter available at 16. 8. 4. The fourth manual is devoted entirely to tonal percussions and traps and the fact that it is not even coupled bears out the fact that the organ started life as a three manual instrument.

The console is situated centrally on a slow lift, the chambers being placed on either side with the shutters opening vertically into the orchestra pit. Entrance to the two chambers is through doors at each end of the passage which serve the dressing rooms at the rear of the stage. Each chamber has a second door which allows tuners etc., to visit either without having to come back to the main passage.

During visits of the two main clubs to the Granada, Tooting, perhaps you may have helped to make up the audience and it is assumed that the great attraction has been the sound of this magnificent instrument plus the named organist appearing that day. In these sad days of covered consoles gathering dust and just waiting to prove they can still speak to enthralled audiences, it is hoped that the Tooting Granada will long continue to act as a beacon to lovers of the theatre organ. □

PEDAL

Compass 32 Notes

- 32' Acoustic Bass
- 16' Tuba Profunda
- 16' Diaphone
- 16' Tibia Clausa
- 16' Bourdon
- 16' Gamba
- 8' Harmonic Tuba
- 8' Diaphonic Diapason
- 8' Tibia Clausa
- 8' Tibia Clausa
- 8' Saxophone
- 8' Gamba
- 8' Clarinet
- 8' Cello
- 8' Flute
- 4' Octave
- 16' Piano
- Bass Drum, Second Touch (Also available at First Touch)
- Kettle Drum, Second Touch (Also available at First Touch)
- Crash Cymbal, Sec. Touch (Also available at First Touch)
- Cymbal, Second Touch (Also available at First Touch)
- Three Combination Toe Pistons

ACCOMPANIMENT

Compass 61 Notes

- 16' Contre Viole (Ten. C)
- 16' Bourdon
- 16' Vox Humana (Ten. C)
- 8' Harmonica Tuba
- 8' Diaphonic Diapason
- 8' Tibia Clausa
- 8' Tibia Clausa
- 8' Clarinet
- 8' Gamba
- 8' Kinura
- 8' Orchestral Oboe
- 8' Violin
- 8' Violin Celeste
- 8' Concert Flute
- 8' Vox Humana
- 4' Gambette
- 4' Piccolo
- 4' Piccolo (Tibia)
- 4' Viole
- 4' Octave Celeste
- 4' Flute
- 4' Vox Humana
- 22½' Twelfth

2' Piccolo

- 16' Piano
- 8' Piano
- 4' Piano
- Mandolin attachment
- Marimba reiterating (49 Notes)
- Harp (49 Notes)
- Chrysoglott (49 Notes)
- Snare Drum
- Tambourine
- Castanets
- Chinese Block
- Tom Tom
- Second Touch**
- 8' Harmonic Tuba
- 8' Diaphonic Diapason
- 8' Clarinet
- Cathedral Chimes
- Xylophone reiterating
- Triangle
- Tambourine (tap)
- Ten Adjustable Combination Pistons

GREAT

Compass 61 Notes

- 16' Tuba Profunda
- 16' Diaphone
- 16' Tibia Clausa
- 16' Tibia Clausa (Ten. C)
- 16' Contre Viole (Ten. C)
- 16' Bardon
- 16' Gamba
- 16' Vox Humana (Ten. C)
- 8' English Horn
- 8' Harmonic Tuba
- 8' Diaphonic Diapason
- 8' Tibia Clausa
- 8' Tibia Clausa
- 8' Saxophone
- 8' Clarinet
- 8' Gamba
- 8' Kinura
- 8' Orchestral Oboe
- 8' Violin
- 8' Violin Celeste
- 8' Concert Flute
- 8' Vox Humana
- 4' Gambette
- 4' Harmonic Clarion
- 4' Octave
- 4' Piccolo
- 4' Piccolo (Tibia)
- 4' Viole
- 4' Octave Celeste
- 4' Flute
- 22½' Twelfth (Tibia)
- 22½' Twelfth

2' Piccolo (Tibia)

- 2' Piccolo (Tibia)
- 2' Fifteenth
- 2' Piccolo
- 1-3/5' Tierce
- 16' Piano
- 8' Piano
- 4' Piano
- Marimba reiterating (49 Notes)
- Harp (49 Notes)
- Cathedral Chimes
- (25 Notes)
- Sleigh Bells (25 Notes)
- Xylophone single (37 Notes)
- Xylophone reiterating (37 Notes)
- Glockenspiel (30 Notes)
- Bells reiterating (30 Notes)
- Chrysoglott (49 Notes)
- Sub Octave
- Unison Off
- Octave
- Second Touch**
- 16' Tuba Profunda
- 8' Tibia Clausa
- 8' Clarinet
- Ten Adjustable Combination Pistons

SOLO

Compass 61 Notes

- 16' Tuba Profunda
- 16' Diaphone
- 8' English Horn
- 8' Gamba
- 8' Harmonic Tuba
- 8' Diaphonic Diapason
- 8' Tibia Clausa
- 8' Tibia Clausa
- 8' Saxophone
- 8' Kinura
- 8' Orchestral Oboe
- 4' Gambette
- 4' Harmonic Clarion
- 4' Octave
- 4' Piccolo
- 4' Tibia (Piccolo)
- 4' Piccolo
- Marimba reiterating (49 Notes)
- Harp (49 Notes)
- Cathedral Chimes (25 Notes)
- Xylophone (37 Notes)
- Glockenspiel (30 Notes)

Bells reiterating action

- (30 Notes)
- Ten Adjustable Combination Pistons

PERCUSSION

- Marimba reiterating (49 Notes)
- Harp (49 Notes)
- Cathedral Chimes (25 Notes)
- Sleigh Bells (25 Notes)
- Xylophone (37 Notes)
- Glockenspiel (30 Notes)
- Bells reiterating (30 Notes)
- Chrysoglott (49 Notes)
- Snare Drum
- Crash Cymbal
- Cymbal
- Tambourine
- Castanets
- Chinese Block
- Six Adjustable Combination Pistons

GENERAL

- Two Expression Levers
- One Balanced Crescendo Pedal
- Two General Tremulants
- One Tuba Tremulant
- One Vox Humana Tremulant

SOLO

- One Double Touch Sforzando Pedal (First Touch — Full stops (Wind) (Second Touch — Full (Everything))
- One Double Touch Sforzando Pedal (First Touch — Snare Drum) (Second Touch — Bass Drum & Cymbal)

Vibraphone attachment

Played by Five Toe Pistons

- Auto Horn
- Fire Gong
- Steamboat Whistle
- Horse Hoofs
- Bird Effect
- Door Bell — push button
- Short stop keys
- Horse Hoofs
- Surf
- Bird
- Fire Gong reiterating

"Unification" — What is it?

by Stu Green

PART 2

In the first installment we studied a 2/13 straight organ to better understand the later application of extension/unification to its original 13 churchly ranks. We first applied extension and we open this concluding installment with something of a monstrosity — our original organ over-unified to a 75 stopkey console!

We thank author E. A. Houlden and Britain's "Cinema Organ Society Journal" Editor, Charles E. J. Hayles who gave the BOMBARDE permission to reprint portions of Mr. Houlden's "The Wurlitzer Organ."

To refresh memories, the orthodox organ we conjured (for an eventual transposition to a unified organ) had the following completely independent ranks:

PEDAL		GREAT		SWELL	
Double Open		Double Open		Oboe	8'
Diapason	16'	Diapason	16'	Trumpet	8'
Bourdon	16'	Open Diapason	8'	Celestes	8'
Bass Flute	8'	Flute	8'	Salicional	8'
		Dulciana	8'		
		Principal	4'		
		Fifteenth	2'		

If the principles of unification/extension are applied, the basic 8' voices are "extended" downward to provide a 16' manual and pedal octave, and upward to obtain the 4', 2' and mutation pitches. Thus the 13 ranks and 706 pipes of the orthodox organ could be reduced to 607 pipes and 7 unified ranks, thusly:

16'	8'	4'	2 2/3'	2'	1 3/5'
Diapason	Diapason	Octave	—	Fifteenth	—
Bourdon	Flute	Flute	Twelfth	Piccolo	Tierce
—	Dulciana	Dulcet	—	—	—
Bassoon	Oboe	Oboe	—	—	—
Trumpet	Trumpet	Trumpet	—	—	—
Salicional	Salicional	Salicet	Twelfth	Salicet	—
—	Celestes	Celestes	—	—	—

Note that no attempt has been made to change the ranks to theatrical voices when the voices were unified; the sound remains orthodox, or "churchly." We will remain with these tonalities throughout this article to provide a constant against which we can make some startling changes. And what changes! While we have reduced our basic ranks from 13 to 7, look what happens when the unification idea is allowed to run wild! Mr. Houlden, please take over.

From this layout 25 registers are derived compared with the 13 of the orthodox organ. In this case it also requires less pipes although this does not always follow. Now we make all these registers playable from all the manuals and the pedal board with the following result:

PEDAL		GREAT		SWELL	
Diapason	16	Diapason	16	Diapason	16
Bourdon (flute)	16	Bourdon (flute)	16	Bourdon (flute)	16
Bassoon (Oboe)	16	Bassoon (Oboe)	16	Bassoon (Oboe)	16
Trumpet	16	Trumpet	16	Trumpet	16
Salicional	16	Salicional	16	Salicional	16
Diapason	8	Diapason	8	Diapason	8
Flute	8	Flute	8	Flute	8
Dulciana	8	Dulciana	8	Dulciana	8
Oboe	8	Oboe	8	Oboe	8
Trumpet	8	Trumpet	8	Trumpet	8
Salicional	8	Salicional	8	Salicional	8
Celestes	8	Celestes	8	Celestes	8
Octave (diapason)	4	Octave (diapason)	4	Octave (diapason)	4
Flute	4	Flute	4	Flute	4
Dulcet	4	Dulcet	4	Dulcet	4
Oboe	4	Oboe	4	Oboe	4
Trumpet	4	Trumpet	4	Trumpet	4
Salicet	4	Salicet	4	Salicet	4
Celestes	4	Celestes	4	Celestes	4
Twelfth (flute)	2 2/3	Twelfth (flute)	2 2/3	Twelfth (flute)	2 2/3
Twelfth (salicet)	2 2/3	Twelfth (salicet)	2 2/3	Twelfth (salicet)	2 2/3
Fifteenth (diapason)	2	Fifteenth (diapason)	2	Fifteenth (diapason)	2
Piccolo (flute)	2	Piccolo (flute)	2	Piccolo (flute)	2
Salicet	2	Salicet	2	Salicet	2
Tierce (flute)	1 3/5	Tierce (flute)	1 3/5	Tierce (flute)	1 3/5

If this were carried out in practice, it would obviously be rather unwieldy, and in any case, many of the stops would be quite unnecessarily duplicated. The specification would be adjusted to give a result on these lines:

PEDAL		GREAT		SWELL	
Diapason	16	Diapason	16	Diapason	16
Bourdon	16	Bourdon	16	Bourdon	16
Bassoon	16	Salicional	16	Bassoon	16
Trumpet	16	Diapason	8	Trumpet	16
Salicional	16	Flute	8	Salicional	16
Diapason	8	Dulciana	8	Diapason	8
Flute	8	Oboe	8	Flute	8
Oboe	8	Trumpet	8	Dulciana	8
Trumpet	8	Salicional	8	Oboe	8
Salicional	8	Celestes	8	Trumpet	8
		Octave	4	Salicional	8
		Flute	4	Celestes	8
		Dulcet	4	Octave	4
		Oboe	4	Flute	4
		Salicional	4	Dulcet	4
		Celestes	4	Oboe	4
		Twelfth (flute)	2 2/3	Trumpet	4
		Twelfth (salicet)	2 2/3	Salicet	4
		Piccolo (flute)	2	Celestes	4
		Salicet	2	Twelfth (flute)	2 2/3
		Fifteenth	2	Twelfth (salicet)	2 2/3
				Fifteenth	2
				Piccolo (flute)	2
				Salicet	2
				Tierce (flute)	1 3/5

The extension/unification of all seven ranks of pipes makes intermanual couplers quite unnecessary on this small organ, although many such organs are equipped with them. On larger organs where space on the console for stopkeys (or drawknobs) is at a premium, full extension of all ranks becomes impractical, and often solo reeds, for example, appear at only one pitch, to be extended, if necessary, by couplers. For example, a 4-manual, 36-rank unit organ with each stop available at 16-8-4 or each manual would devote 432 stop controls to just that task.

However, manual-to-pedal couplers are useful on any instrument, regardless of size or degree of extension. They make the pedals more versatile. So we would expect both Swell-to-Pedal 8' and Great-to-Pedal 8' couplers on our emerging unified organ.

The reader may have noted another change which took place when we redesigned the orthodox instrument to a unified organ — the transposition of manual functions. On the orthodox organ the Great manual (usually the bottom manual or second manual on larger consoles) is the most emphatic manual. It has the big diapasons and mixtures and the resources of the other manuals couple down to it. The Great is generally considered the most important manual.

But on the theatre organ the function of the bottom manual is chiefly accompaniment, while the upper manuals have all the extra extensions, mutations (Twelfth, Tierce, etc), tonal percussions and solo reeds. The next-to-bottom manual on a unit organ has the most versatile and colorful array of speaking stops. In comparison, the bottom manual with its accompaniment flutes, soft reeds, strings, harp and non-tonal (accent) percussions, is not half so impressive.

Is the purist's objection to the unit system based only on theory, or are there effects which can be demonstrated?

It can be stated that the application of unification results in something which is audible. Suppose a C chord — middle C, E, G, C — is played on the Great manual of an orthodox organ and the stops "on" are the four ranks we started with, the Double Open Diapason 16', the Open Diapason 8', Principal 4' and Fifteenth 2'. They would sound the pitches shown in figure 8.

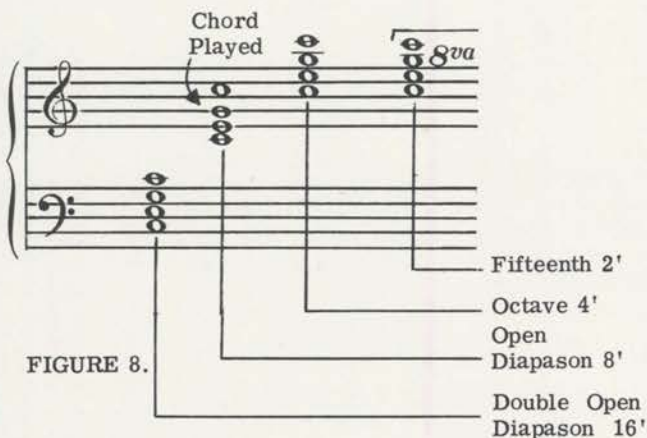


FIGURE 8.

The sound is that of four chords, each with four notes — 16 pipes. Now play the same 4-note C-chord on the manual of a unified organ with the Diapason 16', 8', 4' and 2' drawn. The pipes sounding will be as shown in figure 9.

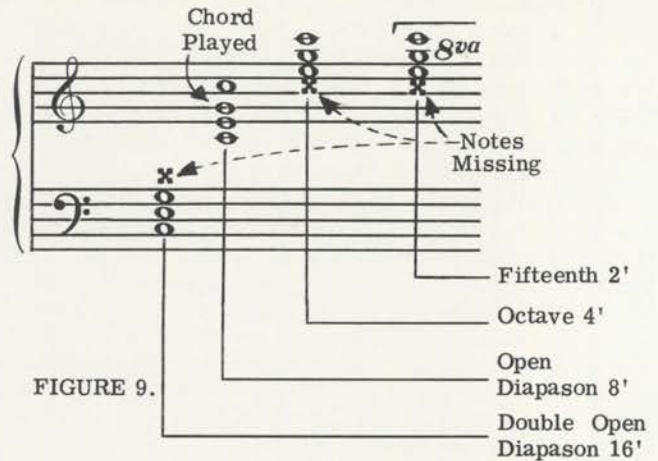


FIGURE 9.

Three C's are missing, because the unit keys draw on the same pipe for the highest note of the Diapason 16' chord and the lowest note of the Diapason 8' chord. C's are missing from the Principal 4' and Fifteenth 2' chords for the same reason — the unit system of extension.

Is this such a grievous fault? It depends on the point of view. The "traditionalists" find it unforgivable; the theatre organ buff may be just as musical as the greybeard, but he doesn't miss the absent notes, and states, somewhat mischievously, that the orthodox organ achieves much the same result with sub-unison 16' and octave 4' (intra-manual) couplers.

There is a far more serious audible effect than that related to missing notes.

Refer once again to figure 1 (and the two explanatory paragraphs which follow it in the previous installment). Note once more the many pipes of the orthodox organ which are identical in pitch. In each rank there are 25 notes which have the same pitch as 25 in any of the other three ranks. Let Mr. Houlden make the statement.

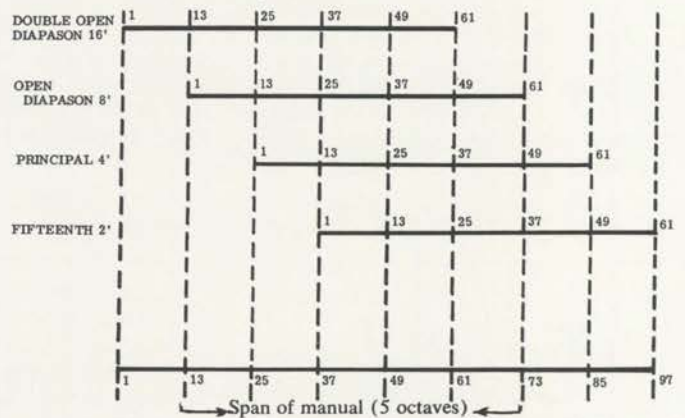


FIGURE 1.

These pipes may be the same in pitch but not necessarily in tone. Herein lies the crux of the reams of correspondence poured out during the years in which the "straight" versus "extension" controversy raged.

The stops Double Open Diapason 16', Open Diapason 8', Principal 4', and Fifteenth 2' were deliberately selected as an example as they form part of a complete Diapason Chorus. In a "straight" organ, as already explained, these four stops would each have 61 pipes but the scaling of these four ranks may be different. This means that although there are 25 pipes in each of these ranks which are absolutely identical in pitch

with 25 pipes in each of the other three ranks, the tone, although Diapason tone, may, in each case, be a different "shade" of Diapason tone by virtue of different scalings. All four ranks, none-the-less, should blend together.

For the number of shades of Diapason tonal possibilities, consult a dictionary of organ stops. Many pages are devoted to the various types of Diapason.

Although the theatre instrument must forego the big Diapason Chorus by reason of the extension/unification system, this in no way handicaps the instrument. It has little need for such an array of stops and gets along very nicely with its unified Diapason, which is usually relegated to the accompaniment department and voiced to support solo stops in combination with flutes and strings. The most common Diapasons found on theatre organs are: Open Diapason, the Diaphonic Diapason (usually leather lipped), Horn Diapason and String Diapason. So much for Diapasons.

There is one more area we must discuss to complete our study of the complications arising from unification — Mixtures and what are called "mutation stops" in the U.S. Back to Mr. Houlden.

The subject of Mixtures is, indeed, one of some complexity and as they are very rarely found in a Wurlitzer, the interested reader is advised to refer to standard books on the organ for more detailed information relating to their composition and function. In passing, it may be mentioned that the basic function of Mixtures is to complete the tonal spectrum of the Chorus on the orthodox organ.

However, arising from Mixtures is the matter of stops which when "on" do not sound the unison or octaves of the notes played on a manual. The three such stops to be found in almost every Wurlitzer are the Twelfth (flute) 2-2/3' and Tierce (flute) 1-3/5' both derived from the Flute unit, and Twelfth (tibia) 2-2/3' derived from the Tibia Clausa unit.

Twelfth (flute) 2-2/3'. Suppose the Twelfth (flute) 2-2/3' is "on" in the Great manual group and the lowest note (C) on the Great manual is played. The pipe in the flute rank sounding is the G, 12 notes of the diatonic scale above the note played. This applies to all notes played within the compass of the number of pipes in the Flute rank.

Tierce (flute) 1-3/5'. Suppose the Tierce (flute) 1-3/5' is "on" in the Great manual group and the lowest note (C) on the Great manual is played. The pipe in the flute rank sounding is the E, 17 notes of the diatonic scale above the note played. This applies to all notes played within the compass of the number of pipes in the Flute rank.

Twelfth (tibia) 2-2/3'. Exactly similar to the Twelfth (flute) 2-2/3' but applicable to the Tibia Clausa rank of pipes.

And, it should be pointed out, a Tibia Tierce is not uncommon.

What is the purpose of these stops which seemingly play "off key"? Very briefly, mutations are used to augment in pitch, brighten or add color to other stops or combinations of stops. They are also used to create, synthetically, other tone colors. The standard example is the synthetic "clarinet" which often appears on the stop rails of small organs. This is synthesized from Flute 8' (preferably without tremulant) and Flute 2-2/3' (Twelfth), with Flute 1-3/5' (Tierce) often added for another clarinet timbre.

However, the use of switching within a rank of pipes (flute) to obtain these pitches economically leads to another tonal fault. The pitch of the 12th tone above a given note, for example, doesn't fall quite on the natural 3rd harmonic, which provides another argument the purists love to use to condemn unification. But in this area it takes a very sensitive ear to distinguish whether the mutation is from a separate, "perfect-tuned" set of pipes or one derived through "borrowing," in which case tempered scale tuning applies. In either case it is the clash of harmonics that obtains the desired tonal effect, as organ expert Bonavia-Hunt points out.

Let's sum up. We have learned the difference between the orthodox organ and theatre organ concepts; how the former is divided into independent "departments," with ranks of pipes tied to a single manual while in the latter each rank is a "unit," playable from all or nearly all manuals. We have seen how the unit rank of 97 pipes can effectively replace what on a theatre organ would be a cumbersome 244-pipe Diapason Chorus, but at the loss of a few notes the T.O. enthusiast never misses; how the units (or ranks) are extended in compass to accommodate sub-unison (16'), octave (4') and super octave (2) extensions of a rank, not to mention the mutations at 5-1/3', 2-2/3' and 1-3/5' which can be obtained from an existing Flute or Tibia rank just for the cost of switches, relays and stopkeys. We have noted that the functional emphasis of the manuals on orthodox and unit organs is quite different.

The difference in scaling within a Diapason Chorus which is most important to an orthodox organ but of little importance in a theatre organ which abounds in perhaps less subtle shades of variety. And we have dealt with the mutation stops which have no life of their own but add zest to many areas of registration. That is our explanation of unification, and we again thank Mr. E. A. Houlden of England for the basic material contained herein (which we confess to embellishing ever so slightly) and to the Cinema Organ Society of England for permission to reprint portions of the Houlden article from its periodical, *The COS Journal*. □

WURLITZER LIST BEING UPDATED

The Wurlitzer shipping list updating project has been progressing at a rapid pace during the past six months, according to Judd Walton, who is heading up the project. He reports that of the 2,231 Wurlitzer organs shown on the original documents, information has been received on 1,595. This leaves a balance of 636 still to be accounted for.

The IBM cards still to come in have been distributed to volunteers in the several states yet to report in. It was not until recently that volunteers were located in two of the states which had a heavy "population" of Wurlitzer organs.

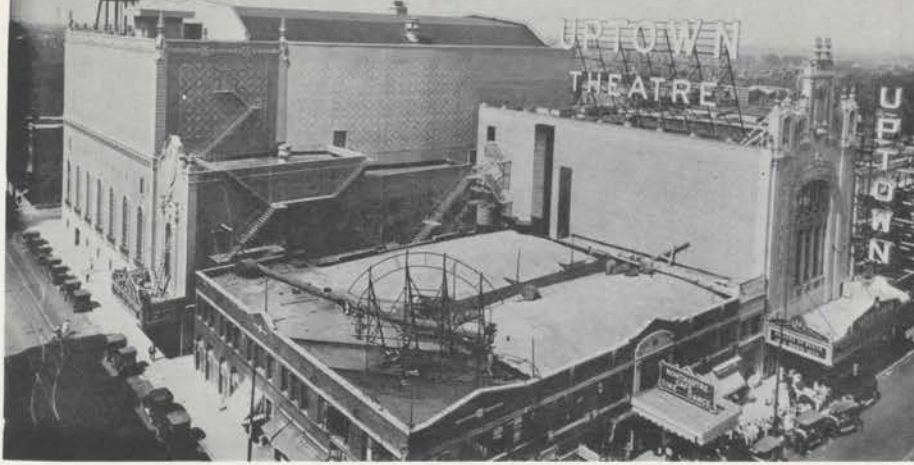
Quite recently, Walton stated, important new documents have been located which reveal with certainty the meaning of the numbers appearing on the switches which are part of the relay switch stack assembly. Anyone who has a chance is urged to log the number found on the switches, identify if it possible with the organ in which it was originally installed, or was a part of, and send this information to Judd as soon as possible. This documentation will undoubtedly help to locate many of the organs that are at present designated "XX", which is the designation for "whereabouts unknown." Too many organs have apparently disappeared without a trace, and with the help of ATOS members and enthusiasts, it is

very possible that significant numbers of these lost organs may be traced.

Walton reports that hundreds of letters have been written and scores of individuals have helped in the project. It is hoped that this project can result in an updated list being produced sometime late in 1970. This will be available to everyone interested at a cost for the IBM work involved.

A complete review of the project will be presented in "Theatre Organ" at that time, with the many volunteers who have assisted featured in the article. It is to these people and the many voluntary reports coming from individuals that full credit must be given for the success of this project, Walton concluded. □

Chicago's Uptown Theatre



by Joseph Duci Bella

In 1925 Balaban and Katz opened the original "Acre of Seats in a Magic City" — the Uptown Theatre in Chicago at Broadway and Lawrence Avenues. This is the largest in the Balaban and Katz fleet, originally holding 4,325 persons. This is also the largest by far of the many Rapp and Rapp theatres, owing especially to the three main lobbies. From B & K's records, Marshall Field and Co. supplied \$23,000 worth of furniture, \$62,000 worth of drapes (excludes stage drapery), \$56,488 worth of carpets, and \$50,552 worth of seats. Wurlitzer installed a 4 manual 28 rank organ for \$52,500. Needless to say, no expense was spared. In reality, the house was overdecorated; after Paramount Publix acquired the chain, many art pieces were transferred to furnish the new Michigan Theater in Detroit.

Jesse Crawford doubtless had some say in the specifications of the organ. He alternated there with A. H. Malotte and Ed House. The organ was used on a somewhat irregular basis until 1962. The Uptown organ remained in use for so long, because a B & K's vice president's wife, who had once been an organist at the Roosevelt Theatre, used to drop in occasionally and play for fun. It was, therefore, given some maintenance over the years. In the mid '30s, the manual post horn (8' and up) and tuba mirabilis (4' and up) were removed to the Chicago Theatre to "soup it up." They are still there. The organ was used for the many special shows held in the Uptown, including stage shows that returned for awhile in 1950, and "Queen for a Day" television show that visited yearly and was televised nationally.

This view of the Uptown Building shows the size of this Rapp and Rapp effort. The marquee proclaims "An Acre of Seats in a Magic City." The "L" shaped building gave the architect an opportunity to develop a massive lobby, one of the Uptown's highlights.

By this time so many ciphers and wind leaks had developed that B & K called in a renowned church organ builder (they didn't consult a theatre organ technician) who gave a repair estimate in the THOUSANDS of dollars. Because of the high figure given for the repairs, the organ was put up for sale, and purchased by Bea Lankow in February of 1963. After only about four hours of work, enough repairs were made to present, to selected individuals, a private final concert. Once again the Uptown Wurlitzer, made to thrill thousands, sounded its last to a privileged few. It was then removed and put in storage.

At that time Chicago's Louis Sullivan Auditorium Theatre (4200 seats) was looking for an organ to install in the chambers left vacant by the 100+ rank Roosevelt organ that had been

sold some years before, and would have arranged an agreement. However, the Uptown is now being installed in the 600 seat Hoosier Theatre.

There have been plans to enlarge the 28 ranks to include a 3/11 mostly Wurlitzer, the 32' Diaphones from the Chicago Tivoli Theatre, and various classical ranks to compliment Jesse Crawford's choice of ranks. The console will be remodelled to accommodate the extra stops in side bolsters, back board, and with miscellaneous toggle switches. The console originally boasted a rare red and gold treatment, but will be changed to white for, apparently, a more unique appearance. The organ used very high pressure, for its original home was a large theatre. The Tibia Plena (at 16') used 25" of wind. It is hoped the huge instrument, when enlarged, will not be too large for the small 600 seat Hoosier.

Visitors to Chicago would do well to stop in and see the Uptown, which still stands. The management is extremely cordial, and are seeking to maintain the theatre to the best of their ability. Because of a union squabble in 1967, all cushions were removed from the Mezzanine and Balcony seats, so the upper floors are closed to the public. Hopefully, they will soon be replaced, so that the full capacity is available when it is needed. The theatre is truly magnificent in scale, even today, and though a trifle soiled, it is still awe inspiring. Soon, the management hopes to relamp some of the thousands of bulbs it takes to keep the auditorium well lit. The lobbies are relamped regularly.

Looking toward right organ chambers. The proscenium opening of the Uptown is unusually large as is the stage space which was built to handle shows of deluxe dimensions. (See Dec. 1968 "Acre of Seats")



As in so many Rapp and Rapp houses, the organ was installed through large double doors, opening directly into the huge stage, which measured 110 feet wide, by 40 feet deep, by 110 feet high. It boasts 60 lines of rigging, a 25 foot Major Master Control Lighting Board, and one of the largest proscenium openings to be found in a movie palace. □

GENERAL INFORMATION AS FOLLOWS:

RANK SUMMARY

- | | |
|---------------------------------------|----------------------------------|
| 1. Diaphonic Diapason
16'-8' (B) | 26. Tuba Mirabilis
16'-4' (D) |
| 2. Open Diapason
16'-4' (A) | 27. Brass Trumpet 8' (C) |
| 3. Horn Diapason 8' (A) | 28. Brass Saxophone
8' (C) |
| 4. Gamba 8'-4' (C) | PERCUSSION |
| 5. Gamba Celeste
8'-4' (C) | Piano 16'-4' (E) |
| 6. Viol D' Orchestra
8'-4' (A) | Master Marimba (C) |
| 7. Viol Celeste 8'-4' (A) | Marimba (Exposed) |
| 8. Solo String 16'-8' (C) | Xylophone (Exposed) |
| 9. Salicional 8' (A) | Master Xylophone (C) |
| 10. Quintadena 8' (C) | Glockenspiel (Exposed) |
| 11. Harmonic Flute
8'-4' (B) | Sleighbells (E) |
| 12. Concert Flute 16'-2' (A) | Orchestra Bells (A) |
| 13. Tibia Plena 16'-4' (B) | Cathedral Chimes (E) |
| 14. Tibia Clausa #1
16'-1 3/5' (C) | Chrysoglott (A) |
| 15. Tibia Clausa #2
8'-4' (B) | Harp (Exposed) |
| 16. Dulciana 8'-4' (A) | DIVISIONS |
| 17. Krumet 8' (A) | (A) Main (right, bottom) |
| 18. Clarinet 16'-8' (A) | (B) Foundation (right, top) |
| 19. Kinura 8' (C) | (C) Solo (left, bottom) |
| 20. Vox Humana #1
8' (B) | (D) Brass (left, middle) |
| 21. Vox Humana #2
8' (C) | (E) Percussion (left, top) |
| 22. Oboe Horn 8' (C) | SWELL SHOES |
| 23. Orchestral Oboe 8' (C) | Brass |
| 24. Tuba Horn 16'-8' (A) | Foundation |
| 25. English Horn | Main |
| | Solo |
| | General |
| | Crescendo |
| | POWER SUPPLY |
| | 30 HP Spencer Orgbulo |
| | 22.5 Generator |



View of the Uptown inner lobby or foyer. Even today it is an awe inspiring sight. It is larger than many theatres.

Helen Dell in San Diego



The southern California organist attracted 550 to the Fox Theatre in San Diego for a morning celebration on Feb. 22 (Washington's birthday). It was the second open concert staged by "The Seven" (now known as the San Diego Theatre Organ Group) who repaired the 4/32 Robert Morton. Helen's concert, mostly pops, was warmly received and was considered by the SDTOG's publicist, Bob Wright, as another successful step toward making San Diego "a theatre organ town". —Stufoto

Note: this can be spotted among the VOX POSIES

RESUME OF FEBRUARY 20, 1970 NATIONAL BOARD OF DIRECTORS MEETING

After the call to order, an announcement was made that two tape recordings would be made of the meeting — one for the National Secretary and one for the Executive Secretary. The financial statement was presented and we might break even by the end of the year. Seven issues of the magazines were paid for in 1969 to make us current.

President's report showed gains in theatre organ installations throughout the country. The membership is ahead of last year but many members are late in renewing as usual. Should be well over 4000 by the end of 1970.

A motion to set up a by-law committee to revise our by-laws again, did not pass. However the by-laws are under continuous review and one revision was approved that had been suggested by Judd Walton in order to comply with the California Tax laws.

Two new chapters were admitted, making our total 35. Encouragement of new chapters in Canada and elsewhere was considered.

Suggested for consideration at the July meeting was the regional election of directors. It was brought out that directors should not accept office unless able to attend board meetings.

Dick Simonton discussed the American Film Institute, a new organization, which has received a government subsidy. Mr. Simonton was appointed chairman of a committee to develop a relationship between ATOS and the Institute.

Roster and Binders are now available to members.

If a chapter is filing for non-profit exemption, it was pointed out, from past experience, it would be more in keeping with our purposes to apply for an educational ruling rather than charitable.

It was decided to eliminate concert reviews as such in the magazine. Mention of the concerts can be incorporated in chapter news. A request was made to have all chapters send a copy of their newsletters to the National Board members.

It's Brite in the San Luis Valley

by Dr. Edward J. Mullins

Nestled in the San Luis Valley on the western slope of the Sangre de Cristo range of the Colorado Rockies, at an altitude of 7,548 feet, is Alamosa, Colorado. One of the few theatre organs still being heard nightly in America is located at the Rialto Theatre in the center of town.

Joseph L. Brite has been playing the Rialto's 2 manual, 7 rank Wurlitzer regularly since 1937; an engagement surpassed only by Dick Liebert at New York's Radio City Music Hall. Alamosa, a ranching and farming community of 6,205 supplemented by Adams State College with an enrollment of 2,500, is 225 miles southwest of Denver and 30 miles from the New Mexico border. The Rialto is a small house with approximately 525 seats. The desert gold console is located to the right of a new wide screen.

The Rialto Theatre opened in 1926 equipped with a 2/4 Wurlitzer, the ranks being: Flute, Salicional, Viola and Vox. Brite enlarged the organ in 1937, adding three ranks: Clarinet, Tibia and Trumpet. The glockenspiel and xylophone still operate, but the other percussions have been disconnected. When talking pictures came in, the owner, who was also mayor of Alamosa, kept up the concerts because he liked organ music.

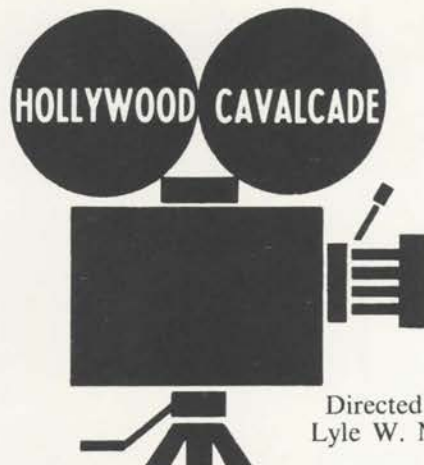
Joe Brite studied theatre organ at the Chicago Musical College, which then had two Moller and two Wurlitzer theatre organs. In 1954 the college

became the music department of Roosevelt University; the instruments are now gone. After graduation, Joe played at the Vitagraph and Marquette Theatres in Chicago, before moving to Colorado. He played a 3/12 Robert Morton at another Rialto Theatre in Boulder which is a beer hall today and the organ is gone. He followed this with a job at the Palm Theatre in Pueblo, Colorado, playing an old Robert Morton. He opened the Sterling Theatre in Greeley on a Style "D" Wurlitzer, and played there before coming to Alamosa.

In 1937 he began daily radio broadcasts at 11:00 a.m., live from the Rialto over station KGIW. Joe Brite's music was heard on radio in the San Luis Valley for twenty-eight years. His copyrighted radio theme, "Blue Melody" is one of three songs he composed. The radio show endured until five years ago when theatre ownership changed hands.

Joe is an accomplished musician whose repertoire can please anyone, from ranchers to college students. Sundays he plays an Orgatron at the Christian Science Church. His daughter, Mrs. Ruth L. Bosche, is also an organist and plays at the United Presbyterian Church regularly.

If you are in Alamosa tonight, drop by the Rialto and listen to the organ music of Joe Brite. You will find his playing most enjoyable. He also manages the theatre and is an interesting gentleman to visit with. □



Directed by
Lyle W. Nash

GREAT directors never fade away because their work lives on. William Beaudine, now 78, has been around the film industry since 1904. From Biograph days to Lassie romping across your TV screen, Beaudine has been a creative contributor—mostly as a director. Recently he received a standing ovation from a highly critical film audience when his 1926 Paramount production of "The Canadian" was shown. The well preserved print revealed the power of the silent film to tell a story simply and compassionately.

BEAUDINE was quite moved by the acclaim and said: "You know . . . you people make me feel good, and also that perhaps I was a fair director when I was young."

HISTORIANS who feel that Mary Pickford's picture "Sparrows" is her best, recall that William Beaudine was the director. He lives at 5050 Woodman Ave., Sherman Oaks, California. Researchers indicate he's been directing films for nearly 50 years.

WHO'S WHERE . . . Mary Philbin lives at 1332 North Fairfax Ave., Los Angeles, 90046, California . . . She does not socialize much with the old Hollywood crowd . . . Alberta Vaughn lives at 13017 Woodbridge Ave., North Hollywood, California . . . Dorothy Gulliver (remember the 1926 "Colle-gians") lives at 1314 North Hayworth Ave., Hollywood 90046, California.

OUR GANG creator Hal Roach, Sr., said in a 1959 interview that the series utilized 176 different kids in the 17 years from 1922 to 1939.

ORGAN FINDS HOME

Toronto's Maple Leaf Gardens organ has found a home. It will be installed in the near future in the beautiful "CASA LOMA" castle.



Joe Brite at the console of the Rialto Theatre Wurlitzer, Alamosa, Colorado. The organ has been heard regularly since its 1926 installation, which should qualify it and the theatre as having a record for continuous service.

A Classic In Musical Calamity

QUESTION: "My family insists that Eleanor Boardman was once a Kodak Ad girl. I don't believe it. What say you?" I say you may have blinked when you should have gazed. See page 44 of the July 1927 Photoplay. Her (then) husband, King Vidor, is holding a copy of the photo ad.

FRITZ FELD, who has played in 400 major film productions, 300 live TV shows, 500 filmed TV shows, and many plays, is marking 50 years in the entertainment world. If you don't know who Fritz is you must not have been to the movies since 1922 or didn't watch the credits carefully. Fritz is the perfect chef, butler, waiter, director, psychiatrist, spy, orchestra conductor or haughty clerk.

"YES, oh yes. I'm happy to hear from my friends." That's the way he answered our query on whether it was okay to print his home address. He lives at 12348 Rochdale Lane, Los Angeles, 90049, California. He made 30 silent films with such greats as Norma Talmadge, John Barrymore and Emil Jannings.

YESTERDAY'S cinema bomb may become today's classic. "The Cabinet of Dr. Calegari" was so badly received when it opened at the Capitol Theatre in New York City in April 1921 that it was hastily withdrawn. Now film historians revere it as a cinema "holy grail."

SHOULD the 1926 Paramount production of "The Vanishing American" with Richard Dix, Lois Wilson and Noah Berry come your way, see it by all means. The silent film (print is beautifully preserved) has a social message as timely as today. The photography is magnificent. The movie is positive, pulsating proof of the ability of the silent film to present a dramatic story directly and with lasting impressions.

SHOWING of many old silents around the nation has been given a powerful boost by the American Film Institute. Should you know of long lost film (even secretly) get in touch with AFI people in Washington. They'll protect your secret and perhaps find a way to see that old films are preserved.

QUESTIONS, contributions and comments are welcomed to P. O. Box 113, Pasadena, 91102, California.

This is the fourth in a series on silent film cue music compiled, arranged and usually simplified by Col. Harry J. Jenkins, who is currently brushing up on his ability to follow action musically by being the whole band for a 2-ring circus in California via his trusty plug-in organ.

This time Harry Jenkins brings us a real classic of the silent movie music days, an excerpt from Franz Schubert's song, "The Erl King." And by that we don't mean an Oklahoma or Texas oil baron (no brickbats from New Yorkers please!).

Of course Schubert didn't intend it to be used as "Gebrauchsmusik." He wrote the part of "Der Erlkoenig" we have excerpted for the dramatic accompaniment to a tragic song involving a mischievous spirit in German mythology — the "King of the Elves." Vocalists have always found the thundering accompaniment quite a challenge to compete with, and its not the least bit strange that film cuers found the music, which is complete without the vocal line, effective for a variety of impending disaster scenes.

On the technical side, it's a "reverse hands" piece. This main theme of the Erl King gives the organist a real left-hand workout, and should be played with practically "all stops out," lively and heavy. It is the type of piece to lead Ghengis Khan's hordes as they charge their horses, enroute to annihilate an enemy force.

As you play this one you can picture Bill Boyd leading a cavalry charge

across the plains; the American colonists in pitched battle against the "redcoats"; or possibly a runaway steam engine pounding down the railroad tracks towards the stalled passenger train and disaster. That left-hand melody is definitely ominous in sound.

A mixture of lightly trem'd voices, heavy pedal and accent on the notes in the left-hand should give the desired excitement quotient. Experiment until the melody stands out above all. The accompaniment supplies the required harmonic agitation, and the repeated triplets are not unlike the rhythmic effects heard in some "teen" combo music — although here the notes are played much faster than for "A Summer Place," for example. You can finish with full organ, a sforzando closing as the troops clash, the shaggy horsemen reach the foe, or the runaway locomotive connects with the stalled passenger train — WHAM! Good luck, lovers of musical violence! □

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The Erl King

Extract

Franz Schubert
Arr. by H. J. Jenkins

Allegro
Agitato

The musical score is arranged in six systems, each with a grand staff (treble and bass clefs). The key signature is one flat (B-flat major/D minor) and the time signature is common time (C). The tempo is marked 'Allegro Agitato'. The score includes various musical notations such as triplets, slurs, and dynamic markings. Chord symbols are placed above the treble staff in several measures: Gm, Cm6, A7, Gm3, D, Cm6, C#dim, and Gm. The word 'Ped' is written below the bass staff in the first system. Dynamic markings 'cresc.' and 'decresc' are used in the second system. The piece concludes with a final chord in the bass staff.

Lee Erwin Plays Underwater Music In Binghamton

by Ted Creech

Lee Erwin returned to Binghamton, N. Y., on Sunday, January 18, to play a gala afternoon concert on the Link Organ at Roberson Center. The occasion was to celebrate the opening of the Center's new Clayton Gallery, created to house a permanent exhibition of treasures brought up from the bottom of the sea over the last 19 years by inventor-industrialist Edwin A. Link, whose newly developed "Sea Link" (a new undersea explorers' submarine) will be a feature of the exhibition.

As luck would have it, Lee's flight to Binghamton was cancelled at the last minute because of snow and freezing rain. Train service to Binghamton being a thing of the past, the only choice was Greyhound bus or nothing — with the result that the longer trip eliminated all scheduled practice time the day before the concert.

Fortunately for Lee, however, he had played his film show featuring "The Eagle" on the Link Organ at Roberson just a few months earlier, so he was familiar with the organ. But he was up bright and early Sunday morning, trying to make up for lost practice time. By the time he got all combination action set up, Mr. Ed Link himself appeared on the scene to inquire if he could help in any way. Everything was in great shape, so there were no problems.

INSTANT MUSIC

The program director for the Center, Miss Janet Sprout, was also on hand, and as she and Lee talked about the afternoon event, the originally scheduled program began to take on a new shape.

Said Miss Sprout: "What can we do that would be different? Something special that would surprise Mr. Link — and the audience?"

"Why not a trip through the organ," Lee replied, "so the audience can really hear and appreciate the wonderful instrument you have here?"

"O.K., that's good," the lady said, "and we'll try to figure out some other things as we go through the gamut of possibilities. Do start out with your "Eagle" Overture—everyone likes that."

"O.K. Then, what about a tune from



Mr. and Mrs. Ed Link and friend snapped after Binghamton concert.

one of the recent Broadway shows, like Cabaret?" Lee proposed.

"That would be good; then follow it with some of those Beatles tunes you've been playing."

"All right, if I can play *one* selection that I really had planned, "Music from Porgy and Bess."

"Great!" Miss Sprout assured him. "Then you can do your trip through the organ. And now I have an idea," she went on. "How about improvising a piece in honor of Ed Link's model on display upstairs? We'll call it 'Underwater Music — The Sea Link,' and you can weave in Captain Nemo's Nautilus music from the film 'Twenty Thousand Leagues Under The Sea' toward the end of your improvisation to sort of finish it off."

"Well — uh, it's not a bad idea," Lee agreed; "and I'm just fool enough to try it! Then we'll wind up the program with a couple of old timers."

Janet made a few notes and dashed upstairs to her office to have a program typed out and mimeographed and ready for the audience which would begin to fill up the auditorium in less than two hours, and Lee wrote down on a scrap of manuscript paper three notes only, which would become the theme for his improvisation.

Needless to say, the program was a huge success. It was one of those crazy ideas that worked, and the "Underwater" music was the hit of the afternoon. Lee's announcement for the improvisation was: "We will now have the world premiere of a new selection which hasn't even been written yet."

Mr. Ed Link has a tape recording of the "Sea Link" improvisation to prove that it's a fine piece of music. He made a private recording of Lee Erwin's entire performance and has promised to send the organist-composer a copy of his impromptu (under) water music so he can see how good it really was. □



Lee Erwin and console of Link Organ in Sears-Harkness Hall.

Nominees for National Directors Due May 16

Nominees for the National Board of Directors must be received by ATOS National Headquarters no later than May 16. Any member of ATOS is eligible to run for the National Board which is made up of eight elected directors who serve for a term of two years, four elected each year; the National President; the immediate Past President; the Honorary Member; plus one member authorized by each duly Chartered Chapter. Each of the aforementioned people sitting on the board have one vote. No proxy votes are allowed.

Each nominee must submit a resume and photograph to National Headquarters no later than May 16. The ballot must be printed and mailed to the general membership during the third week of May, so time is of the essence.

It was recommended at the Board meeting in Tulsa that no more than one nominee should be from any one area of the country. This will permit a wider representation at meetings so that ideas and opinions from all areas of the country can be presented. It was further suggested that all elected members be able to attend any board meetings anywhere in the country during the year.

The four current directors whose terms expire at the Annual meeting in July, 1970 are: Lee Erwin, Ben Hall, Fred Kruse and Dorothy Whitcomb. The four whose terms expire in 1971 are: Gaylord Carter, "Tiny" James, Allen Rossiter and Richard Simonton. □



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.

Visitors to the Disneyland "Haunted House" are treated briefly to a ballroom scene in which translucent figures are seen dancing to music from a horseshoe console organ, also played by a wraith. The music heard is obviously from pipes, and it is best described as grotesque, unearthly, dissonant, orgiastic. One would never guess the tape tracks were recorded by George Wright, on his 3/30 studio organ.

Organbuilder Lance Johnson reports that Laverne, Minnesota, is in for a treat; theatre organ music will return to Laverne as soon as the new owner of the Palace theatre has had time to complete restoration of the 2/5 Smith-Geneva organ. The work is being done by a maintenance firm in Iowa. When finished, there are plans to integrate the little instrument into the theatre's programs with regular intermission music and occasional concerts. All of which should be good news to the Land o' Lakes Chapter.

The Omaha (Nebr.) World-Herald ran a feature story in its Dec. 20, '69 edition on organist Eddie Butler, now approaching his 50th year as a professional organist in churches and theatres. Butler, with the help of sound engineer Russ Jones, was taping memorable tunes of the '20s and '30s at the Wurlitzer in the Omaha Orpheum theatre, with the hope of interesting a record company in releasing an album from the tapes. A student of Crawford in

the '20s, Eddie Butler is best remembered for his association with the Orpheum (there are rumors that it will soon close) but also did stints at the Liberty theatre in Council Bluffs, Iowa, and the Casino theatre on Catalina Island, Calif. with its 4/17 Page organ. Eddie now lives in Harlan, Nebraska, according to the paper.

Hobbyists in the South had connivings, in Mid-December, when they read in a Florida newspaper that a \$50,000 organ "from a New Orleans Theatre" had been donated to the Fort Walton Beach (Fla.) Chamber of Commerce for installation in a planned convention center. The only instrument they could conjure in that class was the long unused 4/24 Robert Morton in the New Orleans Saenger theatre, silent but intact. But word from the aforementioned Chamber assures us that the instrument donated is not the organ in the Saenger. The gift is a 10-rank Estey and the receivers do not know where it was installed originally. At 50-grand for 10 ranks those Esteys sure were expensive.

Remember Evan Taylor Brown (or just Eddie Brown), who played at the Star-Hippodrome theatre in Chicago during the '20s? He's 77 now, and lives in Alhambra, Calif. He informs us that his one remembered claim to fame is "Let's All Sing Like the Birdies Sing."

That very original Christmas card dreamed up by Bill Yoeman and organist Rosa Rio had them posed like either the lovers in a silent movie or in a soap opera, neither of which would have been strange to Rosa who played for both. Bill and Rosa's card described their travels in Portugal, Spain and Madeira — then on to Florida "to be caressed by a tropical breeze." We assume that's to escape the winter travails of that cave they live in back in Connecticut. (Honest — they really live in a cave!)

It was both good news and bad for the Navy's Chief Electronics Technician Jon C. Habermaas. After spending about ten years bobbing about the briny in Navy ships, Jon was transferred to teach at the Great Lakes Naval Training Center near Chicago. He settled in Zion, Illinois, and believing he and his bride, Linda-Lee, were firmly landlocked, proceeded to assemble the multibrand "BarMortKimblitzer" from the parts he had gathered while home during a number of shore leaves. The organ gobbled up one fifth

of the house and Linda-Lee became an "organ widow" as well as a Navy wife, but that's apt to happen to any ex-Wave who commits matrimony with an active gob — er — seaman. The organ had been sounding out for little over a year when the fickle finger of the Navy department ordered Jon back to sea. Apart came the organ for another storage session and Jon headed for Norfolk, Va., to regain his sea legs. That left Linda-Lee and little Scotty kinda lonesome. But that's the fate of gals whose husbands go down to the sea in Tibias.

Mike Prideaux-Brune, whose 4-rank all new orchestral Wicks organ was the subject of our recent "Pipes for the Price of a Plug-in" installment, informs us that he's planning on adding an all-new Vox Humana and Concert Flute — then a Toy Counter. No doubt, Mike is hooked. The next "stand-in for a plug-in" we'll examine is a custom model by Lance Johnson of Moorehead, Minnesota.

Old Prospector, Lloyd E. Klos, of "Nuggets" fame, has "hit the road" with a talk-slide show. Subject is "The Theatre Organ — Its Golden Days and Its Renaissance." Several groups in the Rochester area have already enjoyed his informal chat on his favorite subject. "I won't make any money on this new venture," says the Klos-shaven nugget grabber, "but my object is to make more people aware of the growing interest in the theatre pipe organ."

Does anyone remember the Oliver Organ Company of Berkeley, Calif.? It specialized in horseshoe console organs for churches, chapels and a few theatres. A good example is the organ in the Bay Area "Chapel of the Chimes," a theatrical instrument which was heard over the ether waves (station KRE) for years, played by Harold Hawley, Tiny James, Gordon Whitehead and Richard Purvis (then known as Don Irving during theatre organ broadcasts). The man behind the little company was Oliver Lowe, now living in active retirement in Berkeley and keenly interested in theatre organ doings. More about Lowe and his company upcoming.

Walt Strojny reports a somewhat odoriferous situation in Chicago. While CATOE members were rescuing their recently purchased 3/19 Wurlri from the remains of the Senate theatre, a backed-up sewer assailed the nostrils of all. As the lads struggled to lift the console out of the pit before a torrent from a broken faucet inundated it, one

was heard to wish for a nice breeze from the stockyard "to help sweeten things up."

* * *

From Miami, Florida, comes news of the refurbishing of Shea's (now Loew's) Buffalo theatre. George Gerhart sent a clipping from BOXOFFICE magazine which tells of a new sound system, new marquee, new red carpet, new stage curtain, new orchestra seats and a refurbished refreshment stand, the work being supervised by Loew's city manager, Frank Arena. But Mr. Arena — haven't you forgotten something? That covered console in the pit and the long-silent and pilfered pipe-work in the chambers; 28 magic voices are dying to help you put your theatre back among the great ones, as only they can do it — and as no new carpets, seats or candy counter, etc., ever could. How can they get their message to you?

* * *

According to Donald P. Ullrich of the St. Louis Chapter, the future of the theatre organ in that city is most encouraging. Stan Kann and Jerry Marian play the 4/36 Wurlitzer at the Fox Theatre every day. The chapter will install a 4/19 Wurl-Kimball in the Kirkwood Community Center Auditorium within the year. There is a possibility of installing an instrument in an operating theatre, and another instrument in a new building auditorium. The latter two projects are still in the conjecture stage, but the parties involved are favorable to the idea. Should these installations come to pass, St. Louis might be added to the list of prospective ATOS convention sites.

* * *

The San Diego newspapers really do love theatres and theatre organs. As mentioned in February's Vox Pop, two articles were written and illustrated profusely in the November papers. On January 25, The San Diego Union had an excellent feature illustrated with six pictures, on the San Diego Fox 4/32 Robert Morton and the "Magnificent Seven" who restored the instrument. The names of the restorers were given, as well as the names of the organists Gaylord Carter, Bill Thompson, Edith Steele, and Helen Dell, who have played the instrument in concert since the refurbishing. It is hoped to present monthly concerts and silent movies with organ accompaniment.

* * *

Lee Erwin has been signed to appear periodically at the John Hays Hammond Museum organ in Gloucester, Mass. Appearances in Detroit, Illinois,

and Virginia are on his agenda, too. He informs us that he recently received permission to accompany the Mary Pickford-Buddy Rogers silent epic "My Best Girl" at the ATOS Convention in July. He expects that the 175th Street Theatre organ will be used for this.

* * *

Chard Walker reports stopping at a roadside fruit stand in Turlock, Calif., and discovering the owner had three ancient reed organs, including a Miller made in Lebanon, Penna., in 1861. Another is a Sebald. ATOSers passing through are welcome to stop and visit John Odell's organ collection. He's at 1020 North Highway 99, Turlock, Calif. 95380.

* * *

Advertisements have been appearing in various newspapers of late relative to the series of five auctions being held by the Chicago Art Galleries Inc. The items for sale are from eight of Balaban & Katz' theatres in Chicago, and the ads feature a spectacular interior view of the lobby of a Chicago motion picture palace. Items for sale include paintings, marble and bronze statuary, furniture, art objects, torchieres, jewelry (platinum, gold, diamond, emerald, sapphire and ruby), Georgian silver and crystal, silver, china and cut glass.

* * *

As he has done every Yuletide season for the past 29 years, Eddie Baker (Dr. Edward J. Bebko), former Music Hall organist, visited his old haunts in December. Driving through a continual snowstorm from his Olean, N. Y. home, the good doctor found it necessary to subway to Manhattan from his mother's home on Long Island to see the Music Hall show. "The show was in the best traditions of Radio City Music Hall — excellent. The organ was handled by Dick Leibert when I was there. No doubt about it, he knows how to get the most out of that instrument. It sounds stupendous. From a small audience, due to the storm, he received a big hand. The organ and orchestra were used throughout — to my mind, one complements the other. Simply stunning sound!"

* * *

According to a recent story in the N. Y. Times, Blackpool, England, that country's answer to our Coney Island, is undergoing some changes to make it more acceptable to today's tourists. Boarding houses, for example, are to be called "Guest Houses" in the future. Next year, the famed Empress Ballroom will be converted into a night club, seating 1,250. Food and drink will be served until 1:15 a.m. Fate of

the Wurlitzer in that building was not mentioned. Over 8 million visited that seaside resort in 1969, and a good portion of them must have heard Reginald Dixon at the Tower Ballroom Wurlitzer, possibly for the last time, because he retires from that post around Easter time this year.

* * *

Graham Jackson, 65-year-old organist and accordionist, has been named to Georgia's State Board of Corrections, the first of his race to ever have been chosen on a Georgia board.

Currently entertaining at Aunt Pittypat's Porch, an Atlanta restaurant, Jackson once had an engagement playing the Atlanta Fox' 4/42 Moller.

* * *

The Eastern Massachusetts ATOS Chapter, which has been somewhat dormant of late, is beginning to bestir itself into positive action, according to Earl Renwick, newly-elected president. Earl says that there are about five or six theatre organs intact in the area, but in need of repair, among them the 3-manual Balaban & Katz Wurlitzer in the Salem Paramount. "The organ is completely intact, free of water damage, theft and vandalism, and we hope to enter into an agreement with the theatre management to get it ready for concerts. We'd love to get artists of the calibre of George Wright, Billy Nalle, Ashley Miller and Lee Erwin." We hope they'll succeed.

* * *

Add Buffalo's North Park Theatre to the list of those offering silent movies with organ accompaniment. In December and January, the 1927 Academy-winning picture "Wings" was the feature for several weeks. Starring Buddy Rogers, Clara Bow, and a young newcomer by the name of Gary Cooper, the picture featured the plug-in organ playing of veteran theatre organists Nelson Selby and Arthur Melgier.

* * *

Dean Mitchell, back from Australia to set up organist Tony Fenelon's June concert tour, reports on Lyn Larsen's engagement at the Dendy theatre in Melbourne: "Lyn's success in Australia is really great. Theatre organ there has greater acceptance than ever before. Lyn's programs are aimed at the young people and they just love him."

* * *

It's great news that Tony Fenelon will again tour the U.S.A. Engagements are being lined up and the June tour will end, as it did last year, at the Los Angeles Wiltern 4/37 Kimball, for the LA chapter. The tentative Wiltern date is June 20.

NUGGETS from the GOLDEN DAYS



Prospected by Lloyd E. Klos

For April, Jason and I have found nuggets from all over the country. Sources were Diapason (D), Jacobs (J), Melody (M), and Metronome (Met.) magazines.

Apr. 1916 (Met.) Some noteworthy examples of theatre organs are the following: Rialto Theatre in New York, 3 manuals and 56 stops; American Theatre, Salt Lake City, 3 manuals and 44 stops; Liberty Theatre, Pittsburgh, 3 manuals, 31 stops and echo; Majestic Theatre, Memphis, 3 manuals and 2 echoes; and Scollay Square Olympic Theatre in Boston, a 3-manual concert organ.

Aug. 1916 (J) Organist BUEL B. RISINGER is also conductor of the orchestra in Nashville's Knickerbocker Theatre which was opened in the spring. The organ is a 3-manual, 14-stop Kimball.

Feb. 1917 (J) A \$20,000 3-manual organ has been installed in Boston's Beacon Theatre, and organist MAX SEEVER is scoring a big hit with the patrons. This should be a timely hint to pianists to familiarize themselves with the intricacies of organ playing, as it is only a matter of time when all the picture houses will feature these modern instruments.

Apr. 1918 (M) EDWARD BENE-DICT, organist at Detroit's Broadway Theatre, was engaged by the management of the new California Theatre in San Francisco for 3 weeks. As a result, he has been offered a permanent position at the largest (3 $\frac{3}{8}$ -32) and most wonderful Hope-Jones unit orchestra yet built.

Oct. 1919 (Met.) The new Strand Theatre in Brooklyn was opened, revealing one of the most luxurious photo palaces of its kind in the world. Besides a mammoth pipe organ, there is an orchestra of 25 men.

Dec. 1919 (M) EDDIE HORTON presides at the California Theatre Wurlitzer in San Francisco. The console is on a hydraulic elevator, and is quite a sight when it raises from the pit.

Jan. 1920 (M) The West Side School in Chicago had to install a new blower, because of its organ's being used from 12 to 14 hours every day.

Jan. 1923 (D) PIETRO YON, renowned concert organist, was guest artist for a week in December at the Stanley Theatre's Kimball in Philadelphia. WILLIAM KLAISS and LEW WHITE are house organists.

Mar. 1924 (D) JOHN F. HAMMOND and ROBERT BERENTSEN, organists and teachers at the Eastman School of Music in Rochester, recently took their students to the Marr & Colton Organ Co. in Warsaw, N.Y. where they saw every detail of organ construction, heard lectures and witnessed demonstrations. Students included OLLA RAE BROWN, HAZEL HIPWELL, HAROLD JOLLES, FRED MYERS, EDWARD PADDOCK, MILDRED PERIS, ELIZABETH RAUB, EDA ROMAN, E. THOMPSON and RICHARD WALLACE.

Jan. 1925 (J) Manager McEvoy has made the Palace Theatre in Norwich, Connecticut very popular with the installation of a magnificent 3-manual Moller organ.

Oct. 1926 (J) DICK LEIBERT is being featured high, wide and handsome with an "Organogue" at Loew's Palace in Washington. He puts over his feature in fine style and makes a good-looking bow to much applause at the finish. Dick says that should read "applesauce" for he isn't very keen about all rumpus he is creating. He was guest organist at Loew's State Capitol and the Lexington in New York recently, saying they "put on plenty of dog" for him, and he just chuckled his way through the week.

Jan. 1927 (J) The Rudolph Wurlitzer Co. has formally opened a new 13-story building in Detroit, entirely devoted to music. Six floors are for displays of instruments from harmonicas to pipe organs, and the basement houses victrolas, electrolas and piano player rolls.

June 1934 (D) BETTY LEE TAYLOR, former Schenectady and Syracuse, N.Y. theatre and radio organist, was awarded \$20,000 from the New York Central Railroad. Her car had skidded on ice and crashed against a railroad abutment, causing injuries which she claimed permanently stymied her musical career.

GOLD DUST 10/16, WILLIAM E. MACLYMONT opened the Wurlitzer

in the 2200-seat American Theatre in New York . . . 2/19, Prof. FIRMIN SWINNEN & J. VAN CLEFT COOPER at the Rivoli, N.Y. . . . 1/20, ARTHUR DEPEW at the New York Rialto . . . 6/20, JOHN PRIEST & OSCAR E. SCHMINKE at N.Y. Rialto . . . 10/20, DR. MELCHIORE MAURO-COTTONE at New York's Capitol . . . 5/21, The Society of Theatre Organists of New York was organized . . . 11/21, TOM GRIERSON, formerly of the Missouri Theatre in St. Louis, dedicated Rochester's Strand Theatre Marr & Colton . . . 6/22, The Rivoli Theatre in Syracuse, N.Y., opened on April 28, featuring a 2-7 Marr & Colton played by Luella Edwards; JESSE CRAWFORD has been featured at the Chicago Theatre with Roy Bary directing the orchestra . . . 11/22, GEORGE ALBERT BOUCHARD at the 3-25 Marr & Colton in the Strand, Niagara Falls; H. HADEN READ at the Kentucky Theatre, Lexington; The Tiffin Theatre in Chicago and the Community Playhouse in Elkton, Maryland have new Wurlitzers; A Robert Morton has been ordered for the new theatre in Pinehurst, North Carolina . . . 3/23, W. REMINGTON WELCH is at McVickers in Chicago . . . 7/23, LESLIE KAY DOYLE at the Hope-Jones Wurlitzer in the Apollo Theatre, Washington; FRANK VAN DUSEN & EDWARD EIGENSCHENK operate the Fulco Little Model Theatre in Chicago to train theatre organists . . . 8/23, BERTRAM T. WHEATLEY has left the Tudor Theatre in New Orleans to live in Montreal; C. WALTER WALLACE of Philadelphia, billed as "The Blind Organist of the Movies," has resumed recital work after 12 years in theatres . . . 2/30, Stu Green opened a 3-month engagement at the Lyric, Stuart, Florida . . . 6/34, IRMA GLEN is doing daily recitals over the NBC Network from Chicago . . . 9/34, The Oklahoma Star Times is building a new station in Oklahoma City and buying a 4-manual Kilgen for studio installation . . . 12/35, Radio Station WHDH in the Touraine Hotel in Boston has ordered a 2-manual Kilgen with movable console.

Until the June issue when we salute New York, the 1970 ATOS convention city, so long, sourdoughs!

— Lloyd & Jason

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**NEW YORK CITY
JULY 11 - 17**



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JULY 11-17, 1970 NEW YORK CITY

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Dear A.T.O.S. Member:

The Radio City Music Hall console on our stationery symbolizes the Music Hall's outstanding service to the Theatre Organ cause; demonstrated by a continuing policy of featuring the Grand Wurlitzer at least ten times a day, seven days a week! Each year, several hundred thousand visitors to the "Showplace of the Nation" hear our special kind of music in a very special way -- live, in a theatre!

Because of that policy, we will have an unprecedented opportunity at the Fabulous Fifteenth to hear a Golden Jubilee concert by the Music Hall's Chief Organist, RICHARD LEIBERT! That's right; we said golden. The record books show that Dick started, as a very young theatre organist indeed, at the Palace in Washington in 1920. And he has an unparalleled record -- he has played theatre organs professionally without a break in his career since that start.

At the July 19th Magic Music Hall Afterglow, we will be privileged to hear featured Music Hall Staff Organists RAY BOHR (who delighted A.T.O.S. Conventioneers at Portland in 1966) and JACK WARD (who has been a concert favorite all over the country and an active participant in A.T.O.S. events). Continuing the tradition of the A.T.O.S. Biennial Birthday celebrations at the Music Hall (but without the blizzards), we will enjoy a special demonstration of the marvelous mechanical and lighting effects on the great stage. And as an extra-special feature, we will make a tour of the Radio City Music Hall broadcast studio and its special 3/14 recording Wurlitzer.

Among all our friends in the Radio City Music Hall artistic, production, and executive staffs, our very special friend is Mr. John H. Jackson, Jr., Director of Stage Operations. A life-long devotee of the Theatre Organ, John has been directly responsible for planning and supervising the recently completed two-year organ overhaul project. Although he long ago turned from performing to stage direction and production, John still shows his skill at holding an audience when he describes all the wonders this great showplace. We look forward to seeing and hearing him again.

In an extraordinary gesture toward A.T.O.S. members, John Jackson suggested our great Afterglow Jackpot drawing, where six lucky Fabulous Fifteenth full-week registrants will have a once-in-a-lifetime opportunity to spend five minutes playing the biggest Wurlitzer of them all -- the RADIO CITY MUSIC HALL GRAND 4/58! (He also offered to help arrange for members of the Music Hall staff to judge these spontaneous performances and award a Fabulous Fifteenth "best performance" trophy.)

Radio City Music Hall, in its nearly forty years of unfailingly great entertainment, has been showered with every available honor. And now this unique institution honors our Society with its hospitality at the climax of our Convention!

We'll see you in July -- in NEW YORK CITY!

Claud Beckham

London, England — There is only one Wurlitzer left in London's theatre district now. It's a little 2/8 job in the New Gallery, which is now used as a place of worship by the Seventh Day Adventists.

However, they have made few alterations to the interior of this building and it is now a period piece — a neat little movie palace from the silent days kept spick and span. And the Wurlitzer has only suffered the loss of some of its traps (all bar chimes and snare drum) and a rather ugly boxing in of the console.



Console of the historic 2/8 Wurlitzer in the New Gallery, Regent Street, London, England.

There was quite a reunion there late in January when long-time resident Florence de Jong and her sister, Ena Baga, were starred at a Cinema Organ Society meeting.

Malcolm Taylor, musical director of the New Gallery in its present role, kicked off the proceedings with a spot of Mozart and the Radetzky march. All of which showed just how effective eight Wurlitzer ranks can be when played straight.

Ena Baga, who was at one time deputy to her sister at this location, followed and made the organ sing according to the original intention. Then came Florence de Jong with some nostalgic reminders of her work during the late 20s and early 30s — and gallantly reminding her audience that one tango she played was an item she had recorded 44 years previously.

After a medley of film themes played with panache, Florence accompanied her sister in a surprise item. Ena played solo piano for a fine rendering of Richard Addinsell's Warsaw Concerto.

The New Gallery Wurlitzer was the third to be opened in Britain. It still sings sweetly, and Florence de Jong (who played it for 13 years) and Ena Baga showed on this occasion that they can still roll a chord in Crawford style with the best of 'em.

★ ★ ★

London, England — After 11 years silence, the 4/16 Christie of the Gaumont Palace, Paris, has been heard again — over Britain's BBC radio.



Robin Richmond at the console of the 4/16 Christie in the Gaumont Palace, Paris, France. It had not been played or maintained for 11 years before his visit.

The instrument, which used to be featured with the glamorous *Simone Bernard*, got what may prove to be its last airing when the BBC Organ Club visited the City of Light recently.

Robin Richmond, one-time star of the cinema circuits here, started up the blowers and somehow managed to produce some fair sounds.

"It was virtually unplayable," he told me. "One manual wasn't working, not a piston could be used and I had to shut off all the brass as there were ciphers all over the place.

"Still, I thought it would be historic for it to be heard again."

Fortunately, some tapes of Robin's efforts on that occasion crossed the channel and he has been able to find time for them in his popular weekly show *The Organist Entertains*, currently going out on two national networks.

My reaction to them has been that the miracle was not that the old lady of the Place Clichy could be played at all, but that she sounded in such good voice.

Paris was never a mecca for pipe organ buffs — as long ago as 1938, the Wurlitzer 2/5 from the Madeleine Theatre was shipped to Loughborough, England — and it now has nothing to offer visiting enthusiasts.

Recommended for a stop-off is Amsterdam, where the City theatre has just re-opened after a spruce-up which included the 4/17 Strunk and *Harry Klompe* plays nightly.

(Continued on next page)

THEATRE ORGAN REVIEW (QUARTERLY)

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SNIPPETS

(Continued from Page 21)

At the Tuschinski, still with its decor of the "Golden Age," you can normally hear *Jan Mekkes* at the 4/11 Wurlitzer/Strunk and *Rene de Rooy* on Hammond—solo and in duets. You might even get a stage show, too.

Jan Mekkes tells me he has been with the Tuschinski management for some 27 years now (he was formerly at the Royale), and Rene de Rooy was resident at the City for many years.

Here in London, only the Odeon, Leicester Square, now boasts a resident organist. *Gerald Shaw* plays the 5/17 Compton affectionately known as "The Duchess" every day, but not always in a feature spot.

This theatre is the scene of an annual get-together of members of Britain's Cinema Organ Society and similar-minded groups. The latest of these was held on a wintry Sunday afternoon but still attracted several hundred organ nuts, despite the announcement that the proceedings would be recorded and later broadcast.

In fact, enthusiasm runs high here at the moment. Jolted, no doubt, by the success of Richmond's weekly show, and a monster petition which followed their dropping of a regional organ requests show by *Dudley Savage* (since restored), the BBC have been looking around for an instrument of their own. You may recall they sold their 5/27 Moller to Dutch radio a year ago.

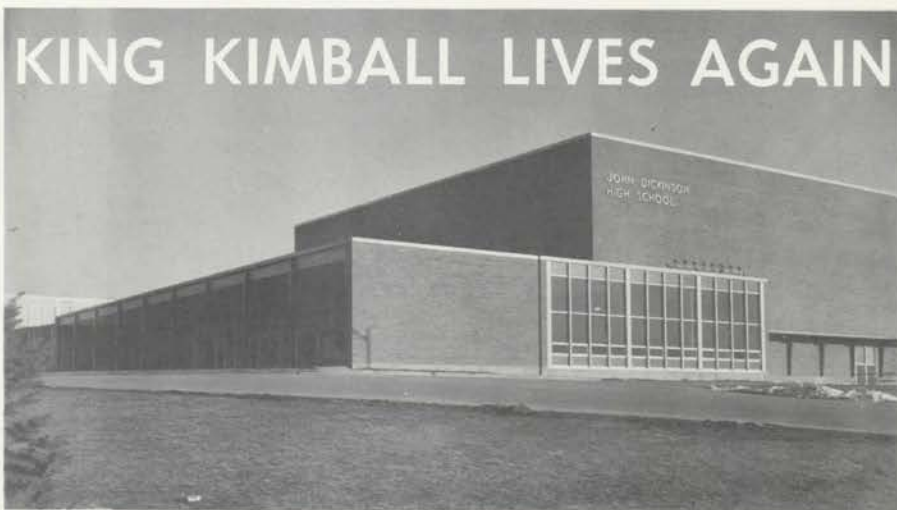
Three times within recent months, twinning plans at various theatres have thrown Wurlitzers on the market. Three times the BBC have put in bids, I am told. And three times they have been outbid by the private customers. However, the will seems to be there and rumour has it there will be another BBC Theatre Organ before long.

Various preservation ventures are in hand and the 70s got off to a good start with the opening of the Theatre Organ Preservation Society's 3/13 mongrel at Ossett Town Hall, Yorkshire.

This end-product of many months labours of love contains five units from the Rialto, Bebbington, Compton and eight units from other organs. *Watson Holmes* and *Hubert Selby* gave it a tuneful send-off and the BBC aired the event. Of course. □

From Down Under

Tony Fenelon was married on February 27, 1970 to Maralyn Kaye Sheehan of Australia. Their address is 6 Carrington Street, North Balwyn, Victoria, Australia. Congratulations to you both!



by Grant I. Whitcomb

Many of you have been reading over the past year in these pages about the relocation of the 3/19 Kimball Theatre Pipe Organ—the last operable pipe organ in the City of Philadelphia—and its move to the John Dickinson High School in Wilmington, Delaware. This major effort reached its climax when this beautiful instrument was presented to the student body and the public in two concerts during the week of February 23rd, just a year following its removal from Philadelphia.

It was most appropriate that the first performance on Monday, February 23rd, should be for the benefit of the students at the school. Accordingly, a young and talented organist, Miss Shirley Hannum, was selected to play the first concert on the instrument. In addition to the 1,200 members of the student body and faculty who were present were: Mr. Walter Froehlich, representing the RKO-Stanley Warner Co. who had donated the organ to the school; Mr. Robert E. Dilworth and his family, the leadership in the organ installation project. Last, but not least, were the honored members of the crew that installed this instrument in the 1,200 seat school auditorium with their respective families. Miss Hannum, a rapidly rising star on the theatre organ horizon, presented a program especially designed for the "now" generation featuring current and recent compositions from contemporary music—this from a young lady who is not too far removed from the teen-age bracket (she is just 20 years of age and has already performed in Rochester, NY in addition to many concerts in the Delaware Valley area). The program was enthusiastically received by a young audience that heretofore had no knowledge of the Theatre Pipe Organ or its capabilities of reproducing the music of the 60's

and 70's. Instead of the dragging, "churchy" sound they had anticipated, this young audience was charmed by the lush strings crowned by the power and precision of a reed chorus second to none. Under nearly perfect regulation and tremulation, the Kimball tibia sobbed as significantly for these young adults as it once had for their grandparents, while a complete set of percussions proved that the Theatre Organ has rhythm too.

Having passed its "final exam" at the student concert, the mighty Kimball was scheduled for graduation—a public concert—on Saturday evening, February 28th. Larry Ferrari, popular TV, concert and recording organist well-known throughout the Delaware Valley area was selected appropriately, since he had played the final concert on this instrument at the Boyd Theatre the previous year. In terms of audience, this was the most successful organ concert that this reporter has ever attended. Seats were erected on the stage and in the orchestra area in the theatre to build seating accommodations up to 1,500, and yet there were still many standees in the rear of the theatre. The house was, in short, packed!



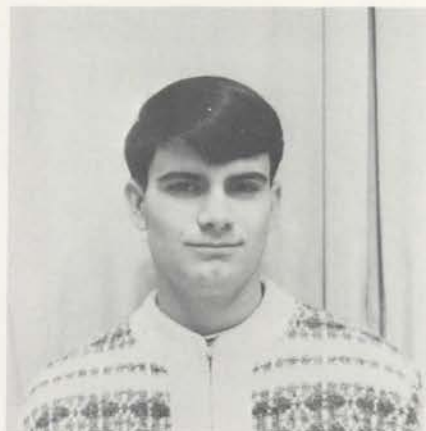
Bob Dilworth: head of Boyd Kimball Theatre Organ Project. Removal from theatre and installation in the John Dickinson High School.

Acting as Master of Ceremonies, Bob Dilworth opened the show by playing portions of the tape recording made at the Boyd final concert — but suddenly the “tape” began to display a very significant “live” sound. Our suspicions were confirmed when curtains toward the rear of the stage parted to reveal Larry Ferrari seated at a two-manual “slave” console which we later learned is to be incorporated (with its four ranks of pipes) into the big 3-manual console with all ranks playable from either console. Larry was then invited to try his hand at the “big” organ, which he did for one solid hour of energetic and imaginative songs from Broadway and the movies. Larry contrasted his series of medleys to display the full resources of this instrument ranging from its soft chimes and echoing string celeste through to the full power of its reed chorus topped by a powerful tuba and trumpet.

Having arrived barely fifteen minutes before concert time, your reporter was seated in the orchestra area. This is perhaps not the best location (directly between the chambers — with the right-hand chamber at the back of my head), but it did afford me the opportunity to observe the audience. The rapt attention and utter silence in this vast auditorium on the part of an audience mostly unfamiliar with the king of instruments was probably the most significant testimonial ever paid to the Theatre Pipe Organ. They were completely captivated by both the magnificent sound and the feverish activity



Bob Wilhelm, crew member.



Garry Connor, crew member.

at the console. If only many thousands throughout this country could be exposed to the sound and glory of the Theatre Pipe Organ under similar circumstances it would not be difficult to preserve and protect our traditions.

The complete story of the Kimball's last hours in the Boyd Theatre, the removal and installation by students at the John Dickinson High School will appear in the June issue of Theatre Organ.

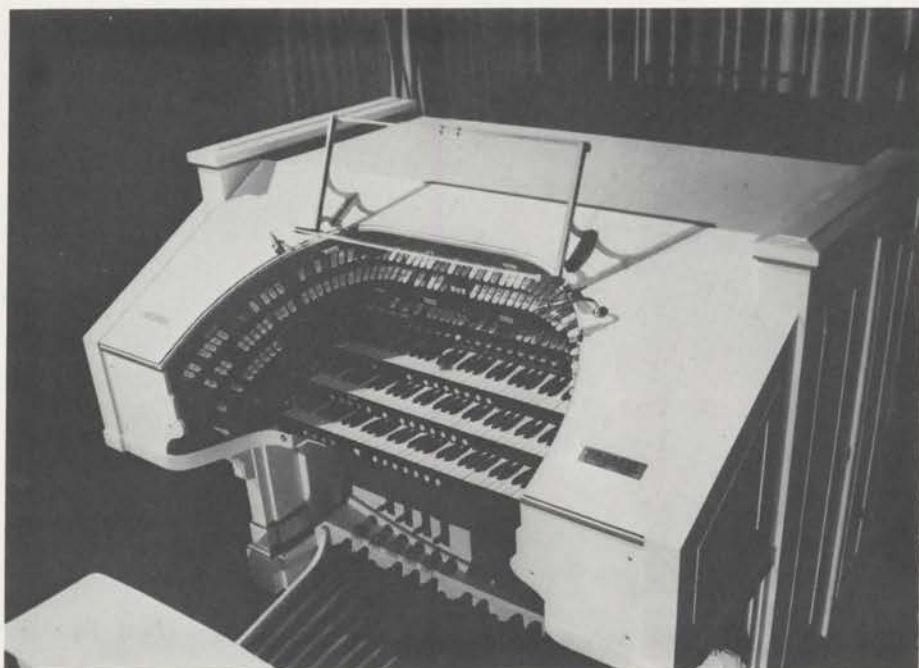
Following intermission, we enjoyed “a trip through the organ” showing off the authentic orchestral sounds and percussions along with the “Toy Counter.” There was a sing-along of oldies so well-known that song slides were not needed. Bob Dilworth then ex-



Peter Wool, crew member.

plained that this was only the beginning. The organ is to be expanded to many more ranks, and he plans to have at least four major concerts each year featuring the great talents of the Theatre Organ World. Our Artist then launched into the second part of his program which featured sacred and patriotic music in addition to popular tunes. Our audience had the opportunity to experience the range of this instrument with its capabilities extending from rhythmic marches to inspirational hymns. At the conclusion, Larry received a standing ovation and was brought back to play as his encore “You’ll Never Walk Alone.” Many people stayed on for the next two hours for “Open Console” featuring many of our local enthusiasts who wished to try this perfect Kimball where “everything works!”

Great credit is due to Bob Dilworth and his student crew headed by Gary Connor, Bob Wilhelm and Peter Wool for this wonderful installation. Theatre Organ buffs in the Delaware Valley are looking forward to many concerts and presentations using this fine instrument in the years to come. □



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**MIDNIGHT AT
 RADIO CITY MUSIC HALL**

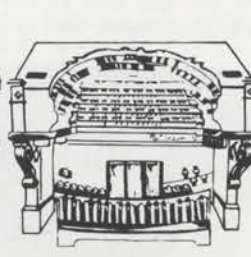
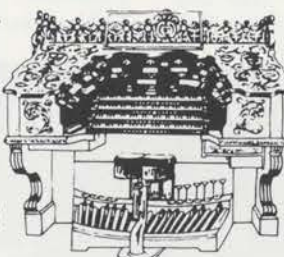
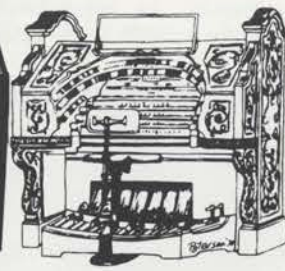
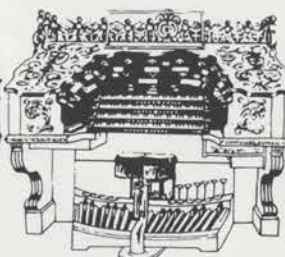
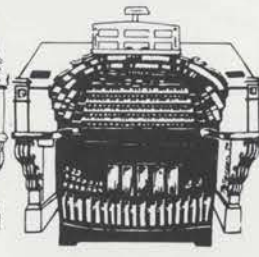
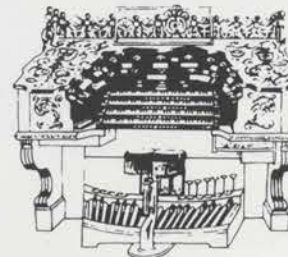
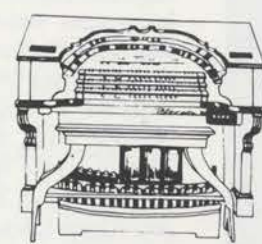
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 Paramount Wurlitzer

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 4/24 Wonder Morton

BRANDT'S BEACON
 4/19 "Junior Roxy"
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CALVARY CHURCH
 "Incredible"
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'TIME' SURROUNDS A WURLITZER

by Ray Brubacher

Over the years theatre pipe organs have been installed in antique shops, bicycle stores, hardware stores, and recordings have been issued of Beasts in the Basements and Gorillas in the Garden, or should one say Gorilli, so it was only natural that a mighty Wurlitzer should find its way into a clock shop, that being in the Silver Spring, Maryland residence of Mr. and Mrs. Walter Y. Miller and their son.

Mr. Miller, or Stump Miller as his friends know him, is no stranger to pipe organs and clocks. As a well known collector of horological items and a specialist in early American clocks his

(Above) 1867 Howard Street clock standing in Miller's yard.

(Right) Walter Miller and son Douglas with the console.

collection and interest are widely known to the many thousands of members in the National Association of Watch and Clock Collectors. A well equipped clock shop is to be found in his residence sharing space with the instrument that the rest of this article will be devoted to.

Mr. Miller first became interested in the theatre pipe organ after specializing in the collecting and repairing of coin operated musical instruments. At one time his recreation room was overflowing with nickelodeons and military band organs, but these were disposed of in order that a small two manual five rank pipe organ with a horseshoe console could be installed. However, this instrument as nice as it was just did not possess that Wurlitzer sound however chances of ever acquiring the real thing seemed very slim.

Then on one bright Sunday morning while reading the classified advertisements in the local paper a minor miracle occurred. There was an ad for a pipe organ of ten ranks built by Wurlitzer which was installed in a local area residence. Mr. Miller left his morning coffee unfinished that day. He was in luck because while writing the check for the instrument several people were making their way up the driveway to inquire whether or not the organ was still for sale.

What Mr. Miller purchased was Wurlitzer Opus 1310 shipped in the spring of 1926 to the Colonial Theatre in Reading, Pennsylvania. The organ, a model H had been removed from the theatre in 1954 and was first installed in a home in Washington, D.C. It was later sold to Mr. Charles Caldwell of Hyattsville, Md., who installed it in his home in 1956.

The small organ was quickly disposed of and installation began in June of 1967. By the end of October the wind was on. By the end of the year the complete instrument was playing. The

pipework is installed in one large chamber at one end of the Miller recreation room. There are two swell shade openings one on each side which imparts an effect of having separate chambers. Due to space limitations two chambers were not possible. The relay is installed in another room and the blower is in an airtight sealed housing on the outside of the house and draws air from an intake in the furnace room. The mahogany console is on a movable platform. During the last year, modifications and regulation of all ranks and mechanical components have been taking place. Everything works on this instrument — all pipes play, all pistons work accurately and all tonal effects and traps operate. A new Zildjian cymbal replaces the original Wurlitzer and a separate cymbal action is being constructed so that another Zildjian cymbal will be playable from the accompaniment keyboard. The organ is tuned frequently and is always maintained for the many who have come to hear the highly civilized sound that this instrument is capable of producing. The organ is one of the rare ones that is not too loud for its surroundings due mainly to the fact that smaller swell shades were utilized to prevent blasting the listener into the neighboring flower garden. Miller's plans are to keep the instrument largely as it was in the theatre, the only change of pipework being the substitution of a Gottfried French Trumpet for the sixty one manual harmonic tuba pipes which were damaged beyond repair when he purchased the organ.

The organ has been a constant source of enjoyment and relaxation for the entire family. Their teenaged son, Doug is becoming a very talented performer, and every evening when Miller comes in from his demanding occupation as equipment superintendent for a large excavating company, he immediately heads either for the console or the clock





Walter Miller with a few of his many clocks.



View of chamber.

shop to work on a complex mechanism which some local collector has left for repair. To sum it up, this Wurlitzer is truly a working Wurlitzer in every respect and is outstanding in that it stands as a fully restored home installation that professional and amateur alike can play and find a constant source of enjoyment. An analysis of ranks follows.

RANK		PIPES
Diaphonic Diapason 16-8-4		85
Tibia Clausa 8-4		73
Concert Flute 16-8-4-2 2/3-2'-1 3/5'		97
Viol d' Orchestra 16TC-8-4-2		85
Viol Celeste 8-4		73
Vox Humana 16TC-8-4		61
Kinura 8		61
French Trumpet 16-8-4 (replaces Harmonic Tuba at 8 and 4' pitch)		85
Orchestral Oboe 8		61
Clarinet 8		61

Usual traps and effects. Tuned percussions include Glockenspiel-Orchestra Bells, Tuned Sleighbells, Xylophone, Chrysoglott, and Chimes.

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A Salute to Ron Willfong

The Southwest Regional Chapter Convention in Tulsa in February was the brainchild of Sooner State Chapter Chairman, Ron Willfong. Returning to Tulsa last July, inspired by the ATOS National Convention in Chicago, Ron was assured the cooperation from the National office for a mid-winter Convention in Tulsa. Thus was germinated, "Sooner Sonic Sights and Sounds" which grew during the next several months into a full-blown Regional Convention . . . the first that ATOS has had since the Eastern Regional in Richmond, Virginia, in August of 1966.

Only a person with the far-sighted vision and enthusiastic leadership that Ron possesses

could have laid the groundwork and coordinated the countless details that made the Tulsa Regional not only a dream-come-true, but one of the best executed conventions that we have been privileged to attend.

Many long hours were spent by Ron in the preparation of the beautiful convention brochure and it stands as a lasting tribute to the hard work of one man and the dedicated support of his ideas by his chapter members and the neighboring chapters.

Thank you, Ron, for having the inspiration you had and the way in which you saw it through to completion. Your hard work has put Tulsa on the map.

W E L C O M E

TO OUR NEW CHAPTERS

Cedar Rapids

and

Toledo

HERE WE HAVE IDAHO

by N. R. Kelley, M.D.

THE sun of late afternoon gilded the brilliant reds and yellows of campus trees, flaming silhouettes against green, tall pines and clear, blue sky. The huge clock on the Administration Building marked fifteen minutes after seven. My first year of college would begin in one week, and I was exploring the campus of my Alma Mater, The University of Idaho, Moscow, Idaho.

I entered the Administration Building and walked the corridor, inspecting commemorative plaques and paintings. Casually, I opened the auditorium door and walked in. After one step, I stopped dead in my tracks; there, in front of the stage was an organ console. It appeared black in the dim light, but I could see one hundred feet away the horseshoe console, two manuals, and colored stop tabs. Within seconds, I was at the console. I had never been this close to a theatre pipe organ before, and I didn't know quite how to behave. As I glanced around the stage, my eyes becoming accustomed to the darkness, I saw overhead to the left and right of the proscenium, facing each other, gilded swell shades. "It must be a *real* pipe organ," I thought. The console itself was large for only two manuals and, save for the horseshoe design, had a liturgical look about it. There was no nameplate. The console lights were concealed in small, shiny hoods; I could remember no Wurlitzer looking like this. Being quite naive about theatre organs, I dismissed the organ's identity for the time being. "Wonder if it works?" I thought as I pressed the button located to the left under the manuals. Nothing happened. "Maybe the blower's unplugged," I thought. My search beneath the stage brought me to a room containing a blower and a large electrical switch in the "off" position. I flipped the switch to the "on" position with a resounding *thump* and waited . . . no sparks flew and the roof didn't fall in "So far, so good," I muttered as I ran back to the console and pushed the button again. This time, I heard a rush of air and then the quiet sound of something in the console — which I have since learned is called "breathing."

The swell shades moved quietly and there was no obtrusive wind noise; everything worked and the organ was in tune. For the next six hours, I just sat and played, learned that the funny little button to the right of the cres-

cendo pedal was for the crash cymbal, I figured out that there were six ranks of pipes, discovered the setterboards in drawers beneath the console sides, and read in one drawer small print on yellowing paper: "Robert Morton Organ Co., Van Nuys, California." After receiving official permission, I had four years to play the organ as time allowed. I became quite attached to the little Morton. While at school, I heard the organ used on several occasions, notably to provide music for the Miss University of Idaho Pageants.

Motivated by an article in *Theatre Organ Bombarde*, "A 'Wurl' Goes to College," and considerable provincial pride, I thought "Well, Morton's *been* to college," and returned to my Alma Mater in October, 1969, to document the history of this instrument. Much to my dismay, I learned that the console was concealed beneath a temporary extension of the stage constructed for a play. During the days while awaiting the final production of the play, I met several people who had been alerted to my arrival and purpose. Soon, I had a Petersen tuner, tuning cones and rods at my disposal, library files, interviews with the original owner of the organ and with the local newspaper, *The Daily Idahonian*, and photographs of the original theater. The results of my inquiries follow:

Installed in the Kenworthy Theater, Moscow, Idaho, in 1927, three years prior to the advent of the talkies in Idaho, the Robert Morton was played by Jess Lee Hall, Margaret McMann, and Clark Rush. The theater, constructed and decorated in Spanish style (below), originally housed a photo-player, barely visible in the orchestra

pit, used when the theater was new, in 1926, until the Robert Morton was purchased. The two openings at the sides of the proscenium are heating ducts. When the organ was installed, a chamber beneath each heating duct enclosed the chests and pipes, allowing the organ to speak directly, through its swell shades, into the theater. As talkies came, the Robert Morton would have gone the way of most — lost or destroyed — had it not been for the remarkable foresight of Mr. Milburn Kenworthy, owner of the theater and organ. An article in *The Idaho Argonaut*, official publication of the Associated Students of the University of Idaho, dated Friday, February 28, 1936, reads: "Local Theater Magnate Gives Pipe Organ for University of Idaho Auditorium — Milburn Kenworthy makes gift of instrument valued at \$10,000." In the interview I had with Mr. Kenworthy, he recalled that the purchase price plus installation totalled almost \$12,500. In the same article, Mr. Kenworthy was quoted: "I have had many opportunities to sell the organ, but it has a sentimental value to me and I refused every sale." Mr. Kenworthy, himself a former actor in vaudeville, did a bit of research on pipe organs before selecting a Robert Morton. When I asked why he chose a Robert Morton instead of another make, he said "I thought the Robert Morton had a more mellow sound and was more pleasing to hear than the others."

On Tuesday, March 10, 1936, the Board of Regents accepted Mr. Kenworthy's donation, and the contract to move and reinstall the instrument was awarded to Balcom, Vaughan, and Chase, of Seattle, Washington. By Tuesday, May 19, 1936, the Robert Morton was ready, in its new home, for the Spring Concert. Two of the selections during which the organ was heard for the first time in its new setting, were "Intermezzo," by Bizet, and



"Largo," by Handel; judging from the *Argonaut* story, "Largo" was performed in conjunction with the University Symphony Orchestra. Organist for the occasion was Professor Hall Macklin, who retired as Chairman of the Department of Music in the summer of 1969. Since the late thirties, the organ was used regularly by students for practice and recital and had been kept in playing condition with essentially no repairs. In the early fifties, a new organ was acquired for the new music building, and the new, straight organ became the preferred instrument for practice and concert. Even in 1960, there were signs that the Robert Morton would soon need some repair: the crash cymbal piston stopped working.

When finally the set was struck and the stage cleared, Paul Arndt, a T.O. enthusiast-student of engineering and I, armed with keys and equipment, began one Sunday morning in October to evaluate the task before us. After connecting the console to its windline, we turned on the blower. Much to our delight, the Morton was in playing condition and not badly out of tune. There was a loud hiss in the right chamber. From our location at the console, it sounded like a blown-out reservoir. We feared that rumors of water damage due to a leak in the roof might be true and that our job would be impossible. Once in the right chamber, we saw that the water damage was minimal. The lower pipes of the sixteen-foot bourdon and the eight-foot diapason rest on offset chests against the walls of the chamber. Water had cascaded down the walls and hardened the leather pouches of about six diapason and two bourdon pipes — this was the hissing we heard: air escaping, uncontrolled, into the pipes, yet not enough to cause them to sound. After lifting the feet of the pipes from the chests, we succeeded in reducing the hiss to a whisper. Further examination during tuning revealed all pipes and resonators to be present and virtually gleaming with a newness and sparkle that belied their ages — rare, indeed, to be found in such mint condition as this. To those accustomed to seeing cracked, dry, blown-out and ragged leather, the percussions and traps look brand-new. The leather is kid, still clean and white, untouched by industrial pollutants and unfavorable weather. Housed in a heated auditorium that is in constant use, in a climate without drastic changes in humidity, such action can — and probably will — last a long time without replacement. The tremulants, three in number, right, left, and vox, have half-circle cutouts in the end of each ex-

haust panel. Although the tremes are unmuffled, they are quiet; even in the chambers, one is not annoyed by excessive chuffing.

As much as the pipework is a pleasure to see so is the console an eyesore. Battered by frequent shuffling, disconnecting from the windline, and moving, it has become worn, scratched, and gouged (below). What the console lacks in esthetic beauty it has in mechanical reliability. We found only a few pouches on the stop tabs that needed work — and most of these were not torn; merely the glue had cracked, and air escaped at the seams.



After eighteen hours of fun, checking, tuning, photographing, playing, and recording (that would make Martha Lake sound like George Wright, by comparison), we left, tired and hungry (we had forgotten to eat all day), but satisfied that the little Robert Morton was in better shape than it was before we began.

At the time of my visit, the fate of the Robert Morton was in doubt. Being located beneath classrooms and offices of the third floor in the Administration Building, the organ interrupted the thought processes of the Psychology Department — and I can remember hearing the to-me-pleasant rumble of the bourdons while taking a final exam in Psych (which I passed, anyway); squatting in front of the only stage available to handle the demands of an active and growing Department of Drama, the little Morton became an obstacle of conquest, a challenge to conceal; rendering its services infrequently to students of music, the organ was little used for practice; therefore, it is understandable that the organ was regarded as somewhat of a white elephant. Students hardly knew anything about an organ in the Administration Building; those who knew — one of whom stopped by while we were working — asked how many speakers it had

and how do you get it to sound like a cymbal. Plans for the University's new Performing Arts Center and a remodelling of the Administration Building Auditorium left the little Morton pushed diagrammatically from stage left, to center, to right, in a pit, on a lift (!) . . . but mostly, out of sight.

Meanwhile, silent movies played, unaccompanied, in the Student Union Building — and the little Morton sat, moved and silent, across campus. Why? Well, nobody thought of it — bringing the two back together. After all, the theatre organ was designed specifically to accompany silent movies. Why not?

With that in mind, the Department of Music, led by Miss Frykman and Dr. Peterson, and with the help of Paul Arndt, has begun to restore the Robert Morton to have it in concert shape for a benefit presentation, Robert Morton plus silent movie, tentatively scheduled for Sunday, February 15, 1970 — almost thirty-three years from the very day Mr. Kenworthy donated the organ to the University. This will be quite a celebration, when, once again, the sound of a Wonder Morton will be heard, doing "its thing." The University of Idaho is indeed fortunate in having this valuable instrument, for the school will be able to participate in the Renaissance of the Theatre Organ in style — unequalled since the last pipe organ left the theaters in Idaho. The University, its students, and the people of Moscow will hear it — and see it — the way it was . . . the way it is.

To my knowledge, the Robert Morton at the University of Idaho is the only existing theatre pipe organ intact in an auditorium or theater in Idaho; moreover, it is the first pipe organ ever to be installed in a University in the United States — and that's no potatoes.

ANALYSIS BY RANK AND CHAMBER

Left	Right
Tibia (73)	Diapason (73)
Vox Humana (73)	Flute (97)
Violin (73)	Clarinet (61)
Chrysoglott	Snare Drum
Orchestra Bells	Tom-tom
Xylophone	Wood Block
Bass Drum	Castanet
Tympani	Tambourine
Cymbal	Bird Whistle
Crash Cymbal	Chimes

Acknowledgments:

Dr. Boyd A. Martin, Dean, College of Letters and Sciences, for arranging access to the organ; Dr. Floyd Peterson and Miss Marion Frykman, of the Department of Music, for their enthusiasm, interest and assistance; Mr. Herbert Huestis, for tuning equipment; Mr. Jim Crathorne, for providing *Argonaut* files; Mrs. Robinson, Editor, and to the staff of *The Daily Idahonian*, for coverage; Mr. Milburn Kenworthy, for information and original photographs of his theater; The Department of Drama, for its cooperation; brother Ed Kelley for recording and photography talents; especially to Paul Arndt, for lighting fires and keeping them burning. □

Why Move to Canada?

by John Muri

The other day I was reading about a man who had decided to leave the United States permanently to live in Canada. He gave as his reasons a list of "deformations and corruptions . . . social anxieties created almost inevitably in our times by industrialization, centralization, and secularization . . ."

His views were not original or new, but they made me think again, as I have often in the past thirty years, that centralization of theatre management helped bring things to the point they are now. It resulted in the taking away of theatre from large numbers of the American people. Television is probably the greatest force to foul up the American cultural and political scenes, and the theatrical unions must bear a share of the blame. One should not underestimate the force exerted by the movie theatres of the teens and twenties of this century in unifying the American people. On Saturday and Sunday afternoons, thousands of movie houses all over the country were Meccas for children of impressionable ages. Thousands of young fellows would take their dates to the movies on week-day evenings. If the show was especially attractive, the theatre would be filled at every matinee and evening performance. In 1917 you could find two acts of vaudeville accompanied by a piano player and perhaps a violinist or trumpet player in any theatre that had a small stage. The only ones that did not present vaudeville were those that had no stages, being nothing more than converted stores with a couple of hundred seats, a piano, and a small screen fastened to the back wall. The larger houses would give you three or more vaudeville acts, sometimes called "specialties"; a larger orchestra (from four to twelve musicians); a feature film, a newsreel, and a comedy. The organ was substituted for the less impressive piano in about 1916. Most of the organ installations were church-style draw-knob affairs without tibias and with bleating vox humanas and sick tremulants. In 1922 and 1923, with the spreading fame of the Balaban and Katz Chicago policy of lavishness and bigness and the introduction of the Hope-Jones unifying mechanisms, the theatre organ, as we now know it, flourished with incredible rapidity. The instrument brought a kind of music to the American people that they liked and wanted to hear and were willing to pay for. Many a tired housewife or weary salesman dropped into a neighborhood the-

atre to sit in a peaceful, melodic dreamland and forget some of their cares and enjoy something that was being done for their enjoyment in large part by living people. In the theatres I worked in they didn't allow you to come in with popcorn; and if you looked as if you were carrying something to eat more than candy bar they wouldn't let you in. The theatres got dirty and smelled, but you didn't wade your way through popcorn droppings or sit down for several hours in a glob of rancid butter. Kids cut up the seats with knives, just as they do now, and they did get obstreperous and had to be thrown out, but there were a lot of people who knew how to behave themselves.

The difference between that old theatre and the current one is that the former was a community center, breathing with life. It had a personality of its own. It showed films different from those being shown in nearby theatres (over 500 films a year were being made in Hollywood in those days; today we are lucky if we get 130), and its orchestra leader and organist were neighborhood celebrities, photographed, spotlighted, and advertised. Each town had its own Jesse Crawford, Dessa Byrd, Eddie Dunstedter, or C. Sharpe Minor. In the small towns it did not matter very much whether or not they were good organists; only the classical organ and music buffs were critical. Some very bad organ playing was accepted weekly by audiences all over this country. It was the stage show, the orchestra, and the organist that gave every house its aura or personality. Today's theatres do not have auras, although they may have odors. Since organ music was heard more than any other kind (the blower in a theatre would be running about six hours a day and the orchestra would play about two and one-half to three hours) it was the primary instrumental means of conveying feeling to American audiences.

Just imagine — in 1927 you could go into a house like the Detroit Fox before 1 p.m. for thirty-five cents, from 1 to 6 for fifty cents, and after 6 for sixty-five cents. And what did you get? A splendiferous (if tasteless) theatre-setting, dazzling lighting, a big stage show with ballet, singers and spectacle, a house orchestra of 25 or more musicians, and a 4/36 Wurlitzer. A workingman could afford to take his family to that theatre often. Today he has to pay two dollars or more a head to see a

single film shown in a cement block-house theatre, and he takes the family along when he dares expose them to the physical and moral hazards of theatre-going.

Among other things, the American public needs good theatre to help it regain not its cool, but its stability. The old Roman emperors realized that the masses needed two things: bread and circuses. We had our circuses when theatres used organs, orchestras and live actors. Going to a show today is like visiting an automated museum. No workers are in sight as the machines grind on. There is nobody in the institution with whom we can identify or communicate. Years ago the ushers and the organists were the sparks of life in many a small movie theatre. Today the only ones who know you are there are the ticket-taker and the candy-counter girl; neither of them usually offers much of a show.

Can we revive a departed spirit? I think that a rebirth of the living theatre at a price the poor man could afford to pay would be a step toward the national interest and security. The problems of automobile parking are not unsolvable, although I am not thinking of great centers of entertainment but of neighborhood houses. Most of the organs are now gone or unplayable; but if the organ were through some miracle to return as a mass-entertainment device, we would need much more skilled talent than we can now provide. Nevertheless, it is close to a truism that where there is a reasonable demand, there will be efforts made to fill it. We need to tie the United States up into a nation again, soon. Low-cost living theatre is one institution in which some of the work can be done. It will be one way to keep people from thinking about moving to Canada. □

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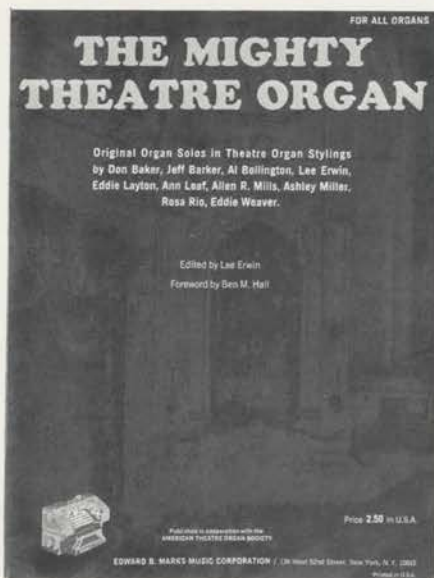
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Also need organ lift, new
or used

A COLLECTION OF ORIGINAL COMPOSITIONS FOR ORGAN



by Lloyd E. Klos

The Mighty Theatre Organ. Edited by Lee Erwin. Published by Edward B. Marks Music Corporation (in cooperation with ATOS), 136 W. 52nd Street, New York, NY 10019. Price \$2.50.

Ever since the beginning of the theatre organ renaissance, there has been a decided lack of new music written especially for that instrument, though there have been arrangements of tunes already published. However, Lee Erwin, well-known organist-arranger and ATOS board member, some time ago embarked on a project to correct the long-standing deficiency.

He contacted nine of the country's finest organists and asked that each write an original composition expressly for the theatre organ. Their efforts

have been compiled in an excellent 48-page music collection which should be the forerunner of others involving compositions of theatre organists.

The front and back cover is an excellent color picture of the interior of the Ambassador Theatre in St. Louis, showing the console of the Wurlitzer which Milt Slosser made famous. There is a full-page forward by Motion Picture Palace and Theatre Organ buff, Ben Hall. There are thumbnail biographies of the ten organists whose works are journaled in the album. Also appearing as a good plug for the ATOS with instructions to prospective members. Ben Hall thinks of everything!

However, the meat of the book is the music. Leading off is Lee Erwin's "My Best Girl," which is from the score of the Mary Pickford-Buddy Rogers silent of the same name. Following are "El Sambo Chico" by Jeff Barker; "Arlene" by Jody Weaver and arranged by her famous father, organist Eddie; Al Bollington's "Pipe Organ Blues"; Don Baker's "Acapulco"; Allen Mills' "Rickshaw Ride"; Rosa Rio's "Dreaming"; Ann Leaf's "Tango by Candlelight"; Ashley Miller's "Jet Stream," and Eddie Layton's "Portrait in Sound" theme.

Suggested registrations are given for pipe organs, and both general and pre-set electronics.

According to Bernard Kalban, director of publication for the Marks Corporation, this book will be available at all music stores throughout the country. A possible discount will be offered when sold at regional conclaves, and the ATOS national convention in New York. □



Lee Erwin

ANALYSIS OF ATOS MEMBERSHIP GAIN 1964 - 1969

State	1964	1969
Alabama	4	6
Alaska	4	3
Arizona	34	24
Arkansas	1	2
California	553	866
Colorado	24	39
Connecticut	57	106
Delaware	7	16
District of Columbia	22	17
Florida	31	71
Georgia	38	39
Hawaii	5	7
Idaho	0	0
Illinois	121	348
Indiana	33	94
Iowa	10	15
Kansas	11	45
Kentucky	10	18
Louisiana	4	9
Maine	17	10
Maryland	83	93
Massachusetts	80	95
Michigan	94	233
Minnesota	53	76
Mississippi	5	7
Missouri	36	80
Montana	4	5
Nebraska	11	10
Nevada	9	4
New Hampshire	2	6
New Jersey	114	200
New Mexico	4	8
New York	272	364
North Carolina	32	24
North Dakota	21	18
Ohio	143	218
Oklahoma	13	34
Oregon	43	68
Pennsylvania	116	175
Rhode Island	3	4
South Carolina	8	5
South Dakota	1	4
Tennessee	6	12
Texas	31	61
Utah	10	24
Vermont	1	0
Virginia	59	57
Washington	72	148
West Virginia	3	4
Wisconsin	18	34
Wyoming	0	1
Canada	63	81
England	25	22
Foreign	26	33
Total	2,447	3,943

Per Cent of Increase 61%

Eddie Dunstedter at San Francisco's Avenue Theatre

On Sunday, March 8, Eddie 'Mr. Pipe Organ' Dunstedter placed himself at the console of the Avenue Theatre Wurlitzer and for nearly two hours displayed the artistry that made him one of the biggest names in the theatre organ field during the 1920's.

Although Eddie has played at the Carl Greer Inn in Sacramento on several occasions, this was his first public appearance in San Francisco. He was greeted by a well filled house which listened attentively to every number as the maestro moved each melody through intricate chording patterns which are his trademark. Dunstedter's playing has been called "dazzling" and we believe the San Francisco audience will agree.



FABULOUS FIFTEENTH QUESTIONS AND ANSWERS

Advance news of the wonders of the ATOS FABULOUS FIFTEENTH Annual Convention in New York has excited theatre organ buffs all over the country — naturally! And, just as naturally, the ATOS National Office, the New York Chapter Office, and Claud Beckham's Fabulous Fifteenth Planning Staff have been flooded with questions about the Convention Program, the policy toward guests, arrangements for attending single events, etc. The Convention Schedule on the facing page answers, for the first time in official published form, many of those questions. The Convention Registration Summary below answers many more.

We were surprised to find that this array of times, dates, procedures, and policies makes such interesting reading for Theatre Organ enthusiasts. Normally, we think of such details as a necessary evil. But these are exciting! Maybe, it's because these details show that the Fabulous Fifteenth, unquestionably the greatest assemblage of significant events in Theatre Organ history, has obviously been planned with real care and consideration for all our members and guests; those who can spend only a day or two in New York as well as those who are fortunate enough — and hardy enough — to take advantage of every minute of the Fabulous Fifteenth week and the great Radio City Music Hall Afterglow that follows. And you naturally suspect that a gang that can publish such a sparkling schedule this far in advance must have some unbelievable "unadvertised surprises" up their sleeves. We'll see you in New York — in JULY!

FABULOUS FIFTEENTH REGISTRATION SUMMARY

- All adults, including guests, who attend a concert *must be registered for the day of the concert*. (July 11 registration will be accepted on Sunday, July 12 *for the Fred Tulan Concert only*.)
 - Children, 18 or under, *who are continually escorted by a registered adult*, may attend Fabulous Fifteenth events without paying a registration fee. (This policy does not apply to the July 19 Radio City Music Hall Afterglow where each person, regardless of age, must have a ticket.) Children's badges will be available at a very nominal charge.
 - Single-day registrations (\$6.00 for Friday, July 17; \$5.00 for July 11, 13, 14, 15, or 16) are available to 1970 ATOS members and to non-members. Members will find this arrangement useful and economical for accommodating those of their guests who are interested in attending only on a particular day.
 - Money-saving two and three-day combinations are available to 1970 ATOS members (\$12.50 for July 13-15; \$8.50 for July 16-17) and to non-members (\$13.50 for July 13-15; \$9.50 for July 16-17). Members who purchase combination registrations for non-member guests (other than spouses) *must pay the non-member rate for those guest registrations*. Non-members can, of course, become instant new members by enclosing \$8.00 for 1970 ATOS National dues with their registration forms. As long as the present stock lasts, the ATOS Publications Office will send these new members copies of all available 1970 back issues of THEATRE ORGAN magazine.
 - The "best buy" full-week registration package, with preferential treatment at all "limited capacity" events and a free copy of the elegant FABULOUS FIFTEENTH SOUVENIR PROGRAM BROCHURE, is available at \$19.50 per person to 1970 ATOS *members and spouses only*.
 - The CONVENTION BANQUET in the Grand Ballroom of the Commodore Hotel is available only to 1970 ATOS members and their immediate families. Banquet music features will be provided by BALDWIN. A no-host reception in the Commodore Grand Foyer will precede the Convention Banquet. Adults — Deluxe Prime Ribs of Beef — \$12.00. Children (14 and under) — Champion Chopped Sirloin of Beef — \$7.50.
 - The INFORMAL BUFFET GALA in the L.I.U. Hall of Mirrors (formerly the Brooklyn Paramount Grand Lobby Promenade and Staircase) is available only to 1970 ATOS members and their immediate families. \$4.00 per person, regardless of age. Limited Capacity. Preference will be given to full-week registrants in order of receipt.
 - HOME STUDIO TOURS are available only to 1970 ATOS members and their immediate families. Surcharge for shuttle buses between Jamaica Subway Terminal and Loderhose and Schaeble Studios — \$1.00 per person, regardless of age. Limited Capacity. Preference will be given, in strict order of receipt, to full-week registrants living outside the boundaries of the New York Chapter.
 - The Sunday morning, July 19, Radio City Music Hall Afterglow will be available to members and their immediate families (\$3.25 per person, regardless of age) and to non-members (\$3.50 per person, regardless of age). Prices include admission to the 3-hour Radio City Music Hall Stage-and-Screen Show which begins at noon.
- Convention registration is not a requirement for attending the Afterglow. However, to be eligible for the Afterglow Jackpot (where we select, by random drawing, six lucky people who will have 5-minute performing spots at the console of the RCMH 4/58 Grand Wurlitzer) *you must register for the full-week package on or before July 1*.
- Each mail registrant will be sent a receipt accompanied by a Fabulous Fifteenth Special Rate HOTEL COMMODORE Room Registration Card. We will accept mail reservations until July 1, but we can send Hotel Cards only to those who register on or before June 10. Fabulous Fifteenth Room Rates are available only to registrants certified by the Fabulous Fifteenth Staff.
 - The Convention program is subject to change without notice.
 - We have no firm policy on refunds. If it is absolutely necessary for you to ask for a refund, we will give every consideration to the circumstances of the request.
 - Additional copies of the Registration Form are available on request from the ATOS Convention Office, Box 1331, Passaic, N. J. 07055 or the ATOS National Office.

AMERICAN THEATRE ORGAN SOCIETY
 FABULOUS FIFTEENTH ANNUAL CONVENTION
 TENTATIVE SCHEDULE

	SAT., JULY 11	SUN., JULY 12	MON., JULY 13	TUES, JULY 14	WED., JULY 15	THUR., JULY 16	FRI., JULY 17
MORNING	ASHLEY MILLER United Palace Wonder Morton GRAND OPENING CONCERT		LOWELL AYARS Loew's Jersey Wonder Morton CONCERT	DON KINNIER Academy of Music Wurlitzer CONCERT MAINTENANCE SEMINAR Mel Robinson	CONCERT CAMEOS Beacon Theatre Wurlitzer	JEFF BARKER CONCERT I DENNIS JAMES CONCERT II United Palace Wonder Morton	DON BAKER Wonder Morton and CONN CONCERT LECTURE RECORDING SEMINAR Robert Lee Balfour Erwin
AFTERNOON	SEARLE WRIGHT L.I.U. Wurlitzer CONCERT LECTURE AND DEMONSTRATION INFORMAL BUFFET GALA	FRED TULAN Cathedral of St. John The Divine Aeolian - Skinner POP CONCERT (3 - 4 P.M.) HOME TOUR CONCERTS (all afternoon)	JERRY MENDELSON Rahway Theatre Wurlitzer CONCERT	CALVIN HAMPTON Calvary Church Roosevelt - Skinner CLASSIC CONCERT	JIMMY PAULIN United Palace Wonder Morton GOTHAM GOSPEL MUSIC CRITIC SEMINAR Allen Hughes	WORTH/CROW DUO Twin Rodgers THEATRE/CLASSIC CONCERT WHAT IS A THEATRE ORGAN? SEMINAR Allen Miller	A.T.O.S. NATIONAL MEMBERSHIP MEETING
EVENING	ALLEN MILLS L.I.U. Wurlitzer CONCERT	DENNIS JAMES Renwick Studios "Paramount Studio" Wurlitzer JEFF BARKER Schaeble Studios "Loew's Valencia" Wonder Morton	LYN LARSEN Beacon Theatre Wurlitzer CONCERT	ELECTRONIC ORGAN FESTIVAL	BILLY NALLE L.I.U. Wurlitzer CONCERT	LEE ERWIN United Palace Wonder Morton FEATURE FILM FANTASIA	CONVENTION BANQUET Prime Ribs at the COMMODORE RICHARD LEIBERT Radio City Music Hall Grand Wurlitzer MIDNIGHT CONCERT

John Duffy Plays 'Triplicate' Concert in El Segundo, Calif.

by Peg Nielsen



Johnny found the 'Old Town Music Hall' Wurlitzer to his liking.

— Stufoto

On February 14-15, southern California was treated to a long overdue event, a concert on pipes by John Duffy playing his first air-powered session in the area. The concert was presented three times, first on Saturday evening, with repeats on Sunday at 2:00 and 8:00 p.m. in order to accommodate all the fans.

The event was held at the 250-seat Coffman and Field "Old Town Music Hall" in El Segundo (south of L.A.), a facility which is becoming increasingly important to enthusiasts in the area. The 4-deck Wurlitzer now boasts 26 ranks and recent refinements in reed tonality, especially, are immediately noted.

We attended the final stanza hoping to avoid the crowds but the little theatre was well filled. Bill Coffman introduced Johnny, and the applause went on and on — before he had played a note. The organist's reputation among pipe enthusiasts hangs almost entirely on the excellence of a few Liberty label recordings played in the mid-50's on the then Joe Kearns 3/26 Wurlitzer and the CBS ("Columbia Square") 3/10 Wurlitzer (the latter has since gone to a church). These have been reissued several times, most recently on the Sunset label. Therefore, it may be assumed there were many present who knew Johnny's music only from recordings. So the ovation was that much more remarkable.

The theatre (rebuilt from a long dead nickelodeon-style movie) has but one function — to present a fine organ in a proper setting — and it succeeds beyond expectations. Pipework has been installed in such a way that full

combinations may be used without the volume becoming oppressive. The emphasis is on quality.

The program consisted of an even 50 titles, with about 40 percent of the selections called out by the audience at the organist's instigation.

The tone of the whole two hours was one of informality. Johnny talked easily (a hint of his native Erin is still audible) and he greeted friends in the crowd. He asked for requests often and when he played tunes called out, the arrangements and registrations were as carefully worked out as those for his planned selections.

At one point Johnny played an "original composition" by the audience. He asked the listeners to call out numbers from one to ten. These he transposed to musical notes and his skill in assembling the resulting hodgepodge into a listenable tune creates the suspicion that the final product was more Duffy than audience, an old but effective audience pleaser.

He played a medley from his old pipe organ records as well as tunes from his current electronic recordings. He has recorded a Gulbrandsen, Allen and Conn but the same arrangements took on much added coloration when afforded the advantages of pipes.

If there is adverse criticism appropriate it concerns a mechanical condition; all the choice percussions are unenclosed (and blacklighted). In combination they tend to drown out the pipework. Thus occasionally some detail was lost to the listeners. But Johnny reserved this blast chiefly for tunes like "the Repasz Band."

About a week before the concert, a rumor got into circulation that Johnny's car had been struck from behind on the freeway and that what was left of Johnny had been slung in a plaster cast in a San Fernando valley hospital. Trouble is — it's quite true. But it happened several years ago and the victim has long since recovered. Yet, the re-incarnated rumor may have cut into attendance at Johnny's three concert sessions.

"Perhaps the rumor came at the right time," says Johnny, "We couldn't have seated any more customers."

After a blockbusting Gershwin set, his applauding audience let him go — three encores later. □

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— 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.

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Pre-Convention festivities at Harwelden, Ray Elmore, George Kravis, Winnie Gillette.



A Piano duet by Bob Foley and Ben Hall



Bob Weddle welcomes Col. Sam Ader and Mary Jean Miller



Caught in the Act! It's autograph time.



Joe Crutchfield presents opening concert



FOREWORD BY RON WILLFONG

Little did we know, as we began planning the Southwest Regional A.T.O.S. Convention that, it would coincide within two or three days of the actual Fifteenth birthday of A.T.O.S. And, so to celebrate the event we decided to try a new innovation—have the banquet on the opening night of the Regional—a gala time was had by one and all as we made plans for attending the "Fabulous Fifteenth" in New York during July. A dream has been realized. And since, the organs and artists were all reviewed in the February 1970 issue of "Theatre Organ," we will let the pictures and attending comments tell you the story of the Regional.

THE "MINI" THAT TURNED

"Congratulations on a job well done."—
Bill Benedict, CATOE

"I just finalized plans to come back to Tulsa.—
We'll be doing a combined movie and concert show."—Larry Roou, CATOE

"To think, I almost didn't get to come!—
It's been an out standing event."—
W. "Tiny" James,
Northern California Chapter

"Did you feel that Eddie Horton's muscle?—
No wonder they billed him as 'Eddie Horton At The Wonder Morton'."—Ben Hall,
New York Chapter

"This is the biggest thrill of my life!"—Oneta Puckette



"East Meets West"



The circle closes and friendship is sealed.



"Pa-Ota-Ka Dancers" begin "Buffalo Dance."



OOOPS! The tremolo stuck again!



"I move we adjourn," says Ben Hall.



Another innovation, Dale Zieger at the 3 manual Conn Theatre Organ.

"I haven't missed a single event.—It has the same feeling of breathless anticipation that you get at a National Convention."—Wally Acton, Los Angeles Chapter

"That Ron Willfong must really have something on the weatherman.—He promised me Spring weather and by jove, we've got it!"—Al Mason, National A.T.O.S. "Prexy"

...INTO A "MAXI"...



"I didn't know there was anything like this!"

Lee Gillette,
Newspaper Printing Corporation

"If I had known how great this would be, I would have driven four times as far!"—
Grant Whitcomb, Delaware Valley Chapter



"We took our winter vacation to be here.—We're going back home and put an organ in every barn in Iowa."—Mr. and Mrs. Seymour Vander Schaaf, Cedar Rapids Chapter



"WOW, are all Regionals like this?"—
Land O' Lakes Chapter Member

"Can you believe it?—Dr. Hargis has asked me to play 'Finlandia' again, for his services in the morning, what a thrill!"—Mary Jean Miller, Heart of America Chapter



Tripping the light fantastic with Ben and Betty.



Ben Hall doing a "Feather Dance?"



The Buffalo charges.



And, the Buffalo is mortally wounded.



"Oom - Ga - Wa" He got it!



Innovation! . . . Banquet on opening night.



Ron Willfong, welcomes 3 Wichita Beauties.



Richard Rogers at the Christian Crusade.



"How did you do it?"
John Beck,
North Texas Chapter

"Talk about attention to details.—Personalized A.T.O.S. memo-pads and pencils, along with coffee and rolls for the National Board Meeting, and that Continental Breakfast on Sunday Morning.—All courtesy of Sooner State, how thoughtful can you get?"—**Dorothy Whitcomb, National A.T.O.S. Secretary/Treasurer**

"I'm coming back to Tulsa and bringing 'The Eagle' with me."
Lee Erwin, New York Chapter

"I wish I had joined ATOS sooner, so that I could have been in on the fun of preparation."—**Evelyn Sanders, new Sooner State Chapter Member**

Johnny Kemm, "The Southern Gentleman."



Bob Foley presents corsage to Oneta Puckette on behalf of A.T.O.S.

"We're going home and see if our Chapter can't do something like this."—**Mr. and Mrs. Frank May, Central Indiana Chapter**

"I took off work as a streetcar motorman to be here at the Coleman on opening day —This is just like re-living that day."—
Overheard in the lobby of the "Coleman Theatre"

"Did you see that Rose Teis and Joe Crutchfield, dancing at the Ball?—Those two should have been a professional dance team, and that Orchestra!—It took me back to the good old lush "Big Band" days—**Betty Mason, National A.T.O.S. Executive Secretary**

All photography courtesy of Tom Cusick Mid-America Chapter A.T.O.S.



Jay, Oklahoma students turn out for Coleman festivities.



Time out . . . Dale Zieger autographs program for a lovely admirer.



The newly restored Coleman Theatre exterior.



Mary Jean Miller at the Christian Crusade.



"Christ Before Pilate" painting at the Christian Crusade.



Mark Kenning at the Christian Crusade

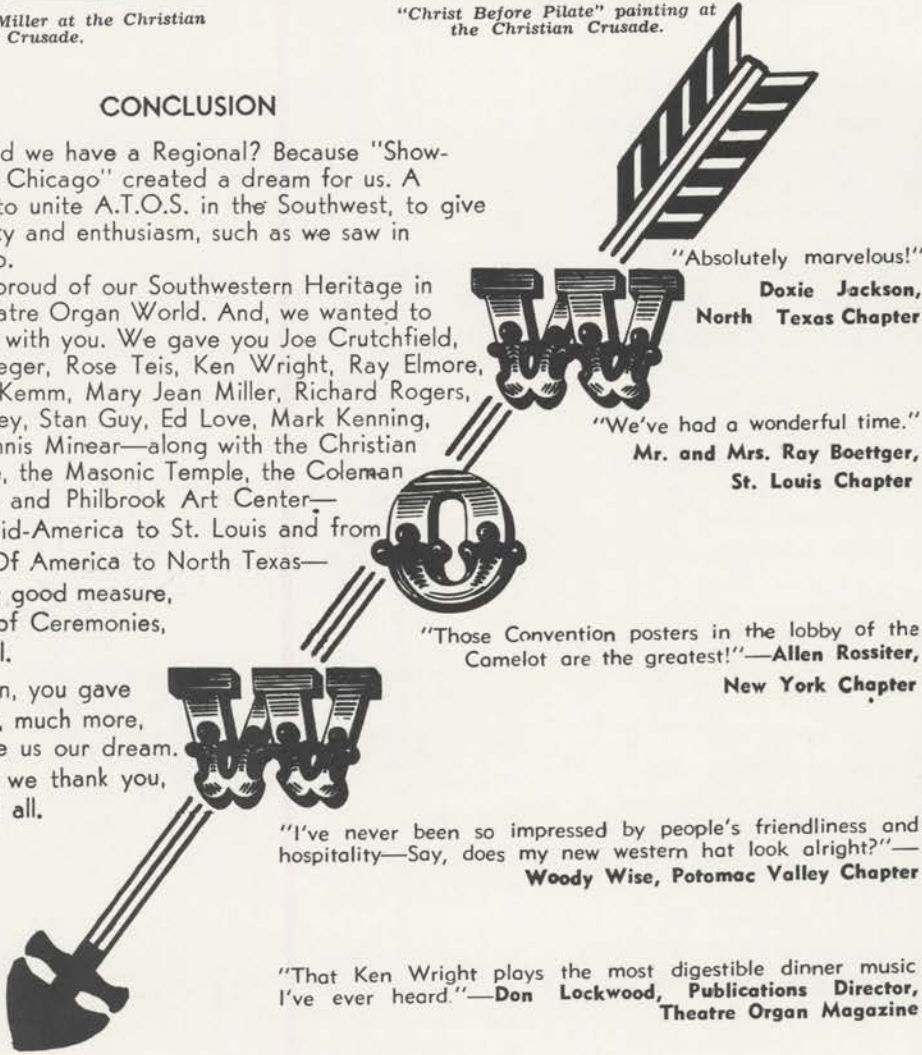
CONCLUSION

Why did we have a Regional? Because "Show-Time in Chicago" created a dream for us. A dream to unite A.T.O.S. in the Southwest, to give it vitality and enthusiasm, such as we saw in Chicago.

We're proud of our Southwestern Heritage in the Theatre Organ World. And, we wanted to share it with you. We gave you Joe Crutchfield, Dale Zieger, Rose Teis, Ken Wright, Ray Elmore, Johnny Kemm, Mary Jean Miller, Richard Rogers, Bob Foley, Stan Guy, Ed Love, Mark Kenning, and Dennis Minear—along with the Christian Crusade, the Masonic Temple, the Coleman Theatre and Philbrook Art Center—

From Mid-America to St. Louis and from Heart Of America to North Texas—
And for good measure,
Master of Ceremonies,
Ben Hall.

In Return, you gave us much, much more, you gave us our dream. For this we thank you, one and all.



"Absolutely marvelous!"

Doxie Jackson,
North Texas Chapter

"We've had a wonderful time."

Mr. and Mrs. Ray Boettger,
St. Louis Chapter

"Those Convention posters in the lobby of the Camelot are the greatest!"—**Allen Rossiter,**
New York Chapter

"I've never been so impressed by people's friendliness and hospitality—Say, does my new western hat look alright?"—**Woody Wise,** Potomac Valley Chapter

"That Ken Wright plays the most digestible dinner music I've ever heard."—**Don Lockwood,** Publications Director, Theatre Organ Magazine



Ron Willfong looks on, as Tulsa Mayor, James M. Hewgley, Jr., signs "A.T.O.S. Days In Tulsa" Proclamation



Youngest A.T.O.S. member at Regional, son of North Texan Doxie Jackson.



Barroom scene from "The Drunkard."



Stan Guy, North Texas, takes a bow.

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CHICAGO AREA

The bright, sunny, though cold, Saturday morning of January 10th found over 200 CATOE members and families at the WGN Studios, listening to what we like best — the sound of live theatre pipe organ. Harold Turner, organist on WGN's radio program "Pipe Dreams" was our organist for the morning. Hal played an all too short interlude of some old favorites in his smooth-flowing style, including "Night and Day," and made you feel as though you were listening to his radio program. Mr. Ward Quaal, president of WGN, was responsible for WGN keeping the organ as part of the station's facilities.

Two chambers housing the 11 ranks of pipes (7 from the original Wurlitzer) are directly behind the 3 manual Kimball console which is finished in a brilliant white. Four sets of swell shutters open out horizontally. Hal introduced Frank Wichlac who told of some of his re-installation problems. The chambers are on two floors and the relays and blower are on the second floor. Frank also explained that this organ is used as religious accompaniment and therefore the incorporation of the Nachthorn. Another change was made — the Xylophone is a single-stroke and no longer reiterates.

Hal turned the organ over to those CATOE members who would like to play and WGN served coffee and rolls. Chairman Bill Benedict thanked WGN personnel for being so gracious and for sharing the organ and Hal with us.

The Wurlitzer project at Downers Grove is progressing nicely. The console has been repainted and refurbishing it is about 90% completed. The platform and cover for the console are under construction at the present time and about 80% of the solder connections are completed. The blower was turned on for the first time on Jan. 14th. With the exception of one pallet cipher, all open air lines were closed.

There are the usual small sizzlers that one by one are being eliminated and some magnet ciphers that were cleared by cleaning armatures. Most all of the Main side 16' Flues and Reeds are in place and really sound off. The Solo side has two 16' tubas in place which are real "growlers." Wiring is progressing, keyboards reinstalled, bolsters and stop tabs are in process of reinstallation. All leather in the console has been redone and new contacts installed on tabs and pedals. Coupler switches have been received from Klann for installation. From all indications, this instrument is going to be a real, true "Mighty Wurlitzer" as room conditions, restoration work and general condition of parts is exceptionally good. The tension is mounting to about the pitch of a 16' post horn on 25" wind pressure to get finished, and it has been a great experience working on the project.

CONNECTICUT VALLEY

The Annual Meeting of The Connecticut Valley Theatre Organ Society, Inc., Conn. Valley Chapter ATOS was held at the Hammond Organ Studios in Waterbury on Saturday, November 8, 1969.

Stillman Rice was elected Chairman and Corporate President for a third term along with Frank Manion, Vice Chairman and Corporate Vice President; Mrs. Ruth Smith, Secretary; and Don MacCormack, Treasurer. Gene Hubbard was newly elected Program Chairman to replace Mike Foley, who was unable to serve another year. Mike will be remembered for the energetic and outstanding programs he brought us during the past year.

After the business meeting, Angelo Mastagni, Education Chairman, showed a movie on the Physics of Sound and how we hear it. The film, available through the Hammond Company, was most instructive and interesting. It is recommended to all chapters wishing to broaden their knowledge and learn how sound is produced.



Everett Bassett changing registration during his solo spot at the Waterbury State Theatre 2/10 Wurlitzer.

Adjourning to the State Theatre in Waterbury, we had our final meeting there prior to removal of the 2/10 Wurlitzer which was donated to us by the RKO chain. Members had a final chance at the console, after which Everett Bassett played a short concert.

On Saturday, December 13, we met at the Beechwood Manor in North Haven for our Annual Christmas Party. Following cocktails and dinner, we held a short business meeting during which the new officers were reinstalled.

The fun began with a contest to see who could make the most out of a handful of those long, skinny balloons, and Santa Claus, assisted by Mrs. Claus, dropped in to pass out gifts to all.

The fun continued as we moved on to the New Haven Paramount, where member, Frank Konitz played an informal concert. Frank was a radio organist in Hartford, and amused us with anecdotes and played medleys of tunes he had played for radio broadcasts back in the days when the live studio organist was part of the day's broadcast schedule.



Frank Konitz, former radio organist, at New Haven Paramount 2/10 Wurlitzer.

A jam session concluded the program, during which we heard from two guests, Past National President, Judd Walton, and Ben Hall, who was assisted by Ev Bassett at the back-stage remote keyboard.

— Al Miller

EASTERN MASSACHUETTS

Our Wandering Wurlitzer will soon be moving into its new home in the Richard Knight Auditorium at Babson College in Wellesley. The necessary papers have been signed, and preparatory structural work is expected to begin soon, under the guidance of Al Winslow. Don Phipps, project leader for organ repair and installation, will organize work crews according to geographical locations of the members. He is depending on each of us to indi-

cate preferred week-nights and Saturdays and any special working arrangements.

The Richard Knight Auditorium has a total of 1100 seats; 800 on the main floor, and 300 in the horseshoe balcony. There are organ chambers already in the building, at each side of the stage, but more space is needed for our Wurlti, and the first phase of the installation will include enlargement of these chambers.

By the good fortune of our agreement with one of New England's finest colleges, our orphaned organ has at last found a home. We have the leadership and the know-how to put our fine old Wurlitzer back in business: the thrilling sound of all its many voices will not remain silent much longer! How soon the great day will arrive depends mostly on ourselves, the members of the Eastern Massachusetts Chapter. There is much to be done. Don has the skills, but he has only one pair of hands; together we can offer many. There has been much discussion and extensive planning for the day when we could boast of our own Chapter organ. Now let us each make the extra effort, and hasten the fulfillment of our dreams. Needless to say, we are indeed happy with the prospects of sharing our 3/13 Wurlitzer with an institution like Babson College. Barring unforeseen events, this organ should be playing for the Christmas holiday season this year. We look forward to a long and rewarding relationship with our host, Babson College. Thanks to all at Babson and to members of the club who helped to bring about this new opportunity to preserve the tradition of the Theatre Pipe Organ.

Preliminary cleaning and repairs have started on the 3/11 (?) Wurlitzer in the Bradford Hotel Grand Ballroom, Boston and will continue for the next few weeks until the organ is in reasonably good playable condition. The initial phases of repair should not interfere with the repair and installation of our own organ, as the job of placing the Bradford organ in first class condition is reserved for a time after the Chapter organ is completely installed and in use.

CENTRAL INDIANA

Central Indiana Chapter went wowie on a two-day Mini-Convention of their own, December 13 and 14. It started off with a tour of the Holloway Pipe Organ Company, Saturday afternoon. Holloway is an Indianapolis manufacturer of "straight" organs. We saw several chests under construction, a par-

tially completed chamber, a three-manual keyboard and wiring section, and a pedal board under construction. A company representative gave an informative explanation of their construction methods. On the second floor, their pipe voicer actually voiced two new pipes for us and demonstrated many things about pipe voicing and tuning. For organ nuts, it was a very delightful and educational experience.

Saturday night was a definite highlight in the two-day "bash" with a visit to the *NEW* Rivoli Theatre. Tom Ferree, who owns the Louisville Uniphone Theatre Pipe Organ there, now also operates the theatre. He has done a tremendous job in renovating the rundown movie house into a thing of beauty. There is a new two-story electric sign out front, the marquee has been repaired and painted, and the electric lights now flicker as they are supposed to do. The foyer and center aisle have a brand new bright red carpet, while the auditorium proper has been completely redecorated with a white and black ceiling and light blue walls. The frames of the seats were given a coat of silver paint and all upholstery cleaned or replaced, all wood parts cleaned and varnished. The contrast was startling to those of us who had visited the OLD Rivoli Theatre.

Tom has added some pipes to the organ since the last program, giving the organ a much fuller and broader sound. There are now 17 ranks playing, with a couple more ranks planned. A second Tibia has been added, placing a Tibia on each side of the theatre, contributing to the delightful tone of the organ.

Tommy Sheen of Chicago was the visiting artist for the evening, and he played a fine program of Theatre Organ Music from old time tunes to new tunes and some Christmas Holiday tunes. Mr. Sheen accompanied a Laurel and Hardy silent movie "County Hospital" plus a Sing-A-Long in which the audience participated lustily. Tommy is a young man, but he plays like a veteran from the old days plus a touch of the modern. The evening was well spent.

Sunday afternoon was spent with the Hendricks Music Company, dealer for Rodgers and Hammond. Two chapter members, Eleanor Lewis and Vivian Arbaugh, played a well received program of theatre organ music on two Rodgers Theatre Organs, a Trio and a 33E. Vivian has played real theatre pipe organs in real theatres in the days past when such things were still around in Indianapolis.

Sunday dinner was made more enjoyable with Mr. Stanley Nantz (CIC Member) playing a 3/m Allen TO.

In the evening, the CIC Annual Meeting was held in the studios of the Schmitt Music Company, a dealer for the Conn Organ Company. We were again treated to the music of Tommy Sheen, this time on the new 3/m Conn TO.

At the end of the two days, the group was a tired but happy bunch, and certainly well ORGANized. The feeling was that we'll do our thing again next year.

LAND O'LAKES

THANK YOU'S ARE IN ORDER— I owe a very large one to Harriet Bateman for her notes on the December meeting (in this writer's absence). Without them you would now be looking at an almost totally blank article!

I understand that the Mark Dalquist's next-door-neighbors had some unexpected company (food and all) the night of our Christmas meeting on December 21st. Charlotte and Bill Eckley carried the refreshments into the kitchen of what they thought to be the Dalquist home, after greeting a young fellow who was watching TV. When the boy's parents arrived, it was explained to the Eckleys that the organ was next door! A logical mistake that gave everyone at the meeting a good laugh.

A short business meeting started everything off, at which time Glenn Bateman read minutes of a meeting to investigate the possibility of forming a Board of Trustees for the chapter. A motion was made and seconded that the report be made a part of the official record.

Byron Carlson then opened the musical program with a Christmas medley. Byron had arrived in town only a couple of hours before the program, so had no time to practice, but that made no difference because all reports were of his fabulous playing and excellent musicianship (which does not surprise any of us who have enjoyed his playing before). Thank you, Byron.

After a brief intermission, John Zetterstrom was the next artist to play. Then with Claude Newman at the piano and John at the console, all were treated to several duets. A fine ending to a well-planned program.

Refreshments were served and Claude Newman did a short solo stint in his most enjoyable style. Following was a sing-along of Christmas songs with Byron at the organ and Claude directing the "choir" of enthusiastic participants.

Clyde Olson took a turn at the organ followed by "Organ Annie" Merten, having been ill and unable to attend

meetings for some time, played several numbers.

As guests departed, they were treated to some rousing music by Tim Kucij, one of our younger members.

Our thanks again to the Dalquists, of Edina, for their hospitality. Over 50 members and guests were in attendance at their lovely home (my only regret is that this writer and her husband were, sadly, not among them).

We did get to the February meeting at KSTP-TV Studios, though. First we were all treated to a "balancing act" at which time Bob Paige and the control booth balanced the solo and accompaniment organ to stereo sound.

Claude Newman then welcomed our many members and guests (totalling about 96 that day) and we all introduced ourselves.

Next Don Taft introduced Al Schmitz (his cohort in T.S. Productions, dedicated to the proposition that the bouncing ball effect we've all seen in sing-along type shorts can be perfected). We would all have liked to see and hear more about their fascinating project.

Don Peterson's short history of the Wurlitzer we were about to hear was most interesting. He told us it had been, originally, in the Capitol Theatre, St. Paul, later to be named the Paramount. When the organ was installed at KSTP-TV, Leonard Lee was the organist and now, of course, Bob Paige is doing those honors.

Having had the organ itself introduced to us, Bob Paige then was seated at the console and we were off —

After Bob, the club members were invited to "have at it" and Al Schmitz, Bob Arndt, Harry Steege, Don Taft and John Zetterstrom all complied. Then Bob Arndt played for us again.

Clyde Olson then brought our program to a close. Everyone who played, more than did justice to an unfamiliar and admittedly difficult instrument that, in Bob Paige's words, "was not acting at all as it usually does."

As all proud parents will recognize, junior doesn't always do what is expected of him, but nevertheless to those of us just listening and not having to deal with technicalities, it was a very enjoyable two hours.

— Alice Tubbesing, *Sec'y-Treas.*

LOS ANGELES

Would you believe: The Twelfth Street Rag played on a giant theatre pipe organ, by an organist lying on his back across a Howard seat? This is part of what 1,000 L.A. Chapter members and guests saw and heard on Feb. 15 at the Wiltern when nationally famous artist Bob Ralston of the Lawrence

Welk TV show presented his first theatre pipe organ concert. Of course, Bob also plays in the conventional manner, exceptionally well.

Another fine artist, Mr. Tom Sheen of Chicago, was heard at the Wiltern in January. The Wiltern Kimball is now the responsibility of new maintenance chairman, Leonard Worne.

The San Gabriel Civic Auditorium Wurlitzer installation effort continues, with almost all major work nearing completion. The member playing plan at the Elk's Building 4/58 Morton has resumed following an interruption for a national billiards tournament. Bob and Ruth Stratton are coordinating the plan.

The club's monthly newsletter is now being mailed via first class postage due to many reported delivery delays when it was sent at a lower rate. Several members are attempting to arrange a group fare or charter flight to the National Convention in New York in July.

On January 25 many members travelled to San Diego to hear Bill Thomson on the Fox Theatre 4/32 Morton, and to hear Helen Dell there on February 22. Helen played for us at the Wiltern on Dec. 14.

Due to higher costs for the production of organ concerts, the non-member donation has been increased to \$2.00. A club member and his immediate family will still be admitted for the \$1.00 donation.

Coming events include Ralph Wolf at the Wiltern on March 22; a General Business Meeting in April; Randy Sauls at the Wiltern in April; and another organ crawl with the American Guild of Organists in May. This AGO/LA ATOS event will feature a special 2-manual carillon demonstration by Dean McNichols at the Bell Friends Church Wurlitzer theatre organ, and George Wright at St. Mary's Church in Whittier. The crawl has been arranged by member Lois Taylor.

— Ray Bonner

NIAGARA FRONTIER

The Niagara Frontier's first program of 1970 featured California's Tom Hazleton at the Riviera Wurlitzer on January 14. His concert included songs of various moods — peppy, humorous, romantic and classical. A sing-along and Chaplin silent movie rounded out the evening. Tom's program included something for all musical tastes; and his mastery of music and his delightful sense of humor all helped to make it a very entertaining occasion.



Tom Hazleton at the Riviera Wurlitzer.

Maryland's Dick Smith played the same 3/11 Wurlitzer on Wednesday, February 18 for almost 1,300 attentive listeners. His repertoire included many contemporary pieces as well as the good old standards. He introduced two original compositions, "Green Apples" and "The Pink Broom Polka" which were well received. An enthusiastic sing-along, a Buster Keaton silent film "The Haunted House" and requests from the audience gave his program variety. An unexpected power failure in the area at the time didn't really disrupt the concert to a great degree as when the organ was off, Dick filled in those few minutes with some jokes.

Dick's musical ability is constantly growing more mature and takes in an ever-widening scope of tunes.

— Shirley Cole

NORTHERN CALIFORNIA

Sunday afternoon, January 8, 1970, the Pacific Council for Organ Clubs and ATOS Chapter Nor-Cal held a luncheon meeting at Rudy's Supper Club in Vallejo, California. Ostensibly, the affair was called to install 1970 officers for PCOC. However, the crowd of some 160 members and guests attended for another reason — to hear and enjoy their Dave Quinlan, gold coat and all, give out with enchanting melodies for an hour and a half on the Mighty Wurlitzer.

Outstanding in Dave's limitless repertoire was one of the great favorites of this group — "Los Altos Train," done in his own Inimitable Fashion — as were all of his renditions. Nearing the close of the program, Dave (understandably — the room was very warm and smoke filled) with one finger, and slightly off key, "pecked" out "How Dry I Am" . . . and then proceeded to enlarge upon it so interestingly that everyone was completely spellbound . . . and no one got up to offer the poor guy a drink! Then after all that, he was gracious enough to give us an encore.

On Sunday afternoon, February 15, about 150 Northern California Chapter members and their guests met at San Francisco's last refuge of the mighty Wurlitzer; the Avenue Theatre. Max Wurzbach sincerely invited ATOS members to assist in the volunteer operation of the theatre. People to help with painting, plumbing, cleaning and electrical work are particularly needed along with projectionists, both the 16 mm and 35 mm varieties.

Our featured performer for the day was Everett Nourse, organist at San Francisco's Fox Theatre from 1944 until its destruction in 1963. He opened his program with a medley of theatrical overtures one seldom hears. Under Everett's touch we were aware of being transported back to the silent movie days by a skillful musical historian. Such things as "Cry Me a River" and a Victor Herbert medley brought us to "Who" with the pulsating, syncopated accompaniment that is one of Everett's most noteworthy effects and a spectacular way to end the first half of the program.

In the second half we heard several musical novelties of the 20's and 30's. Perhaps it was Everett's enthusiastic use of the beautiful large scale traps and percussions that brought about momentary rebellion from the percussion pressure regulator. Rapid emergency measures were taken that reduced the rush of wind to inaudibility. Everett closed his program with a lively performance of the "Knightsbridge March" that showed us the power of "full organ" and was reminiscent of the good ol' Fox days.

— M. Schmidt
B. Schmalz
D. Schutt

OHIO VALLEY

A September meeting was held at the Barnett Organ and Piano Co. store in Fairfield, Ohio. Harry Carpenter, artist for this meeting and member of the Barnett staff, provided a very interesting and enjoyable evening of entertainment playing the Gulbrandsen Rialto Theatre Organ. Our sincere thanks to Harry, the Barnetts, the

Sonensgeins and Art Hardiman, Manager of the Fairfield establishment.

The month of October saw another Gaylord Carter show with the film "The Hunchback of Notre Dame."

It is felt that the chapter again answered the cries of the Queen City area with another successful Carter event.

Following a brief business meeting in the auditorium of the Baldwin Piano and Organ Company, our host and fellow member, Eddie Osborn provided a festive program as well as introducing three other pros of the Baldwin organization — Eddie Willhite, Bennie Hamil, and Jack Huff. Our sincere thanks to all the above professional Baldwin artists and to the Baldwin Organ and Piano Company for a successful meeting attended by over 100 persons.

— George V. Eaglin

OREGON

Jonas Nordwall entertained the Oregon Chapter with a concert on the Robert Morton in the First Christian Church in Portland on January 25. This organ, of approximately 30 ranks, was installed in 1930 and is probably the last Morton ever built. The organ is a well balanced orchestral instrument and Jonas played numbers which demonstrated the various voices, the climax being a wedding march by Ernest Bloch which would have done justice to the Oriental Theatre Organ.

A recent meeting brought forth the proposal by Gordon Thompson to look into the renovation of the Benson High School Kimball. A committee was appointed to investigate this installation. A group of members went to Benson on December 2 and looked the organ over. It is a 3-manual Kimball of between 25 to 30 ranks. It badly needs repair due to neglect, water damage and vandalism. However the organ is a beautiful instrument and can be salvaged with some work and money. We have informed the Principal of the necessary work and if the school agrees to the proposal it will be presented to the ATOS membership for their ap-

proval. This is a good opportunity for the ATOS to do something about upholding our club purpose of restoring and maintaining theatre organs. It will require work by the club members who will be asked to volunteer.

Jonas Nordwall has taped a record on the Oriental Organ and it will be out this spring. We have heard the tape and it is going to be one you will want to add to your collection or (maybe start a collection?).

On February 17 there was an auction at the Oriental Theatre to dispose of all the contents (light fixtures, etc.) not including the organ, which has been purchased by Dennis Hedberg, removed and put in storage awaiting rebuilding and a new home.

— Rachel Zenk

RED RIVER

The January meeting of the Red River Chapter was held at the Red River Piano and Organ store in Moorhead. The business meeting centered around the new project of obtaining a theatre organ for the chapter. Lance Johnson and Mrs. Hildegard Kraus reported on several prospective organs. It was decided that the chapter would have to raise the money first, rather than to finance the project, due to the chapter's limited assets and the high interest. The chapter then decided to call Harvey Gustafson of Minneapolis (formerly of Fargo, N.D.) to play a concert at Bud's Roller Rink in April and the proceeds would go to the chapter organ fund. Various members were assigned jobs and the meeting adjourned for the program. Lance Johnson demonstrated an old Norwegian hand organ of four ranks of pipes which played tunes from a roller with thousands of pins. He described the instrument and gave a history of these hand organs. The membership was then invited by the host, Obert Tenold, to try out the new Kimball Apollo theatre organ which impressed the members and guests as the jam session lasted until early evening.

The residence of Mr. and Mrs. Arden Berg of Moorhead was the meeting place for the chapter on Sunday, February 15. Tickets were distributed for the concert and discussion continued on the chapter organ project. Following the business meeting, members and guests gathered around the 2/4 Kilgen pipe organ which is very neatly placed in the basement recreation room. The organ was formerly in a residence in St. Paul, then in the Catholic Church at Edgely, North Dakota. To give it some Theatre organ characteristics, member Ollie Hadlund rigged up a reverb unit with vibrato and placed the mike in the



Left to right: Hubert Shearin, Spencer Avery, board members; Glenn Merriam, Secretary Treasurer; Gaylord Carter; Robert Ridgeway, Vice-Chairman; and George Eaglin, Chairman.

chamber. It gave the organ reverberation and did away with that dry sound so common in residence organs.

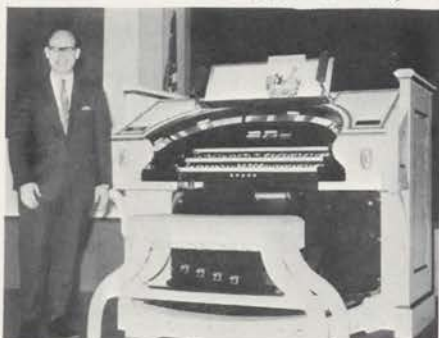
— Lance E. Johnson

PUGET SOUND

In January, we met at the Haller Lake Improvement Club — home of the chapter-owned Wurlitzer. Following installation of new officers and directors, Don Myers was presented in concert on the 3/7 (soon to be 8) Wurlitzer.

Brian Ingoldsby played the March concert at Mount Vernon's Lincoln Theatre on a 2/7 Wurlitzer which he restored. The organ boasts many fine percussions with the chimes hung throughout the auditorium — wild!

— Eddie Zollman, Jr.



Don Myers grins to appreciative audience at the Haller Lake Improvement Club.

— Photo by Eddie Zollman, Jr.



Brian Ingoldsby and Mount Vernon's Lincoln Theatre Wurlitzer. Console was moved back stage some years ago to counteract vandalism.

— Photo by Eddie Zollman, Jr.

ROCKY MOUNTAIN

The annual Christmas program was held in the Denver Theatre in Denver, Sunday, December 18. Dr. Bruce Belshaw provided the program on the Wurlitzer 3/15. He is a well-known M.D., as well as an accomplished organist.

One of the prime work projects of our chapter during the next year or so is to bring this fine instrument up to near its original condition. In view of this, it goes without saying that Dr. Belshaw had to use extreme care so that the numerous silent notes in the solo ranks would not result in loss of continuity of the melody. He did a masterful job on this instrument, one

of three in Denver theatres. Following the morning session in the theatre, the group travelled to the new residence of Dr. Belshaw which is another of those homes in our nation built around a theatre organ. He has his Wurlitzer 3/19 nearly rebuilt and installation is about to begin. It was a Chicago organ that went west. A story on this organ will follow in a later issue.

A January meeting was held Sunday the 18th at the home of Mr. and Mrs. Duane Searle. Duane and Jennie have a fine Kimball installed in their home. The instrument has been a family (?) project, it having been moved from Idaho a few years ago.

Mr. Ray Young played the Sunday afternoon concert. Ray is the regular organist at the Three Coins Restaurant (Wurlitzer 3/13 from Rochester, New York) in nearby Louisville. Ray was assisted by professional drummer, Dave Stevens, for the first half of the concert. This combination provided plenty of rhythm for the variety of numbers, some of which were from south of the border. Those seated at the rear could plainly see heads bobbing to the rhythm provided. During the remainder, Ray ably demonstrated his ability to present a wide range of both classical and popular music. A bit of humor preceded the concert. As Ray was about to begin his first number, faint sounds from a toy reed trumpet being played by one of the children of the chapter could be heard in the hallway. When this stopped, host Duane Searle said, "Gee, Ray, that sounded good." Ray took it in stride and announced, "Now, for my second number . . ." and began his concert on the 2-manual Kimball pipe before the group, and he was assured that this one would be only the first of many. Following the formal concert, a silent Laurel and Hardy movie comedy was announced. There were some embarrassed projector operators when they learned that there actually was a difference between 8 mm and Super 8 mm film. Drummer Stevens came to the rescue with a Super 8 projector from his home nearby. Ray Young provided the musical score on the Kimball.

— Ken Tillotson, Secretary

ST. LOUIS

The new year for the St. Louis Chapter got off to a good start when 28 members and guests met in January at the home of Mr. and Mrs. B. W. LaTourette to hear Biff LaTourette who, at 12 years of age is our youngest organist. The February meeting at the home of Mr. and Mrs. Joe Dallavalle featured Bob Ellison when a conflict prevented Jerry Marian from playing.



Irene Sederquist, Mary Hall and son John Hall, Vern Hall and John Ferguson working on power pneumatics.

— Photo supplied by Don Ullrich

Our organ rebuilding project in the Kirkwood auditorium is now getting into high gear. More than twenty members are taking part.

Eddie Dunstedter is scheduled to appear in concert in Powell Symphony Hall on May 15th. Powell Hall is the former St. Louis Theatre; the source of our Kimball console and relay and some of the other organ parts that will go into the Kirkwood installation. Dunstedter is a native of the St. Louis area, the scene of many of his past triumphs.

Friday, February 27th, found 300 organ and movie fans in the Kirkwood auditorium to hear chapter chairman John Ferguson in a program of music representing the decades of theatre organ music. John left them in the aisles with a tune in his own style, "Hard-Hearted Hanna." The community sing featured several of the chapter's collection of Lantern Slides from the Missouri Theatre. Charlie Chaplin in "A Night in the Show" showed us some of the wildest and most hilarious slapstick routines we have seen. John Ferguson's playing of the picture accentuated the activities with a fine sense of timing.

John ended the program on exactly the right note with "When Day Is Done." The organ was the Continental Carousel made by Allen with extra speakers to enhance the theatrical sound.

The silent movie and organ concert programs must be credited for growth in chapter membership. After each program we gain a few new members.

— Donald P. Ullrich

WESTERN RESERVE

1969 was a record year for the WRC, with a grand total of ten meetings and a host of special events, one and one-half removals, and four restoration-installation projects. In February, our chapter visited the Kapels' Old Country Store, loaded with memorabilia and two band organs from Euclid Beach Park. The Lorain Palace Theatre was the site for a Midnight March meeting, where member Bob Bittner soloed on the 3/10 Wurlitzer, followed

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by a jam session. In April, the Wassons, of Ashtabula, were hosts to our first scheduled business meeting; a concert by their late son, Marlon, will be long remembered. We talked shop and traded info while viewing Dean's installation, name and opus in progress. A 2/6 Robert Morton, installed in the Reinhardt's home, Beaver, Pa., was the featured instrument for our May gathering. Our Annual Dinner meeting, held in June at Hellriegel's Inn, Painesville, introduced the members to the Western Reserve Library of Theatre Organ Music, a new venture by members Howard Kast and George White. This library comprises taped recordings of area installations—including band organs—which are made on the instrument of the meeting and available to members. July was convention month, and in August, we reconvened for our Annual Picnic at Bartz's and heard for the first time "The Beast in the Barn," Virg's 4/Still growing (Hayloft's the limit). Canfield, site of the Hille's 3/14 Wurlitzer, gave members a chance to hear Brad Hille perform before returning to college. Silent movies and sing-along, with music by Bob Bittner, concluded this September meeting. George Steffy played the Swanson's 2/7 Barton for our "Oktoberfest" in Westlake. In November, 85-plus members and guests packed the Hobbs residence, in Solon, to hear Wilson Bruggert in concert on another new installation, a 3/11 Robert Morton; Bob Bittner also played, and the jam session went on almost forever. At the November meeting, officers for the coming year were elected.

Our Christmas Party, another first for the WRC, held in Cleveland, presented a Thomas Celebrity, courtesy of the Higbee Company, played in the



Wurlitzer being restored by WRC.

light reflected from the console of the silent Wurlitzer, soon to be sonorous, when the 32' diaphones rumble, as the WRC's major installation project (but more about that later). To members and friends who made 1969 so successful, we are grateful and proud of their contributions to the WRC. A special thank-you goes to Denny Richards, whose tenure as program director showed us that it *could* be done—ten programs!—without his efforts, the year would have been a failure.

January 1970 saw no chapter meeting but offered the newly revised *WRC Relay*, our newsletter, to members. In February 1970, Lillian Gish presented

her show at the Akron Civic Theatre, one of the few remaining atmospheric theatres in the country, and Chick Herr performed on the 3/13 Wurlitzer prior to the show. Later that month, we heard Ken Demko play the three-manual Conn 650 Theatre at Walkers' residence in Westlake—another new installation!—and had our first business meeting of the new year. First order of business was our name change to the Western Reserve Theatre Organ Society (WRTOS), soon to be incorporated. A special reserve collection, "Theatre Organ in the Western Reserve," a written and musical (and maybe even a movie!) documentary of the Theatre Organ in our territory is in preparation and has already been accepted by the Akron Public Library. This venture has promise in further establishing the historical and educational aspects of the WRTOS. 1970, too, will be a banner year for our chapter, as we play it with all stops out—less than our characteristic western reserve.

N. R. Kelley

WOLVERINE

Chapter secretary, Dave Voydanoff, has moved from Royal Oak to his new home at 1796 Burns, Detroit, Michigan. Along with his personal belongings and the like, several truck loads of Theatre organ have found their way to the new address. Would you believe . . . three 3-manual Wurlitzer consoles playing a total of 23 ranks . . . vaults in the basement full of blowers, relays, cables galore and a whole lot of miscellany. Among the many rooms on the second floor are two chambers and a large center hall which will be home for the Tuba pedal extensions, some percussions and a Toy Counter. The pipework, mostly Wurlitzer, is made up of 3—Tibia Clausas, 2—Vox Humanas, 1—Tuba, 1—Style D Trumpet, 2—Flutes, 2—Diapasons, 2—Kinuras, 1—Salicional, 2—Viol D'Orchestras, 1—Viol Celeste, 2—Orchestral Oboes, 2—Clarinets, 1—Oboe and 1—Casavant Tuba Sonora. It is understood a rank of English Post Horn may soon take its place somewhere in the depths of these well filled chambers. Believe us . . . it sure is a house-full of pipe organ!

Our thanks to last year's leaders . . . on behalf of the officers and members of Wolverine Chapter, a sincere thank you to Mal and Cris Magill, Ken Wuepper and Barry Rindhage and the many other members who have put forth their best efforts during the past year. Their continued participation and dedication is certainly solicited.

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The Pipe Piper To Be Continued

The Pipe Piper, an up-to-date listing of theatre organs playing on a regular basis, has been omitted in this issue due to space limitations. The Column will appear in its entirety twice a year. Any additions, corrections or deletions will be printed in each issue of *Theatre Organ* and should be reported to Lloyd E. Klos, 104 Long Acre Rd., Rochester, N. Y. 14621.



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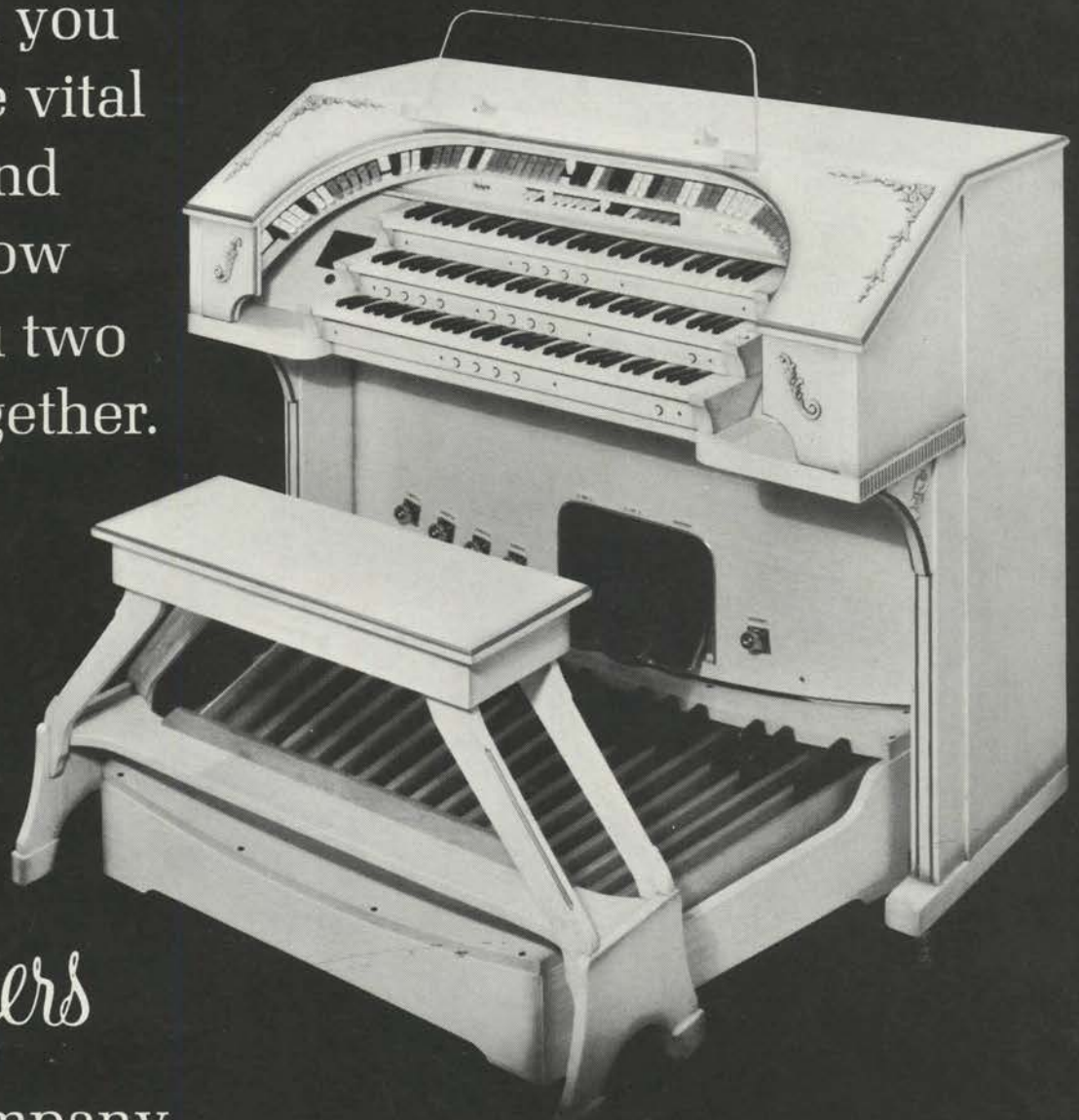
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