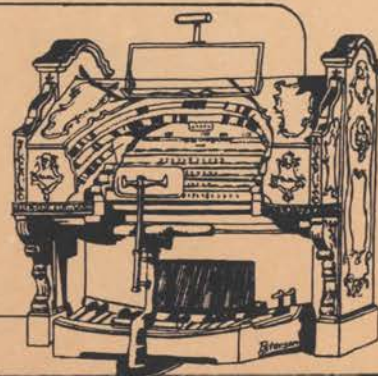


THEATRE ORGAN

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

VOLUME 12 NUMBER 3

JUNE, 1970



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THEATRE ORGAN

Journal of the American Theatre Organ Society

Volume 12, Number 3

June, 1970

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THE COVER PHOTO

The 4/26 Studio Wurlitzer in Dick Kline's home.

Story begins on Page 5.



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PRESIDENT'S MESSAGE

NOTICE
NATIONAL BOARD OF DIRECTORS MEETING, COMMODORE HOTEL
FRIDAY EVENING, JULY 10, 1970, 8 P. M.

* * *

GENERAL MEMBERSHIP MEETING, JULY 17, 1970
Commodore Hotel, New York City

LEADERSHIP

Leadership is the prime need most everywhere but an organization such as ours must have more self starters as we are so scattered. Wherever leadership has shown itself, we have a chapter and an active program. We have had many inquiries about forming a chapter but the first ingredient is someone to volunteer to do the work. All the members we have that do not belong to a chapter do help, indeed, we need twice as many to support a magazine large enough to be able to print the flood of news submitted by active chapters and individual members. The only reward may be the satisfaction of hearing the great sound that only a theatre organ can produce but I will testify that it is really worth it.

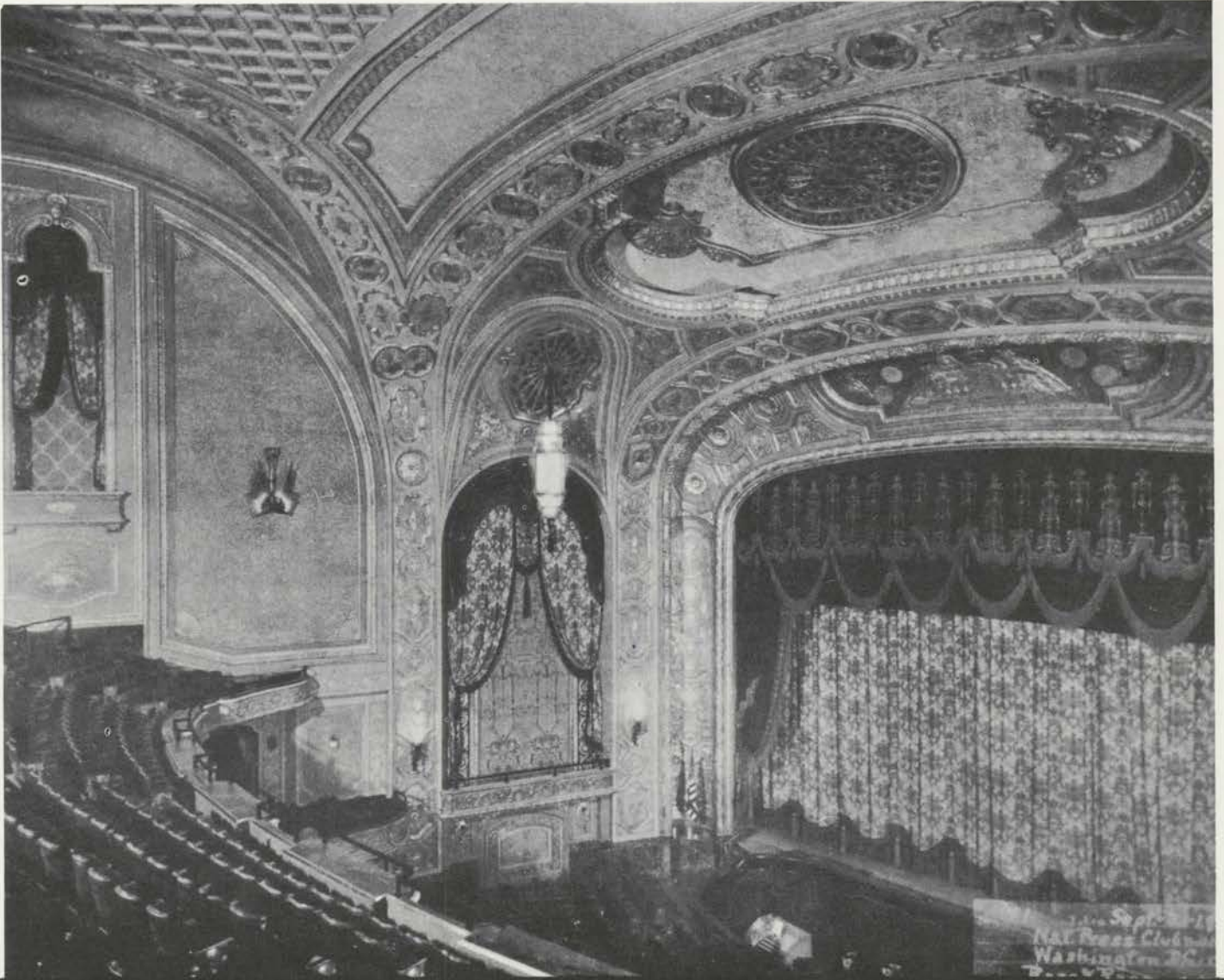
There are several areas in the country where there are still theatre organs needing a chapter's support. There are theatre organs coming into the market that might be taken to places that are currently without one. Do something positive to help. Ask your chapter officials for something to do. Get your friends to help organize a chapter if there isn't one in your area. Action is now the cry and it applies to us also.

Remind your chapter officials that the new charters will be available in New York for the chapters that have signed the charter agreement and returned them to National Headquarters. The eligible chapter representative may vote at the National Board Meeting July 10th at 8 p.m.



Al Mason

Al Mason, President



AN ACRE OF SEATS IN A PALACE OF SPLENDOR

By Bill Peterson, Number 21 in a series
FOX THEATRE — WASHINGTON, D. C.

This theatre was later renamed Loew's Capitol, and was designed by Rapp and Rapp. The house was part of the National Press Club building and opened in 1927. One notable feature of this theatre was the fact that the front

entrance doors opened into the mezzanine. The main floor lobby was downstairs. In the mid-sixties the theatre was torn out of the Press Club building, which still stands. The Wurlitzer organ is now owned by Dick Kline.



South end of the studio. The fanfare and percussion chambers are behind the pipe facade.

The Richard F. Kline, Jr. Studio Wurlitzer Pipe Organ

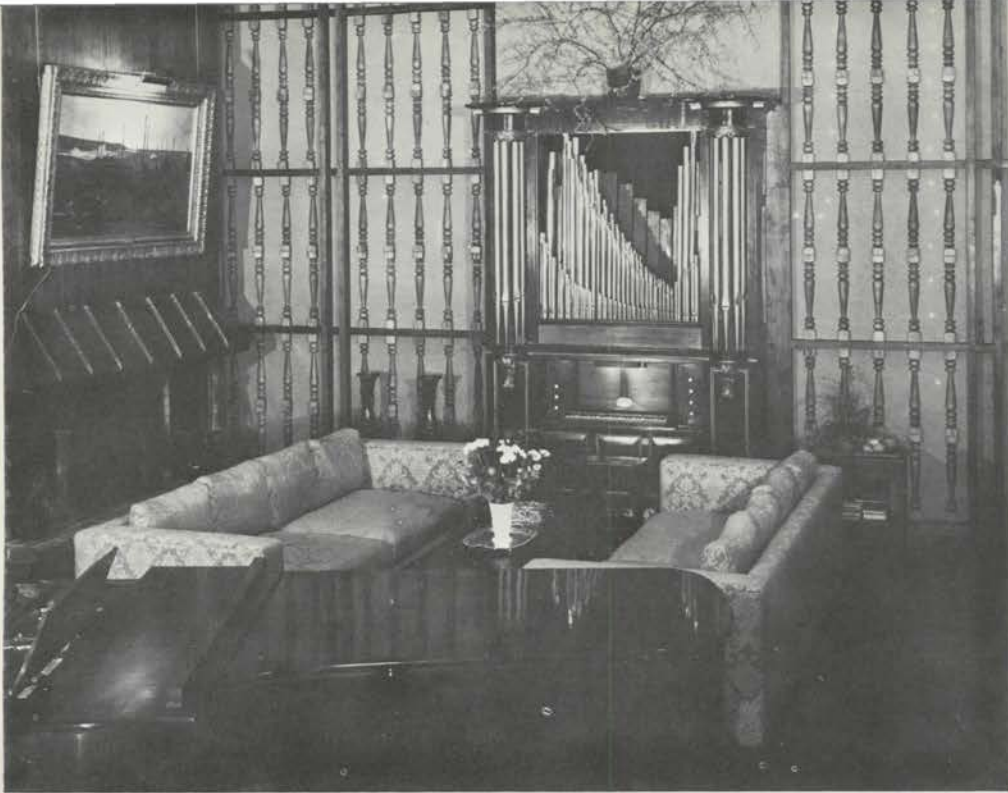
Story and photos by Ray Brubacher

Throughout the history of ATOS, the name of Richard F. Kline, Jr., has been a familiar one. His interest in the organization which began almost from the initial inception and formation led to several terms as national vice president and member of the national board of directors. His interest in the growth of the organization has also led him to realize the dream that many theatre organ devotees have, that is, ownership of one of the most outstanding examples of a restored and improved theatre pipe organ. How this installation was born and reared in the serene Frederick County, Maryland, countryside is now told.

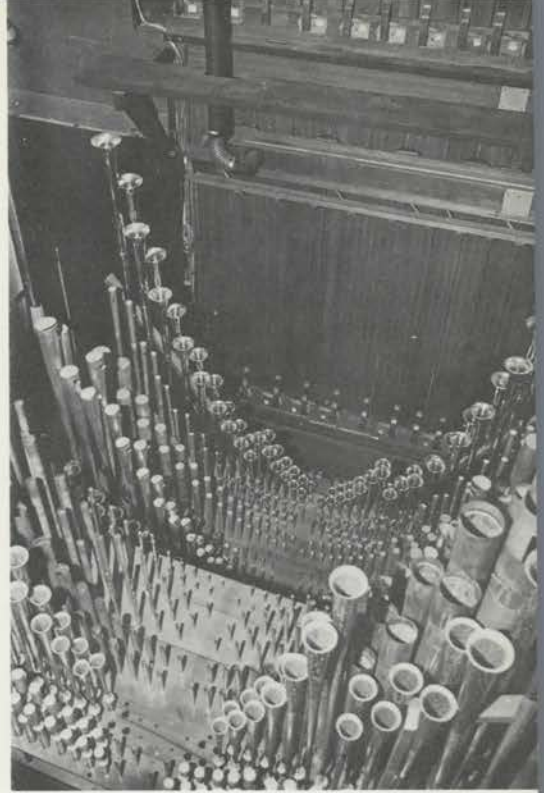


DICK'S enthusiasm for a theatre organ began with the purchase of Wurlitzer Opus 1391, which was installed in the New Manos Theatre in Greensburg, Pennsylvania in 1926. This was a model H special, meaning that the standard ten ranks were equipped with a three-manual console. The instrument had not been playable since 1940 and was in need of a complete rebuilding. In 1960, Dick brought the instrument back to Frederick and put it in storage.

In the late summer of 1963, Washington, D. C. lost its largest and most lavish movie palace, the Capitol, which had opened as the Washington, D. C. Fox Theatre in 1927. In it was installed a Wurlitzer Model 260 with 15 ranks and was listed as opus 1647. Dick was able to secure this instrument as its condition was generally better than that of the Greensburg Wurlitzer, so the organ was brought back to Dick's residence, Auburn Springs, where construction had begun on the specially designed studio for these two instruments. The task of drawing up a specification for a combination of two organs into one was then approached with a great deal of thought and planning as to what would sound balanced in its new environment.



North end of the studio. The main and solo chambers are behind the ornate screen.



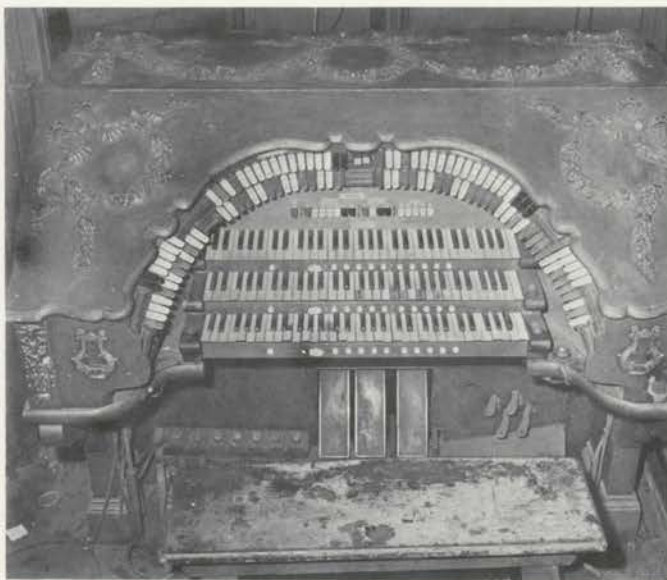
The Solo Chamber.

After the initial specification was plotted, both consoles were sent to the M. P. Moller Organ Company in Hagerstown (thanks to the intervention of Peter Moller Daniels, one of Dick's best friends). Under the expert guidance of Mr. Nate Souders, head of the console department at Moller, a beautifully redesigned four-manual console emerged with all of the original ornate trim and scrollwork intact and finished in gold. The combining of consoles also added 86 tablets.

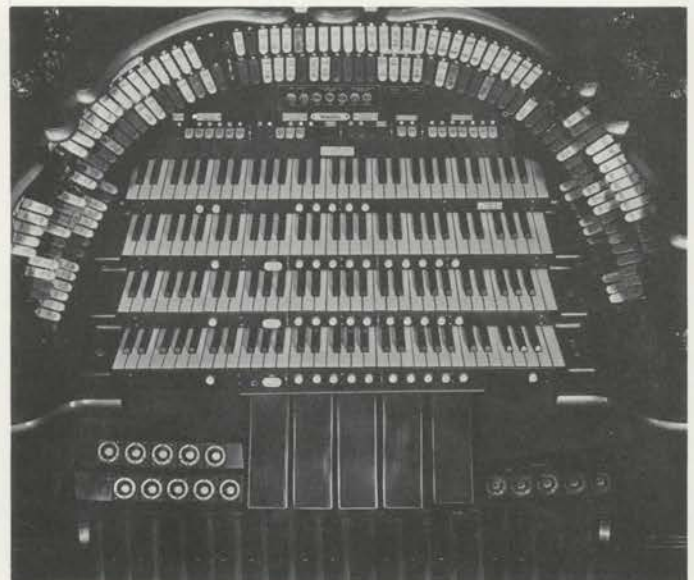
By now the room to house the organ was beginning to take its final form. Having the services of Mr. Lem Keller, close friend and fellow organ addict as contractor (Lem's instrument has been previously described in past issues of this magazine) assured Dick that his room would be acoustically and structurally good for the new organ. The main and solo chambers have dimensions each of 13 by 15 and 18 feet in height. Percussion Chamber I which is located on top of the main and solo chambers is 10 by 10 feet. At the other end of the listening area, which

is 26 feet wide, 65 feet long and 22 feet high, is a gallery supporting the fanfare and percussion II chambers, each approximately 8 by 13 with 11-foot ceilings.

The blower-relay room is adjacent to the solo chamber and is 9 by 15 feet. Across the back of the main and solo chambers is a special wind room 9 feet deep which houses wind trunks, reservoirs, and tremulants thus allowing all units chests to be boxed to the floor which helps mask wind noise. There are double sets of swell shades on two levels for the main and solo



Before



After

giving the organist an additional amount of control over the dynamic range. Switches on the console allow the player to have all sets in operation or to close off sets in various combinations.

In 1967 the room was completed and it was decided that the rather brassy gold of the console could be improved upon to better match the decor of the room so the console was glazed and lacquered to its present grained gold and walnut color. Installation of the organ as far as chests, blower, reservoirs and associated equipment was complete. John Steele from Miami, Florida was enormously helpful with the general chamber and pipe-work layout.

The renovation required the re-leathering of well over 6,700 pneumatics and 19 reservoirs. All work was done on the spot with tables set up in the studio proper. Jerry Sauter, deceased member of the chapter, took on the task of recovering 15 of the regulators himself—a big job to be sure. Both relays were then coupled in tandem to give control for the 28 ranks. Twin 30-ampere rectifiers supply the low voltage for the actions. A 15-horsepower Spencer turbine three-phase blower supplies wind for the entire organ. (It is interesting to note that three-phase power was available, a rarity in most cases, due to the fact that the power lines of the now abandoned Hagerstown and Frederick Interurban trolley line are adjacent to Dick's farm.)

At this point one should become aware of the setting for the organ and its home. The room for the organ is



The main chamber.

amply illuminated during the daylight hours because of the many large floor to ceiling windows which give a beautiful view of the private lake formed by an abandoned limestone quarry. The recent completion of an elegant residence adjacent to the organ studio makes this setting an outstanding one both musically and artistically. In the evening an elaborate colored indirect lighting display illuminates the room giving it an aura of the grand days of the motion picture palace.

The organ is now approaching its final stages of voicing and regulation. The task has taken years to complete and it will be sometime yet before Dick, who being a fine organist and a painstaking perfectionist, will feel completely satisfied. Those of us who know



The Wilfred Hall tracker organ at the north end of the studio.

him well, realize that until every single pipe and percussion speaks to the best of its ability there will be no complete satisfaction on his part.

Pipework in the organ is not totally Wurlitzer. There is no reason why intelligent and judicious blending of pipe-work of other good builders cannot result in a well balanced sound. In addition to the original 15 ranks of the Capitol organ, analysis to follow, the following Wurlitzer ranks were added.

A rare Musette, Open Diapason, Vox Humana, Small Tibia Clausa, and a Concert Flute (Celeste). "Orphans" now in the organ include a Gamba and Celeste from the Moller organ originally in the Washington, D. C. Palace Theatre, and a French Horn from the same instrument. A medium scaled unleathered Morton Tibia Clausa, a new Moller English Post Horn built for the organ in 1966, and a small Post Horn of anonymous parentage. Chest space is provided in the main chamber for a pair of soft strings.

Dick's musical interests are as much in the classical vein as the popular, and when a small tracker one-manual organ built in 1826 by Wilfred Hall of Philadelphia (Ben Hall's great grandfather?) became available from a church in Frederick, Dick purchased it and renovated and installed it in front of the organ grilles at the north end of the studio. In addition there is a Weber grand piano with a duo art player and a nine-foot Steinway concert grand which may eventually be playable from the Wurlitzer.

All in all, here is a perfect blend for any musician's pipe dream. To Dick Kline and his pipe dream come true, ATOS and its members wish him well for a job well done. □

ANALYSIS AND CHAMBER LAYOUT

SOLO CHAMBER (Right Side — Front to Rear of Chamber) with Pressures

- | | |
|-------------------------|--|
| 1. Kinura 10" | 8. Gamba 16' 11" |
| 2. Brass Trumpet 10" | 9. Gamba Celeste 11" |
| 3. Orchestral Oboe 10" | 10. Open Diapason 16' 10" |
| 4. Quintadena 10" | 11. English Post Horn 15" |
| 5. Tibia Clausa 16' 15" | 12. Vox Humana 8" Tower Chimes — two tubes — 14" |
| 6. Oboe Horn 10" | |
| 7. Brass Saxophone 10" | |

MAIN CHAMBER (Left Side — Front to Rear of Chamber) with Pressures

- | | |
|----------------------------------|--|
| 1. Musette 10" | 8. Salicional Celeste (prepared for) 10" |
| 2. Clarinet 10" | 9. Concert Flute Celeste 10" |
| 3. Viol d' Orchestra Celeste 10" | 10. Solo String 10" |
| 4. Concert Flute 16' 10" | 11. Diaphonic Diapason 16' 15" |
| 5. Vox Humana 6" | 12. Viol d' Orchestra 10" |
| 6. Salicional (prepared for) 10" | 13. Tuba Horn 16' 15" |
| 7. Tibia Clausa 10" | |

PERCUSSION I (Above Main and Solo Chamber at North End) 12" Wind

- | | |
|-------------------------|--|
| 1. Tuned Sleighbells | 4. Traps and Effects |
| 2. Glockenspiel — Bells | 5. Robert Morton Surf Effect with Reversible |
| 3. Chrysoglott | |

PERCUSSIONS OUTSIDE THIS CHAMBER

- | | |
|---|-------------------|
| 1. Xylophone | from Wurlitzer or |
| 2. Six Bell German Zimbelstern (Playable) | Tracker) |

FANFARE ORGAN (On Gallery)

- | | |
|---------------------|---|
| 1. French Horn 12" | 3. English Post Horn 10" Cathedral Chimes |
| 2. Tibia Clausa 10" | |

PERCUSSION II (On Gallery) 12" Wind

- | | |
|------------------|-------------------|
| Master Xylophone | Chrysoglott |
| Morimba Harp | Traps and Effects |

CONSOLE LAYOUT

- | |
|------------------------|
| MANUAL 1 ACCOMPANIMENT |
| MANUAL 2 GREAT |
| MANUAL 3 SOLO |
| MANUAL 4 ORCHESTRAL |

200 TABLETS — 40 Combinations — All manual pistons have second touch for pedal combinations. First five pistons on the great are collective generals on second touch. Old suitable bass tablets are now manual cancels. Also provided are cancels for: Trems, traps and general cancel for all stops.

EXPRESSIONS SHOES (Left to Right)

- | | |
|------------------------|------------------|
| 1. Fanfare | 4. Solo — Master |
| 2. Percussion I and II | 5. Crescendo |
| 3. Main | |

TOGGLE SWITCHES ON BACKRAIL

- | | |
|---|-------------------------------------|
| 1. Top Main Shades | 6. Percussion I to Percussion Shoe |
| 2. Top Solo Shades | 7. Percussion II to Percussion Shoe |
| 3. Fanfare to Master | |
| 5. Main to Master | |
| Sforzando Toe Stud with Indicator Light | |
| Crescendo Indicator Light | |

Analysis of Wilfred Hall Tracker Organ 1826

All Ranks on 2 1/4" Pressure — 56 Notes

- | | |
|------------------------|-----------------|
| 1. Open Diapason 8' | 4. Dulciana 8' |
| 2. Stopped Diapason 8' | 5. Principal 4' |
| 3. Gamba 8' | 6. Fifteenth 2' |

Portrait of

LEE ERWIN

Theatre Organist



Story by Lloyd E. Klos

Photos, Lee Erwin Collection

In 1930 at the age of 18, Lee Erwin was playing the 4/19 Wurlitzer in the Alabama Theatre.

One of the nicest fellows in the business of perpetuating the glorious heritage of the theatre organ, is Lee Erwin of New York City. The writer first met Mr. Erwin in the Detroit Fox Theater during the 1967 ATOS Convention, and was immediately impressed by his warmth and geniality. His subsequent visit to Rochester to perform at the Auditorium Theatre Wurlitzer strengthened this impression.

Lee Erwin was born in Huntsville, Alabama. "One of my first remembrances was listening to music. My mother was the organist of a very small church; she was probably the only member of the congregation who could play. When I was three or four, I was given a toy piano for Christmas. It must have been a better-than-average toy, because it was exactly in tune, and it had a keyboard of almost four octaves.

"Although I couldn't possibly have known at that time that I was gifted with absolute pitch, I realize now that I was demonstrating it regularly by reproducing accurately any group of notes which I heard. So, I found that I could automatically play on my toy piano almost anything I heard my mother play on her big piano. When I started to school, I also started formal music lessons, taking piano from Miss Bessie Pettus, a remarkable lady, who still teaches a few selected students in Huntsville.

"As a kid, I haunted the two movie houses in Huntsville. The Lyric Theatre had a Photoplayer (Ben Hall's research has established that it was a Style L Wurlitzer Pipe Organ-Orchestra). The organist, George Hatch, couldn't read

a note of music (he played everything in one of three keys—E major, B major or F sharp major), but he did a terrific job of improvising music for a film.

"The Grand Theatre originally had a piano, and a lady piano player, but they finally installed a small pipe organ. After a time, I was given permission to play the supper show in both theatres any time I wanted to, but without pay, of course. It did give me the opportunity to attend both theatres without admission—a real prize for a



Lee plays the 4/60 Moller in Loew's Temple Theatre in Birmingham, Alabama. This was his first big-time theatre position.

twelve-year-old boy who was already hooked on the theatre organ.

"I can't remember any of those old films except that Douglas Fairbanks in "Robin Hood" stands out sharply, probably because I *didn't* play the organ. The theatre hired an orchestra for this picture and I was the only kid in town who could both read music and struggle successfully with a clarinet. So, for "Robin Hood", I became Lee Erwin, clarinetist—not good, but brave!"

In high school, Lee won a state piano contest which rewarded him with a scholarship to the Cincinnati Conservatory of Music. While at the Conservatory, in which he studied under Parvin Titus, he helped defray expenses by playing organ in the neighborhood theatres, seven nights a week, for \$20 a week.

After three years at the conservatory, he left school to accept his first big-time theatre position—assistant organist on the 4/60 Moller in Loew's Temple Theatre in Birmingham, Ala. The Temple was a "presentation house" with first-run films sharing equal billing with big-time vaudeville. Each performance featured a solo organ spot, one in which the organist could even program a straight performance of a Bach Prelude and Fugue if he wanted to do so. And, the audience listened!

"The chief organist, Joseph Stoves, was a genuine artist, not a retreaded piano player. He really knew classical and popular music, and his improvisations were marvelous. Even his first 'cold' performance of a silent film (a new one each week) was nearly always a masterpiece.

"From his examples, I learned, in an unforgettable way, that an organist should never use current popular music, or even well-known classical selections as accompaniment for a *serious* film. Any familiar piece of music already has preconceived connotations for any audience, and therefore, draws too much attention to the organ, at the expense of the film. For him, each film had to have a new, completely original score which he improvised on the spot.

"It was a lesson which very few organists learned, probably because many of them simply weren't capable. Of course, there were books of cue music to fit any given situation, except usually it didn't really fit. During my short time at the Temple, one film, "The Big Parade" ran without vaudeville for many weeks. It had a complete orchestra-and-organ score of its own, and made use of live sound effects, by having stage hands simulate battle scenes with hundreds of sound-producing gadgets, including real guns."

Lee Erwin had plenty of time between theatre performances. For loafing? Not exactly. He took on pianist and organist chores for radio stations WRBC and WAPI. He assumed the organist position at First Methodist Church, and in his odd moments, he began to compose.

In 1930, Lee went to Paris to study for two years under such greats as Andre Marchal (Lee was his first American student), Nadia Boulanger, Mlle. Grandjany and Jean Verd. In 1931, Lee was appointed assistant organist at the American Cathedral in Paris. He then returned to Birmingham and the organist's position in the Alabama Theatre.

There is a most interesting story behind the continued use of the organ and orchestra in this theatre after the talkies arrived. It began with a letter, dated April 1, 1929, written by Charles G. Branham, the theatre's manager, and addressed to Bert Hollowell, conductor of the Alabama Theatre Orchestra, and posted on the back-stage bulletin board:

Dear Mr. Hollowell:

Due to possible change of policy, which will be definitely decided within the next few days, you will accept this as a four-weeks' notice, according to the terms of the contract between yourself as conductor for the Alabama orchestra, and the Alabama Theatre.

*Yours very truly,
Charles G. Branham*

According to Lee Erwin, this "four weeks' notice" (written on All Fools' day, remember), was extended for about two years after the talkies came in. The orchestra and organ continued until 1931, possibly 1932, with a stage show policy. "As that all came to an end, musicians were given their final four weeks' notice. Like many theatres, the management wanted to keep the organ on as a special attraction, but the union said, 'no orchestra, no organ!'"

"So, for a short time, I was transferred to a special booth in the balcony of the theatre with two phonograph turntables to synchronize records with the newsreel and a few other things which did not have a sound track. One of the most difficult things to do was to find a recording of popular music which did not contain a vocal solo."



Lee posed with the DeVore Sisters in Cincinnati's WLW in 1935 where the famous "Moon River" broadcasts emanated. Notice the marked resemblance to classical organist, Virgil Fox.

In 1932, Lee went back to Cincinnati, this time as organist in the RKO Albee Theatre. A faded clipping has this to say about the youthful organist: "Despite his classical background, young Erwin is particularly deft in the interpretation of popular songs upon the organ. The heaviest number he has essayed in his current engagement has been 'The Rhapsody in Blue'".

Lee says, "The Albee Theatre was one of the last houses in Cincinnati to maintain the use of both organ and orchestra. About once a month, we did a very special number which featured the combined resources of organ and orchestra. The RKO chain at that time was experimenting with the idea of

doing away with the traditional vaudeville-pit band type of music and changing it to the new, modern, big-band sound. It was great fun, and I got my first experience writing orchestrations for a large orchestra. But, it was obviously too expensive, so it did not last very long."

One item Lee Erwin treasures is a check statement, dated September 30, 1932, crediting him with \$80 for a week's accompaniment of Madame Schumann-Heink. As a very old lady, she was on a vaudeville tour just to make money, and Lee says, "she was simply a wonderful person, but it was sad to see her doing four-a-day vaudeville with five performances on Saturdays and Sundays."

Another clipping from "The Billboard" reviews the bill at the Albee on December 19, 1932. The entertainment on stage, apparently had slipped into the doldrums since the four Marx Brothers' appearance six weeks previously. However, things picked up with Horace Heidt and his Californians. "Lee Erwin, organist, rapidly gaining in popularity here, drew powerful applause with his playing and song-coaxing."

The year 1933 marked the start of a major segment in Lee Erwin's career. He became staff organist at Cincinnati's WLW, and launched his 11-year stint on the famous "Moon River" program. The station had not one, not two, but THREE Wurlitzers in use constantly during those days. Lee also worked on such programs as "Singin' Sam, The Barbasol Man" with Harry Frankel; and "Boy's Town."

For a short time in 1934, he was organist at the Paramount Theatre in Cincinnati. A news item of April 12, 1934, had this to say: "Lee Erwin, popular young organist, will be at the console of that instrument at the Paramount on Sunday when the organ interlude returns to its former place in the programs of the Peebles Corner theatre. Appropriately, Erwin has arranged a medley of holiday melodies under the title of "The Easter Parade," to be illustrated by attractive song slides. Cincinnati theatre-goers will remember Erwin for his organ interludes at the Albee Theatre a few years ago.

"Manager Joe Goetz of the Paramount announces that the organ will be featured for a limited time only, to test the public reaction to this type of entertainment. The booking of Erwin follows many requests by Paramount patrons for the resumption of these musical periods."

In 1935, Lee directed "Lee Erwin's Musical Troupe," which was aired on WCKY, Sunday evenings. The half-

hour variety show demonstrated Lee's marked versatility as conductor and arranger.

In 1941, he was granted a pilot's license and it wasn't long before he was flying his own plane about the country.

However, his big forte during this period was the "Moon River Show." It was a seven-nights-a-week program, featuring poetry, songs by the DeVore Sisters trio, and of course, quiet music by Lee Erwin at the Wurlitzer. Vocalists who went on to fame and fortune include Betty and Rosemary Clooney, and Doris Day.



Lee Erwin and Gloria Swanson were the big names on New York's Beacon Theatre marquee on May 8, 1967.

In 1956, Lee recorded 16 songs, which he had frequently played on that show, an album entitled "Moon River Music." It was done on ATOS member E. Jay Quinby's home organ in Summit, New Jersey.

Incidentally, to clear up a misconception, Henry Mancini's hit song "Moon River," popularized by singer Andy Williams, was not composed until 1961. It is an interesting coincidence that Lee Erwin accompanied the Williams Brothers quartet at WLW when Andy, the youngest member, was an unknown high school kid.

In 1944, Lee moved to New York where he became staff organist (electronics, now), arranger and composer for CBS. "When I first went to work for CBS, there were at least a dozen organists on the staff. One of our assignments was to do stand-by work, which meant sitting in a studio with the organ turned on, ready to play if a program from the west coast failed to come through because of technical difficulties, or if any remote broadcast from a hotel, restaurant, etc. did not come through properly. No recordings were permitted by any of the networks in those days.

"It was a favorite trick of engineers to treat all newcomers to the gag that the station had gone off the air, and let the organist play a 30-minute pro-

gram to a dead microphone. After several such instances, the real thing happened one night. After the network had 'dead air' for about two minutes, and the engineer began to turn green, I finally got the idea that I should actually play. We almost got fired, but no engineer tried that trick again!"

In 1945-46, he served as organist on weekends at the RKO Madison, RKO Richmond Hill, Brooklyn Fox and the Academy of Music until increased work on the Godfrey shows made outside work impossible.

The Godfrey shows — "Arthur Godfrey Time," "Arthur Godfrey's Talent

Scouts" and "The Arthur Godfrey Show" provided plenty of work for Lee Erwin. He served as arranger, composer and organist, and wrote hit songs such as "Dance Me Loose," "Hello, Sunshine," "There Ought to Be a Society" and "Go Now." These were sung by Arthur Godfrey and "all the little Godfreys" — Janette Davis, Julius LaRosa, Bill Lawrence, Marion Marlowe, Frank Parker, Johnny Nash, LuAnn Simms, Carmel Quinn, Pat Boone, The Chordettes, The Mariners and the McGuire Sisters.

"There are many anecdotes concerning the Godfrey years, but I suppose the one which was the most dramatic, was the Julius LaRosa incident, when Arthur Godfrey introduced his singer with the immortal words 'Julius will now sing his swan song on this program.' I am sure that every member of the orchestra played a few wrong notes during that vocal accompaniment that morning.

"Naturally, the one question I still hear is 'What's Arthur Godfrey really like?' I can always say, truthfully, that he has always been great as far as I'm concerned. Other members of the cast might not make the same statement. Not long ago, I received a note from Arthur, apologizing for not giving us a

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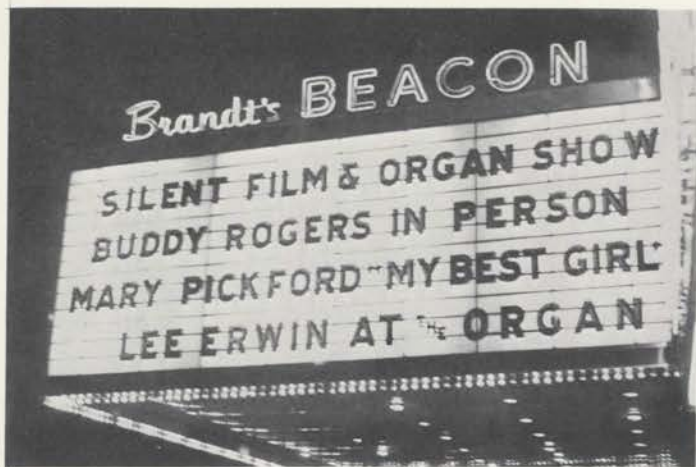
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Buddy Rogers' and Lee Erwin's names adorned the Beacon marquee on February 24, 1969. Lee wrote the music for this picture.

big plug on the air for a recent silent film show. His girl apparently didn't give him the information in time."

Since leaving the Godfrey show in 1966, Lee has been a freelancer, with many musical activities.

In 1967, after being commissioned by the New York Chapter ATOS to compose a new organ score for the Gloria Swanson silent picture "Queen Kelly," he joined Miss Swanson in a gala sell-out of this classic film on May 8, 1967 at Manhattan's Beacon Theatre.

This effort was so successful that the New York Chapter commissioned him to write another score, this time for the Rudolph Valentino film "The Eagle," which was performed at the Beacon and the Academy of Music.

The Academy presentation was reviewed by Allen Hughes of the New York Times staff, who wrote: "Waves of magnificent sound rolled through the Academy of Music Theatre last night . . . Lee Erwin was the organist, and he was excellent . . . The nationwide theatre organ revival is resulting in the establishment of a concert circuit which includes Rochester, Detroit, San Francisco and Dunedin in Florida . . . If all goes well, the sound of the theatre organs may again be heard regularly throughout the land."

Next came Lee Erwin's scores in 1969 for "My Best Girl" with Mary Pickford and Buddy Rogers, and "Irene" with Colleen Moore and George K. Arthur.

Lee has made several recordings, embracing all the major labels, while serving as organist, arranger and conductor. His most recent recording is "Sounds of the Silents" on Concert Recording Label, and is highly recommended. He is a member of the music department of Lehman College in New York, serving as instructor in electronic music composition.

Though he was not directly involved in the sequence, he was once mentioned offhandedly in Chester Gould's "Dick

Tracy" comic strip. It seems that a broad-shouldered vocalist named "Tonsils" was having trouble learning a song "The Rainbow Turned Muddy." "Aw, Dude," he said to his manager, "why doncha have L'Erwin write a new tune? This one's too hard!" With two pistols aimed at him, "Tonsils" did not have to utilize our subject's talents!

While playing a full week's run of the Valentino film "The Eagle" on the Woody Wise Grande Barton organ in the Virginia Theatre in Alexandria in October 1969, Lee made a guest appearance on the Ed Walker-Willard Scott show, an NBC program, in Washington. Ed Walker asked, "Lee, you were with Arthur Godfrey radio and television programs for years; you are a composer and now you are teaching electronic music in New York. Out of



A group of happy people pose in Detroit's Redford Theatre, March 4, 1969 on occasion of Lee Erwin's accompaniment of the silent film "Irene". They are, left to right, Lee Erwin; ATOS President, Al Mason; actress Colleen Moore; and master of ceremonies, Ben M. Hall. Miss Moore starred in the film.

all the things you have done what has been your real ambition?"

Lee replied, "Come to think of it, I'm finally doing the one thing which I always wanted to do more than anything else — playing a theatre organ in a theatre. Radio and television shows were wonderful; they kept organists going for a good many years, but how wonderful it is to be playing in front of a real live audience!"

The writer asked Lee Erwin to expound his ideas on the theatre organ's revival, and he willingly complied as follows:

"I have compared notes with other organists who have had equally fortunate opportunities to work extensively with the theatre organ. There is general agreement that we all realize, more than ever, that Hope-Jones and his fellow pioneers were developing a truly unique musical instrument. Thanks to the ATOS, that instrument has been saved from becoming a museum curiosity, and as more and more instruments come back to active playing life, more and more people are hearing — and understanding — that great theatre organ sound.

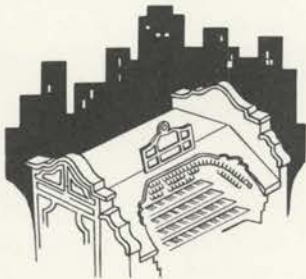
"The most significant thing to me is the magnetic attraction which the theatre organ has for young people — both young audiences and young performers. To them, the theatre organ is as modern as the Moog Synthesizer; both have tremendous resources to be explored and exploited.

"The older, more 'classical' branch of the pipe organ family seems to be sailing a steady course back to the middle ages, possibly even to oblivion. It is my firm conviction that the keyboard instrument of the future will derive from the theatre organ, applying the flexibility and playing facilities of the theatre organ to a new design and construction, using contemporary tech-

nology and materials, to meet the needs of contemporary musicians."

And so, we come to the end of this narrative, but certainly not to the end of the Lee Erwin story. We believe that there are many years ahead for this fellow in his efforts to perpetuate the renaissance of the theatre organ. All of us who love the big sound of the king of instruments, wish him continued success in his efforts. □

THE pipe piper



The following are additions and corrections to the February 1970 listing. Any additions or corrections should be reported to Lloyd E. Klos, 104 Long Acre Rd., Rochester, N.Y. 14621.

CALIFORNIA

BURLINGAME

Encore Theatre,
1157 California St.
2/11 Wurlitzer played by Bill Taylor for Sunday nite intermissions.

COURTLAND

River Mansion, Steamboat Slough
3/11 Robert Morton played regularly.

EL SEGUNDO

Old Town Music Hall,
146 Richmond
4/20 Wurlitzer played regularly.

FRESNO

Warner Theatre,
Fulton & Toulumne
4/16 Robert Morton played weekends by Dick Cencilbaugh
Wilson Theatre, 1455 Fulton
2/11 Wurlitzer played weekends.

GARDENA

Roosevelt Memorial Park,
18255 S. Vermont
4/17 Wurlitzer played regularly.

GLENDALE

Whitney Recording Studio
4/34 Wurlitzer-Morton played occasionally for ATOS concerts etc.

LOS ALTOS

Melody Inn, 233 Third Avenue
4/20 Wurlitzer played by Bill Watts or Dave Barrett every evening.

LOS ANGELES

Elks Lodge, 607 S. Parkview Ave.
4/61 Robert Morton, played regularly for ATOS affairs.

Tubes Inc. Warehouse
2/15 Wurlitzer played often.

Wiltern Theatre,
3790 Wilshire Blvd.
4/37 Kimball played for monthly ATOS & public concerts.

REDWOOD CITY

Captain's Galley #2,
821 Winslow St.
4/19 Wurlitzer played nightly except Monday by Tom Hazleton, Jack Goustafson or Ralph Trout.

SAN DIEGO

Fox Theatre, 720 B Street
4/31 Robert Morton played regularly and for ATOS concerts.

SAN FRANCISCO

Avenue Theatre,
2650 San Bruno Ave.
3/14 Wurlitzer played by Bob Vaughn, Vernon Gregory or others on Friday evenings for concerts and silent movies.

GEORGIA

ATLANTA

Fox Theatre,
660 Peachtree St. NE
4/42 Moller played by Bob Van Camp Friday and Saturday nites and 30 minutes for Sunday openings.

ILLINOIS

CHICAGO

Aragon Ballroom,
1106 W. Lawrence
3/10 Wurlitzer played by Hal Pearl.
Montclare Theatre,
7133 W. Grand
3/10 Barton used by Chicago chapter ATOS for concerts.
Oriental Theatre,
20 W. Randolph St.
4/20 Wurlitzer used by Chicago Chapter ATOS for concerts.
Patio Theatre,
6008 W. Irving Pk.
3/17 Barton used by Chicago Chapter ATOS for concerts.

PARK RIDGE

Pickwick Theatre, 5 S. Prospect
3/10 Wurlitzer played for Chicago Chapter ATOS affairs.

INDIANA

EAST CHICAGO

Indiana Theatre, 3458 Michigan
3/11 Wurlitzer played for special events.

FORT WAYNE

Embassy Theatre,
121 W. Jefferson St.
4/15 Page played by Buddy Nolan between weekend shows, September thru May.

INDIANAPOLIS

New Rivoli Theatre, 3155 E. Tenth
3/14 Uniphone played between shows by Tom Ferree and guest artists.

WHITING

Hoosier Theatre, 1335 119th St.
3/11 Wurlitzer played for special events.

MICHIGAN

DETROIT AREA

Senate Theater,
6424 Michigan Avenue
4/34 Wurlitzer, operated by Detroit Theater Organ Club for monthly concerts by leading artists.

LANSING

Michigan Theater
3/10 Barton played Sunday nites between features by Bryan Grinnell.

MINNESOTA

MINNEAPOLIS

Diamond Jim's
(By membership only)
2/7 Wurlitzer played nightly.

MOORHEAD

Bud's Roller Rink,
2120 First Ave. N.
3/7 Johnson-Barton played Saturday and Sunday evenings by Lance Johnson.

MISSOURI

KANSAS CITY

Russell Stover Auditorium
3/8 Wurlitzer played for ATOS events.

ST. LOUIS

Fox Theatre,
N. Grand & Washington
4/36 Wurlitzer played by Stan Kann or Jerry Marian daily.

NEW JERSEY

RAHWAY

Rahway Theatre
2/7 Wurlitzer used by New York Chapter ATOS for concerts.

NEW YORK

BINGHAMTON

Roberson Center for the Arts & Sciences, 30 Front Street
3/17 Link played by leading artists monthly.

NORTH TONAWANDA

Riviera Theatre,
67 Webster St.
3/11 Wurlitzer played by Andy Jarosik Saturday & Sunday before movie time. Also used by Niagara Frontier Chapter ATOS for monthly concerts.

PLATTSBURGH

Strand Theatre
3/25 Wurlitzer played often for stage shows or concerts with leading organists performing.

ROCHESTER

Auditorium Theatre,
875 Main St. E.
4/22 Wurlitzer played by leading artists in monthly concerts September thru May. Info. from RTOS, Box 53, Fishers, N. Y. 14453.

OHIO

LORAIN

Palace Theatre
3/10 Wurlitzer played on special occasions.

OLMSTEAD FALLS

Lamplighter's Inn,
7068 Columbia Rd.
3/13 Kimball played by Gerald Gregorius Wed., Fri. & Sat. nites

OKLAHOMA

MIAMI

Coleman Theatre
3/7 Wurlitzer played by Oneta Puckette on irregular schedule on Sundays and Wednesdays.

TULSA

Christian Crusade Auditorium,
2808 South Sheridan Rd.
3/10 Morton played for Sunday morning and evening services.

OREGON

OAKS PARK

Oaks Park Roller Rink
4/17 Wurlitzer played by Don Simmons daily.

TENNESSEE

KNOXVILLE

Tennessee Theatre, 604 Gay St.
3/14 Wurlitzer played by Preston Spaulding Friday, Saturday and Sunday eves.

TEXAS

The organs in the Capri and Palace theatres in Dallas are no longer used.

UTAH

SALT LAKE CITY

The Organ Loft, 3331 Edison St.
5/42 Wurlitzer-Morton played by Mrs. Joann Harmon and Scott Gillespie for Saturday night dances, dinner concerts, private parties, etc.

VIRGINIA

RICHMOND

Loew's Theatre,
6th and Grace Sts.
3/13 Wurlitzer played by Nick Pitt every Friday & Saturday.
Mosque Auditorium
3/17 Wurlitzer played frequently every month.

ROANOKE

American Theatre
3/11 Wurlitzer played every Sunday morning before showtime.

WASHINGTON

FEDERAL WAY

Big Bob's Pizza,
31406 Pacific Hwy. S.
2/5 Morton played nightly by Ron Barrett, Tom Kaasa or Brad Miller.

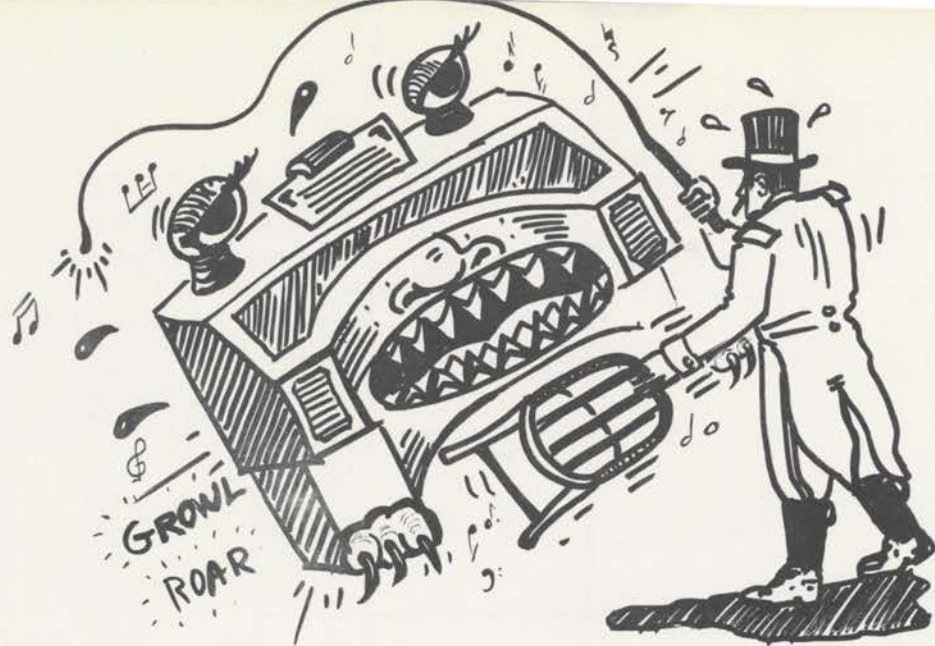
SEATTLE

Ridge Skating Rink,
620 N. 85th St.
2/7 Wurlitzer played nightly.
Seattle Center Food Circus
3/8 Wurlitzer played daily by Dick Schrum or Earline Hunt, May thru October.

WISCONSIN

MILWAUKEE

Centre Theatre,
Wisconsin Ave. and 2nd St.
3/28 Kimball played by Gary McWithey on Friday and Saturday nites.



IT IS now widely known that to capture a monster theatre organ from the depths of a Bijou or Pantages, and cage it in the confines of a small room, only to let it loose in the family living room, can bring disaster to any home. Just as "Audio Bugs" have discovered that they don't want to have the sound of a full symphony orchestra playing in their living rooms, Organ Buffs don't really want to hear a theatre organ playing in their living rooms. What the stereo hi-fi enthusiast wants to hear in his living room, is the sound he would hear if he were listening to the orchestra in the best seat in a concert hall. Likewise, the theatre organ enthusiast hopes to hear the theatre sound in his living room. Anyone who has ever been in an organ chamber when a theatre organ was being played would not want to duplicate this in his home. Is it possible to achieve the theatre sound in a home?

The answer is, yes, and no. It is possible to achieve a sound close to that heard in the theatre, but it is impossible to produce the acoustics of a theatre in a small room. Let's consider three factors governing the successful sounding theatre organ in a home installation. First, and most obvious, is the volume or loudness; second and more subtle, the balance and intimacy; and third, the illusion of space.

Regulating

To begin with, I want to make it clear that the only right way to alter the tone and volume of a pipe organ is at the pipes themselves. When the organ was built, the tonal designer decided what scales (diameters) and pressures the pipes would be to achieve the desired results in the auditorium the organ was to be installed in. Ideally, the organ builder knew the size and acoustical properties of the auditorium before the organ was designed, but we know that in most cases where theatres were involved, only basic generalities served as guidelines for the tonal design.

The initial dimensions of the pipes and their mouths

TAMING THE

SAVAGE BEAST

by Allen Miller

ened than softened. This is due to many things. The large scale of the pipes, excepting the Violes, accommodates loudening which might have been necessary in a less-than-ideal theatre installation. Also, the high cut-ups or mouth heights used to accommodate high pressures is a factor. Anyone who has blown a whistle knows that the harder you blow, the louder the sound is, within certain limits. If you blow too hard or too little, you will reach a point where no sound (or an unpleasant sound) is produced.

We may soften pipes by reducing the amount of air being blown across the mouths or through the reeds. An individual pipe may be softened by closing the hole in the toe, or a given rank may be softened by reducing its wind pressure at the regulator. Only an experienced voicer or organman should attempt to adjust the voicing of pipes, as this is one area where the inexperienced can get himself into much, and often irreparable trouble. It may be impossible to soften some pipes without affecting their tone. For instance, the Tibia gets some of its charm from being nearly overblown, and carries on with the tremulant because it nearly flies off speech at each upward excursion of the pressure. Lowering the pressure may destroy this characteristic.

Wind pressure by itself does not determine the tone of a

determined the tone and volume, not the voicers. The voicers only made adjustments in the pipes so that they would produce the tone and volume intended by the tonal designer, and adjusted each pipe so that it had the same tone quality and loudness as its neighbor. In cases where care was taken in the installation of the organ, the tonal finisher would complete the job by regulating the pipes so that they sounded right in the auditorium. You cannot make a pipe produce a sound which was not originally intended in the scale, construction and voicing of the pipe. It is possible to produce a different tone from a pipe only by making it less efficient.

In general, theatre organ pipes can be more easily loud-

pipe. High pressures are used to obtain volume or power, not theatrical tone. Theatre voicing can be accomplished with low wind pressures if volume is not needed. In a recent experiment with a Wurlitzer Tibia voiced on 10" wind, a hypodermic needle attached to a sensitive wind gauge and inserted into the flue of the pipes showed the actual speaking pressure (at the mouth) to be 2½ to 3½ inches. With the toe holes opened up, the pipes sounded the same on a lower chest pressure, but since the speaking pressure was kept the same, the pipes sounded the same. It can be seen that on 10" wind, there is more latitude for increasing the speaking pressure, and loudness of the pipe, than there would be on 4" wind.

Most closely linked with the volume of a pipe on a given pressure is the cutup, or mouth height. For a given speaking pressure, the pipe will overblow if the cutup is too low, or will wheeze or not speak at all if the cutup is too high. Lowering the speaking pressure of a pipe to soften it a great deal might mean lowering the cutup, which can only be done by adding a piece to the upper lip, or cutting the pipe apart and starting fresh. This is what limits pipe softening.

It is entirely possible to re-voice, or more correctly, regulate a theatre organ to speak directly into a small area without being too loud or overbearing. There are several examples of such installations about the country.

Revoicing to a certain extent should always be considered if possible, since often only the upper octaves of each rank need to be softened to render the rank listenable. This is because the high frequencies are more easily absorbed by the theatre's acoustics, and were emphasized in the initial voicing of the pipes. In addition, the upper octaves may have been loudened (by opening up the toes, but not cutting up the mouths) to force the high frequencies through drapes or other bad tonal openings. Re-regulating and softening the upper octaves of the organ can have a great effect on its shrillness.

So far, these comments have been directed toward regulation of flue pipes, but the reeds must also be considered. Many organ tuners do not realize that reed pipes must be regulated when they are tuned. In general, reeds are tuned both at the wire (reed length) and at the resonator. Some pipes, such as Clarinets and Vox Humanas, have marks showing the proper position of the resonator tuner at 70°F. Remember that as you open up or shorten a resonator, the tone becomes brighter and sharper. To flatten the pitch, you must raise the wire, making the reed longer (flatter) and a longer reed lets more air through with each vibration, thus produces more sound. Lengthening the resonator and knocking the wire down will soften the pipe. In general, reed pipes are voiced to "sing" when they are regulated to the point where the harmonics just begin to develop, and further loudening makes the tone raspy, while softening makes it dull.

So far, I have said that the best place to adjust the volume

of a pipe is at the pipe itself, and have recommended re-regulation of pipework after its installation in a home, or new auditorium, for that matter. I have also said that this re-regulation has certain limits imposed by the construction of the pipes, and must not be done by the home tinkerer. While it is hoped that every home installation will be re-regulated, and often the services of a competent person can be obtained without undue hardships, the employment of a professional can be expensive, so I'll offer some other suggestions which should be done in conjunction with pipe regulation:

Tone Chambers

It is desirable (whether the organ has been revoiced or not) to provide an area where the sound can mix and pick up some life, if not some honest-to-goodness reverberation, before it reaches the listening area. This area must be between the swell shades and the listening room, and should be as reflective as possible. A tone chute of ceramic tile has been suggested as the best solution. The sound should not be able to travel directly from the chambers to the listening room, but should follow a circuitous route. If the tone chute is baffled, some high frequencies will be lost by their inability to travel around corners. If the tone chute is constructed with non-parallel walls, standing waves will be avoided.

The tone chamber will not only mix and blend the tone, and calm the high frequencies before they are heard, but will add some life to the sound if the surfaces are hard and reflective.

Can the chamber itself be treated to add reverberation, or soften the sound of the organ?

The answer to this is no. Padding in the chambers will absorb more sound from ranks farthest from the shades than from the ranks near the shades, which could upset the tonal balance or relative loudness of the various ranks in the chamber.

On the other hand, although the walls of the chamber should be as reflective as possible to avoid disturbing tonal balance, this will not add reverberation. The chamber may be quite reverberant when empty, but fill it up with organ parts, and you have reduced the volume of the room, and filled it with irregular surfaces and obstacles.

What can the enthusiast do if the organ is still too loud even with a mixing chamber?

At this point, there are only two places where we can cut down the volume of the organ: at the grille between the tone chute and the listening room, or at the swell shades.

Cutting down the volume at the grilles would be a mistake if the tone chute was at all effective, since you would be cutting down the effect of the tone chute at the same time. Thus only the swell shade opening is left to work with. Two basic approaches are suggested and I will elaborate upon them.

Reducing Swell Shade Opening

Reducing the area of swell shade opening will more nearly attenuate all frequencies by the same amount. This is likened

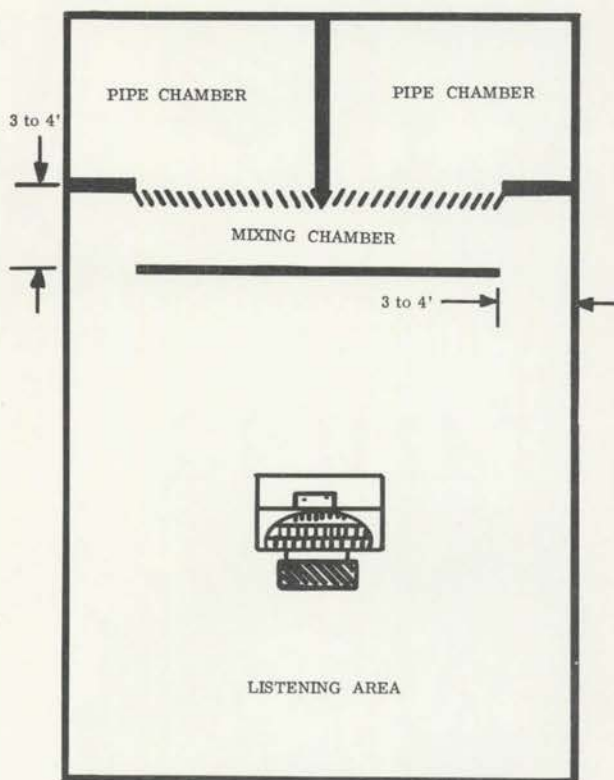


FIGURE 1. MIXING AREA AND PIPE CHAMBERS ON SAME LEVEL

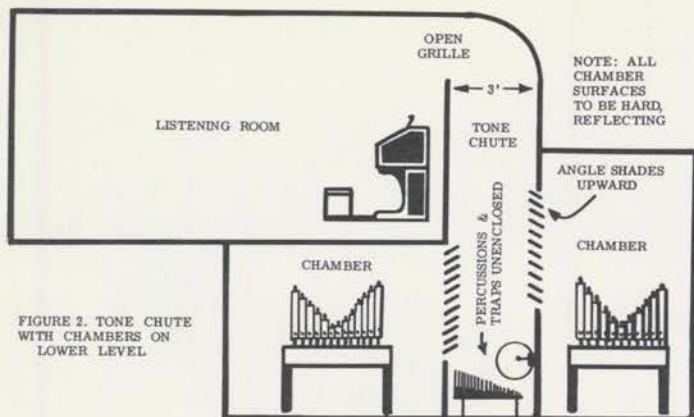


FIGURE 2. TONE CHUTE WITH CHAMBERS ON LOWER LEVEL

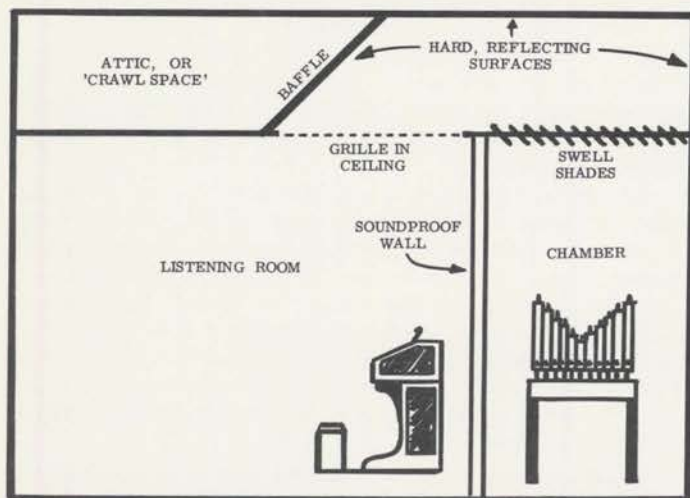


FIGURE 3. SPACE ABOVE CEILING USED AS TONE CHUTE

to cutting down on the number of swell shades. If we cut down on the number of shades, the effect of swell is lost. Instead, it is best to restrict the motion of each shade. Ideally, the first few might open $\frac{1}{4}$ inch, the rest 1 inch or so. Not only will this cut down the effective opening, but it will reduce shade noise and make the shades seem to work faster. This also gives a more gradual and realistic swell effect. Any other method of restricting shade opening, such as blocking off half of the shades, or covering half of the opening, will only make the first few stages of opening seem too great.

In practice, the easiest way to cut down the shade motion is to mount the shade engine (individual type which screws on shade frame) on blocks, thus spacing it further from the shades. This type of shade engine pushes the shades open, and in its new position, cannot push the shades so far. You can graduate the motion by using a $1\frac{1}{2}$ " thick block at the end near the narrow shades, and a 1" block at the end with the wide shades.

Sound Absorbent Mask

Although this next suggestion seems wrong acoustically, it is the most obvious, and has considerable merit. The average theatre organ lover likes robust bass. By hanging absorbent material, such as a blanket or rug, over the swell shade opening, high frequencies will be absorbed more than low frequencies, resulting in treble attenuation—like the tone control on a car radio. This method is by far the quickest and easiest way to soften an organ, and lends itself easily to experimentation.

Balance

No matter how you go about taming the organ, you must keep the proper balance between ranks. You cannot just soften those ranks which are too loud; the volume of the

Bottom of tone chute showing unenclosed chimes. Note shades are horizontal and open upward.



Looking up into tone chute. Note curved top and opening at top left. Brickwork is chimney. Tone chutes flank fireplace.



whole must be brought down equally. Any softening which can be accomplished by reducing pressures or regulating pipes will be rewarded by an intimate sound which cannot be achieved when the organ is so loud it must be bottled up.

Artificial Reverberation

In addition to the illusion of space generated by a tone chute, there are artificial means of producing this effect. Artificial reverberation may be added to any organ installation. It only requires good microphones, a reverberation device, amplifier and speakers. I have heard effective results obtained with spring and plate type reverberation devices as well as tape loops with multiple speakers placed down the length of the listening room.

For the most realistic reverberation, the pickup must be outside the shades, so that the reverberation affects the organ sound naturally. Speaker placement is most important. Speakers should be located high (in the ceiling) and there should be enough so that the reverberation does not come from any one point. A very simple reverberation unit can be made for installation in a tone chute, with the reverberation unit serving as the pickup, thus eliminating the need for separate microphones and amplifier, and will be covered in a future technical article.

Personal taste will dictate the approach to taming an organ, and so will budget. In all cases, a tone chute is strongly recommended to those planning organ chambers, and there is no question that an organ regulated to match its surroundings will be better sounding than one which is buried or smothered to reduce its volume.

In any case, do try to tame that beast . . . the wife and kids might even move back into the house! □

A Theatre Organ "Pipe-in" at the University of Rhode Island

Photos by Bob Izzo, U.R.I.

THE B.M.O.C. (Big Moller on Campus!) is definitely "in," "hip," and "groovy" these days at the University of Rhode Island. At a time in history when the headlines proclaim student unrest and lurid accounts of the "Be-In" and the "Love-In," it's refreshing to hear about at least one college campus where students are supporting a live theater organ "Pipe-In."

It all began in the fall of 1968 when the Moller-Austin four manual, forty-four rank pipe organ was installed in Edwards Auditorium on the campus of Rhode Island's State University. How the University came to acquire the Moller — the Austin console was added in 1952 — is an interesting story in itself.

Professor Ward Abusamra of the Music Department is a teacher of vocal music at U.R.I. and his wife Barbara is a very fine church organist. Ward and Barbara discovered the Moller-Austin in 1965 while they were performing a concert at the First Congregational Church in Worcester, Mass. Both the professor and his wife fell in love with the magnificent, romantic instrument. They also discovered that the famous "Old South Church" was slated for demolition, and that the Moller (vintage 1932) organ would be up for sale.

Ward and Barbara returned to the University determined to get the instrument for U.R.I. if at all possible. Fortunately, there were friends in high places who were willing to listen. A generous gift from Mrs. Bertha R. M. Sperry (Class of 1916) assured the success of the project. The Moller-Austin became University property in 1966 and all of the chests, actions, reservoirs, and reed pipes were shipped to the M. P. Moller factory in Hagerstown, Md., for rebuilding and re-voicing.

While all this was taking place, architects were redesigning Edwards Auditorium to accommodate the four chambers of pipes (2993 in all) and percussions. An elevator lift was

Dr. Walter Beaupre at the four manual console of the mammoth Moller organ in Edwards Auditorium. From top to bottom: Solo, Swell, Great and Choir manuals. There are 123 stop tabs, 244 keys, 32 pedals, 50 presets, 17 toe studs and 4 presets for special effects.



Like a cluster of trumpeting angels is this III rank mixture in the great chamber.

installed to raise the console from the orchestra pit to stage level. Whether by intent or happy accident the acoustics proved to be ideal in the 1040 seat theater. More about the installation later.

About the time when Arnold Rathbun (the M. P. Moller representative in Providence) and ATOS member Art Fraithe were completing the soldering and tuning, another theater organ buff arrived on the Kingston, Rhode Island campus from Omaha, Nebraska. Dr. Walter Beaupre had been lured East to establish a new graduate training program for Speech Pathologists and Audiologists at U.R.I. Dr. Beaupre (as *Theatre Organ — Bombarde* readers may recall) had engineered university sponsored concerts on the Orpheum Wurlitzer in Omaha.

Although busy with his own professional duties, Beaupre kept one amateur ear open for organ sounds. None were forthcoming. He made inquiries. The University of Rhode Island had no resident organist at that time, and no one was allowed to play the instrument until a University Organ Committee was formed to set policy for its use. It should come as no surprise that Professor Beaupre found himself appointed to the new Organ Committee. He also discovered that movies were shown in Edwards Auditorium every Friday through Sunday sponsored by Student Activities. The idea that suddenly took shape was as simple as it was inevitable: Why not use the organ before the weekend movies?

The Director of Student Activities at U.R.I., Bob Rainville, liked the idea instantly. Movie attendance had been poor in spite of excellent film bookings. Perhaps a live organ concert would help. Rainville and Beaupre agreed to comb the campus for an organist who could or would be willing to try the experiment. No volunteers. The two men were forced to a moment of truth.

"Walt, unless you're willing to take on the playing assignment yourself, we're stumped!" said Rainville.

Until that moment Dr. Beaupre hadn't faced such a prospect. He was only an amateur organ enthusiast who enjoyed his own "plug-in" at home. True, he had made dozens of theater organ tapes on the Wurlitzer in Omaha for his ATOE buddy Stanley Gross. He had also played a few organ club concerts — enough to convince him that he did not enjoy "making a fool of myself" in public. Furthermore, he hadn't touched the keyboard of the Moller-Austin nor examined the stop tabs carefully. With all those pipes there ought to be a theater sound somewhere, — but he wasn't sure. The Professor took a deep breath and replied to Bob Rainville's challenge this way:

"Let me work out on the organ for a week or so in my spare time. If I can come up with a theater sound that pleases me I'll give it the old college try."

Dr. Beaupre paid his first solo visit to the Austin console late one night in March. The cleaning crew had left, and Edwards Auditorium was dark and empty. He found a work light and began to explore.

First he looked for signs of unification (the ability to play selected ranks of pipes on any manual). The only actual unification involved the percussions and pedal organ. This lack of unification might have ended the project then and there, except that there were plenty of couplers and a superb array of preset buttons. The four swell shoes could be placed on master control in any combination. This Austin console was virtually a computer!

As he auditioned the individual ranks of pipes in the Choir organ his spirits brightened. The Clarinet proved to be an incredibly fine solo instrument and the flutes and strings were lush and full. The Harp and Celesta blended nicely with all ranks but were strong enough to serve as solo instruments or as rhythm accompaniment on their own.

The Great organ chamber offered new delights. Although the Tromba was disappointing as a solo instrument, the Second Diapason, Harmonic Flute and Gamba in combination produced a gorgeous theater sound. Trems were perfect — and on a “straight” organ this was almost too good to be true.

The Swell chamber provided the greatest thrill. Beaupre has a weakness for masses of strings, and there they were. The Reeds were fantastic with as nice a Vox, Oboe and French Trumpet as one could find anywhere. In the Solo chamber were still more good strings and flutes along with a wild Cor D'Amour. Throughout all the chambers was a standing army of diapasons that would blend perfectly or support any effect.



Vox Humana in the swell chamber is enclosed in a wooden resonating chamber. George Kebt, U.R.I. organist in residence, inspects a ciphering reed.

Then began the exciting safari to find the right ensemble combinations. Dr. Beaupre says his first attempts were frustrating. Every time he massed too many ranks in one chamber the sound became overpoweringly “church-like.” The ultimate solution was to spread the ensemble combinations carefully throughout the four chambers with judicious use of 16, 8, and 4 foot couplers. Happily, the acoustics of the small auditorium created a rich blend which was never muddy. It was possible, for example, to combine the Harp in the Choir chamber with the Clarabella in the Solo chamber — over fifty feet apart — into one unique sound.

Before long Dr. Beaupre became convinced that the Moller-Austin had only one serious liability as a potential theater organ, his own capabilities as a musician. He insisted that his “Mini-Concerts” began without announcement or fanfare of any kind. Whoever came to the movie a little early would simply find the organ playing with “somebody” seated at the console. The lift could not be operated from the console, so one of the ushers was assigned the job of raising the console 7:15 and lowering it at 7:30. No spotlights. No introductions for tunes. No milking applause. Just theater music.



The largest and smallest pipes in the great chamber. Dr. Beaupre shows that the speaking part of the smallest is no bigger than his fingernail while the Double Diapasons are almost two feet in diameter and up to 16 feet tall.

Were the “Mini-Concerts” an immediate roaring success? No, they were not. At first the students greeted the innovation with polite surprise or total indifference. Six weeks went by. By this time a few students became suspicious that these organ concerts were a “put on” by the Establishment and began to make smart remarks, sail paper airplanes and even pitch pennies. At the same time, however, people began to arrive early and regularly for the organ music. Dr. Beaupre began to have mixed feelings about the whole project. He knew that his playing was improving and he couldn’t figure out the reason for the open hostility. Of course, the students had no way of knowing that he had refused to accept payment for his services. The money for the concerts was allocated at his request to a special fund to provide professional concerts for the students. Gratitude he didn’t expect — but open hostility was something else!

Then it happened. One night during the summer he worked up a special arrangement of *Exodus*. The audience liked it, so he filed it away for use at another time. When the regular college year resumed in the fall, the hostile group returned to the movies. Quite by accident Dr. Beaupre had scheduled *Exodus* as the finale for the first “Mini-Concert” of the new school year. The students didn’t know this because the programs were never announced. All during the opening selections the hostile group set up a chant. “Play *Exodus!*” “We want *Exodus!*” The professor became increasingly more annoyed as the minutes wore on. Finally he turned to the noisy group, held up his hands for silence and said with a forced grin, “I thought you’d never ask!” He then turned back to the console and tore into *Exodus*. His arrangement called for a slow buildup to a strong climax, and then a wistful fade. But the closer he got to the climax the more determined he became to make this his Swan Song. At the climax he kept right on adding ranks of pipes until the effect was deafening. Before the last crashing dissonance the entire student audience rose up out of their seats for a wild standing ovation.

Looking back on the incident Dr. Beaupre now admits "Actually their generous response had me thoroughly confused. I wasn't sure who had won *what*." Only gradually did it dawn on him that the students had taught him a very important lesson. It's a lesson that every pro knows from the beginning. Only amateurs have to learn it the hard way. The lesson can be stated very simply: If you have the audacity to play before the public, forget about your own limitations as an amateur and play what the public wants to hear. Music is like conversation: the man who insists upon discussing only those topics which interest himself — no matter how brilliant he may be — is a conversational bore. The amateur organist who insists upon playing only those tunes which interest himself — no matter how well he plays them — is a musical bore.

Dr. Beaupre believes that there will always be a place for theater organ nostalgia, those superb performances of "good old tunes" by great artists. But he is also firmly convinced that as an enthusiastic amateur who wants others to share his

love for theater pipes, he must learn to interpret the melodies and moods of the NOW generation. The theater pipe organ with all of its versatility — and no built in pretensions — is the perfect instrument for closing the "generation gap" in musical tastes.

Right now, the students at the University of Rhode Island know that they have a magnificent Moller-Austin pipe organ on campus and they come to hear it. It's a good beginning! □

Incidentally, the Moller-Austin is only three hours drive from New York City and the heart of a fabulous resort area. Maybe some of the convention visitors would like to junket up to Rhode Island to work out on the instrument. I will be here in July and could arrange an invitation. Oh yes, train service from New York City to West Kingston via Penn. Central is excellent — bus service via Shore Line also.

—Walter J. Beaupre

SEQUEL

The Boyd Kimball's Move to Wilmington

by Don and "K"

Excitement ran high in the area of Wilmington, Delaware, as work was completed on the installation of a three manual, nineteen rank Kimball Pipe Organ in the John Dickinson High School, 1801 Milltown Road.

The organ, which was first heard on Christmas Day, 1928, was recently removed from the Boyd Theatre, Philadelphia, through the efforts of Robert E. Dilworth, Audio-Visual Coordinator at the high school.

Dilworth first heard in June, 1968, about the offer of the RKO-Stanley Warner Corporation to give to public institutions those pipe organs which were lying silent and in the dark chambers of their movie houses. With the consent of the school officials he wrote to Walter Froehlich, the representative of the theater chain. At first Walt offered an organ in a theater on Long Island, but when this became involved in legal complications, he suggested that the school could have the Kimball at the Boyd Theater.

On November 5, Dilworth visited the organ for the first time and the following Saturday he, Froehlich and Brant Duddy, a pipe organ builder and serviceman, turned on the instrument to assess its condition. It played, although it had been silent since the late thirties and the beautiful sound of its pipes convinced them that the endeavor would be worthwhile. The solo chamber, on the left, was intact with no damaged pipes, but the shades had been damaged as scaffolding for the cinerama screen had been attached to the basic instrument. The main chamber, on the right, had suffered the effects of careless workmen who had trampled the pipes. There was evidence of water damage, although the cham-



Bob Dilworth working on stop tabs of the console.

bers did not leak. The console, painted a hideous blue, had been protected under a plywood floor. Although all combination actions and pneumatics were inoperative, it was in satisfactory condition.

After much discussion, it was decided to try for a farewell concert at the Boyd before removing the organ. During Thanksgiving Vacation reconditioning was started. A crew of eleven students and Mr. Dilworth began cleaning, re-leathering, fixing as many air leaks as possible, pulling out exposed pneumatics and shade pneumatics, and fixing damaged pipes. Work sessions ran from midnight to 8:00 a.m. each Friday and Saturday night, including most of Christmas vacation. The crew, which had at this time dwindled to seven members, worked feverishly to complete the Herculean task. During one of these early morning sessions, around 3:00 a.m., the crew, not content with the water fountains at the theater, discovered that the nearest coke machine was a block away, at a service station.

To their dismay, the current to the machine had been turned off for the night. Therefore, to quench their thirst, they strung a 110 volt cable along the street to the machine and all had a coke.

In January reinstallation of the pneumatics began; in February, Mr. Duddy and T.O.S.D.V. members began voicing, tuning, and deciding what parts of the organ could be used for the concert. There were many, many interested people who donated their time and talents out of pure interest.

On the morning of the concert, February 22, the lift was still inoperative. Don Stott and Dick Kroft worked all day rewiring the complete control mechanism and were finally able to get it to work. Just in case, students were standing by, prepared to crank up the console by hand. At midnight, Larry Ferrari was seated at the console, not sure whether or not the lift would remember to stop. A tremendous debt of gratitude is owed to Larry for his graciousness and fortitude in giving the concert. The odds were almost insurmountable to anyone but an artist of his ability. He had not practiced on the organ with the swell shades working. No combination actions were working and very few of the softer solo stops could be heard through the heavily plastered grills and the heavy drapes covering them.

Nevertheless, Larry, well-known in the Philadelphia area through his television show on WFIL-TV, gave a memorable concert. The audience of more than 600 enthusiastic people included two former staff organists at the Boyd, Buddy Bonds and Esther Higgins. The concert ended with "Auld Lang Syne" and, through misty eyes, the audience watched as the console sank from sight, never to rise for another concert at the Boyd Theatre.

Removal of the organ began in March and continued through April.

All parts of the solo division came through a trap door and down a 15' ladder. The main chamber was more difficult. All but the piano, chests, relays and switches came through the trap door; these five pieces required a bit of engineering. In order to remove them, a brick wall between the chamber and the adjacent blower room was torn down. The relay and switch stack, which weighed a total of 1700 pounds, had to be removed as a tandem unit in order not to cut the five-foot connecting cable of 10,000 wires. It took 30 people (15 students and 15 adults) five hours to remove these five pieces. The only damage during the removal occurred to a tuba reed block which was dropped 25 feet. The only missing parts, not yet found, were two supports for an offset chest. The entire removal was completed by April 30, one day before the theatre's deadline. In all it required 15 trips between Wilmington and Philadelphia, using a 6x14-foot trailer and a station wagon.

The organ was stored in the basement and stage workshop of the high school and reconditioning began immediately. Each part was washed and all wooden parts were shellacked. Most leathers which had not been checked for the concert were replaced. Carpenters started immediately making changes in the auditorium; ventilating shafts were relocated, and extensive structural changes were made to create the main organ chamber on the left and the solo chamber on the right.

Of the \$10,000 budget allowed by the school board, \$8500 was spent to locate the chambers at the front rather than at the rear of the 1184-seat auditorium. This left only \$1500 for removing and reconditioning the organ. The school board asked to be reimbursed from the proceeds of future concerts. Installation began July 4th and through continued efforts of many people the basic instrument was set up by Labor Day. Even the Principal and Vice Principal were pressed into service to pull the ropes lifting the heavy relay and switch stack, piano and chests into the chambers.

From Labor Day through Christmas, work slowed somewhat because school was in session and the work schedule included only Saturday. Also, the crew at this time numbered only four. During the last part of November and early December, several adults from the community helped as their schedule permitted.

The Crew worked feverishly through Christmas vacation wiring the console and positioning air ducts. On Christmas Eve, the sound of Jack-Hammers com-



Bob Wilhelm wiring the switch stack.

peted with carols from the auditorium P.A. as a four-foot pit was created in front of the stage to hold the console. The crew, with great camaraderie, set up a Christmas Tree in one of the chambers to welcome Mr. Duddy who came to voice and tune the pipes.

Of the students in the crew, Peter Wool is the most experienced organist. Bob Wilhelm is in charge of wiring, Gary Connor is the all-around handy man, and Ernest Redfield is the strong man of the crew. His muscles were put to good use breaking the brick wall and a concrete floor. The only girl in the crew, Debbie Gartley, was active through July.

Of invaluable assistance has been Mr. Brant Duddy, a Music Education graduate of West Chester State College,

Penna., who has generously donated his time. He has 80 organs under maintenance contract and furthermore he builds and rebuilds pipe organs. Mr. Duddy is the representative for Austin Organs in an area encompassing Baltimore, Scranton and Philadelphia.

The driving force behind this huge project, Bob Dilworth, a graduate of Bucknell University, has been interested in organ since childhood. In 1958, his high school friend, Duddy, allowed him to work for a summer, cleaning and overhauling an eleven-rank Moller. He then began an installation in his home of a 14-rank Haskell removed from a church and has become hopelessly addicted.

Now that the installation of the Kimball is completed it is of interest to musicians and to the general public. An exciting feature of this installation is a second Kimball organ being readied for the stage. It has four ranks of its own and in addition will be connected to the main organ. Plans for the Dickinson Organ include its use as an integral part in school activities as well as for concerts by well-known artists. The Kimball is now available to civic groups, organ clubs and individuals wishing to practice pipe organ technique.

Those involved with the restoration can sit back contentedly, forgetting about aching muscles, burned fingers, irritated wives and parents, late dinners and missed lunches. They also can forget the people who said, "It can't be done. It's not worth it. Spend the money elsewhere, who wants a pipe organ?" As the lights go down and the voices of the past begin to sing again, they can say, with pride, "Another one has been rescued." □



Dave Mudruch and Bob Dilworth working on organ pit.

Theatre Organ Revival Is More Than Nostalgia

by Thomas Willis

(Reprinted, Courtesy of The Chicago Tribune)

EDITORS NOTE: A real boost for the theatre organ was obtained when Feature Writer Thomas Willis took over the task of explaining to the public what ATOS is all about in reviewing the Lee Erwin program at Chicago's Oriental Theatre recently.

Mr. Willis is to be complimented on his insight as to our purpose, and goal.

There Lee Erwin sat last week at the Oriental Theatre's "mighty Wurlitzer," playing from slides of "Clang, Clang, Clang Went the Trolley," "Always," "Deep in the Heart of Texas," and "T 4 2."

Before that, there had been an old-fashioned two-reeler, "Crazy Like a Fox," with Charlie Chase as the temporarily insane playboy. At one point, Mr. Chase borrowed an alarm clock, one of those old-fashioned kind with the bell on top, and placed it on the floor. His foot was asleep, of course, and he was waking it up. When the alarm went off, the visible sound was rendered audible by a ding-a-ling of a bell high in the organ chamber on the right.

Later, there were 72 minutes of Rudolph Valentino's "The Eagle" with Mr. Erwin's newly composed accompaniment. Rushing winds, super-stereo piped strings, vibrant with tremolo, and the syrupy "Tibia" sound characteristic of theatre organs everywhere washed over the audience in waves.

Mr. Erwin knows his stuff. All those years on "Moon River" — remember, old timers, those midnight love poems from Cincinnati's then-powerful radio station WLW? — and the Arthur Godfrey shows add up. As the Pushkin tale on which "The Eagle" was based unwound, every spoonful of courtly mush and pungent Russian treacle was homogenized.

The runaway troika went from left to right, then receded in the distance, but the hoofbeats were in the pulse, not the sound of the score. Like the best of the film scores of the vanishing symphonic era, Mr. Erwin's kept sound effects minimal. And because he is good and silent film is the remarkable medium it is, nobody missed voices at all.

I think it is high time we acknowledged that there is a lot more than nostalgia behind the reviving interests in the theatre organs.

The men from the Chicago Association of Theatre Organ Enthusiasts who worked long volunteer stints during the Oriental's dark hours may have been doing it for the love of tinkering. Any pipe organ has plenty to delight the mechanically dexterous in its crowded, dusty chambers. Replacing antiquated wiring and cracked leather bellows and gaskets can be fun. The two men with flashlights hunting for a sticking pipe valve while Mr. Erwin was playing must have had quite a sonorous trip behind those flapping shutters.

* * *

Some of the enthusiasts cherish their reconstructed "monsters" as an antique car owner does his Deussenberg. They delight in showing off the castanets, double xylophones, oogah horn, cymbal, drum roll, thunder sheet, and other motorized percussions. They lovingly refinish exteriors, sometimes approaching the carnival splendor of the Oriental's red and gold console, tasseled seat, and bas-relief fire-birds. They give concerts for their friends, film "bouncing ball" songs with their super-cameras, and help one another with the more difficult installation jobs in much the same spirit that our rural ancestors "raised" barns. Like the partisans of the whooping crane, they are determined preservationists.

But those who are seeking to restore theatre organs, learn the music, and save a few of the period palaces are on to something which may be exceptionally important. It may have been a press agent who called them "mighty Wurlitzers," but the adjective was not mere hyperbole. The name of the game for the theatre organist was power — sound power pure and simple; the power of shared reactions and fantasies, and the therapeutic, joyful power which sweeps thru a group of strangers as they unite in a single, trusting action.

This action can be as simple and as complex as the singing of a partly familiar song. Mr. Erwin leading "Always" and Arlo Guthrie bringing us all in on the "Alice's Restaurant" chorus are doing the same thing. But Mr. Guthrie depends on our memories. Mr. Erwin offers the added security blanket of slides and animated verbal segments. He and his slide-maker can manipulate us to a degree. Games are possible. Remember those "who can sing louder?" sing-a-longs? Or the ac-

celerating race — duplicated last week — where the organist plays faster at each repetition of "Casey Would Waltz" and the slides replace more and more words with blanks?

The important point in such cases is not that we are being manipulated, but that we are surrendering a little control, loosening a few bonds, playing as a group. And that we are doing this in the same room where we have been lending our feelings to the fantasy world of the silent movies, a world where visual forms and musical sounds are primary and where words and referential sounds are kept to a minimum.

Every minute of a "movie palace" performance in the pre-sound track days united the living present with the canned and arc-lit past. No one could escape completely. The distant hero on the screen was complemented by the local man at the keyboard. He might not be as dexterous as his successor in the audio studio. His reinforcement might leave a lot to be desired on several levels. But he was indubitably present and part of the rite.

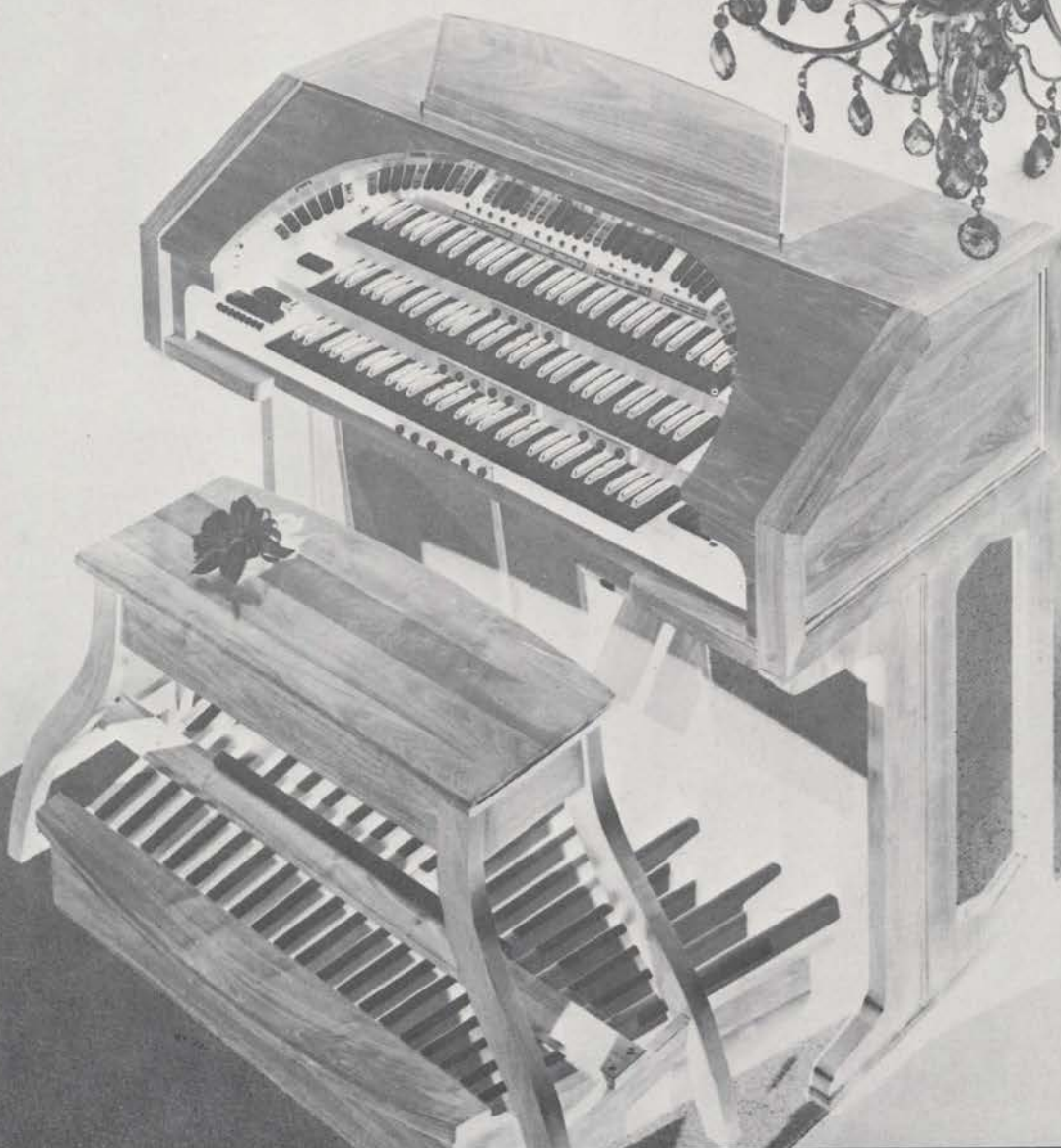
Today we are faced with an electronic information barrage of lethal dimensions. Background music lulls our musical sensibilities into lethargy. The transistor and the stereo set have made listening a private act, to be enjoyed by family or friends. Churches and concert halls have backed themselves into socio-cultural corners, taking their music along.

The rock palaces have the best of it, with their open floors, contagious informality, and easy access to the high level sound. But even rock remains aloof. Its audience either listens or dances. The one can be an alienated sensual trip, the other a silent communication of exhibited muscles. The souped-up machines and would-be supermen onstage may be blowing our senses loose from their moorings. But what power there is, belongs only to them.

The silent movie and its accompanying organist are as necessary a blend of fantasy, sight, sound, machine, and participating public as any we have today. We need all the mighty Wurlitzers we can save, not just to remind us how lucky our fathers were, but to show our sons and daughters what direction to take with their synthesizers and hyped-up guitars.

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Tibia 8'
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Diapason 8'
Tibia 8'
Cello 8'
Echo Horn 8'
Octave 4'
Tibia 4'
Violina 4'
Horn 4'
Piccolo 2'

Great
Tuba 16'
Diapason 16'
Tibia 16'
Soft String 16'
Vox Humana 16'
Brass Trumpet 8'
Oboe Horn 8'
Diapason 8'
Tibia 8'
Viole De Orch 8'
Soft String 8'
Vox Humana 8'

Clarion 4'
Octave 4'
Tibia 4'
Soft String 4'
Nazard 2 2/3'
Tibia 2'
Fife 1'

Tremolo
General Trem. L
General Trem. F
Tibia Leslie Trem.
Tibia Leslie Celeste
Solo
Bombarde 16'
Tuba 16'
Kinura 16'
Tibia 16'
Eng. Post Horn 8'
Clarinet 8'
Orch. Oboe 8'
Sax 8'
Tibia 8'
Quint 5 1/3'
Tibia 4'
Chime Harmonic

General
Master Express Pedal
External Speakers Off/On
Console Speakers On/Off
Phantom Bass (Off/On) & Lgt.
Fun-Master
Solo Percuss. Off/On
Solo Percuss. Short/Long
Solo Percuss. Pizz/Repeat
Solo Tibia Repeat Off/On
0-8 (Rpt. Speed T. Whl.)

Chiff
Chiff I
Chiff II
Tibia Harmonic I
Tibia Harmonic II

Rhythm Section
Bass Drum
Crash Cymbal
Conga Drum
Tick-Tock
Claves
Tambourine
Castanet

Snare Roll
Snare Drum
Brush Cymbal
Short Brush
Bongo Drum
Manual Divide
Rhythm F

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NUGGETS from the GOLDEN DAYS



Prospected by Lloyd E. Klos

This month, Jason and I salute New York City, ATOE's 1970 Convention Metropolis, with the entire column devoted to that city's theatre organ past. References were Diapason (D), Jacobs (J), and Metronome (Met.).

June 1916 (Met.) S. L. Rothapfel's new Rialto Theatre, which opened in a blaze of glory on April 22, boasts the largest pipe organ ever installed in a theatre. There are 4,500 pipes, ranging from 32-footers to lead pencil size. The Austin Organ Co. of Hartford, Conn., installed the instrument, and the organists are Dr. ALFRED G. ROBYN and EDWIN JOHNSON. The 30-piece orchestra is directed by Hugo Riesenfeld.

June 1916 (Met.) At the Strand, the organ is used considerably with the orchestra for the building of special climaxes or for scenes in which the organ tone is needed. Solo use of the organ is always restricted to the so-called "supper show" when the orchestra is out; at other times, it may be used for 15 minutes to give the orchestra a breathing spell, but never longer. First organist is ARTHUR DEPEW.

July 1918 (Met.) The Symphony Theatre, newly opened for moving pictures, is making music an important feature of its programs. A 52-piece orchestra plays symphonic and popular music. HAROLD OSBORNE SMITH plays the organ, which is claimed to be valued at \$20,000.

June 1921 (J) An organist and a 12-man orchestra provide the music for the Sunday and Holiday vaudeville shows at Brooklyn's Academy of Music.

Oct. 1921 (J) At Fay's Theatre (formerly the Knickerbocker), an orchestra plays two performances daily, while an organist does the intermediary show from 5 to 8 p.m.

Nov. 1921 (Met.) The first examination of the Society of Theatre Organ-

ists was held in New York on September 21 at the Magna Chordia Studios where there is a 3-manual organ. All candidates passed, and the class average was 83%. Examining Board included FIRMIN SWINNEN, Chairman; JOHN D. M. PRIEST, EDWARD NAPIER, HAROLD OSBORNE SMITH and WALTER WILD. Exams will be held every 3 months and a fee of \$10 is charged.

Dec. 1922 (D) The Society of Theatre Organists had its Halloween Party, October 31 in the Haven Studios at midnight. ROBERT BERENTSEN, RUTH BARRETT and E. C. HAVENS were in charge of the event. FRANK S. ADAMS, in a humorous talk, convulsed his audience by repeatedly falling off the stage.

Nov. 1923 (D) Consolidated Orchestra Booking Exchange of New York has a department for motion picture organists. At present, it is so flooded with calls for organists, it can't fill the demand. The office is in charge of Bert E. Williams, who has had 10 years' experience in this field.

Oct. 1924 (D) Erno Rapee has edited a book for theatre organists, "The Encyclopedia of Music for Pictures," containing over 400 classifications. Three years in compiling, it lists 8,000 compositions, divided into classifications and characters.

Dec. 1924 (D) The \$60,000 Marr & Colton in the Piccadilly Theatre is attracting a lot of attention. The 4/28 instrument features a mahogany console on an elevator. There are 33 combination pistons, plus 8 pistons to operate the traps. Herbert Henderson and Paul H. Forster are the current organists.

Feb. 1926 (D) Wurlitzer sales records indicate an intense struggle for supremacy in theatre organs between Chicago and New York. More orders have come from Chicago in the past year than from any other city. Nine organs will be installed there this year. Four are 3-manual organs, and the remainder are 4-manual ones.

Dec. 1926 (J.) HENRY B. MURTAGH at New York's Rivoli, is luring 99½% of his audience to sing with his organ numbers.

Sept. 1927 (J) JESSE CRAWFORD is making as many friends at the New York Paramount as he did in Chicago. One of his most effective bits a few weeks ago consisted of a couple songs with slides in his inimitable manner, and then he introduced on stage, at a second console, MRS. CRAWFORD. Lighting was soft and artistic, blending with the music.

GOLD DUST: 2/18, Organists ARTHUR DEPEW, UDA WALDROP, ARTHUR G. ROBYN, and PROF. FIRMIN SWINNEN have been selected to assist S. M. Rothapfel in operating the Rivoli and Rialto theatres . . . 7/19, RALPH H. BRIGHAM & HERBERT SISSON at the Strand . . . 8/19, GEORGE C. CROOK at the Rialto . . . 5/21, FREDERICK M. SMITH at the Strand . . . 7/21, Organists and musicians in all leading theatres in New York went on strike August 6 when managers reduced salaries 20% . . . 1/22, DR. PERCY J. STARNES & RALPH S. BRAINARD at the Strand . . . 7/22, DR. MELCHIORRÉ MAURO-COTTONE at the Capitol's Estey . . . 8/22, OTTO F. BECK at the Rialto . . . 6/23, During the week of May 6 at the Rialto, C. SHARP MINOR offered a travesty on the "Poet and Peasant Overture" . . . 8/23, SIGMUND KRUMGOLD back at the Rialto . . . 10/23, HOWARD A. MURPHY subbing at Brooklyn Strand . . . 1/24, HAROLD RAMSBOTTOM at the Rivoli . . . 2/24, CARL K. MCKINLEY assistant organist at the Capitol . . . 9/24, JOHN PRIEST at the Cameo . . . 10/24, HERBERT F. SPRAGUE doing sub work at the Folly, City and Audubon; JOHN HAMMOND at the 4/28 M&C in the Piccadilly . . . 12/24, MARSH McCURDY at Loew's Lexington . . . 3/25, LEE WOODBURY at the Brooklyn Albee . . . 5/25, SIGMUND KRUMGOLD & ALEXANDER RICHARDSON at the Rialto's Wurlitzer . . . 10/25, J. ARTHUR GEIS, OLIVER STRUNK, C. HERBERT MacAHAN & ALEXANDER RICHARDSON taking turns at the Rialto . . . 1/26, VERA KITCHENER at Loew's Lincoln Square Theatre . . . 2/26, DOROTHY SILETT at the Park in Long Island, N. Y. . . . 3/26, MARION TELLER at the Miracle . . . 4/26, ROBERT SOFFER at the Cosmo . . . 5/26 HENRY B. MURTAGH at the Rivoli . . . 7/26, MARGARET FRENCH at the 3-manual Moller at Loew's 83rd & Broadway Theatre; LLOYD G. DEL CASTILLO at the Rialto . . . 9/27, LEW WHITE, DESZO VON D'ANTALFFY & C. A. J. PARMENIER manning the triple-console Kimball at the Roxy; The Strand is renovating its beautiful, but rather antiquated Austin. WALTER KIDD is chief organist; Brooklyn Strand installing a new Kimball for solo work. GEORGE CROOK and WALTER LITT accompany the pictures; HERBERT SISSON at the Rivoli's Wurlitzer.

That should do it until August. So long, sourdoughs!

— Lloyd & Jason



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Book Review

Dictionary of Electronic Organ Stops,
by Stevens Irwin, published by G.
Schirmer. List price \$6.00.

ATOSer Steve Irwin, already well-known for his previous instructional books (especially his Dictionary of Pipe Organ Stops), has produced his best work yet in his effort to explain the many terms used by electronic organ manufacturers to enhance their stop-lists. In his pipe organ stop dictionary, Steve touched on theatre organ matters somewhat lightly. After all, he had to think of some stuffy characters in the straight organ field who would drop their uppers at the mention of the word "Kinura." And, let's face it, those interested in straight organs outnumber T. O. fans because straight organs are still being planned, built and sold. That's Steve's market.

To one interested primarily in pipe organs, why would a work about electronic organ stops be of interest? Irwin explains that in a point he drives home again and again; all electronic organ voices attempt to imitate pipe voices. So, following up on that premise, when he describes the tonality of a Tuba Horn, for example, does he attempt to analyze all the Tuba Horn sounds on the various makes of plug-in? No, he takes the easy and delightful way out and describes the pipe tonality from which the plug-in voice was derived. It is, in effect a "pop" version of Steve's pipe organ dictionary. Because the vast majority of electronic organ owners are uninhibited entertainment organ buffs, he casts off all restraint and discusses theatre pipe organ stops openly, intelligently and completely; let the squares' uppers fall where they may. The book covers straight organ stops also.

Steve has an enjoyable time expounding his theories, facts, and the relationship of pipe sounds to those produced by, say "en chamade" speakers. Sometimes he forgets to substitute the word "speaker" for "pipe"; it happens often enough to make the pipe enthusiastic almost forget that it's a book intended primarily for those interested in plug-in organs. He usually "Draws" a stop instead of "switching" it on.

The book contains much pipe organ lore in addition to the definitions of voices. Steve is free in this volume to discuss the contributions to the organ-building art of Robert Hope-Jones and his stable of tonal experts (he even correctly credits James H. Nuttall with the development of the Kinura). In fact he

has gone to some trouble to list many little-known Hope-Jones stops. For example, did you ever hear of a "Hedeia-phone?" Neither did we. Steve describes it as a set of pitched gongs energized by jets of wind. Another example is Pedal Orchestral Bells — at 8', 4', 2' and 1' pitches! It sets a reviewer to wondering where such rare and exotic stops may be heard.

We couldn't find many omissions. We did note that there was no cross reference to the Chrysoglott under "Harp." And apparently Steve isn't aware that the term "Baritone" is used on some Robert Mortons for a certain "fat" type of Diapason, although the practice is not widespread.

If there is a point with which we disagree with Steve it's concerning the Diapason. He states that the Diapason is the most important stop on any organ. The statement is repeated and reflected a number of times. It's true, of course, for church and concert organs, but not for theatre organs. There is

QUAD is coming.

much evidence denying this assumption. Many theatre organs were built with no Diapason. The majority of theatre organs which have them relegate the Diapason to accompaniment chores. If there is only one Diapason it is usually voiced softly to give substance, or foundation, to the accompaniment stops and located in the "main" chamber. If the organ is large enough to rate a second Diapason, it may be a fairly loud "open" because silent films were well-spiked with religious themes and scenes in churches.

We tend to agree with the late great organist Tom Grierson who stated that the Tibia is the foundation stop of the theatre organ. And no less an authority than Judd Walton has written that a Tibia is the stop that "makes" a theatre organ. The Diapason has its role, but on the theatre organ it's a subordinate one.

There is necessarily some duplication of information in the pipe and electronic organ dictionaries but there is also much information in the new book which was not in the previous book. There are "how to" chapters e.g. "How to Accompany on the Organ", tips on "How to Play Pedals." Also chapters on the mechanical aspects of

organs, the technical side of music and such interesting items as a chart showing a comparison of the major schools of organ building — baroque, American classical and theatre.

It's an excellent book, one which is difficult to put down until read from cover to cover.

— Stu Green, Hollywood

SEQUEL

Here We Have Idaho

by N. R. Kelley

Lon Chaney, as the Phantom, Erik, in Gaston Leroux's "Phantom of the Opera" held captive not only the beautiful understudy for Marguerite, in "Faust," the opera of the film, but approximately 1000 Moscow residents and students during two showings of this silent film classic at the University of Idaho, Friday, February 13, 1970.

The University Auditorium echoed the haunting strains of spooky music performed by veteran theatre organist Lew Wells, of Bremerton, Washington, who played selections from the silent era before each performance. During his more than 40 years of experience as organist, he accompanied silent films in theatres throughout the Northwest and at the end of the era performed as concert artist and accompanist in the Seattle area. After playing two 65-minute shows for an audience, new, for the most part, to the Theatre Organ and silent film, Mr. Wells received a standing ovation (critics of the standing ovation take notice!). At the first performance, University President Ernest Hartung dedicated the 2/6 Robert Morton as the Milburn Kenworthy Organ, in honor of its donor.

Proceeds from the performances will provide for improvement and maintenance of the Kenworthy Organ and assist in the University's Fund for the Performing Arts Center. Assistant Director of University Development, Steven Harrison, states that future concerts are planned, but the major problem is finding an organist. (Why not encourage music students to learn Theatre Organ Techniques via a special course in the curriculum?)

Said Dr. Floyd Peterson, Chairman of the Department of Music, "The Theatre Organ and its repertoire represent an important part of America's musical heritage. We are very fortunate in having this installation at the University and in being able to experience this art form."

A standing ovation to the University of Idaho and the Department of Music for their outstanding job in furthering the Renaissance of the Theatre Organ!

Atlanta Fox Mighty Mo' In Educational Role

by Joe Patten

The Atlanta Fox Theatre's 4/42 Moller pioneered a new field of theatre organ interests on Saturday, February 28, when a special concert was presented under the title "A Children's Morning at the Fabulous Fox." The concept was jointly developed by Wilbur-Kincy Theatres City Manager, Jim Demos; Joe Patten, organ technician for the Mighty Mo'; and Bob Van Camp, Fox house organist for the past eight years.

The presentation was billed as a full morning's entertainment with Bob Van Camp's organ concert offered in combination with a movie slanted for the younger audience, "Jack The Giant Killer." On-screen promotion was used as well as newspaper advertising and radio-TV promotion.

The big question was how much response would such a venture be likely to elicit. The answer came the Saturday morning of the show, when over 4,000 were lined up for blocks to get into the Atlanta showcase movie palace. By concert time the lines outside were still long and the performance had to be delayed by 20 minutes. Over 500 had to be turned away. The audience was composed mainly of children but a goodly number of parents as well as older enthusiasts were among those present.

As the great golden console rose from the pit, Bob Van Camp played phrases of "Talk to the Animals" first on one section of the organ, then another, with the house darkened and spotlights guiding the children's attention to the chambers from which the sound was coming. This led to a "trip through the organ" with Van Camp explaining the five chambers, then demonstrating the sounds in each with "in-chamber" lighting visible through the swell shades. The "trip" was climaxed by bringing up the golden grand

piano on its own 18-foot lift at the center of the orchestra pit. This informative production bit was well received and whetted interest for the music to follow.

The concert was clearly geared to the musical interest of the younger set, with songs of the Beatles, Tijuana Brass, Glen Campbell, and some of the top items from the Hot 100 Hit Charts. Joe Patten and the Fox stage crew had worked hard and long to get the Fox lighting equipment in prime condition and rainbows of light cascaded from the light bridge and balcony spots of the Moorish castle interior of the 40-year-old Atlanta landmark.

Audience enthusiasm remained high, Van Camp kept the children's attention with both music and interesting talk about the history of movie palaces in general and the Fox in particular, and after nearly 40 minutes there was roaring applause as the concert portion of the program ended and the console sunk out of sight.

Following the intermission Bob Van Camp's star student brought up the console and played the introduction music before the feature film. Fourteen-year-old Robbie Irvin, making his first appearance to play a full solo spot made a tremendous hit with the audience. He performed like an old pro, working the organ elevator controls by himself, making his own announcement on the microphone, and taking the giant organ through its paces with great aplomb.

Comments on the entire venture has been excellent and the Fox Theatre plans repeat "Children's Mornings" every three months. Here is a real chance to educate a new generation to the sound of theatre organ and in Atlanta it's being seized as one way to serve the cause of keeping the movie palace alive and thriving. □

NEWS FROM THE GREENFIELD GARDEN

Members will recall our oasis in Greenfield, Mass., the Garden Theatre, which houses the 3/9 Marr & Colton restored by the late Allen Strauss and other members. Wondering what had become of the most Northern theatre organ in New England (in a theatre), John Angevine, Ben Hall and Al Miller recently checked in on the instrument.

The theatre is under new management which is very sympathetic toward the organ. We were pleased to find that Hugh Sears, a student at Greenfield Community College, and local resident practices on the organ for about two hours daily, which has kept the gremlins of disuse out of the mechanisms.

Two weekends have been spent repairing bass pipes, curing ciphers and dead stops, and silencing banging swell shutters. The organ was also tuned and the reeds regulated and cleaned. (Some of the ceiling plaster had fallen on the chests due to a roof leak.)

Future plans are to replace broken contacts in the swell pedals, add the 16' Diaphone, which is in the theatre but not installed, and do some adjusting in the console.

The organ is well designed, fun to play, and sounds excellent in the theatre. It is an unusual instrument in that the Viole Celeste was omitted from the specifications and an English Post Horn included, making the organ real jazzy.

— Al Miller

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* * *

GET HAPPY, Eric Lyn Larsen at the Senate (Detroit) theater 4/34 Wurlitzer. ERA-1007 (stereo). Available by mail at \$5.00 postpaid from Essential Records, Box 3304, Glendale, California 91201.

We were a little less than enthusiastic about Lyn's "People" release, mainly because he mixed "mod" and traditional theatre organ stylings, to the benefit of neither. We like Lyn's treatment of both — but not on the same disc.

This time it's Lyn at his traditional best — all theatre organ in style. In fact we feel it's his best since "Introducing Lyn Larsen" and his slyly clever "Evening at Home."

It's also Lyn's debut soloing on an instrument much larger than used for most recording, most of which were played on the Bob Carson 3/26 Wurlitzer. This time it's the 4/34 beast owned by the Detroit Theater Organ Club. Yet, Lyn handles it as though he had played it all his life. The kid is a real pro!

We should mention the reason for the "Eric" preceding Lyn's name above. It came about when a little girl asked for his autograph following his Detroit concert. She said "My name is Lynne Larsen, too!" That settled it! The name confusion had arisen too many times, so the youthful organist decided then and there to resurrect his unmistakably masculine first name — Eric. So, Eric it shall be from now on.

Tunes are Get Happy, Soon It's Gonna Rain, Sunny, tunes from 42nd Street, Only A Rose, March of the Siamese Children (from "The King and I"), Lullabye (from "Rosemary's Baby") the Ashley Miller treatment of Chopin's Fantasy Impromptu and a very special Last Spring (Grieg). We give special

mention to Last Spring because it comes from classical literature, and has been pulled out of oblivion by an Eric Larsen who is becoming increasingly aware of the musical treasures among the classics which are perfect for theatre organ presentation. The Fantasy Impromptu (if divested of an urge to chase rainbows) would fall into the same classification. Both are highly satisfying.

The Senate organ is a perfect facility for the projection of the Larsen musicality. It's his best yet.

However, the jacket is something else. It does supply a stoplist for the Wurlti, but in an attempt to expand the Larsen image, a foldout cover has been adopted. The jacket is covered with random notes and photos, some pertinent, some not. But the overall result is no substitute for the whimsical, comprehensive (and even entertaining) notes supplied by Stu Green and Ben Hall for Larsen's earlier discs.

* * *

ONCE AGAIN! Bryan Rodwell at the 3/19 Wurlitzer in the Odeon Theatre, Leeds, England. CR-0044 (Stereo). Available from Concert Recording, Box 531, Lynwood, California 90262, \$4.50 postpaid (also available on 7½ ips 4-track stereo tape at \$5.95).

The Odeon Theatre opened as a Paramount and the organ is a model sometimes called a "Balaban & Katz No. 1" after the Chicago-based theatre chain for which the model was designed.

Bryan Rodwell is a master of variety whether he's ladling out diaphonous clouds of Misty or taking The Continental apart like never before. Outside of those, Mr. Rodwell's list of tunes avoids the obvious and over-played standards. His registration favors the big organ sound with bright reed topping but we get plenty of exposure to the Wurlti's solo reeds, as well. The organist takes whopping liberties with some of the tunes (e.g., The Nearness of You) but always in good taste and in the interest of heightened entertainment value. He's an expert in four-to-the-bar pedal rhythm while performing a wild "ride" on a solo reed (e.g., Without a Song, Foggy Day, Have You Met Miss Jones?).

His posthorn accents are exemplary. It all adds up to an orchestral approach, which is what the theatre organ is all about. In some tunes (e.g., Younger Than Springtime, That Sunday That Summer) we detect a Buddy Cole influence to add to the registration and harmonic color. Heaven Scent is an exercise for solo reeds in beguine tempo.

Also heard are an upbeat opener, I Hear Music (not the Fred Waring signature), Star Eyes, The Story of a

Starry Night (which has been carved from Tchaikowsky's 6th Symphony) and the organist's theme, You Made Me Love You. William Walker's recording is good and Frank Hare's jacket notes enlightening about artist and organ; another winner for Concert Recording — and for Bryan Rodwell.

* * *

WHEN DAY IS DONE, Jesse Crawford at the pipe organ, Vocalion VL-73869, "simulated stereo," 98c to \$1.98 at record dealers, drug stores and supermarkets.

Decca has gotten good mileage from this set of tracks first released as 78s in the late '30s. They were reissued in the early LP days both as 10-inch LPs and some on 45 rpm. This Vocalion reissue clearly shows its age from the technical viewpoint but it's a valuable study of Crawford during his middle years.

With his days of glory on Broadway well behind him, the undisputed master of the theatre organ decided to study music! He had thus far been a self-taught musician and knew his limitations. He wanted to know music theory, harmony and orchestration, in order to apply his talents to music in a world without theatre organs. During this period he had been working at NBC as a producer of variety musical shows and he saw an opportunity to do orchestrations for radio, once he learned the tricks. So, in the late '30s he started studying with Schillinger, a teacher who is supposed to have worked wonders with the talents of such dance band musicians as Glenn Miller, Billy May and Tommy Dorsey, to name a few.

The effects of Schillinger's influence on Crawford's stylings can be heard clearly in this recording. In brief, the teacher enhanced Crawford's subtlety and harmonic scope — but at the expense of Jesse's naturally flamboyant showmanship. Never again would he produce such unorthodox but ear-catching arrangements as those heard 10 to 15 years earlier on his Victor recordings, those highly individual treatments such as Confessin', Tiptoe Through the Tulips, I Love to Hear You Singing, High Hat, Little White Lies and When Day Is Done.

The latter tune illustrates our point because it is played also in this collection, but minus the verse and brassy rhythmic first chorus of the earlier arrangement. Perhaps this later version better illustrates the mood of the song and if we'd never heard When Day Is Done as recorded circa 13 years earlier, we'd be happy with this one. Such argument makes this sampling of the maestro's middle years output all the more valuable. There are still many remind-

ers of the former style here — occasional short rolls, mordants and 1927 phrasing. In all, it's an intriguing collection. After this recording session Crawford was heard no more on recorded pipes until 1955.

The organ heard is not identified and the only clue comes from a former colleague who revealed that Crawford told him it was a Kimball church organ in the Chicago area which required much adjustment, especially the tremos, to meet Crawford's requirements. It is adequate but can't compare with the sound of the 4/21 Wurlitzer in the N. Y. Paramount Theatre studio.

Selection are: When the Organ Played at Twilight, The Perfect Song, Sympathy, L'Amour Toujours L'Amour, A Perfect Day, When Day Is Done, Chansonette, Serenade (Schubert), Only a Rose, and Goin' Home.

This may be the last time around for these cuts, so stock up. It's an important collection.



Crawford

* * *

ANDREW FENNER — THEATRE ORGAN, played on the 4/15 Compton Organ in the Odeon Theatre, Hammersmith (England), CR-0059 (Stereo). Available from Concert Recording, Box 531, Lynwood, California 90262, \$4.50 postpaid (also available on 7½ ips 4-track stereo tape at \$5.95).

We had never heard of Andrew Fenner until this recording came along although, thanks to Concert Recording, we have come to expect the unexpected from British theatre organists. Mr. Fenner lived up to all our "unexpectations." A veteran of 30 years, he is a master orchestrator and arranger for organ on one hand, and on the other he displays an earthy sense of humor.

The selection which entitles him to the former title is a composition most organists would shun as completely un-

sued to organ performance — "the Magic Fire Music" from Wagner's opera, "Die Walkure" (mislabelled on both disc and in jacket notes). It cues a magic moment in the opera when the god Wotan mesmerizes his daughter and surrounds her resting place with a ring of fire — which only a hero would dare brave to claim her (punishment for getting too friendly with mortals). The music has the qualities of a lullabye, a grim warning and rising flames — plenty of work for a whole orchestra. This is music for which there is a score, and it allows little latitude; to be effective the organ must do everything Wagner's 80-man orchestra does. This is the task Mr. Fenner has undertaken — and he comes out smelling like a rose. It's all there, and just as effective as an orchestral version. A bow to Andrew Fenner!

After this feat, one might think the rest would be down hill sailing. For the most part it is, although the organist sometimes delivers an overdose of toy counter effects (e.g., Monkey's Business) and plays the octave-hopping melody of You are My Lucky Star as an un-fingered "schmear."

However, the remainder is pure joy. Fenner uses all the time he needs to get his ideas across. Thus The Last Time I Saw Paris adds up to 7:08 minutes of spring-laden atmosphere except for the intruding Siren and Klaxon. The string/bell conclusion is gorgeous. Fenner makes good use of massed strings in several selections, a too seldom heard sound.

Sentimental Journey has a drag tempo and nice Trumpet punctuation. Other tunes are Carioca, Can-Can (Offenbach), The Swan (St. Saens), Tango (Albeniz) and Alligator Crawl (Fats Waller). Each is an orchestration unto itself, providing about the widest range (Wagner to Waller) one could hope for, but apparently all in a day's work for this skillful old pro.

The Compton provides all the color Fenner needs for his program. It's a fine-sounding instrument in all voice divisions.

William Walker again captures the big sound with his microphones, and Stanley White's jacket notes extend the enjoyment.

* * *

THE FLYING SCOTSMAN GOES ON TOUR. Jackie Brown at the 4/14 Wurlitzer. CR-S058 (stereo). Available from Concert Recording, Box 531, Lynwood, Calif. 90262. \$4.50 postpaid. (Also available on 7½ ips 4-track stereo tape for \$5.95).

This is almost a duet between a theatre organ and a steam railroad train — although the music and sound overlap only a little. The album title is that of England's last steam train, now privately owned but still capable of making frequent excursions on Britain's railroad tracks. Therefore, this album is of interest primarily to organ buffs who are also steam train buffs — and they are legion in the USA as well as in Britain.

All of the tune titles suggest travel — When the Midnight Choo-Choo Leaves for Alabam', Tuxedo Junction, The Atchison Topeka and Santa Fe, Take the A Train (a New York subway reference, yet!), Sentimental Journey, Casey Jones and a bangup Orient Express, among others. The tunes are linked by the sounds of the Flying Scot train in motion. And another Scot is at the throttle — er — the console. Long a lively fixture in British organ circles, Jackie Brown turns in lively performances which match the motion suggested by the train sounds. With the wind and smoke in his face Jackie has little time for subtle registration; his combinations are full most of the time. But Jackie has caught the enthusiasm of the project and we couldn't ask for a better oriented engineer — organist, we mean.

Again, recorder William Walker has taped the unidentified 4/14 Wurlitzer with good fidelity. The jacket notes by Stanley White, John and Noreen Foskett tell much about the locomotive, a little about the organist and nothing about the instrument. There is one photo of the console and eight of the big choo-choo. It's a really novel approach to both hobbies.

* * *

ALSO OF INTEREST

* * *

JAMES PAULIN, Jr. AT THE RODGERS THEATRE ORGAN. Available by mail for \$5.00 from James Paulin, Jr., 11 Rhodes Lane, West Hempstead, N. Y. 11552.

We have a special spot in our caloused reviewer's heart for the individual with enough confidence in his own ability to shoot his bankroll on what may be a one-shot recording — especially when the result has as much merit as this one. Using one of the larger Rodgers electronic models, ATOSer Jim Paulin presents a variety of musical impressions (all different), some with a most pipelike sound. Tunes are played before an audience. Heard are: Everything's Coming Up, Roses, Waters of the Minnetonka, Satin Doll, Jalousie, No Other Love, Ode to Billie Joe, Spanish Flea, Ebb Tide and Cecilia. The enthusiasm of the artist and his arranging imagination make this one worth having.

I REMEMBER

DAN PAPP

by Clealan Blakely

The death of the man whose efforts, over a period of 36 years, made the 4/36 Wurlitzer in the New York Paramount the standard to which others were compared has resulted in the receipt of a number of tributes and notes of appreciation. In a previous issue we heard from Ben Hall. The following words come from Canada, from Clealan Blakely, who knew Dan and appreciated his dedication to the instrument Jesse Crawford rode to fame.

It is a source of great regret to me that I did not get to know Dan Papp much sooner than I did, but this was my own fault. I was fortunate enough to be in New York City for the first six months of 1929, and some of my most cherished memories are of Jesse Crawford's Organ Interludes on this



The author, Clealan Blakely, gets a chance to try out the 'Dowager Empress', courtesy of Dan Papp.

fabulous Wurlitzer. It became a habit with me to spend my Saturdays in the Paramount: I would stay from morning until late night so that I didn't miss Jesse for a single performance. Each time I would hear it from a different spot in the theatre, and often would work my way up to the front row left orchestra seats right behind the console, in order to watch him at close range. However, as a shy boy from a small town, I was so completely over-awed by this tremendous Organ and Organist that I never did get enough nerve to speak to Jesse. When I got back to the theatre several times during the 50's and became acquainted with Dan, he told me that he would have been delighted to show me the Organ had he known, and subsequent

correspondence with Jesse Crawford confirmed that I should have had no fear of him at this time either. In any case, these later visits with Dan at the Theatre were very rewarding to me. Dan would always take whatever time was required from his busy schedule to take me on tours through the Organ, and to discuss in detail any matters pertaining to the Organ. I once complimented him on the tremendously effective Tibias on this Organ, and he at once took me up to the console so that I could try them out; needless to say, this was a real thrill for me. Dan was quite jubilant when I visited him the day following the "Milkman's Matinee," the first theatre party held by the AGO at their New York convention in June, 1956. Many of the classical and church organists who approached with a bit of derision for the "Mighty Wurlitzer" left with a profound respect for this Organ. It is noteworthy that a Theatre party has been a very popular feature of their conventions ever since.

During the summer of 1957 I took my wife and my elderly aunt in with me to see Dan. He was very pleased to see us, and showed us around the Organ. We were down in his workshop, and when we started to get into a discussion regarding some action problems, Dan went out and brought in chairs for my wife and aunt, and made sure they were comfortable. If anybody ever loved an Organ, you could fairly say that Dan did; he was tremendously proud of this Wurlitzer and rightly so. During the period he had been away, the condition had deteriorated, and he told me with great concern that he was trying hard to bring it back to equal its condition in Crawford's day.

My last memory of Dan is at the final concert presented by Don Baker in September, 1964. My wife, daughter and I were seated in the center of the Orchestra when I spotted Dan, he at once brought his wife over and graciously introduced her to us. I asked her what it was like to be married to the man who was capable of keeping the greatest Wurlitzer ever built in top



Dan Papp inspects the New York Paramount's mighty wind supply (1957).

condition. She thought it was fine, and remarked about Dan's affection for the Organ as well as her. It was a wonderful though sad experience to be privileged to hear the final concert which Don Baker so capably performed. One of the highlights for me was to watch Dan sit back and enjoy his favorite Wurlitzer (mine too). He laughed heartily at the "Rumba on the Tuba Down in Cuba" number, and was obviously as thrilled as the rest of us at Don's tremendous arrangement of "76 Trombones." It was certainly a great day for Dan; we didn't expect that this would be the last time we would see him. He was looking forward to the rebirth of the Organ in its new home, and it would have been a great thing for him to be present for the finish voicing.

However, Dan Papp will be remembered as long as the glorious voices of this Wurlitzer continue to speak. He is the unsung hero of thousands of tremendous musical performances by Jesse and Helen Crawford, Reg. Foort, Don Baker, George Wright, Bill Floyd and Bob Mack; keeping the myriad parts of the great Wurlitzer all functioning properly for these meticulous artists required an unusual degree of technical ability, patience and diplomacy. On top of it all, he was a real gentleman, and will never be forgotten by those of us who were fortunate enough to have known him. □

FABULOUS FIFTEENTH REMINDER

For full information on the Fabulous Fifteenth Annual Convention of ATOS in New York City July 11-17, 1970, see the April Issue of Theatre Organ or write to ATOS Convention, Box 1331, Passaic, N. J. 07055.

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Edited by LEE ERWIN



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LETTERS

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

Address: P. O. Box 2329

Livonia, Michigan 48150

Editor, Theatre Organ:

You may be interested in the following series of coincidences for publication in the VOX POPS department of the THEATRE ORGAN BOMBARDE.

In your October 1968 edition, you had an item about a young organist, Eric Zeliff, and, directly beneath that, another item concerning a young organist, Eddie Zimmerman.

In addition to having shared page 27 of that edition, both young men (who obviously have the same initials) are the same age and now live in the same dormitory at Westminster Choir College, Princeton, N. J., where they recently met a freshman majoring in organ. Needless to say, they have struck up a warm friendship.

Very truly yours,
Sidney J. Zimmerman



Jim Day with 'beaver' intact.

Mr. Editor:

Was that King-size "Bellaire bum" who clowned for the Jack Loren Concert (Dec. issue, page 41) actually organist Jim Day with his beard shorn for the makeup? I noted that Gaylord Carter was there and where Gaylord is, can Jim be far behind?

Frank Fuschek
Penobscot, Maine

(You are partly right; Jim Day, the less conspicuous member of the "Flickerfingers" (Silent-films-with-organ) project was indeed on hand, but with his hirsute growth intact and in full bloom. The Tuba-playing bum pictured is our esteemed editor-emeritus, Stu Green, displaying another facet of his — er — talents. Ed.)



Tuba-playing Stu-Bum, but not by Day.

Editor:

Here's the tune that nearly got a young organist friend of mine expelled from Pingree Prep School. He played it in chapel, after the visiting Minister finished his sermon. The V.M. was scandalized. So were the Faculty members, who brought the young perpetrator up on charges. Only when the defendant was able to actually exhibit the page in the hymnal on which this music was set forth, was he reluctantly forgiven — with admonishment to watch his step in the future, and avoid "The Quest of Goodness".

All the hymnals in which this tune appeared were hastily gathered up and shipped to a mission in South Africa. Let's hope the natives over there are enjoying this lively musical bit at the same swift pace my young pianist friend employed. My hat is off to Miss Sallie Hume Douglas who composed this air in 1915. It is just right for the Steam Calliope aboard the Paddlewheel Steamer DELTA QUEEN which Dick Simonton and I rescued to continue her traditional cruises on the Ohio and Mississippi Rivers. The high-powered "organ" which we installed up on her top deck can be heard over a radius of five miles, and we use this tune as one of our "Calliope Capers." Since it is a bona fide hymn, we feel that it should be considered appropriate for Sunday projection to the surrounding counties.

Yours sincerely, E. J. Quinby

CALLIOPE CAPERS

THE QUEST OF GOODNESS
To the Knights in the Days of Old

(FOLLOW THE GLEAM. Irregular.) First Tune

Bryn Mawr College
UNISON

SALLIE HUME DOUGLAS

1. To the knights in the days of old, Keep-ing watch on the
2. And we who would serve the King And loy - al - ly

moun - tain heights, Came a vi - sion of Ho - ly Grail,
him o - bey, In the con - se - crate al - lence know

And a voice thro' the wait - ing night. Fol - low, fol - low,
That the chal - lenge still holds to - day. Fol - low, fol - low,

fol - low the gleam, Ban - ners un - furled o'er all the world. Fol - low, fol -
fol - low the gleam, Standards of worth o'er all the earth, Fol - low, fol -

low, fol - low the gleam Of the chal - ice that is the Grail.
low, fol - low the gleam Of the light that shall bring the dawn.

Words copyright, 1923, by the National Board of the Y. W. O. A.
Music copyright, 1915, by Sallie Hume Douglas

Dear Mr. Thompson:

I greatly enjoyed the February, 1970 issue of THEATRE ORGAN.

I noticed one little thing, however, which will no doubt bring many more notes to your attention — and that is on page 22 — pix of Don Baker. The note mentions that the instrument obviously is not that of his sponsors.

We might tell the writer to look closer and he'll see that it is the new 3-manual Conn 650. We have one like it at our TV studios, and Don was guest on our show recently when he was in town doing a concert — so we know the instrument.

Again, this new magazine surely is a beauty. Congratulations!

Sincerely,

Ken Wright, WKY-TV

* * *

Dear Mr. Thompson:

I am an avid reader of *Theatre Organ* and have a question I hope someone might be able to answer. I would like to know what became of the original console to the 5-manual Chicago-Paradise Wurlitzer (Opus 1942) now owned by Mr. Bill Brown of Phoenix.

Theatre historian Ben Hall, in an article in *American Heritage* as well as in his own *The Best Remaining Seats*, described the Paradise console as being "a crawl with alabastine cupids . . ." (p. 198, *The Best Remaining Seats*). A careful examination of the photo of the Theatre's interior on page 92 and also the photo on page 4 of the June '69 TOB ("An Acre of Seats . . .") reveals that the console was indeed very ornate and typically Wurlitzer.

In contrast, however, the console photographs on the record jackets of George Wright's early HiFi recordings which featured this instrument show a 5-manual console whose appearance is sleek, modern and very "un-Wurlitzer".

Perhaps someone knows the fate of the original console and the builder of the present console, and whether the present console contains any parts transplanted from the original. I would be most interested in seeing a close-up photograph of the original console.

Very truly yours,
James Zieba

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What Price Glamour?

by John Muri

Much of the charm of the theatre organ exists in the immediate presence of the performer. How much richer is a performance "in person" than on a phonograph record! How much richer is our experience when we listen to a performer whose name we know and have come to depend upon for a fine performance! Identification and empathy with the artist is a very important element in an aesthetic experience; absence of this identification results in little more than background music.

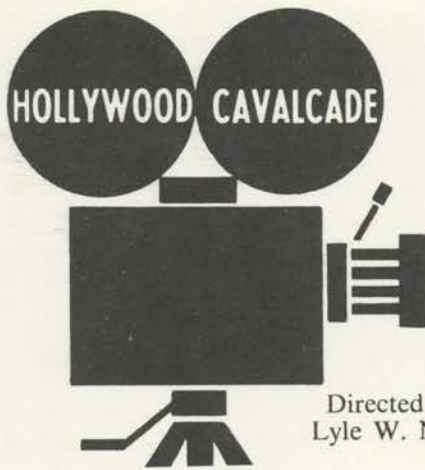
One of the great weaknesses of modern film and television people is their unwillingness to create or support personalities that the public can love and dream about. Their dislike of the star system comes from the high salaries that stars or public idols can command. The result is that we get picture after picture with new faces, many of them good players but unknowns whom we do not recognize and whom we rarely see again in a motion picture. There is very little glamor in most strangers; rarely does a star blossom immediately into public favor. In most cases the glamor in the entertainment business is something that has been built up gradually. The hold that stars like Norma Shearer, Greta Garbo, Marie Dressler, Lon Chaney, and Milton Sills had over their audiences was carefully planned and nurtured by their producing companies. Many of the great stars who appeared before sound movies came in, such as John Bunny, Flora Finch, Marguerite Courtot, and Theda Bara are forgotten, but many others who flourished when sound films gave them their opportunities are watched today on television. The studios of the twenties and thirties were painstaking in building up glamor in their star-actors. They revealed very little of the true personal lives of the stars; certainly nothing adversely critical was permitted to emerge from the studio. A wonderful job of glamor-building was done for actresses like Great Garbo, Myrna Loy, and Olga Baclanova, a Russian import who made quite a flurry at Paramount studios.

In our presentations of theatre organ to the general public, we ought always to keep in mind the principle of theatre glamor, which demands that much of what is done remain aloof, mysterious, and unknown. In recent years, particularly since television entered the scene, younger show people have demonstrated an almost pathological com-

pulsion to reveal their personal lives and their professional secrets. It is bad business. You've got to stay fresh and different if you want to stay in the theatre for a long career. There has to be something about you that the audiences don't quite grasp.

Since glamor consists largely in the unfamiliar, it would appear artistically and economically suicidal to show the audience how the machinery works. I never had the same strong reaction to movies after I saw how they were made. Backstage operations are usually grubby and dirty; knowing what backstage life is like dispels much of the pleasure of a theatrical experience. There are a few tricks that organists use that are intriguing when heard, but they are very dull in the execution. Al Melgard used to convulse movie audiences with his organ interpretation of a couple of old women gossiping. Today people ask me how I made frog-croaks and hog-grunts for movie-comedy accompaniments. The effects are very simple to create. Should I tell these good people how they are done? I think not, because then listeners will never again be able to enjoy my frog-croaks and hog-grunts without being aware of the ugly mechanics. Recently I used Jesse Crawford's old trick of putting a tenor soloist into an organ chamber to sing a melody without words, creating the effect of an organ stop duplicating the human voice. Anyone knowing pipe organs would see through the gimmick at once, but most listeners went home wondering at the wonderful things a player can do with an organ! Should I have given away "the secret" to the audience? Not if I wanted to give a good show. The entertainment business thrives on illusion, and I don't mean deception. One is foolish to destroy good theatrical illusion.

We have a few glamorous organists in ATOS. None of them ever tells you how he gets his effects. None of them bores you with explanations that you have heard others give. None of them uses the same program material or pattern repeatedly. None of them tries to make you believe he is just a simple-minded Joe trying to get along like anyone else. They have something special that we sense from the beginning, something that makes itself more and more evident as time passes. For them to show us how the wheels turn—that is, to show us how they get their effects—would be to destroy an aesthetic delight and a good theatrical image. Let us create, encourage, and cherish all the glamor of the organ world that we can. The general public loves it. □



Directed by
Lyle W. Nash

OF ALL the dashing, tall, handsome and talented actors, the one Douglas Fairbanks selected to repeat his old silent roles in sound films would startle you. Doug and Mary Pickford were entertaining a newcomer to films in 1932. Doug suddenly told his guest:

"NOW LOOK here . . . I saw your act last night and I think you are just the fellow I have been looking for! Between you and me, they don't want me any more on the screen. Fashions change in actors. I am old now (48) and the American public only wants to look at youth. Besides, the talkies have come and I guess may be my voice is not so good. Anyway, I don't sell like I used to.

"NOW HERE'S the thing: I don't want to retire — I want to direct. You see, I own all the properties I made in the past and my idea is to remake them as talkies — if I can find the right fellow to play the parts. Well, I have been looking them all over, and there are some good actors on the screen today, but none of them have any vitality. That's what I must have for these parts — vitality! Now I saw you on the stage last night, and boy, you've got it. How would you like to play the parts and let me direct you?"

BRIAN Aherne was the most surprised actor in the world at that moment.

FAIRBANKS had long been his idol. Aherne said no. He tells of this incident in his interesting biography: "A Proper Job." Mary Pickford, too, thought Aherne was ideal for the old swashbuckling characters of her husband.

MARY was then 39 and, in a brief moment of philosophy on an acting career spoke of the futility of ambition and the "evanescence" of fame.

POLA Negri has published her biography: "Memoirs of A Star." The fiery Polish actress writes an interesting story of her career and includes minor stuff about Hollywood's golden silent days. She says that Chaplin, her amour at one time, was less than truthful in his writings about her. She says ". . . all clowns live in a world of fantasy . . . and Charlie lacks a sense of humor about his private life."

WHO IS WHERE . . . Yes, Mae West is in the phone book. You may call her at 213-469-5391. Her mail address is 570 North Rossmore Ave., Los Angeles, Calif. 90004 . . . Rochelle Hudson, reported wealthy from her real estate holdings, was last thought to be living in Palm Desert, Calif. . . . The last address I had on Jean Acker was 2146 Fox Hills Drive, Los Angeles, Calif. 90025 . . . Pola Negri recently had been living at 417 Mandalay Drive East, San Antonio, Texas.

"SELZNICK" By Bob Thomas (Doubleday) is the final volume of a biographical trilogy of three giants of Hollywood. As is to be expected of Thomas, an excellent biography is the result. "DOS" gained world fame by producing "Gone With the Wind." If you enjoyed "Thalberg" and "King Cohn" by the same author, you will enjoy this fascinating story of the man who lived some of his screen stories.

MARJORIE WOODWORTH looks wonderful today and could step before the cameras without much effort. I watched her greet fans at a USC cinema function last month and the old charm was still radiating. You may write to her at 807 East La Brea Drive, Inglewood, Calif. 90301.

QUESTION DEPT. "Yes, Richard Dix had twin sons. One of them, Robert, was top man in an independent western of last year. Title of film was "Five Bloody Graves."

SHORT TAKES: Watch for Neil Hamilton in the new Jerry Lewis picture "Which Way to the Front." . . . Asta Nielsen, greatest living Danish silent screen star, will be 89 in Sept. and was reported living in Copenhagen . . . Myrna Loy, who made silent films before her great MGM days, was warmly received by fans at the 1970 Oscar Award Show.

COMMENTS, questions and contributions are welcomed to P. O. Box 113, Pasadena, Calif. 91102.



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.

Encouraging Note: Members of the New York State Theatre and Musical Instruments Museum (ESTMIM for short) have burned the mortgage on the club's 3/11 Wurlitzer. The debt, which has hung over the club ever since it removed the organ from the now leveled Syracuse Keith's theatre and re-installed it in a State Fair building, has been paid in full and the papers were consigned to flames during the Karl Cole concert on April 26. New concerts, which so far have featured mainly the excellent talent available locally (e.g. Carleton James, Luella Wickham), will be spiced with nationally prominent artists such as John Muri (Sept. 26).

* * *

A complaint sometimes made about the Los Angeles Wiltern Theatre's 4/37 Kimball is that it "hasn't enough Tibia." It has now, thanks to LA chapter chairman Bill Exner. Bill brought in pipework expert Lee Haggart to see what could be done to correct the condition. Lee made some measurements of the Kimball's Tibia pipe mouths and determined that the cut-up was designed for a wind pressure of 16 inches. Bill had the pressure raised from the ten inches the rank had been operating on for years to sixteen inches in time for the Randy Sauls concert in April. Randy was delighted in the very noticeable increase in Tibia volume, an improvement which gave the entire organ a more velvety tonal sheen. And long-existing plans to install a solo Tibia, probably on the chest of a rarely-used Diapason, will be carried out shortly.

In reply to the many inquiries received concerning the health of veteran organ builder Lee Haggart, we are happy to say he's well on the road to recovery from the recurrence of an old heart condition. His future plans are of interest to organ enthusiasts everywhere; the doc has barred him from returning to his electronics engineering job so Lee will resume what has always been nearest to his heart—pipe voicing. His family is helping him set up a voicing shop in his garage in Encino, Calif.

* * *

Korla Pandit is back in Flickerville after several years living in Canada, and, judging from the numerous stories about him appearing in the Hollywood area press, he has apparently hired an able flack. Most of the current articles review his fast rise to TV prominence in the '50s as a Hammond-thumping star from the mystic East and regret that due to changes in TV viewers' tastes, such exposure is no longer in demand. Therefore, it was stated, the beturbaned organist will sell his wares via the concert circuit. He made a good start with a concert played on a plug-in at the Wilshire-Ebell Theatre in Los Angeles in April.

* * *



KORLA, back from a Canadian caper.

THUS SPAKE ZARATHUSTRA! When Fred Tulan, who will play silent picture and modern movie music on the 4/141 Aeolian-Skinner in the Cathedral of St. John the Divine for 1970 ATOS conventioners, was faced with his bishop's sudden Pontifical Mass for the endangered Apollo XIII astronauts, he brought out his space-like 1967 duet for pipes and Moog Synthesizer, and the Main Title music from Cinerama's "2001! Space Odyssey." Minds must have boggled at those synthesizer bloop-bleeps in 9 seconds reverb coursing through the Stockton, California cathedral.

Mary Leedom reports on the activities of organ-fancying thieves who lifted a plug-in from the Southern Baptist Church in San Bernardino, Calif. They had carefully removed all identification from the instrument, so they thought. The fuzz, somewhat curious on seeing four guys carrying an organ down the street in the dead of night, took them to the pokey for questioning. It was theirs, they insisted, and there was no law against taking their console out for an airing. About that time the theft of an organ was reported by the church. Must be some other organ, they insisted. True, there were no serial number-bearing plates anywhere on the instrument — only clean spots where they had been. It looked very suspicious but there was no proof. Then the minister recalled writing his phone number on a slip of paper and fastening it inside the cabinet with a paper clip months ago. The cops checked and found it. "This business is getting rough when a paper clip is strong enough to get us busted," complained one of the culprits.

* * *

Our recent series of articles entitled "Unification — What is it?" aroused Ben Hall's recollections of the great "Unit-versus-Straight Organ" controversy which raged in the pages of "The American Organist" in the early '20s. Ben writes, "Editor Burnham allowed George Ashdown Audsley, who was fanatically anti-unit, to devote page after page to his opinions in 1921 and '22. In those days half of each issue of the magazine was given over to theatre organ news, so Audsley's tirade generated pro-unit rebuttals from a number of equally well-known people." The fight is still going on — but under reduced wind pressure.

* * *

Glad we had our "hard luck gal" Millie Alexander reporting on the



FRED TULAN

Famous Players Corp 50th anniversary celebration in Toronto on April 20th. There to play a session on Bernie Venus' 2/11 home-based Wurlitzer (from Buffalo's Olympian theatre) the night before, Millie attended the event at the Imperial theatre and her report bubbles with enthusiasm for the score played by Horace Lapp for the Mary Pickford silent classic, "Pollyanna." Lapp, who opened the theatre five decades ago (playing pipes), had to play this show on a well-amplified Hammond. It was a complete vaudeville show accompanied by a pit band plus an organ/orchestra overture and the movie. Former actor Buddy Rodgers was there to introduce his wife's starring vehicle. Mary was born and raised in Toronto so it was a hometown audience which paid admittances for the benefit of the Canadian Arthritis Society. The good attendance brought in several thousand dollars for the Society. Next day's "Toronto Globe and Mail" ran a scathing review on the "massive, cringingly camp variety show that seemed designed to make an outworn circus like the Radio City Music Hall stage presentation . . . look like the last word in sophistication." Mary was described as "insipid insufferably sweet" while Lapp's work at the organ was described as "cutting up." The reviewer's disapproval of even the audience was evident when he mentioned "its roar of approval for that appalling vaudeville show . . ." The poor reviewer would have been better off back in the corner saloon and we are glad Millie was there to report on the show from the showbiz standpoint.

* * *

The Riviera theatre's 3/11 Wurlitzer in North Tonowanda, N. Y., "in the shadow of its factory," has been the subject of two extensive newspaper features recently. The Tonawanda News has told of Bill Hatzembuhler's rehabilitation of the organ, and the Niagara Frontier Chapter's project to enlarge the instrument to triple its size in the 1200-seat theatre. The Buffalo Evening News also featured the organ in a profusely illustrated article.

* * *

The Delaware Valley chapter's news sheet was enthusiastic about Shirley Hannum's initial concert on the former (Philly area) State theatre 3/17 Kimball in its new home, the 500-seat Brookline theatre, describing her presentation as "a truly professional job." There were kudos also for Jim Breneman and the volunteers who moved and reinstalled the Kimball, and those who got the instrument in top shape for the opener.

One of ATOS' most active members is John J. Strader, a wealthy Cincinnati, who has the ex-Cincinnati Paramount 3/15 Wurlitzer in his home. In April, a "farewell to the Gayety Burlesque Theatre" in the Queen City was held. The event was covered by *Time* Magazine, and mentioned Jack "lovingly cradling six boxes of G strings and pasties as he said: "I've bought these to give to old friends — to the lovers of the better things in life." Added his Mrs., "We like to see a little Americana left. If we don't preserve some of the things which make up our history, we'll end up with a country full of parking lots." True, but G-strings? PASTIES? HMMMMMM!

Closing Chord

HERB SHRINER, the harmonica playing comedian from Indiana, a long time member of ATOS, and his wife, Eileen, were killed April 23, 1970 when their automobile ran off a road and struck a tree in Delray Beach, Florida.

Shriner, who made his reputation as a comedian reminiscing about his life back home in Indiana in a wry Will Rogers manner, was the star of television's "Two for the Money" in the early 1950's.

Born in Toledo, Ohio, Shriner grew up in Ft. Wayne, Indiana where he was a harmonica player with a small group he formed in high school.

After World War II service, Herb was a featured performer on many major radio programs. He also appeared on Broadway, making his debut in 1947.

Shriner's Larchmont, N. Y. home had a 3/14 Wurlitzer taken from the Chicago Arena Theatre. Herb, better known as a harmonica player (recently as a soloist with the Cleveland Symphony), than as an organist, said in an article written for *Time* magazine by Ben Hall in 1962, "All my life I wanted a mouth organ big enough to set down to, and now I've got it. My wife calls it a mechanical mother-in-law."

Shriner and his wife were returning to their home in Fort Lauderdale from a performance in West Palm Beach when the accident occurred. A photo of Herb and Eileen appears in South Florida Chapter News on page 37 of this issue. They leave three children, a daughter, Indy, 19 and twin sons, Kin and Wil, 16. Shriner was 51, his wife, 43.



CONNECTICUT VALLEY

The Chapter opened the new decade with a triple celebration . . . our ninth birthday, a new decade, and St. Valentine's Day, and our Program Chairman, Gene Hubbard, lined up a triple-header for the meeting. Starting at 8:00, we were treated to a concert at the Edgewood Congregational Church in New Haven. Don Parsons, organist at the church, and our guest artist, played an excellent program on the 3/37 Hall organ.



Don Parsons at 3/37 Hall.

The concert was divided into four parts to demonstrate Line and Color, Expression and Awe, Power and Splendor, and the Fun of the organ. Works of composers of all ages were featured, but of particular interest were the "Song to the Ocean" by Flor Peeters, "Go to Dark Gethsemane" by Ludwig Lenel, a real storm setting based on Hymn 158, the Handel, "Suite for a Musical Clock", and Don Parsons' own arrangement of "West Side Story Selections."

Don Parsons proved to be very capable at classic, orchestral, and theatre music, and with good reason. He is Superintendent of music for Byram Hill Central School, district of N. Y., Past Dean of the New Haven AGO Chapter, former Choral Director for North Haven High School, as well as Minister of Music at the church.

To celebrate our birthday, Al Miller told a brief story of how the chapter got started, which was humorous and interesting to us old members as well as the newer members. A beautifully decorated (and delicious) birthday cake was provided by the Social Committee.

Just before our business meeting, Dan Cupid showed up with a box of Valentines, and boy, had he ever been busy! There was something for everyone present.

Later on, we adjourned to the New Haven Paramount, where members John Angevine, Al Miller, Warren Goshler, Stillman Rice, Russell Hubbard, and Ev Bassett provided a very musical program. Part way through the program, the Phantom of the Paramount struck. Stillman Rice began to add all kinds of embellishments to his arrangement, until what emerged from the chambers seemed to be coming from a man with four hands. We'll just have to put a lock on that backstage remote keyboard. — *Louis Snow*



Gene Hubbard (r) hands Valentine card to Eleanor Weaver, Fabulous Fifteenth Convention Hostess.

DAIRYLAND

What a vibrant way to start our 1970 season. Dairyland Theatre Organ Society members were gathered at the Sweden House for dinner in downtown Milwaukee to hear a most unique concert on a Conn Theatre Organ. This organ is a very special model having pipes with individual driving units beneath each one. The combination of Don Lorusso and this instrument (which he provided) was most colorful and satisfying.

During the brief intermission Don was CONNed into answering many interesting questions about the organ and its various effects and attachments peculiar to its tone quality. His arrangement of 'Raindrops Keep Falling on My Head' was played with different harp sustain effects on each manual created a liquidity of tone making one feel the raindrops. The effect was indescribable.

Don, born of English nobility, has played a command performance before the British Royal Family before moving to the United States. He has been playing organ in the Milwaukee area over six years. The program was arranged by Bill Klinger.

EASTERN MASSACHUSETTS

In June of 1968, EMCATOS acquired as its club organ the 3/13 modified Style 235 Wurlitzer from the now demolished Loew's State (Back Bay) Theatre in Boston. For nearly two years, our instrument has languished in Burke's Storage Warehouse in Waltham while our Sites Committee (Carl Getz, Dick Linder and Jim Rockett), considered all potential locations. Finally, a contract was signed with Babson College in Wellesley, and it was to the Knight Auditorium on the Babson Campus that our Wurli was moved on Saturday, April 4, 1970.

Knight Auditorium is Colonial in style, seats about 1100, and has two organ chambers. Al Winslow is supervisor in charge of enlarging the chambers so that they will hold our 13 ranks and percussion.

The most ticklish part of the moving was handling the "train" of three relay cabinets connected by cables. Our crew successfully transported the relays from warehouse to van, from van up the front steps of the hall, and finally to the space beneath the stage.

In command of general restoration at Babson are Don and John Phipps; console renovation will be done under the joint leadership of Dick Linder and Pat Fucci at the Fucci residence.

Tentative plans are to have the Wurlitzer singing by October or November. However, we aim for a thorough job of restoration, including 100% re-leathering, so that our organ will remain trouble-free for years to come.

—J. Paul Chavanne

LAND O'LAKES

March 15 saw our members at the home of Ed and Doris Boroweic in Bloomington featuring their Marr & Colton that will be moved with them when they settle in Rockford, Ill. After giving us a little background on himself, Ed opened his program with "This Could Be the Start of Something Big" and it turned out to be a description of his program.

Fred Hermes sent us an invitation to visit him at Racine and the date decided upon was June 7th.

Our next activity was a day at the home of Dr. and Mrs. Roland Mattson of Spring Valley, Minn. They converted an old barn into beautiful living

quarters that is a perfect showplace for their 2/9 Wurlitzer, installed by Elmer and Bob Arndt of Des Moines, Iowa. The Mattson Wurlitzer was originally in the Century Theatre in Minneapolis. Removed in the late '40's, it was installed in a church in Preston, Minn. then in 1964, Dr. Mattson purchased the organ and installation began in the "barn."

Bob Arndt was the guest artist for the day and played a fine program, complete with a Charlie Chaplin film.

LOS ANGELES

A busy season of organ concerts and activities continues. On March 22, over 600 members and guests heard an outstanding concert by new-westerner Ralph Wolf on the Wiltern Kimball. On Friday, April 17, a General Business meeting was held in the San Gabriel Civic Auditorium. Prior to the meeting members inspected the progressing Wurlitzer installation. On April 19 at 9:30 a.m. Randy Sauls presented a program reminiscent of the days when the theatre organ was truly the King of Instruments. Randy used original lantern slides for his presentation and for a sing-a-long at the Wiltern. Following the concert, members trooped down to the Elks Building for a jam session on the 4-manual 58-rank Morton. The jam session was adjourned early to enable members to attend a 4 p.m. concert by George Wright at The Hollywood Presbyterian Church. Three days later, on Wednesday, April 22, many members heard George again. This time on a true theatre organ, at the Rialto Theatre in nearby South Pasadena.



Donna Parker. She launched a concert career at 13.

On April 28 a number of members attended a concert by rising young organist and fellow member, Donna Parker. Thirteen-year-old Donna performed like an experienced pro on a large 3 manual electronic organ. She is equally great on pipes. The Elks

Organ Playing Plan continues under the coordination of Bob and Ruth Stratton, with many members taking advantage of the opportunity to play regularly on a giant theatre organ.

The San Gabriel Wurlitzer installation is nearing completion, with a September target date set for dedication activities. A large number of members are planning to attend Organ Holiday on May 13 through 17 upstate in Santa Cruz. They will meet members of the Northern California ATOS Chapter, attend workshops and seminars, and hear an all-star cast of artists on all major brands of electronic organs. It is understood that the concerts will include Bill Thomson premiering the new 3-manual custom Rodgers, as advertised recently on the back cover of this magazine, and George Wright on the new 3-manual Conn theatre organ. A number of members also plan to hear pipes in various restaurants, night clubs and theatres in nearby San Francisco and suburbs. Coming events locally include another joint organ crawl with the American Guild of Organists on Sunday afternoon, May 24. We are to hear four concerts on four different organs. The crawl will include a special 2-manual carillon demonstration, a concert on the Bell Friends Church 2/10 Wurlitzer theatre organ, and a concert by George Wright at St. Mary's in Whittier. That same day at 6:30 p.m. members will trek west to Culver City to hear Tom Hazleton in a dedicatory concert on the Wurlitzer in the West Culver City Baptist Church. Local ATOS members located this organ in New Jersey, arranged shipment, and installed it. Two days later, on May 26, Gaylord Carter and the Flicker-fingers show returns to The Wiltern. This time Gaylord will accompany two rarely seen silent film classics, Harold Lloyd's "Sailor Made Man" and "Never Weaken." On June 26 Australian Tony Fenelon returns to the Wiltern.

—Ray Bonner
Liaison Chairman

MOTOR CITY

The STANDING ROOM ONLY sign went up in the box office just before the start of our Spring show featuring Lee Erwin at the 3/10 Barton in the Redford Theatre. The work crew, headed by Jim Brown, labored many week-ends previous to the show and the results of their efforts were appreciated by those who heard this instrument again.

The Royal Oak Theatre restoration is progressing very well and with luck, should be playing by fall — another 3/10 Barton revived in a theatre.

There have been many combined



Phil Gorden (l) and Don Lockwood are proud of the sign in the box office.
— Photo by Phil Gorden

activities with the Wolverine Chapter this year, including two programs at the 6 Mile Uptown Theatre 3/11 Wurlitzer and a program at DTOC played by Lee Hohner, a member of both Chapters and DTOC.

NIAGARA FRONTIER

This Chapter's first venture in something different proved to be a success on April 3 as Dr. Ed Bebko accompanied a live vaudeville show on the Riviera stage. Included in the program were singers, a dancer, a pianist, a young banjo plucker, and a magician. "Doc" Bebko played for a short Chaplin flick, entitled "Liberty," that was shown for the first time since 1918 ANYWHERE! Harry Langdon's famous hilarity, "The Strong Man," was the feature. It was a fun evening, to say nothing of the memories it brought back from The Good Old Days.

At the installation-of-officers banquet, April 10, members of the local press and radio, as well as the Riviera's fabulous manager — Frank Guzzetta — were presented with plaques in appreciation of their services to promote the cause of the mighty theatre organ.

On April 15 Don Baker presided at the Riviera's 3/11 Wurlitzer in a concert that contributed a little bit of all kinds of music to please his packed audience. At one point in the program, the velvet drapes parted to reveal three girls with a lighted birthday cake — a complete surprise for Don's special (but belated) day.

Professor John Muri appeared at the Riviera to present an evening of nostalgia. He played to a 1,400-plus record crowd the music of Buffalo's own songwriter, Jack Yellen. Among his more famous tunes were "Alabama Jubilee," "Down by the O-HI-O" and "Happy Days Are Here Again." A tenor sang four of Yellen's tunes, and even the sing-along was comprised of his works, carrying us through the concert.

— Shirley Cole

OREGON

Another school is benefiting from the efforts of an ATOS chapter. The Benson Polytech High School in Portland, Oregon, has had a 3/26 Kimball in their auditorium for the past 33 years. At the present it is in very poor condition for there has been no one in the school system to care for it.

This is where the Oregon ATOS chapter comes in. Dr. Harold Anderson, the principal of Benson, was approached by the club, and the offer was made to restore the organ to first-class working condition, with the club members donating the labor, if the school district would furnish the cash needed for the replacement of parts. In return, the club would have the use of the organ four nights per year.

Dr. Anderson was quite receptive to the plan, and presented it to the school board. The Benson Dad's Club was willing to help with the fund raising for the necessary expenses, and the board OK'd the project. Gerald Duffy was put in charge of the project, and lost no time in starting work on it.

Quite a number of club members signed up to help on the job. As the accompanying photograph shows, space was limited, so only three or four people at a time were called.



Above: Gerald Duffy wondering where to start.

Right: Burt Hedderly, Gerald Duffy and Bob Burke. Note date on the wall.



Working only one or two nights a week and on Saturday morning, it will take quite a while to complete the job, but there is plenty of enthusiasm. Not only will the club benefit, but it is a wonderful public relations job, that will promote interest in the theatre organ among the teen-agers. In this school alone, there are about a dozen, eagerly awaiting the time that they can learn to play it.

POTOMAC VALLEY

Our March meeting was held on Sunday afternoon, the 22nd, at Doug Bailey's Studio, 140 Congressional Lane, Rockville, Maryland.

This was an open house with many members trying their hand at the console of the two-manual nine-rank Moller. Parts for this organ came from various places. The console came from the Shoreham Hotel. The pipes and chests from Loew's Palace, Washington, D. C.

One of the Chapter organs, the Woody Wise Grande Barton, featuring Jimmy Boyce at the console, recently played a two-week engagement with the Paramount picture "Wings." The 1927 silent classic and winner of the first Academy Award.

The number of theatre organs in the chapter is still increasing. At the present time there are four home installations in progress in addition to about 15 which are already playing.

— George R. Johnson

PUGET SOUND

On April 26th, members and guests met at the Seattle Center Food Circus and were able to try out the newly re-installed 3/8 Special Wurlitzer. After the jam session, the Food Circus opened its doors to the public and organist Dick Schrum took over the console.

Dick shares the fine Wurlitzer with Earline Hunt, alternating every two weeks. The organ is played daily during the spring and summer seasons. The Food Circus, the old Armory



New young member Mike Kirita barely reached the foot pedals for his well executed arrangement of "A Time for Us". Dick Schrum watches over the stop rail.

Building, is cavernous in scope, making the acoustics fantastic.

Following the music, the chapter had its membership meeting. Treasurer Russ Evans presented nostalgic old 16mm sound movies of Jessie Crawford, Ann Leaf and Don Baker playing the New York Paramount studio Wurlitzer. Some shots of Baker were at the console of the "Mother Wurlitzer." Russ also showed some films he took at the L.A. and Chicago Conventions. At the close of the meeting, members were invited by Harold and Ann Shawver to come and try their 3/9 Kimball.

— Eddie Zollman, Jr.

ROCKY MOUNTAIN

Our chapter met March 30th at the Bit o' Sea residence of Mr. and Mrs. R. C. Maddy. Mr. Joe Brite, guest artist, presented the evening's program on the Maddy 2/8 Wurlitzer formerly in a Denver theatre and written up in the December 1966 issue.

Joe Brite is the Manager-Organist of the Rialto Theatre in Alamosa, situated in a mountain valley in south central Colorado at an elevation of over 7500 feet above sea level. This theatre is one of the few in the country featuring daily pipe organ music between shows. Until a few years ago Joe was also featured at the Wurlitzer on regular radio broadcasts in that city.

The audience was impressed with the clever way in which Mr. Brite planned the order of his program, beginning with more lively music as he played his own composition "Blue Melody." As he progressed onward to slower and dreamier melodies, the hosts turned down the house lights. This afforded the 60 members and guests both the beauty of the music inside, and the beauty of a mild spring snowstorm outside. The large fluffy snowflakes could be seen drifting downward by means of the yard lights outside. The view through the picture windows overlooks the large landscaped yard and the adjoining lake.

After the intermission, all of the group participated enthusiastically in the Sing-A-Long, using slides from Mr. Brite's collection of old favorites. This was capably handled by Mr. Tony Cantu who is Mr. Brite's projectionist in his theatre. Tony operated as only a professional would in keeping exactly in time with Joe.

Mr. Maddy had his Wurlitzer in top condition for the evening. Several members remarked about the condition and beautiful tone of the tibia. He has recently completed the installation of a second console, located in the studio



Portion of the living room of the R. C. Maddy residence in Denver, Colorado. Joe Brite playing the 2/8 Wurlitzer.

below the living room, and on the same floor as the organ chambers. The two consoles are connected by an intercom system. This is the only twin-console home installation in this area, and one of a very few in the nation.

Mr. Brite and Mr. Cantu drove more than 200 miles including a 10,000-foot mountain pass in a snowstorm the day before the concert. After refreshments were served by the Maddys, they drove the entire distance in a snowstorm arriving home a little before 6 a.m. We hope that the ordeal will not discourage them from giving us a return engagement some time in the future.

— Kenneth Tillotson, Secretary



John Steele, past chairman, Mrs. Shriner and Herb, Mildred and Cal Jureit, hosts.

— Photo by G. W. Gerhart

SOUTH FLORIDA

UPDATE FLORIDA GOLD COAST. Taking complete advantage of our popular member, REGGIE FOORT, a concert took place at the Jureit residence December 14, 1969. Reggie was in his usual "top form" at the console of this 3/14 organ going through a familiar array of popular classics for which he is noted. All of those in attendance do appreciate his generosity in making this appearance. Being semi-retired these days Reggie only holds down four jobs any more. We were also happy to extend membership to Mr. and Mrs. Herb Shriners, recently located in Ft. Lauderdale.

Sunday, March 22, 1970 found our own John Steele in concert at the Jureit organ. John, our past chairman, gave one of his delightful programs which passed through the entire musical spectrum. Not only is he a talented musician but also a thoroughly competent technician handling first class maintenance on the instrument he plays so well. John is one of the few who can install, play and maintain, all of which are par excellence. Also at this meeting the gavel was turned over to the new chairman, Bob Andre. Vice-chairman for 1970 is Jim Glisson and G. W. Gerhart remains as correspondent and banker.

Chairman Bob Andre was successful bidder on the 3/15 Wurlitzer located in the Florida Theatre, Jacksonville. This is opus #1569, a standard 260, installed early in 1927. The entire organ has been removed to Miami and after being rehabilitated will replace the ensemble currently in the Andre home.

John Steele has acquired a 3/8 Wurlitzer church organ now reposing in the First Baptist Church, Palatka, Florida. This is opus #1352 installed there in 1926, is in mint condition and waiting for John to take it home to a recently finished addition on his house.

May 3rd saw a general meeting at the Andre home as we bid adieu to the 2/12 hybrid soon to be replaced by all Wurlitzer. — G. W. Gerhart

SOUTHEASTERN

The September meeting was held at the Sheraton Biltmore Hotel in Atlanta. Officers for the year were elected: Chairman, Robert H. Clark, Jr.; Vice-Chairman, Thomas E. Ford; Secretary-Treasurer, Dr. and Mrs. Edd Simmons.

In October at the Tivoli Theatre in Chattanooga, Tenn., Bill Barger, Tivoli Organist, presented a concert on the 3/12 Wurlitzer. The left chamber has been completely remodeled and a majestic new Diaphone has been added under Bill's expert supervision. Following the concert there was a jam session and members had a chance at the console.



At the home of Clay Holbrook, Fairburn, Ga., members of the Southeastern Chapter view movies at the March meeting.

Dr. and Mrs. Edd Simmons hosted the November meeting. The program consisted of members playing the newly-installed 2/8 Theatre Kimball. This instrument was originally housed in the Plaza Theatre, Miami Beach.

On December 14, 1969, members and their guests gathered at the Fabulous Fox Theatre in Atlanta for "Christmas at the Fox" featuring Bob Van Camp at the Great Moller Organ. Bob's program included a number of traditional Christmas favorites and many songs heard during the hey-day of the theatre organ. "Christmas at the Fox" has become a tradition with the Southeastern Chapter.

Our February meeting was held at the Allen Organ Studio through the courtesy of Ned Marshall and George McKenzie and featured the Crystal Carousel organ. After the formal meeting everyone was invited to try the organs on display.

In March we met at the home of Clay Holbrook where he is installing a 29-rank theatre organ controlled by the four-manual Kilgen console formerly in Chicago's Piccadilly Theatre. At the meeting two movies about pipe organs

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were shown — most interesting and informative.

Our next meeting is planned for May 24, 1970, at the "Fabulous Fox."

WOLVERINE

Certainly a good time was had by all when Michigan's two great ATOS chapters combined forces for our second annual banquet. The afternoon was highlighted by much good organ music provided by many of the chapter's members who accepted encouragement of their friends to try their hands at the two-manual electronic in the Ali Baba Restaurant. Chapter member Pete Henkel and his wife Jean are to be congratulated for their efforts in making this a gala event. We look forward to an even larger get-together next time around.

FOR SALE — Reisner Relay and Switches for 3 manual and pedal and 5 ranks. Assembled. \$875.00. W. H. BREUER, 20 Kirby Place, Palo Alto, California 94301.

WANTED — 6-rank chest (Wurlitzer). Small scale tibia to 8' with offset, 16' metal diaphone and chest. Tuba mirabilis. Send condition and price. W. H. BREUER, 20 Kirby Place, Palo Alto, Calif. 94301.

FOR SALE — Used Electronic and Pipe Organs, both Theatre and Classic. Electronic voices for pipe organs and genuine pipes for electronic organs. Consoles, parts, accessories. Write for lists: NEWPORT ORGANS, 1593 Monrovia, Newport Beach, Calif. 92660.

FOR SALE — Completely rebuilt 2 manual 6 rank Robert-Morton, vintage 1920 with xylophone and harp. \$1,900 or best offer. DON SEARS, 206 South 44th St., Omaha, Nebraska 68131, (402) 553-1165.

FOR SALE — 16' Wurlitzer Tuba 85 pipes off set chest. \$300. 16' Morton Bass Flute 12 pipes with chest, \$150. Morton shutters with motors, \$35. 7½ HP phase shifter, \$150. KIRK WHITCOMBE, 208 Lake Sammamish Drive S.E., Redmond, Washington 98052.

FOR SALE — Robert-Morton 2/7 in beautiful condition. All original except Wurlitzer toy-counter and chimes. Now playing — must sell to make room for 260 Special. \$4,500. Also I have many other ranks and chests and a complete 260 console. Write for list and information or call (305) 446-0775. ROBERT KING ANDRE, 611 Alhambra Circle, Coral Gables, Florida 33134.

FOR SALE — Rodgers Trio DeLuxe, two cabinets with speakers, \$5,000. F. W. NITZSCHKE, 52 Clark St., Brooklyn, N. Y. 11201. 212 - 624-7660.

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Our sincere thanks to the Flint Capitol Theatre Organ Club for the kind invitation to participate in their April program. Walt McNulty, president, opened the program at 9:30 a.m. Sunday, April 12, with a big welcome to members and to Wolverine chapter members in attendance. The first half of the program was performed by Flint Organ Club members . . . a lot of fine talent. A short intermission featuring good food and coffee and a real honest to goodness hurdy-gurdy type organ tootin' away in the lobby. A few Wolverine Chapter members played the 3/11 Barton during the second half.

The April CIPHER, newsletter for the Wolverine Chapter, listed a total of 41 pipe organs installed in area homes. The list was compiled by Roger Mumbrue.

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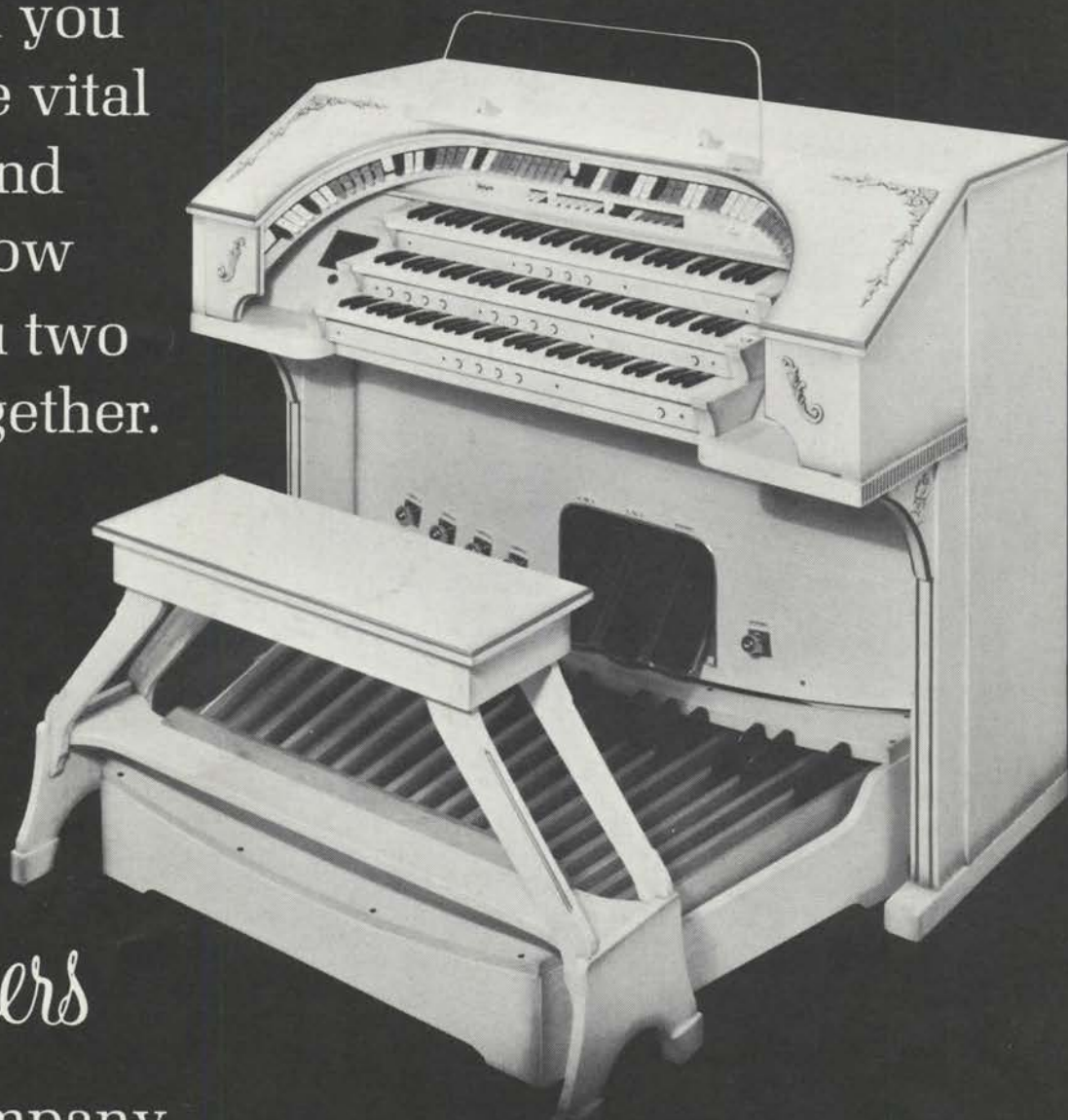
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