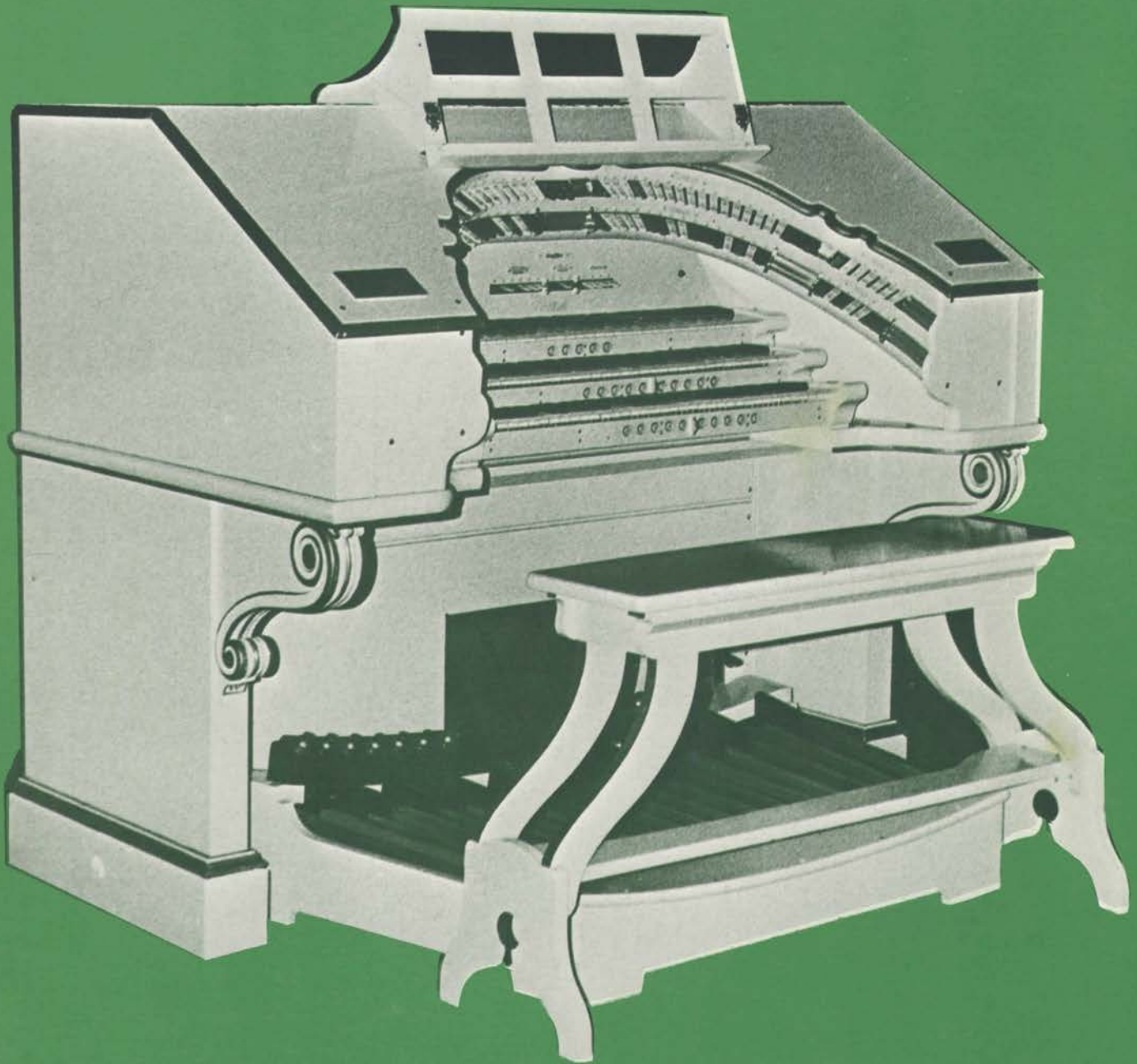
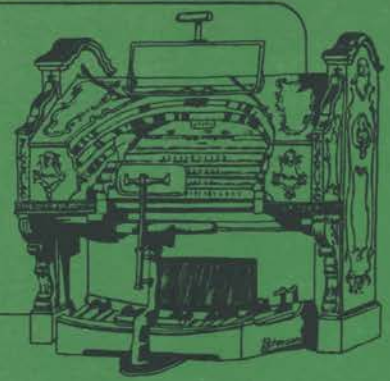


THEATRE ORGAN

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

VOLUME 12 — NUMBER 6

DECEMBER, 1970



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THEATRE ORGAN

Journal of the American Theatre Organ Society

Volume 12, Number 6

December, 1970

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ALL MATERIAL FOR PUBLICATION EXCEPT ADVERTISING SHOULD BE SENT TO ATOS PUBLICATIONS
P. O. BOX 2329, LIVONIA, MICHIGAN 48150

ADVERTISING ADDRESS: Dick Schrum, Box 7422, Bitter Lake Station, Seattle, Wash. 98133.

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

THE COVER PHOTO

The installation of the 3/10 Wurlitzer from the Ohio Theatre in Lima, in Downers Grove North High School required nearly 5,000 man hours of work by the Chicago Area Chapter. The instrument was donated to the school by the Glen Alden Corporation. Story begins on page 5.



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PRESIDENT'S MESSAGE

To the many Chapters of ATOS, who send their news letters to National Headquarters, please accept my thanks.

To the Chapters, who feel they are not being recognized in Chapter News in "Theatre Organ", I suggest the following:

Please write items for Chapter News separate and send to the Editorial Staff. Do not expect the Editorial Staff to compile this information from Chapter News letters. Space in the President's Message is limited, so a letter to all Chapter Chairmen and Secretaries will be forthcoming in the near future.

Dues for 1971 are now payable. Chapter members, please pay your dues through your Chapter Secretary. Non-chapter members, please pay direct to National Headquarters.

National Headquarters would appreciate receiving the names of all Officers elected for 1971, as soon as your election is over.

Plan for 1971 Convention (Sweet Sixteenth) in Seattle, next July. Dick Schrum is Convention Chairman. Watch "Theatre Organ" for further information.

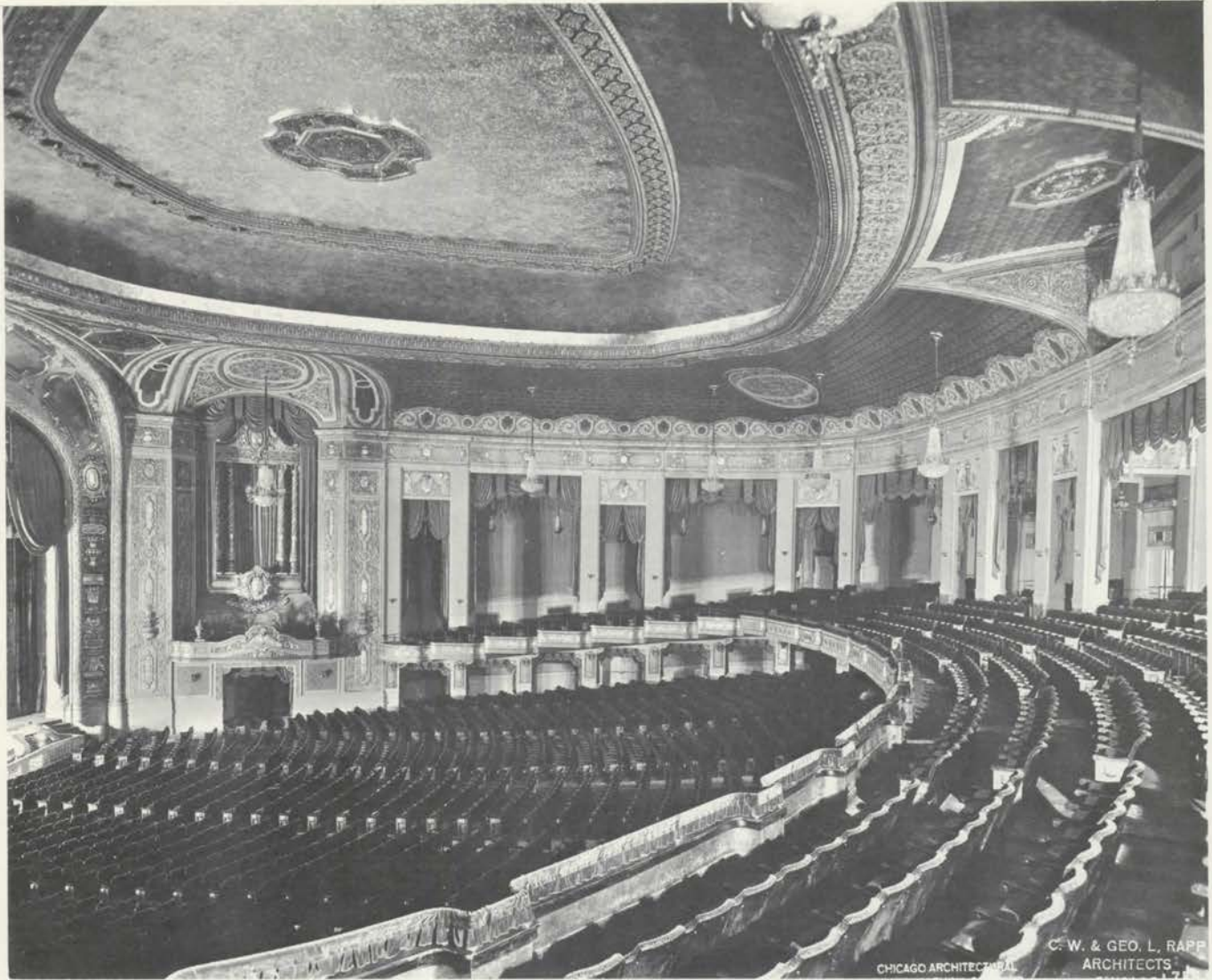
A Very Merry Christmas and A Happy New Year, from all the ATOS Officers, Board Members, and Staff.



Stillman H. Rice

Stillman H. Rice, President

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ARCHITECTS

AN ACRE OF SEATS IN A PALACE OF SPLENDOR

By Bill Peterson, Number 23 in a series

NORSHORE THEATRE — CHICAGO

Another classical example of Rapp and Rapp's architectural genius. This house seating approximately 3000 is now gone.

The Norshore had a gorgeous lobby in the French style with gracefully curved stairways to the mezzanine, magnificent chandeliers, plus lots of gilt platework. The auditorium, although decorated differently, did have much the same feel as Loews Kings in New York with its shallow balcony.

The organ was a four manual 20 rank Wurlitzer.

A Theatre Organ Comes To Downers Grove

EVERY Sunday, at four o'clock in the afternoon, radio station WDGC-FM, in Downers Grove, Illinois, presents a half hour program of theatre organ music. Not too unusual, were it not for the fact that the station is operated by students of Downers Grove North High School, and the instrument heard on the Sunday broadcasts, hosted by CATOE's Tom Yannitell, is their very own Wurlitzer, Opus 1775.

During the summer of 1968 the much publicized disposal, by the Glen Alden Corporation of theatre organs owned by the RKO-Stanley Warner chain, to tax exempt civic auditoriums, community centers and high school auditoriums, sounded especially interesting to CATOE board member Tom Yannitell.

Walter Froehlich, representing the Glen Alden Corporation in the disposal of the RKO instruments, gave Yannitell the information he needed regarding acquisition of organs available in the vicinity of Chicago. Tom brought the matter to the attention of his fellow board members and was encouraged to pursue the idea further. He asked Bill Barry, a former chairman of the club, to look at a 3/10 Wurlitzer installed in the Ohio Theatre in Lima, in November of 1927.

It didn't take much to convince Bill that while this was not the world's largest Wurlitzer, it was a real gem. It was almost entirely playable at the time of inspection and, for some reason, nearly in tune. Tom and Bill won the full support of the CATOE board of directors, and all that remained was to find a home for the instrument.

Tom visited a number of high school auditoriums in the western suburbs of Chicago while locations in the city were being inspected, including the studios of WTTW-TV where the silent movie series "The Toy That Grew Up" originated. While all of the key people at these locations seemed interested, physical limitations in their auditoriums ruled them out.

All, that is, except Downers Grove North High School. This auditorium,

built in 1958 had, for some unknown reason, what appeared to be small organ chambers on either side of the stage. There were some restrictions in the chambers (ladders, air ducts, etc.) but after conference with school principal Herbert Adams it was agreed that alterations could be made.

Once the ground work was laid, Bill Benedict, CATOE chairman, signed an agreement with the high school, and in April of 1969 the Glen Alden Corporation confirmed donation of the organ to the Downers Grove school. Tom and Bill ran up corporation-sized phone bills arranging for CATOE work crews to go to Lima to dismantle and transport the instrument back to Downers Grove for storage in the school.

Before the organ was dismantled a special trip was made to tune and record the Wurlitzer in its original setting. Harold (Barney) King, Terry Kleven, Tom and Bill were on hand as was Jeff Zych, CATOE's cinematographer, who has filmed the entire project from the beginning to the first public concert. It is hoped that the film will soon be available to ATOS chapters and possible television viewing in the future.



Val Escobar (standing left), Frank Pokorny (standing rear), Jack Smith pull the blower rotor at Lima.

A large work crew arrived in Lima early the next Saturday morning ready to disassemble the organ after the theatre closed. For most, this meant a five hour drive after a day's work in the Chicago area. Work progressed un-



Interior of the Ohio Theatre. Organ grills are at the extreme top right.

til Saturday noon when the theatre reopened. By this time the toll of more than thirty hours without sleep made for some very tired people. Imagine the looks of people on the street outside seeing what appeared to be fifteen coal miners in a zombie-like trance emerging from the theatre. Fortunately the motel was two blocks away and everyone had a good day's sleep before work resumed Saturday at midnight.

First to arrive from Chicago was Val Escobar who took the Erie-Lackawana train into Lima. (This train has since been discontinued and another era of transportation is gone.) Ken Rosenboom, a plumbing and heating contractor, drove from Chatsworth (100 miles south of Chicago) with his special equipment for lowering the heavy items from the chambers. Barney King, Joe and Mark Spurr drove trucks with trailers for the long haul back to Illinois.

Paul and Linda Swiderski and Chuck and Betty Peterson were on hand for pipe packing and wiring disassembly. Frank Pokorny, Jack Smith and Val Escobar were busy in the basement dismantling the blower and windlines while Sam Holte and Augie Edlemann worked on electrical power disconnections. Sam and Tom worked on the cable-pulling after Bill Barry wrapped the switchstack switches for protection. Joe Janeczek, Bob Randerson, Bill Rieger and Jim Shallenburger assisted in multiple chores. For that matter, all members of the work parties had a hand in most operations.

At noon on Sunday, the trucks started back to Downers Grove where a fresh crew ordered up by George Johnston was on hand to unload the parts and

place them into storage. The pipes, chests, regulators and switchstacks were placed into a large cloakroom and the console was stored back stage in a secured area. The relay (mmmm — boy was it heavy!) was put into the relay-blower room and the swell shades were stored in a janitor's closet. Member Herb Moeller provided storage for miscellaneous parts in his garage in nearby Westmont. A month after the big move CATOE hosted the 1969 National Convention.



Joe Spurr (dark glasses) unpacks truck for waiting helpers.



Bill and Tom ham it up during unloading at school.



Herb Adams, principal of the high school, looks on as Jack Smith and Bill Barry work in main chamber.



Jeff Zych films chest repair work and Bob Schultz looks on.



Merlin Schultz cleans a pipe chest.



Chamber floorboards laid out on stage before installation in chambers.



Console was completely disassembled.

As soon as school was dismissed for the summer, openings were made in the auditorium walls for the swell shutters. The cinder block walls were sealed and painted. After the convention, crews worked five days a week, under Bill and Tom's direction, cleaning and refurbishing the various organ hardware. The magnets were almost all of the "Black-Cap" variety and quite a few had to be rewound.

The console, by far, had the greatest number of magnet failures. Most of the leather in the console had to be replaced but not in the other parts of the organ. About thirty CATOE members and interested persons helped to clean the forty years of plaster, coal dust and dirt from the various parts of the organ.

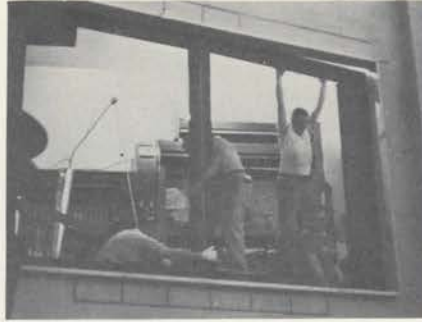
While Bill Barry and his right-hand man, Jack Smith, laid out the floor boards for the chambers, Tom disassembled the console. All of the paint was stripped and the leather pouches removed for releathering. Ruth and Vince Norderud, with the help of Cy Grandsard, Ed Kazmer and Steve Vlk, sanded and polished the keys, removing the years of discoloration. Val Escobar and Joe Janecek had a hand at recontacting all of the silver wire contact blocks on the stop tab rails.

The relay and switchstacks are now located some thirty feet away from their original placement in the theatre's main chamber, which meant all new wiring had to be installed. The wiring from the solo chamber was short too. Four months were needed to wire in the new cables. The brunt of this wiring project was capably handled by Vern Graham, H. C. Logan and Ron Gray. Bob Randerson, Joe Janecek, Larry Marek and Don McLean worked at wiring the new junction boards.

Once the floor boards were installed, an entire Saturday was required to hoist the chest and regulators into the chambers. A special removable wood case for the console was designed which Merlin Schultz and Ken Lage assembled and installed in front of the stage. Another Saturday saw twenty men lowering the console from the stage to the auditorium floor and relaying pipes into the chambers.

Ken Lage, the school's woodshop instructor, directed the building of the organ grills which were installed during the winter of 1969-70. The grills match the woodwork design in the lobby of the auditorium and the sound comes out relatively unobstructed. In fact it is now one of the brightest sounding Wurlitzers in any public place in Chicagoland.

The console wiring to the relay junction boards was completed in a short time. Yannitell designed and built a



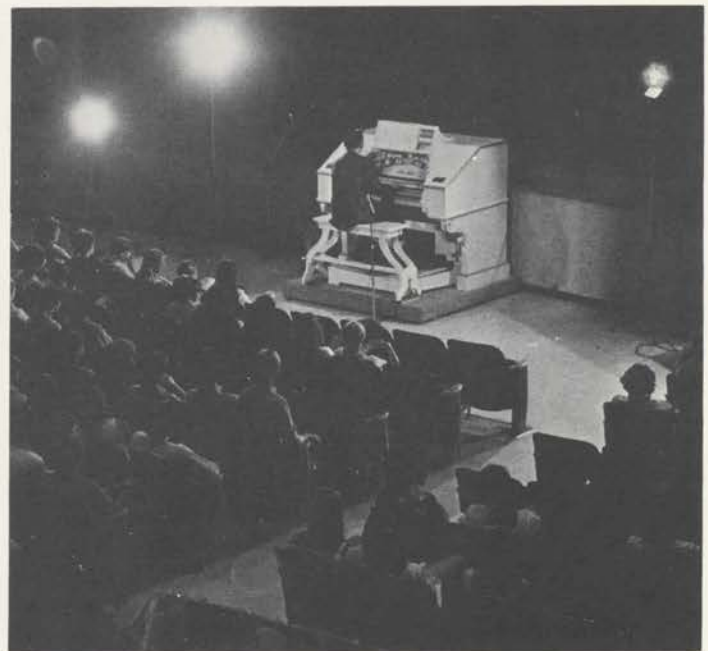
(Upper left) Ruth and Vince Norderud reupholster console pouches. (Lower left) Console being lowered to the auditorium floor. (Upper right, clockwise) Bill Barry, Jack Smith, Herb Moeller, Joe Janeczek putting up shade frames in solo chamber. (Lower right) Vern Graham wires switch assembly for couplers to be added this year.

solid-state power supply to replace the generator. When the blower was turned on for the first time — Holy Cow! — ten million cyphers! It seem that the relay, which had been stored upside down for months, was the culprit.

Several dozen magnet armatures had stuck to the gaskets. After these had been cleared, along with a few switch-stack cyphers, the big whistle machine seemed to be somewhat playable if only a bit out of tune. A few wiring errors became apparent but were quickly solved. At last there was life in the old gal again.

After nearly 5,000 man hours of work CATOE held its first "organ playing" social at the school in April, 1970. Tom Sheen was on hand to present a mini-concert for the members and had maxi-comments on the installation. A second concert was presented, this time for the students, by Tony Tahlman in May. This was one of the most enthusiastic crowds ever to witness a theatre organ concert. With this kind of response from the younger set, there is little doubt as to the acceptance of the theatre pipe organ of **today** in today's setting.

Tony Tahlman presents concert for students. Lights were for movie cameras.



On June 13th the first of two premiere concerts was held for the public with Bill Thomson as guest artist. During stage ceremonies following the first half of the show, Bill Barry and Tom Yannitell were honored for their contributions to both the chapter and the community. ATOS National President Al Mason, CATOE Chairman Bill Benedict and Herb Adams, principal of Downers Grove North High School, spoke briefly about the project. Sunday, June 14th, Kay McAbee was presented in concert to conclude the two-day event.

CATOE member Larry Rouu played to another capacity audience on September 19th.

The future of this organ looks bright. Over 30 students now practice regularly at the instrument. The installation at the high school involved a happy combination of people from all walks of life who worked together to restore life to another theatre organ; this time in a new location. Not in a home, a movie theatre or a church, but an organ in a public high school where young people as well as the general public may appreciate this marvelous musical sound. □

DOWNERS GROVE NORTH HIGH SCHOOL 3/10 WURLITZER, STYLE H SPECIAL

Opus 1775

RANK ANALYSIS

Main Chamber (left)

Violin
Violin Celeste
Clarinet
Diapason
Flute
Chrysglott

Solo Chamber (right)

Tibia Clausa
Harmonic Tuba
Vox Humana
Kinura
Orchestral Oboe
Chimes
Xylophone
Glock
Sleighbells
Special effects and traps

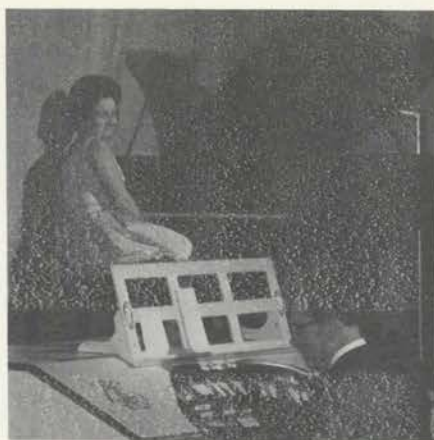
Final Curtain for the New Haven Paramount

by Ben M. Hall

Once there were hundreds of Paramounts, their marquees blazing proudly along the Main Streets of America, as the great chain of Paramount-Publix theatres stretched from coast to coast. Today only a comparative handful are left, and the closing of New Haven's Paramount is the latest. But New Haven's elegant theatre was more than "just another Paramount." It was, in its hey-day, the first link in the chain. For it was on its stage that the scintillating Publix stage shows originated, starting their run through the 35 key houses on the Publix circuit. Men like John Murray Anderson, Boris Morros, Frank Cambria and Vincent Minelli created the shows that opened in New Haven and moved on to the Metropolitan (now the Music Hall) in Boston, before arriving at the Paramount on Times Square; from New York they played Brooklyn, Philadelphia, Baltimore . . . and so on, around the Publix wheel.

In those days (1928 was the high-water mark of the Publix empire) the theatre on Temple Street was known as the Olympia. It had been built around 1920 by Gordon's Olympia chain, which operated a circuit of Olympias around New England ("G" for Gordon can still be seen in the monograms on the facade and on the proscenium), and it had always been a deluxe house. In 1927 it was bought by the Publix Corporation who wanted to follow the theatrical tradition of "opening in New Haven" with its stage shows. Though the name of the theatre was not changed for several years, it was completely refurbished, dressing rooms were expanded, the stage was re-equipped and — most important for us of the American Theatre Organ Society — the original pipe organ was replaced by a Mighty Wurlitzer. The Olympia's first organ had been a Steere, built in Springfield shortly before the company merged with E. M. Skinner (which accounts for the fact that Mr. Skinner included the Olympia organ in lists of his installations even though he had not, in fact, built it).

The Wurlitzer, one of 26 installed in Connecticut, was shipped from the fac-



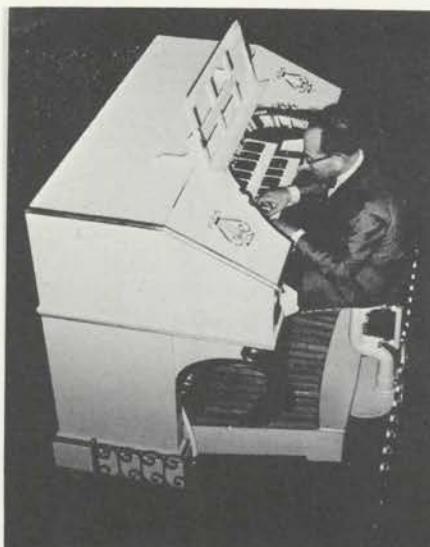
Eddie and Jody Weaver beam as they complete their first public duet, "Arlene."

— Preston Miller Photo



There was no generation gap apparent in the crowd which filled the New Haven Paramount for the Farewell Eddie Weaver concert.

— Preston Miller Photo



Eddie Weaver at the console of the New Haven Paramount, 2/10 Wurlitzer. Mr. Weaver opened this instrument in 1927. He was chosen for the closing concert in 1970.

tory in North Tonawanda on June 23, 1927, as Number 1677. It was designated as a Style H (2 manuals, 10 ranks), and was an instant success from the very beginning.

A large measure of its success was due to the organist who opened it: Eddie Weaver. Young Eddie had, as the late Dan Papp (who did the tonal finishing on the Paramount organ) said, "magic in his fingers." He had gotten his start at the age of 17 as organist at the Lafayette Theatre in Batavia, N. Y., and made weekly trips to Buffalo to study with the famed Henry Murtagh. Murtagh transformed Eddie's Eastman School of Music church style into a true theatre organ style, and . . . just as important . . . he taught the poker-faced Eddie how to smile. That smile is Eddie Weaver's million-dollar trademark.

It was fitting that Eddie Weaver should be the artist chosen to close out the career of the New Haven Paramount, soon doomed to tumble before a wrecking crew's onslaught, for it was there that he gained his early fame at the console of the mighty Wurlitzer. His return must be labeled as one of his all-time triumphs and was played to a capacity house.

The program was presented on Saturday, October 17, under the auspices of the Conn. Valley Theatre Organ Society, Inc. and the Register Fresh Air Fund will share in the proceeds.

From the moment Weaver came into view, rising from the orchestra pit seated before the console, it was apparent that it would be an entertaining evening for everyone, the young and old alike. There was no generation gap in evidence with Eddie in charge. He played the accompaniment for a Laurel and Hardy silent comedy and the combination had the sell-out audience in howls. It was refreshing indeed to hear a large group completely overwhelmed by laughter, a rare incident in these troubled times.

A surprise to all present was the introduction of his lovely daughter, Mrs. Jody Wambler, an accomplished musician, who offered several piano selections with finesse. She helped make her dad's return to New Haven an outstanding event.

His rendition of the long-time favorite POET AND PEASANT was a highlight of the evening. In a brief introduction of the selection, Eddie said that it was the first piece he played in his first appearance at the Paramount in 1927. It was only fitting that it should be one of the offerings on the theatre's finale.

Building for the Future

by John Muri

A fairly large number of us who are active in the theatre-organ field are reaching the age when we can see that other and younger hands will have to take over in the not-distant future. We need not fear that there will not be good players, for each generation has its quota of ability and genius. What we ought to be considering is the insurance of a reservoir of talent in organ-building and maintenance. I see a wholesome interest developing in that field among our younger members, but we need to make sure that these new workers are dedicated to furthering the public life and usefulness of the instruments they work on and that they do not work in semi-ignorance or in careless search for immediate profit. In our generation we have had our fill of organ mechanics who have ruined pipes and wiring, of pipe-stealers and tinkerers who, knowing next to nothing about organ repair, have fooled trusting theatre managers into letting them "work on" the pipe organs. I know of one outfit that got into a three-thousand seat theatre of a major chain whose first act in repairing the organ was to strip the console of its elaborate decorations. The vandals were thrown out as soon as the management got wise to the fact that no work was being done in the chambers. It took a lot of talking by reputable people to get access to the theatre and its organ again. Organ vandalism closed the doors of many a theatre to the rest of us.

I know some fellows who have learned the basics of organ construction and maintenance by trial and error experimentation, at the expense of the theatre owners. I know organ mechanics who have used their privileges to use a theatre for socializing with friends and for showing off before visiting firemen from other cities. They do only the minimum of work necessary to keep the organ from collapsing; they never have a maintenance or work-schedule. Much of their time is spent complaining about the unappreciative management and debating whether it makes sense to give so much free time to an enterprise that might be sold out from under them any day. It may be that they have a point when they say that they are entitled to some fun in return for the service they are giving. O.K.—but they need to make sure that they do

not create situations in which the management has to worry about risks and cancelled insurance policies. They ought also to consider the future of an organ that is being held together by only "baling-wire and a prayer."

Pipe-stealers do serious damage to our cause in their desire to hoard the organ-sound for themselves alone. I should like to include in this category those who have purchased organs out of theatres in which our members have devoted weeks and months of their time to restoration with no other pay than the satisfaction of hearing a beautiful in-theatre organ tone. Our best efforts should be devoted to making theatre owners want to maintain and use their pipe organs, not sell them. When organs must come out of theatres that are going to be razed, we should see that the instruments go into other auditoriums where large numbers of people can hear them. In this regard I can offer no finer example than the recent activities of the Motor City, the Wolverine, and the Western Reserve Chapters, who are busily engaged in the installation and readying of organs for public performances. Anyone who would undermine their work by purchasing instruments they have sponsored deserves the highest censure. Anyone who purchases an instrument out of a theatre that shows potential for public use deserves censure. Such people are no friends of theatre organ, for they are destroying its future.

What of the future? Will we be able to keep the theatre organ alive as a permanent element in public musical entertainment? Can we make it flourish and reach the large-scale audience it had years ago? Or will it stay at the peak it has now reached and remain only the isolated delight of those few thousand of us who have been lucky enough to come into contact with it? Will it die in a relatively few years because our civilization has moved in directions that offer no scope for our special big sound? Will it die because we have been greedy enough to rip out every organ we can get our hands on? Our generation should help in making satisfactory and constructive answers to these questions.

It may be that we enthusiasts are doing more to spread musical enjoy-

ment than we know. Certainly theatre organ music is being performed to larger audiences than ever since 1930. Enthusiasm is spreading, but we need to be watchful that the movement is more than a flurry. We'll have to make sure that the on-coming generation will be able to listen often and find joy in the sounds of real theatre organs in theatres, played well enough to make listeners want to come back for more. This means we'll have to do a good job in maintaining organs and in preventing them from being carried off by individualists. Our soloists will have to work hard enough in building not only good but excellent programs, programs that will leave audiences asking for more. And all of us who love the theatre organ will have to do all we can within the bounds of decency and dignity to make theatre managers and patrons see what a wonderful entertainment device they have been neglecting for so long. □

Theatre Organ Featured In New Sound Technique

The newest adventure in recording is the quadrisonic, or four track stereo sound. Many of the leading recording engineers, equipment manufacturers, and recording companies have been experimenting with this new concept of surrounding the listener with sound.

Mr. Bert Whyte, a former musical director for R.C.A. Records and leader in solving problems during development of two-channel stereo, is a foremost leader of experiments being conducted using the four-channel idea. Whyte recorded Billy Nalle at the "dress rehearsal" preceding the historic L.I.U. concert for ATOS in July via the new method.

This has been reported in depth in a two-part article appearing in the October and November 1970 issues of AUDIO magazine. One would gather from these articles that Mr. Whyte is completely "hooked" on the mighty Wurlitzer sound both from the challenge offered and the gratifying results.

The four-channel tapes of Billy Nalle have been presented at several Hi Fi shows this fall and the results have been sensational in promoting the quadrisonic sound, as well as furthering interest in the all encompassing theatre organ sound.

This new sound and the successes of Mr. Bert Whyte will be watched and reported in future THEATRE ORGAN issues.

NUGGETS from the GOLDEN DAYS



Prospected by Lloyd E. Klos

Jason and I have found some choice nuggets as a means of extending season's greetings to our many readers. References were American Organist (AO), Diapason (D), and Jacobs (J) Magazines.

April 1928 (D) DR. MELCHIORRE MAURO-COTTONE, for the past seven years, organist at New York's Capitol Theatre, a period in which he broke all records for organists' tenure on Broadway, has left to devote his time to teaching and concert work. HENRY B. MURTAGH succeeds him.

July 1928 (D) ARTHUR GUTOW was featured at the annual convention of the A.G.O. in Detroit, showing the resources of the 5-manual Michigan Theatre Wurlitzer. He explained that the constant use of the tremulant was to obviate any ideas that the theatre music emanated from a church organ. He finished the program with a side-splitting reel "Evolution of the Organ," containing parodies of the early movie days when a hoarse singer and tiny piano were the accompaniment. Mrs. Gutow played a 2-manual console on the stage.

Aug. 1928 (D) CLAUDE B. BALL has fitted out a new studio in Chicago in the Finchley House. A 3-manual Robert Morton is used for training students, many of whom have been placed in theatres.

Jan. 1929 (AO) C. SHARP MINOR, well-known theatre soloist, is installing a 3-manual, highly-unified Robert Morton in his studio and broadcast room on Beverly Boulevard in Los Angeles. Many original innovations of Mr. Minor's design are included in the organ.

March 1929 (D) MILTON CHARLES, solo organist at Balaban & Katz' Chicago Theatre, will leave shortly for Los Angeles to take up similar duties at the Publix' Metropolitan Theatre, one of the largest houses on the coast.

April 1929 (D) STUART BARRIE has been appointed organist of the new Masbaum Theatre, Twentieth and Market Streets in Philadelphia, playing the 4-manual Wurlitzer Special.

July 1929 (D) LEW WHITE of the Roxy Theatre in New York, has estimated that he takes 12,000 steps a week on the pedalboard. He also says he wears out a pair of rubber heels once in four days. The Music Courier says this is far ahead of anything Bach could claim, but of interest to O'Sullivan and Goodyear. If we are to save the pedalboards, shouldn't someone invent a pneumatic rubber heel?

March 1930 (AO) LLOYD DEL CASTILLO of Boston, reports his theatre organ school is still open. "I have definite reasons for believing there is a chance of organists' remaining in this field indefinitely, and I'm by no means ready to give up the fight." Brave man!

April 1930 (AO) ALBERT HAY MALOTTE played numbers by Bach, Kreisler and Wagner, closing with the Gershwin "Rhapsody in Blue," for the Los Angeles Theatre Organ Club, February 18, on the 3-manual Wurlitzer in the Ambassador Hotel.

Jan. 31, 1931 (Buffalo Eve. News) "And while we are about the business of tossing posies, we should give HENRY B. MURTAGH a cluster or two for the new life he has succeeded in injecting into his organ music. The paraphrases of popular lyrics are little short of being downright clever, and the audience seemed glad that he has risen to the occasion imposed by increasing competition."

May 1931 (AO) PAUL H. FORSTER has been called back to Syracuse's Eckel Theatre. He says: "I'm not trying to bore them with novelties, but am giving them real songfests. Occasionally, I give them a better class solo in the middle of the songfest. It is always a sure applause-getter." Business has increased since his return.

Aug. 1931 (AO) Only two theatre organs are heard in New York, one daily, the other only occasionally. JESSE CRAWFORD is still the modest, likable, expert entertainer at the Paramount, and his work at the Wurlitzer is one of the best-applauded parts of the program there. The Roxy does not use its 3-console organ often. Feature films are often second-rate.

GOLD DUST: 1/29, DWIGHT BROWN at the "Grand Organ" of Shea's Buffalo; LOUIS ALLARD at the Colonial, Nashua, N. Hamp.; WILLIAM BIRKET, Toronto's Uptown; MANUEL DE HAAN, Boston's Bijou;

C. L. MARTIN, Opera House, Pawtucket, R. I.; GEORGE MORGAN at the Elm Street, Worcester, Mass.; CHARLES TOWNSEND, Teele Square, Somerville, Mass.; PAUL CARSON, the Glendale (Cal.); FRANCIS CRO- NIN, Capitol, CHESTER BRIGHAM, Metropolitan, MAC SEAVER, Beacon, and EARL WEIDNER, Keith's Memorial, all in Boston; ROY L. FRAZEE, Granada, Malden, Mass. . . . 3/29, VERMOND KNAUSS running an organ school in Allentown, Pa.; RALPH WALDO EMERSON appointed organist at Chicago Stadium . . . 6/29, HERBIE KOCH, Denver (Colo.) Theatre; ROY L. MEDCALFE, Imperial in Long Beach; HARRY MILLS, Hollywood Warner's, J. WESLEY LORD, Boulevard, C. SHARP MINOR, United Artists, and MILTON CHARLES, Paramount, all in Los Angeles . . . 11/29, W. KENNETH WIDENOR, Loew's Rochester, alternating with MAURICE COOK, "The Jovial Console Master" . . . 1/30, JOHN HILL, Filmart, Hollywood; ARCH B. FRITZ over KGFK, Hallock, Minn.; FREDERICK LANDWEHR, Club Casa Del Mar, Santa Monica, Calif.; HAROLD RAMSAY, Minnesota, Minneapolis . . . 2/30, WARREN JOHNSON, Parthenon, and GEORGE CEIGA, Orpheum in Hammond, Ind.; MILTON HERTH, Empress, Decatur, Ill.; EDDIE HAN- SON, State in Austin, Ill.; ERNEST F. JONES at New York's Audubon . . . 3/30, DICK BETTS at Rochester's Loews; LEO TERRY at Chicago's Pan- theon; FRANK GALLAGHER, Astor, Cleveland . . . 6/30, EARL ABEL, DON BAKER and ELSIE THOMP- SON at Brooklyn's Paramount . . . 11/30, THEODORE STRONG over KPO, San Francisco . . . 2/31, RUTH FARLEY, Norshore, Chicago; RUS- SELL V. HUPP at the 3-manual Marr & Colton in the Armo, South Bend, Ind. . . . 3/31, former Robert Morton factory in Van Nuys, Cal. now used by firm making "near silk"; CHAUNCEY HAINES at Los Angeles Theatre Wur- litzer . . . 6/31, ARCHER GIBSON on WEAJ and WJZ using his home organ in New York . . . 10/31, EDWARD C. MAY manager-organist at Schine's Riv- iera in Rochester, playing a 3/11 M&C . . . 7/35, Austin Organ Co. says it is going out of business after building 1,885 organs in 36 years . . . 4/44, PEG KIMBALL is having great suc- cess at Loew's State 4/20 Wurlitzer playing "songfests," especially during "swing shift" matinees, in Syracuse, N. Y.

This should do it until our February Valentine's special for all the ATOS ladies. So long, sourdoughs!

— Lloyd & Jason

ConnValChap Scholarship Winners

Six contestants were named winners of Theatre Organ Scholarship Awards offered by Connecticut Valley Chapter, according to Chairman Stillman H. Rice of North Haven. Eleven applicants from Connecticut participated in the October 18 auditions at Bethwood, home of Harold and Eleanor Weaver, on their 3m/9r Marr and Colton.

Each of the three awards was divided equally between two contestants who, in the judges' opinion, tied for those positions. Judging was conducted on a pre-established point system, and each judge worked independently without reference to the others.

Judges were Lee Erwin and Billy Nalle of New York City, and Phil Stock of West Hartford who also headed the Scholarship Judging Committee. The judges were impressed with the widespread response to this theatre organ competition among student organists, and with the obvious effort they had put into preparing for the audition.

First place winners were Laurie Anne Plainer of Huntington and Russell Hubbard of Orange. Second awards go to Sandra Barnes of Shelton and Linda Lovallo of Torrington. Tying for third were George Bell of Norwalk and Gerry Bilak of Torrington.

Other contestants included: Gail Vendetto of North Haven; James Ferraro of Stamford; Brian McClellan of New Haven; Albert Rohe of Shelton; and Justyn Zitnay of Huntington.

Both Russell Hubbard and Gerry Bilak belong to ConnValChap. However, judges were specifically chosen who did not know any of the contestants.

Laurie Anne Plainer, Russell Hubbard and Sandra Barnes are organ pupils of Rosa Rio in Shelton. Linda Lovallo has studied both piano and organ with Eleanor Gaines Smith of Torrington. Gerry Bilak, who despite his fifteen years is a professional church organist, is a pupil of Joy Zublena, also of Torrington. George Bell's teacher has been Harry Wach of Fairfield.

Chairman Rice emphasized that the winners must use the awards to continue their study of theatre organ techniques and styling.

"As far as we know," he stated, "this is the first scholarship award contest specifically to encourage the formal study of theatre organ. Our Executive Committee believes that this competition has attracted much favorable at-

tention from both organ students and teachers to the vast and fascinating area of theatre organ, and they will recommend to the chapter membership that another scholarship competition be held next year."

Executive Secretary Eleanor Weaver, who chaired the Scholarship Awards Committee, described with both satisfaction and amusement the students' typical reaction to the theatre pipe organ.

"When they walked into our home and saw the size of the console," she recalls, "they almost fainted. But when they heard the sound of those pipes, you could see their eyes open wide.



First place winner — Laurie Anne Plainer of Huntington.



First place winner — Russell Hubbard of Orange.

They were hearing something that to them was new and different and exciting.

"These youngsters won't forget the theatre organ," she added. "They'll be back for more. That is, more than anything else, what our competition accomplished — to get into the ears of another group of young musicians the



Pleased with the results of the Award Competition are (l. to r.) Chairman Stillman Rice (ATOS President); Eleanor Weaver; 'Judge' Billy Nalle; Judging Committee Chairman, Phil Stock; and 'Judge' Lee Erwin.

most exciting sound in the world, and make them as anxious as we are to keep it alive and thriving." □

WURLITZER LIST NEARS COMPLETION

The Wurlitzer list up-dating project is nearing the point where we will start the key punching of the new deck of cards from which we can produce the up-dated list. The call has gone out to the 24 co-workers who have assisted Judd Walton in this project for the return of any marked or unmarked IBM cards. At the time of writing 1,734 cards of the 2,231 issued, have been returned. Reports have been received from Buenos Aires, Calcutta, India, and some of the small remote towns throughout the country where individual letters have been directed to churches, theatres, etc. where it was believed Wurlitzers were originally shipped. This has all helped to produce new information.

Walton is now working from 6 lists that he has received from the Wurlitzer Company. A seventh is known to exist which is to be made available to him for double checking. He states that most of the information correlates with only a few discrepancies. The list which is known as the "wiring schedule" contains the numbers shown on the switches on the relay switchstacks. This has been of great help in locating and identifying many of the organs. However, it is now known that perhaps 20 or 30 organs were shipped by virtue of this list that did not show up on the original IBM cards. Anyone having any additional information is urged to contact Judd at the California Farm Bureau Federation, 2855 Telegraph Avenue, Berkeley, California 94705. □

Randy at the Organ

by Elmer Fubb

As he, himself, will tell you, Randy is a born musician. He was born with drums in his ears. He began his musical career as a theatre organist just as Al Jolson was singing "Mammy" in "The Jazz Singer," the movie which sounded the death-knell of theatre organ music.

Even as the American Theatre Organ Society refuses to admit that there's anything better than theatre organ music, Randy periodically played theatre organ for many years after pictures learned to talk! His last theatre organ job was in Albany, Georgia, where he closed in 1938 to open on a Hammond at the famous Dogwood Room of the Henry Grady Hotel in Atlanta, Georgia.

Most artist's publicity leads one to believe that the performer was another Mozart who played "Rhapsody in Blue" in the key of B Major when he was two and a half years old but here's a fellow who at the ripe age of twelve was brilliant enough to wrap a piece of friction tape around a frayed electric iron cord when it spit fire at his mother. His father, with the same selective foresight our artist still prides himself on having, decided that this boy, rather than attempt a career in music, should become an electrical engineer. To emulate Ben Franklin rather than Mozart, off to Mississippi A & M College (now Mississippi State) our young hopeful was sent because there was no music department at this brain-farm of future scientists and farmers. However, the Presbyterian church (at Starkville, Mississippi where the college was located) had a four-rank Moeller and allowed him the honor of teaching himself to play if he'd substitute for the regular organist when she wanted a Sunday off! Three weeks after seeing his first pipe organ he played his first church service. This went on for two years with time between Sundays to work out for three dollars a day on a Seeburg roll-player which could be played manually — one manually, that is — with an out-of-tune piano serving the purpose of a lower manual and pedals! It supplied music for a one-projector movie house in an old store building!

For more on the early career of Randy Sauls See

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Like the momentous decision to become an electrical engineer, two years of this experience generated enough courage for him to transfer to Baton Rouge, Louisiana, where there were two theatres with pipe organs and Louisiana State University to attend at the same time!

The Columbia Theatre, now the Paramount, had* a seven rank Robert Morton. Then there was the Louisiana Theatre, which still had silent movies. This, no doubt, has gone with the wind that blew its six little ranks of pipes! But in those days it provided a golden opportunity.

Randy enjoyed his initial stint at the Los Angeles Wiltern Kimball.

— Fubbfoto



Playing real "silents" at the Louisiana and the silent short subjects at the Columbia where the talkies were already squawking offered the opportunity of learning to play, if nothing else! Finally, although nobody seemed to care one way or another whether anyone ever played theatre organ again,

*It still has and going strong. See the October 1966 *Theatre Organ-Bombarde*

our guest found himself in far-off Coconut Grove, Florida on a Style 210 (9 rank) Wurlitzer where he soon learned the knack of entertaining with song slides. From there he went to the Capitol Theatre in downtown Miami where his only competition was Stanleigh Malotte at the Olympia Theatre on a three-manual Wurlitzer. Stan's brother, Albert Hay, hadn't yet made the religious "Hit Parade" with his musical setting for "The Lord's Prayer" but Stan won a warm spot in a young organist's heart by shortening his legal name, Durand, into the more friendly sounding "Randy," a name which was to be his from that day forward.

When our young (21) organist opened at the Alabama Theatre and stopped the show five times a day during his first week, the manager, Rollin K. Stonebrook, commanded his presence in the office for a talk. Fearing that he was being fired for the grave sin of stopping the show, Randy trembled when the boss demanded "What is

your nickname?" The first answer was, "I haven't got one" but he quickly remembered Stanleigh's friendly gesture and blurted out "Randy!" — loud and clear!

Rollin K. jumped three feet into the air, put RANDY on the marquee in bold bright lights, pictures in the papers, biographies in the newspaper magazine section of Sunday's paper and gave him free rein to do as he pleased

in planning and producing his solos and prologues for the movies. This was to last for five wonderful years.

Between theatre engagements, which were hard to come by during the depression years, Randy worked in vaudeville and with hotel floor shows starring many of the big names of the day. To name Helen Morgan, Dorothy Shay, Lee Sims and Ilomay Bailey, Pat Rooney, Roscoe Ates and many others would make it seem unfair not to include the orchestras Don Bestor, Isham Jones, Bunny Berigan and Art Mooney with whom he did shows in many places.

When his four years in the Navy are mentioned Randy swears that someone always asks, "Were you on the Monitor—or the Merrimac?". This is given some credence when he admits that he still owns the Hammond he purchased to play for Lincoln's second inauguration. A Hammond in 1864? Somehow this doesn't quite agree with his insistence that he is the only organist, still living, who played the number one song on the Confederate "Hate-Parade," namely "Marching Through Georgia" while he was organist at the Dogwood Room in Atlanta! If true, the miracle is that he's still living!

Remaining in Los Angeles upon returning from two years "vacation" in the South Pacific with the Navy (OK, the Monitor!), Randy began a long interesting study of music with Lyle ("Spud") Murphy who was an arranger at Columbia Pictures Studios. Spud entered this field after years of writing stock dance band orchestrations for publishers as well as specials for Benny Goodman, Hal Kemp, Glen Gray's Casa Loma Orchestra and many others. He took Randy as a student of instrumentation when he learned that this organist "thought" orchestrally at the organ!

In the mid-'50s when the ATOE was organized there followed a magnificent concert by George Wright on the Lorin Whitney studio organ; it was decided that there would be an organ concert every two months by organists who cared to offer their services. If you heard George's performance it is easy to understand why those organists who were asked to follow him for the second ATOE concert graciously declined for one reason or another. In every category, however, you can usually find one brave soul if you look around, and who do you suppose said "Yes"—before he even thought about it? Randy's "predicament" created an empathy with the crowd which at least started the ball rolling into a series of concerts which have been enjoyed by thousands over these last thirteen years. At the time Randy admitted that it had been eighteen years since he'd played pipes. He's

improving. Until his 1970 Wiltern concert, it was a lapse of only thirteen years!

Randy's present occupations consist of playing in two different denomination churches, publishing instructional material, a few private students and only recently he has started a class for beginning organists in the Community Adult School of Van Nuys High School in the San Fernando Valley, California. And he plays occasional concerts. The principal requirement for one of his appearances is that he be asked. Like "Ado Annie" in the show "Oklahoma!", Randy "Just Cain't Say No!"

Maybe Randy "Cain't Say No" but when it comes to showmanship he says a great deal! Back to his April Wiltern concert, Rose Diamond, who played grand theatre organ in the good old days of entertaining, said: "What a treat it was to see and hear, once again, the

voice doubling for the young star who played the role of "Clara" in the "Porgy and Bess" movie a few years ago. She then sang "Rinso-White" as she had in the commercial which we heard for so long on radio!

Loulie Jean and Randy closed together for intermission with "I Could Have Danced All Night." Few in the audience knew that Randy had given her her first opportunity to sing in a theatre years before!

Most of us know from his published books* that Randy is an authority on today's harmony. Yet he emphasized the humor which so often surfaced when the progressions he used weren't yet the "in thing." Call it "high camp" or "corn" but it was a thrill to hear "Ave Maria" with a huge orange cross on the screen fading into Michelangelo's famous "Pieta," this followed by the Star of David while the organ boomed out "Eli, Eli" as a representation of the Menorah of Israel filled the screen. For this program of fun and humor to close with community singing of the United Nations song "Let There Be Peace on Earth" followed by "America the Beautiful" and to have the statue of Liberty cast upon the screen for the closing strains of "God Bless America" may sound like good old-fashioned "hokum." So be it, Randy knows his "show biz."

Byron Melcher, entertainment director of the Los Angeles ATOS chapter, made the statement as he closed the program: "Never have I seen one person with so much fun, love and joy in doing what he was meant to do. The world would be a better place if more of us could be like this."

There was no tear in Randy's reply with a "One-Note" encore but the expression in his eyes told everyone that this was among the great compliments he had received during his long, happy career as a theatre organist. □

*Randy is the driving force behind Instructors Publications, Van Nuys, Calif.

To Err Is Human

To those readers who noticed that the vest pocket handkerchiefs displayed by the 1927 Roxy organists in the photo on page 8 of the October, 1970 issue of *Theatre Organ*, seemed to be in the wrong pocket... our congratulations! To those of you who thought it looked just fine... the photo was printed backwards! Many thanks to those who first brought to our attention that our printer had inadvertently reversed the negative. To insure the authenticity of your October issue, simply change the caption so that it reads "from Right to Left."

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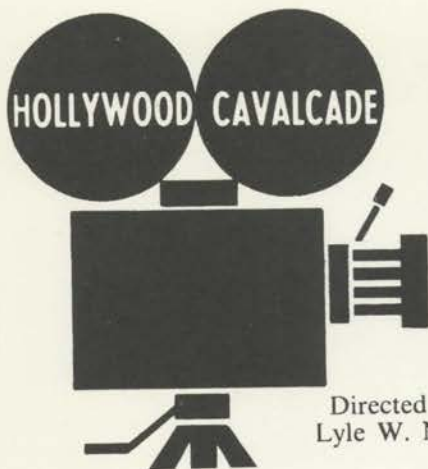
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theatre organ used for its original purpose of entertainment." Randy obviously wasn't too concerned about whether his harmony was offbeat enough to make the musically ambitious green with envy but rather whether those "sitting out front" were enjoying what they were seeing and hearing. Both types it seemed were quite satisfied during his concert.

From the opening strains, when Randy used one of his "standby" parodies to make the audience "applaud him out of the pit," the stage was set for a Sunday morning of hilarity. His topper, however, was the appearance of Loulie Jean Norman whose many movie, radio and TV credits have been more often heard than seen. She was introduced from the console by Randy and sang "Summertime" as she had in



Directed by
Lyle W. Nash

ALTHOUGH she has been off the screen for a generation, Anita Page still receives fan mail. Ardent film collectors come to her home for autographs and are surprised at the vivacious charm that she displayed when she and Bessie Love were prancing about in the 1929 "Broadway Melody." Anita lives in San Diego and has been happily married to a Navy Rear Admiral (ret.) for 33 years. Her two daughters (20 and 26) think it rather nice to have a mother who was a part of the Golden Age of films.

SAN DIEGO construction contractor J. Howard Stein, who owns a magnificently designed home movie theatre, recently screened "Melody" for Anita and scores of her friends.

"IT was wonderful," Anita told us. "I'll never forget that night. I had not seen the film in ages and it was great to have my husband and daughters see it." Incidentally, Anita explained that there never had been an "i" in her name — just Page.

NOW that the "Hollywood Revue of 1929" is in circulation again, Anita is hoping that the memorable jazz age classic of 1928, "Our Dancing Daughters," will be available soon. So far no one has located a print of her 1927 starring vehicle, "Tell It to the Marines" with Bill Haines and Lon Chaney.

AS of this writing, the silent screen's Tom Gallery could be reached at 4733 White Oak Avenue, Encino, California, phone 213-981-0592.

ROBERT M. Henderson's "D. W. Griffith — The Years at Biograph" is the most scholarly research ever done on DWG. Dr. Henderson has combined superb research, new facts and figures and put it into an easy reading style. Of value to film collectors is the 1908-1913 list of Biograph players and productions that DWG created. A best buy.

FROM a constant reader: "In September I tried to locate actor Ralph Graves. He was reported living in Arroyo Grande near San Luis Obispo, Calif. The phone contact proved a wrong number and two hours of local searching turned up a minus nothing. Maybe some other reader can tell me where RG lives?" Ralph Graves! A famed silent film star. Remember him with Jack Holt in "Submarine?"

WHO IS WHERE . . . Ken Maynard made a few personal appearances in southern California this fall . . . Virginia Cherrill (Chaplin's blind girl in "City Lights," 1936) has lived in the Santa Barbara area for years . . . Eleanor Boardman lives there too . . . Last address on Walter Brennan was 3240 Moorpark Rd., Moorpark, California.

A Minneapolis resident informs me that the 1970 hit "Airport" was not the first film made in that north country. Universal Studio's founder Carl Laemmle shot part of the 1910 version of "Hiawatha" there.

MARY PICKFORD feels "Rebecca of Sunnybrook Farm" will never be filmed again — unless as a nudie. Mary has some strong comments on the R (for revulsion) rated films of today. She is right. "Rebecca" is not dirty enough for many producers.

MUCH to the surprise of Hollywood film moguls, "Wings" is drawing very well at the movie box office in its 43rd year. Few films can match this record. The 1927 Oscar winner played 22 weeks in Northern California this fall and has been doing well over many parts of the nation. It is due to play Los Angeles again, soon.

BECAUSE of ATOS and dedicated film collectors, these epics are being screened. But there are at least 50 other silent classics decaying in musty film vaults. Badly informed film chiefs apparently would rather see these oldies turn to dust rather than bring them back for the Geritol set. It is sad.

FAN magazines were not always so filled with dark hints, slurs, misleading "come-ons," smears and vile suggestions as some of them are today. A researcher who has just ploughed through several hundred issues of the roaring '20s fanmags says that they did not "lay it on" during the Fatty Arbuckle affair.

Closing Chord

EDDIE PEABODY, the "Banjo King," whose highly technical fast jazz banjo music entertained several generations of audiences, died following a stroke November 7, after collapsing during a night club performance in Covington, Kentucky. He was 68 years old.

One of the first performers to make Vitaphone sound short subjects for Warner Brothers — those one reelers lasting, at best perhaps eight minutes — Eddie was considered the top man in his field, by professionals and fans alike.

Serving in both World Wars, he rose to the rank of Captain in 1951. During his World War II naval service, Eddie received 42 commendations and citations, in addition to giving over 6,000 performances.

Eddie organized his own band following the First World War, and by the 1930's was considered the world's greatest banjo player. He once said that the banjo was the only native American instrument.

Eddie Peabody will be missed especially by ATOS members, for he had been scheduled to appear with Gaylord Carter at the 1971 ATOS National Convention in Seattle.

George Wright reports the death of **FREDERICK CHARLES WOOD**, console designer for the Wurlitzer Company in the '20s, on October 3rd, 1970. He was 85 years old. Born in London on March 19, 1885, Fred Wood started his 56-year organbuilding career as an apprentice at the age of 14 and soon came under the influence of a maverick organ builder named Robert Hope-Jones. He emigrated to the U.S.A. in that great exodus from England or organ building talent which followed Hope-Jones to the New World in the early years of the 20th century and was on the master's staff when the Elmira factory was absorbed by Wurlitzer in 1910. In addition to his design work, he became known for installation work, especially on the west coast. He spent his retirement years in Santa Barbara, where he died.

UNVERIFIED address for George Brent, Box 1254, Vista Hermosa Farm, Rancho Santa Fe, California.

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



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Dennis James and "The Phantom" Thrill 3800

The Student Senate of Indiana University met Thursday night to endorse a candidate for Bloomington Township Trustee, but the meeting took second place in the limelight to "The Phantom of the Opera."

Several spectators were on hand to watch the legislative body in its deliberations, but the crowd simply couldn't match the audience which showed up at the IU Auditorium to view the silent version of this film.

Every seat in the 3,800-capacity Auditorium was filled as students thrilled to the 1925 classic starring Lon Chaney, Sr. The one-time showing of the 90-minute film was sponsored by the local student chapter of the American Guild of Organists, which indicated it will use the profits to bring well-known concert organists to IU.

Everything but popcorn and smelling salts for the faint-hearted was available and the Auditorium's recently-acquired concert pipe organ, a 4/78 Schantz, was given a real workout by Dennis James, a student in the School of Music. James wrote an original score for the movie.

The sentiments of the audience were obviously with the Phantom who was cheered throughout the night. The one-time "good guys" became villains to the students, who constantly booed the supposed-heroes. Paper airplanes constantly filled the air.

Chaney, who won the role of Erik, the Phantom, after his performance as Quasimodo in the original 1923 version of "The Hunchback of Notre Dame," was seen as a "living skull," an effect he achieved with false teeth, makeup, and painful fish hooks he actually inserted in his nostrils to create a flared appearance of his nose.

At the once-terrifying moment of the Phantom's unmasking, one student yelled out, "Right on, Phantom."

The success of "The Phantom" probably insures that two other silent classics will be shown in the Auditorium later this year. They include "The Eagle," starring the great screen lover, Rudolph Valentino, and the original "Mark of Zorro," featuring swash-buckling Douglas Fairbanks.

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JACK GUSTAFSON PLAYS YOUR REQUESTS (3/12 Wurlitzer in the Santa Clara, Calif. "Cap'n's Galley" Pizzeria), TAB label No. 100 S (stereo), available postpaid at \$5.00 from Jack Gustafson, 444 Saratoga Ave., Apt. No. 1-C, Santa Clara, Calif. 95050.

Choosing the selections for an album by popular request can be limiting, not only because of the "lowest common denominator" factor but because the whimsy of the moment, which usually determines requests, too often selects items of quickly passing interest, sometimes the banal. Thus on this, Jack's second disc recorded on the well-balanced "Cap'n's Galley" Wurli, we have tunes which would fit such classifications to various extents — *Yellow Bird*, *Batman Theme*, *Raindrops* and the most overdone of all, *Somewhere My Love*.

But that's only part of the story. If one can accept these tunes as vehicles for the distinctive artistry of Jack Gustafson, there's a treat in store. Besides these are *Jean*, *Hawaiian War Chant*, *Colonel Bogey March*, *Carousel Waltz*, *Spanish Eyes*, *Havah Nagilah* and an energetic *Black and White Rag*.

It's difficult to classify Jack's style; he's very much his own man, although one can catch hints of Crawford and Buddy Cole in ballads such as *Jean*. Jack is especially adept in the rhythm department and employs the 3/12's brass effectively for a driving *Batman*, *War Chant* and *Colonel Bogey* (which also features drums). There isn't a dull moment.

Jack is a regular at the northern California "Cap'n's Galleys," alternating (with Tom Hazleton and others) between the pipe-equipped pizzerias. This recording indicates a trip to one or both of Jack's nights will be most rewarding. Otherwise, these grooves will help recreate the sound offered there.

* * *

SUGAR AND SPICE — HELEN DELL at the (3/26 Carson Studio) Wurlitzer, MAS 2011 (stereo), \$5.00 postpaid from Malar Productions, Box 3104 Glendale, Calif. 91201.

Record reviewing must be personal and subjective; no two listeners get the same reactions from a recording. The objective is to stimulate readers to agree or disagree and reach their own conclusions, or perhaps give a few hints as to what to expect. Some readers complain that we rarely lambaste the mediocre discs with the same energy that we praise the good ones. Therefore some readers will say "there he goes again" when we recommend this disc without qualification. So be it; to our ears it's Helen's best to date. Each successive platter shows growth, and for all her petite size, Helen is a big girl now — on the organ bench, that is.

The selection of tunes is tops, mostly material she has used in concert. She opens with a bouncy but somewhat subdued *Sunnyside Up*, followed by a particularly lovely treatment of the ballad *Jimmy* (those smooth rolls!). Old time novelty tunes are represented by a fast moving *Raggin' the Scale* and *Dill Pickles* with Helen's own *Coffee Cake* representing contemporary novelty. Swingband stylings, a specialty with Helen, are heard during *Pick Yourself Up* and *I'm Beginning to See the Light*. A rhythmic *When You Call It Frisco, Smile; If My Friends Could See Me Now* and *How Are Things in Glocca Morra* round out a beautifully arranged and executed program.

Well, not quite. There's one more tune — *Where the Shy Little Violets Grow* — which illustrates a point we wish to make. If we have any adverse comment it's not with regard to Helen Dell's music or technical aspects, but rather with her nutty jacket notes writer who describes Helen as "the poetess of the organ" and throws in Jesse Crawford's name so no one will miss his inference. It's an ill-taken stance; Helen Dell is so fearful of aping other organists (even unconsciously) that she refuses to listen to their recordings — including Crawford's. Her treatment of *Violets* is proof of the pudding. *Violets* is an easily forgettable but pretty tune of the late '20s. It survives only because

Crawford recorded it for Victor, apparently directly from the sheet music, without any prepared arrangement. He phrased it mainly in sequences of four measures. It's not his best. Helen has never heard it. Working from the notation, Helen takes much more care with the tune and the results are more satisfying. So, dragging Crawford's name in was ill-advised. Helen's approach to all the tunes is theatrical but in each case it's all her own; she needs no help by association.



Kay McAbee

THE FUN SOUNDS OF KAY McABEE, played on a 3/16 Wicks Studio Organ, CR-0079 (stereo) available postpaid at \$4.50 from Concert Recording, Box 531, Lynwood, Calif. 90262. Available also on 7½ ips 4-track stereo tape at \$5.95.

In 1959 a 3-manual 16-rank organ was built by the Wicks Organ Co., Highland, Illinois, under conditions of great plant security. Attempts to breach the curtain of secrecy by those who had heard that Wicks was building a genuine theatre organ using the unit system and including a full set of tonal and non-tonal percussions came to naught. Even after organom's private ears had traced the instrument to a religious organization in Tulsa, Oklahoma inquiries concerning it were not fruitful. It seems that Wicks, long a leader in the church organ field, feared adverse reactions among straight organ purists to its unit organ excursion. So — secrecy. The first public acknowledgement of its existence we discovered was contained in a brief newspaper advertisement years later, offering it for sale at \$10,000. Robert Wheeler was the buyer.

Now installed in the Wheeler studio in Lockport, Illinois, hobbyists can hear from the Kay McAbee record how well Wicks does in building a medium-size theatre organ after a hiatus of 20 years between units. The general impression: not bad. In fact, very good.

In the Wheeler studio the instrument has been recorded in closeup perspective with little or no added reverb. This "dead studio" acoustic is quite suitable for some of the tunes heard on the record due to the driving staccato and full combination treatments afforded them.

Kay McAbee is well known to ATOSers from his performances during conventions, and has been heard on records since a memorable early '50s Replica disc played on the Aurora Paramount style 235 Wurli. He's known as an organist with apparently no limitations. He gives the Wicks a massive workout.

Kay opens with a "curtain raiser" high kick playing of *Who*, followed by one of his favorites, the Mozartian *Hey There* in slow ballad style. The *Romeo and Juliet* theme probes a number of slick sounding soft combinations. Morton Gould's *Tropical* exercises the "woodpile," bells, and at times a mighty pedal in a South American array of nervous rhythms. The same description would fit Kay's treatment of one of his favorite concert pieces, *Fandango*.

Deadwood Stage is an up-beat all-western clip-clop with brass and a wall-opping pedal. *Try to Remember* brings closeups of the Wicks Tibia, Vox, and other mixing reeds. They don't resemble other makes, particularly; they have their own charm. *I Should Care* is easily the most appealing ballad on the biscuit, subtle in arrangement and beautifully orchestrated, it's Kay at his romantic best. And the Wicks comes through with everything he asks for, a true gasser. In the same vein is *Secret Love* and the closer is a big and brassy *Trolley Song*. All of Kay's arrangements are loaded with the unexpected; he just can't be anticipated — except in the area of fine musicianship.

This will be many readers' first opportunity to hear a Wicks theatre instrument. It's a pleasant encounter, thanks in part to the artistry of Kay McAbee.

* * *

JOHN MURI, VOLUME I, played on the 3/11 Wurlitzer in the Six-Mile Uptown Theatre, Highland Park, Michigan. Muri-Cord S-1 (stereo), available postpaid at \$5.50 from Muri-Cord, 1735 Boston Blvd., Detroit, Michigan 48206.

In our book, John Muri is an organist who can do no wrong, musically. A player of impeccable taste and astounding technique, our every hearing of his work has resulted in that indescribable lift which theatre organ at its best can bring to an auditioner. And this recording is an extension of our live perform-

ance experiences with Muri music. So — we start this review with an admitted plus prejudice for the artist.

The selection of tunes is a joy to a reviewer whose ears are all too often assaulted by oft-repeated banalities. No overcooked chestnuts here. Rather Mr. Muri has selected tunes he knows will sound good on the organ, tunes such as Dave Rose's *Nostalgia*, the fast-paced *Ride Through the Night* (from *Subways Are for Sleeping*), Confrey's *Kitten on the Keys*, Frank Loesser's *Joey, Joey and If I Were a Bell*, Henry Mancini's *Theme for a Crazy Chick*, *Pink Champagne* and Friml's *Chanson* — music



John Muri

representative of many times and styles with one thing in common: they sound good on pipes. Especially when the wind energizing the pipes is controlled by John Muri; he seems to select just the right registration and tempo for each selection. The record includes the first recording of the Jesse Crawford radio theme, *Forgotten Melody*, since the Harry Jenkins recording a couple of years ago. Mr. Muri plays it more slowly than Crawford did on the air, almost reverently.

The technical qualities are outstanding. Thanks to ATOSer Dave Voydanoff, the organ is in excellent shape. It's a finely balanced instrument to begin with and microphones have been placed to capture the big (3000 seat) auditorium sound but never at the expense of clarity or the intimacy of a single Glock plink or string shimmer. Especially appealing is the Tibia. It has an almost hoarse, sexy sound, next to the one formerly in Syracuse (N.Y.) Keith's theatre (same model Wurli), the best Wurlitzer Tibia sound we've yet encountered in grooves.

Also heard are *Gonna Be Another Hot Day* and *I Met a Girl*, both show tunes. It's encouraging to note that this is "Volume I." That means more to come.

THE PLUG-IN CORNER

* * *

EDDY HANSON, MASTER ORGANIST, LP 101 (monaural), available for \$5.25 postpaid from Rollo Records, 788 West Foster Street, Appleton, Wisconsin 54911.

One of Eddy Hanson's claims to fame is that he was chosen to follow Crawford in their Balaban & Katz Chicago empire when Jesse moved on to the N. Y. Paramount in 1927. Eddy, now in his 70s and retired, lives in Waupaca, Wisconsin. His friend Al Rollo has released this record, played on a Hammond, "to preserve a small part of (Eddy's) musicalability" as he states in the jacket notes. True, it adds up to a testament to the artistry of Eddie Hanson through his long career (he was a pioneer organ broadcaster in 1923). Outside of the inevitable *Somewhere My Love* the selection of tunes is a good one and includes his original radio theme *If a Wish Could Make It So* plus three more Hanson originals, all interesting; a couple are memory teasers.

Also heard are *Goofus*, *Josephine*, *Maple Leaf Rag*, *Roses of Picardy*, *The Perfect Song* (the jacket states that Eddy was first to play this tune to identify "Amos 'n Andy" radio program), an old silent movie warhorse *Valse Bluette*, *I Left My Heart in San Francisco* and *Liebesträume*, among others. Frequency range seems to be somewhat compressed, but Eddy Hanson's very individual stylings come through loud and clear.



Eddy Hanson

* * *

SPECIAL CHRISTMAS RECORD REVIEW

* * *

THE ORGAN PLAYS MUSIC FOR A MERRY CHRISTMAS, available by mail only from Reader's Digest, Pleasantville, New York 10570, priced at \$8.99 mono and \$9.99 stereo. Add 57c postage, and sales tax in New York State.

Since its release date in 1968 this four-record set has been a well-kept secret — knowledge of its existence seems to be limited to Reginald Dixon, Virgil Fox, Dick Leibert and William Davies (the organists), Ben Hall (who wrote the uniquely descriptive jacket notes), and the recording staff. Never has such a great set of records been promoted with such overwhelming obscurity; it is fortunately still available.

The first album in the set is rendered by England's eminent Reginald Dixon on the 3/14 Wurlitzer in the Tower Ballroom, Blackpool. This reviewer has always been fascinated by the peculiar voicing of this particular instrument with its over-hollow tibias, shrieking strings, raucously asthmatic reeds and brilliant percussions, all of which blend together in the wild mixing-chamber acoustics of that tremendous ballroom to produce a sound which verges on the bizarre. Dixon's strict dance-tempo playing (yes, at Christmas!) and his lightning-fast registration changes (which always sound like a cross between a twitchy crescendo foot and weak second-touch springs) turn his relatively simple arrangements into mind-boggling musical excursions.

Dixon's playing is full of the whimsical styling that his fans will instantly recognize, although he slips into the portamento-and-glock-plink rut just a little too often. The solo numbers are distinctively his own, from the running tibia counterpoint in *White Christmas*, through the stair-climbing modulations and "double-tempo" final chorus of *Jingle Bells*, to the untrimmed tibias and diapasons of *I Heard the Bells on Christmas Day*. The John McCarthy Chorus joins him to sing *Winter Wonderland* and *The Little Drummer Boy*, but the solo virtuosity of the organist shows through even in the accompaniment. Baritone Roy Edwards sings two Italian carols, *Cuor de Natale* and *Buon Natale*, and Dixon backs him up with quiet tibia-string combinations throughout. The other selections include *Rudolph, the Red-Nosed Reindeer* and *Sleighride*, both featuring piano, sleigh-bells, and drum-cymbal crashes, tinkly, bell studded renditions of *Silver Bells* and *Santa Claus Is Comin' to Town*, and a rather straight-forward reading of *Have Yourself a Merry Little Christmas*, which brings this singular record to a close.

From Blackpool and a rather small Wurlitzer we are taken to London and the tremendous four-manual, hundred-odd rank Harrison and Harrison concert organ in the Royal Festival Hall. Virgil Fox presides at the console, and he handles the instrument as if he'd been playing it for years. The somewhat

flat acoustics of the hall give the organ a clear and bright character that is absolutely dead, but Fox's use of full combinations and contrasting solo voices overcomes the lack of reverb and provides an exciting sound.

Tubular chimes, hand played by Eric Allen, add a glorious touch to the brilliant opener *Joy to the World*, and play in counterpoint to the organ during *O Little Town of Bethlehem*, while Fox's solo virtuosity manifests itself in the impressive theatrical interpretations of *Hark! The Herald Angels Sing* and *It Came Upon a Midnight Clear*, and in the quiet beauty of an ethereal *Angels We Have Heard on High* and the bucolic *Away in a Manger*. The high point of this disc is reached with a regal arrangement of *Adeste Fideles*, which is quite unlike his previously recorded version in its improvisation and theatrical qualities. *Deck the Halls* receives a "bouncy baroque" treatment in contrast to the mid-east flavor of *We Three Kings*, and the John McCarthy Chorus



joins in to provide a lilting *Gather Around the Christmas Tree*. Janet Coster sings with Fox and the chorus in the haunting *No Candle Was There, and No Fire*, and in the eternal *What Child Is This?*; Ursula Connors' soprano work in *Silent Night* is particularly beautiful. Fox dashes off *We Wish You a Merry Christmas* as a three-part invention and fugue for a colorful ending to a superb recording.

New York's immense Radio City Music Hall is our next stop, and senior organist Dick Leibert gives us the first recording on the mammoth 4/58 Wurlitzer since its extensive overhaul three years ago. An incredible job has been done on revoicing and regulating the instrument, and the well placed mikes capture details one cannot hope to hear in any seat. Leibert milks the lachrymose tremors for all they're worth, and in the hands of the man who knows it best the organ sings out from its buried chambers with its most beautiful voices. The album is bursting with Leibert

trademarks: the endless pedal points, the impressive and selective registrations, the expansive modulations and the soaring climaxes that have made him the nation's great exponent of the "true theatre style." There is never a dull moment listening to Leibert's instant arrangements because his offbeat rhythms and weird harmonies are always creating new surprises in musical interpretation.

The album is launched with a stately *Good King Wenceslaus* (listen for the curiously syncopated second chorus), followed by a shimmering *First Nowell* which builds to a majestic chime-filled final chord. One can feel the rolling sea in the swaying rendition of *I Saw Three Ships*, if one can ignore the barely audible but insistent glock. Pealing chimes, of course, introduce a thrilling treatment of *Ding, Dong Merrily on High*, after which we are soothed by a quiet and sensitive lullaby, *Once in Royal David's City*. An all-too-short "Gershwin-esque" arrangement of the haunting *Sleep of the Child Jesus* follows in its evocative minor key, marred by the bells accenting the final chord. *The Holly and the Ivy* is a lively carol which is done up here in the true Leibert Style. A brass fanfare introduces the stirring martial air, *Birthday of a King*, and then we are treated to Leibert's traditional "follow the bouncing bell" arrangement of *O Tannenbaum* in yet another version. The highlight of the album follows with a lavish interpretation of *Fairest Lord Jesus*, giving us massive combinations which fade in and out of solo passages in a lush, emotion-filled treatment of this lovely hymn. A full but not overbearing *Lo, How a Rose E'er Blooming* follows, and *The Coventry Carol* receives an ethereal tibia-chorus ending that is particularly beautiful. An untremmed introduction to *As Shepherds Watched Their Flocks* melts into a throbbing full chorus and quiet coda, and the masterful handling of solo reeds throughout the contrasting moods of *As With Gladness, Men of Old* brings the record to an impressive close.

For the final offering we return to London and the Church of St. Gabriel the Archangel in Cricklewood (of all places!) where William Davies is playing a three-manual classic organ built by J. W. Walker & Sons. The cathedral's rock-hard acoustics are alive and well, and Davies handles the instrument with seasoned virtuosity. Despite the fact that he was originally a cinema organist his classical technique is impeccable, thanks to a solid musical background. The selections on this disc are not especially "Christmassy," but they

(Continued on Page 39)

London, England — In summer, all Britain heads for the seaside, and that's when the top organists come into their own.

Well into his first season now as the new "Mr. Blackpool" is Ernest Broadbent, who has taken over Reginald Dixon's seat at the Wurlitzer 3/14 of the Tower ballroom.



Ernest Broadbent — the new "Mr. Blackpool."

He's no newcomer to this scene. Born in Oldham, he played church organ at nine, studied at Leeds College of Music and played for the silent cinema, Bramley Moriah Methodist Church and then for the theatre.

Since 1952, he has worked for the Tower company, latterly in the Empress ballroom on the Wurlitzer 3/13 which started life as a 2/10 at the Tower. Just for the record, this is the organ which has been bought by the BBC and will be rebuilt in the Playhouse Theatre, Manchester, for use as a radio organ.

With 40 years experience behind him, Ernest can play most request numbers from memory. For the rest, well "Work out the melody on the piano, put in the tonic and dominant with the odd chord thrown in, and Bob's your uncle," he says.

This flippant approach masks the seriousness of a highly competent musician, in fact. He plays the classics well and says, "I would have preferred the grand piano at the concert hall but . . . well, it was bread and butter" when talking of his career.

He looks like having a big boost in his new job. Already there have been radio dates and tapes for his recording debut with an LP, were made in June.

★ ★ ★

Veteran Reginald Porter-Brown is back at the ABC, Torquay (Compton 3/11 which he opened way back in 1933) for the season, joining Gerald Shaw (Odeon, Leicester Square, London) among the declining ranks of resident cinema organists in these isles.

But other pedal pushers, often heard on pipes, are also to be found around the coast performing on plug-ins.



John Mann at the 3/8 Wurlitzer of the Granada, Clapham Junction, but it's electronics for the summer.

Young John Mann, who was voted patron (i.e. the most popular) by members of the Theatre Organ Club earlier this year, has his own band show at Ramsgate. He's featured on Hammond, but does get the chance to play the odd Sunday concert on pipes.

★ ★ ★

Talking of John reminds me that there is a healthy number of young organists coming up on the local scene. There may not be the jobs in cinemas these days, but there are still the performers around if the golden days should ever return.



David Sheppard at the newly restored 2/7 Wurlitzer at the Rex, Stratford, London E.

David Sheppard is a good example. By profession, he's a teacher of religious knowledge. He had his first organ lessons at school and carried on with his studies at Chichester Cathedral.

Four years ago, he fell for the theatre sound and started playing at the Odeon, Manchester (Wurlitzer 4/20) from where he first broadcast. Recently, he has been taping at the Tooting Granada (Wurli 4/14) for our popular radio show *The Organist Entertains* which celebrated its first birthday June 11.

I met David at a Cinema Organ Society meeting at the Rex, Stratford, London E., where the Style E Wurlitzer 2/7 has been restored to playing condition by enthusiasts David England and Vic Gosling.

He gave a good account of himself in a programme ranging from Widor to

the smoothest of ballads.

David was also scheduled for the opening — with *George Blackmore* — of the six-rank Compton in the gymnasium of Taverham School, Norwich, July 5.

This instrument came out of the ABC cinema, Harrogate, where I last heard it in 1946. It sounded good on that occasion and reports are that the re-installation is a fine one.

In fact, it's typical of the brighter side of the salvage work going on in England right now. A lot of good little instruments are finding homes where their sweet sounds can be heard for many years to come.

At Hadleigh, in Essex, the owner of the Kingsway cinema has just donated the Compton 3/6 to a local hospital and a volunteer crew will install it after suitable chambers have been built.

★ ★ ★

Seated the other day at the organ (of the Tuschinski Theatre in Amsterdam, Holland, where my good friend *Jan Mekkes* plays daily) my experiments in sound were interrupted by a lively "Hello, boy!" from what should have been an empty auditorium.

I had now met *T. A. Tiemersma*, who is probably Holland's most dedicated organ buff and is currently thinking of organising a pipe-organ club in the Netherlands.

In addition to building a *Standaard* 3/7 in his own home in Leeuwarden, he plays almost daily in the Pneil Hall there (*Standaard* 2/13).

He played a few numbers on the Tuschinski instrument (a 4/11 Wurlitzer-Strunk hybrid which I find very sweet sounding) in an energetic style before he and I enjoyed the hospitality of the Mekkes home to hear something of the current Dutch organ scene.



T. A. Tiemersma, Dutch organ buff, tries his hand at the Tuschinski Theatre Wurlitzer/Strunk 4/11 in Amsterdam.

Mr. Tiemersma says that he has recently played at the Rembrandt Theatre, Utrecht (Standaard 2/4) and that he thinks he has persuaded the management of the Asta Theatre in The Hague to restore their fine Standaard.

The ex-Reginald Foort, ex-BBC Moller 5/27 in Hilversum still gets aired regularly and has recently been recorded by *Bernard Drukker* (a nice disc, this, though he gets some assistance with the percussion — a fact neither the liner nor label mentions).

And Mr. Tiemersma confirms what I had heard about Belgium. There are still three organs in playable condition in Brussels, Antwerp and Liege. But they are silent "for want of suitably qualified persons to play them." A sad note to end on.

London, England — Sing no sad songs for 1970. This has been the year when theatre organ fans in these isles have made the rest of the world sit up and take notice.

Item: The august British Broadcasting Corporation pressed an LP of some of the highlights of their weekly show *The Organist Entertains*. The disc was a sell-out and extra copies were hurriedly pressed.

This show, hosted by *Robin Richmond*, goes from strength to strength. Tentatively put in the schedules for six weeks back in 1969, it is still going strong. It introduces old and new names to the listening public and Richmond gives regular plugs to the concerts which take place almost every week somewhere.

His own find has been a plug-in gal called *June Nottage*, whom he heard tinkling away on a Hammond in a store and has since presented several times as the electronics wizard of the week. Rumour has it that she's now getting keen on pipes, too. And a year ago, she was just a suburban housewife.



June Nottage — instant stardom for an electronic specialist.

Item — Up in Blackpool, *Ernest Broadbent* has now completed his first season at the 3/14 which was *Reginald Dixon's* for so many years. He's been

one of the stars of a weekly radio show during the summer and his first LP as Tower organist has been released.

You know what? Ernest has proved that the impossible can be done. He's followed in Reg Dixon's footsteps brilliantly and the North country public love him already. So there is good reason to hope that Wurlitzer music is safe in Blackpool for some years yet.

Item — Talking of the Tower, the first organ that was there later went to the Empress Ballroom and has now been bought by the BBC and rebuilt in the Playhouse, Manchester.

It was slated for late autumn inauguration as a radio program. It's a Wurlitzer 3/13 and makes the third the Corporation have owned. They had a Compton (destroyed by German bombs in the air raids) and then they bought *Reginald Foort's* touring Moller 5/27. Some years ago they sold this to Dutch radio (it's still going strong in Hilversum) because "theatre organ is finished."

If it's dead, it just won't lie down, I guess.

Item — The old maestro himself, *Reg Foort*, is due here next Spring for a concert tour which will start at the Albert Hall in April. We're already dusting off the "Welcome back" mats.

Item — London's National Film Theatre (devoted to showings of the classics in the main) has added another auditorium. They don't have an organ, although *Florence de Jong*, long-time resident at the New Gallery Wurlitzer, sometimes provides piano backing for the silent epics. But they managed to round up a complete programme of organ films — with people like *Don Baker*, *Jesse Crawford* and the ubiquitous R. Foort to the fore — soon after opening.

There you have the makings of a fairly promising scene. There have been more discs available than usual this year and there have been many restoration projects undertaken. There have been a few clouds on the horizon — for example, I understand one cinema circuit which has been using organists each summer will not do so in the future, despite their success. Still, let's look on the bright side and say that, by and large, this has been a great year.

★ ★ ★

STACCATO SNIPPETS—The famed 4/16 Christie of the Gaumont Palace, Paris — last theatre organ in France — is reported due for removal . . . Britain's oldest Wurlitzer — it was in the Palace, Walsall — is now warbling away in a church in Beer, Devon . . . Dutch organ enthusiast *John Slingerland*, who has a 3/6 residence instrument, has bought the 2/7 from the Passage Theatre, The Hague and is arranging for it to be installed in the civic hall of Alblasser-



Landmark in Amsterdam, Holland, is the City Theatre, soon to feature concerts on its fine four-manual Strunk.

dam (near Rotterdam) which seats about 650 people . . . From Amsterdam comes news that the City Theatre plan to stage weeknight concerts on their 4/17 Strunk at which *Harry Klompe* is resident. Various players will be featured and the NCRV radio outfit has expressed interest in airing the shows next year.

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Where The Bartons Were— Part 5

The sharp eye of organ builder Dan Barton caught a flaw in our presentation of "Where the Bartons Were", the recent series which presented a Barton installation list, as complete as Dan could make it from the various sources now available (original records were disposed of long ago). Dan discovered that we had left out two entire installments and parts of others.

So, here are the missing installations, followed by some additions Dan has dug up since completing the original list.

For more about Barton theatre and pit organ history see THEATRE ORGAN-BOMBARDE for February, 1968 (page 18), April, 1968 (page 19), October, 1968 (page 37) and February, 1969 (page 25).

The THEATRE ORGAN staff is most grateful to Dan Barton for exclusive rights to publish the only authorized list of Barton Installations.

Location	Building	Size	Blower No.	Installed
D — BARTON ORGANS				
Detroit, Mich.	Oakman Theatre	2/3	12106	1921
Detroit, Mich.	West End Theatre	3/10	18745	1926
Detroit, Mich.	Redford Theatre	3/10	20999	1927
Detroit, Mich.	Birmingham Theatre	3/10	20920	1927
Detroit, Mich.	Avalon Theatre	3/10	21172	1927
			and piano	
Detroit, Mich.	Hollywood Theatre	4/21	20548	1927
Detroit, Mich.	Linwood Theatre	2/8	22025	1928
Detroit, Mich.	Olympia Stadium	3/14		1930
Dallas, Texas	Phil Pierce Agency			
Dallas, Texas	(theatre unknown)	2/3	11820	1920
Dallas, Texas	Capitol Theatre	3/10	17355	1925
Dallas, Texas	Fair Park Auditorium	4/24	17355	1925
Dallas, Texas	Fair Park Auditorium	3/10	17333	1925
			2 blowers for 1 organ, 1 blower for each loft	
Decatur, Ill.	Lincoln Theatre	3/12	15417	1922
			(Twin consoles)	
Decatur, Ill.	Empress Theatre	3/9	22084	1928
Dixon, Ill.	Dixon Theatre	3/9	13070	1921
			(divided manual)	
Des Moines, Iowa	Abe Blank Theatre	3/8	(divided manual)	1921
Danville, Ill.	Fisher Theatre	2/7	10696	1924
Desplaines, Ill.	Desplaines Theatre	2/3		1925
Dennison, Texas	Dennison Theatre	3/10		1926
Dayton, Ohio	Dayton Theatre	3/10		1928
G — BARTON ORGANS				
Green Bay, Wis.	Orpheum Theatre	3/10	24191	1930
Green Bay, Wis.	Colonial Theatre	2/7	17454	1925
Green Bay, Wis.	Presbyterian Church	2/11		1927
Gary, Ind.	Grand Theatre	2/3	13964	1922
	(repl. Bartola installed in 1919)			
Gary, Ind.	Grand Theatre	2/8	21631	1928
	(repl. Barton installed in 1922)			
Gary, Ind.	Tivoli Theatre	3/16	22332	1928
Galveston, Texas	Dixie Theatre	2/7	17244	1925
Galveston, Texas	Martini Theatre	3/10	16085	1924
Grand Island, Nebr.	Majestic Theatre	2/3	12131	1921
Granite City, Ill.	Washington Theatre	3/9	15173	1923
Greencastle, Ind.	Greencastle Theatre	2/7	17693	1925
Grand Rapids, Mich.	Majestic Theatre	3/11	19493	1926
Galesburg, Ill.	Orpheum Theatre	3/11	18932	1926
Galesburg, Ill.	West Theatre	2/3	19205	1926
	(repl. Bartola installed in 1917)			
Glen Ellyn, Ill.	Glen Theatre	3/10	19648	1926
Gladstone, Mich.	Rialto Theatre	2/7	20991	1927
Grand Haven, Mich.	Grand Theatre	3/9	21136	1927
G — BARTOLA PIT ORGANS				
Refer to second article in this series (April 1968) for a description of styles "3 1/2", "5" and "Deluxe" pit organs.				
Galesburg, Ill.	West Theatre	3 1/2	5901	1915
Galesburg, Ill.	West Theatre	5	8244	1917
	(repl. Bartola installed in 1915)			
Gary, Ind.	Grand Theatre	5	9514	1919
Green Bay, Wis.	Henry Goldman Theatre	5		1919
Green Bay, Wis.	Henry Goldman Theatre	5		1920
	(2 theatres both owned by Goldman)			
Grand Forks, N.D.	Theatre Unknown	5		1920
Grand Island, Nebr.	Strand Theatre	3 1/2	11730	1922

H — BARTON ORGANS				
Hammond, Ind.	Paramount Theatre	3/12		1921
Hastings, Nebr.	Strand Theatre	2/3	12077	1921
Hibbing, Minn.	School Auditorium	3/12	14452	1923
Highland Park, Ill.	Alcyon Theatre	3/10	17419	1925
Highwood, Ill.	Bartlett Theatre	2/3	19850	1927
Houston, Texas	Wier Theatre	2/3	20914	1927
	(repl. Bartola installed in 1917)			
Hamilton, Ohio	Paramount Theatre	3/15	24455	1931
Houghton, Mich.	Grace M. E. Church	3/18		1931
H — BARTOLA PIT ORGANS				
Harvard, Ill.	Majestic Theatre	3 1/2	5900	1915
Houston, Texas	Wier Theatre	5		1917
Holdrege, Nebr.	Crescent Theatre	5	10904	1920
Huron, S.D.	Lyric Theatre	3 1/2	11780	1921
I — BARTON ORGANS				
Ironwood, Mich.	Rialto Theatre	2/7	16979	1925
Ironwood, Mich.	Rex Theatre	2/3	18726	1926
Ironwood, Mich.	Ironwood Theatre	2/7	21737	1928
Ironwood, Mich.	Catholic Church	2/8		1925
Indianapolis, Ind.	Indiana Theatre	3/17	20187	1927
Indianapolis, Ind.	Walker Theatre	3/8	21155	1927
Iowa City, Iowa	Theatre Unknown	2/7		1925
Iowa City, Iowa	Englert Theatre	3/9	19524	1926
Iron Mountain, Mich.	Colonial Theatre	2/7	20110	1927
I — BARTOLA PIT ORGANS				
Indianapolis, Ind.	Palace Theatre	3 1/2	5927	1915
Iron River, Mich.	Theatre Unknown	5		1917
Indiana Harbor, Ind.	Family Theatre	Deluxe		1920
J — BARTON ORGANS				
Janesville, Wis.	Jeffery Theatre	2/8	16146	1924
Janesville, Wis.	Beverly Theatre	2/7	20297	1927
Jackson, Mich.	Capitol Theatre	2/7		1925
Joliet, Ill.	Rialto Theatre	4/21	18365	1926
K — BARTON ORGANS				
Kenosha, Wis.	Orpheum Theatre	3/8	12874	1921
Kenosha, Wis.	Burke Theatre	2/3	18241	1925
Kenosha, Wis.	Catholic Church	3/11		1925
Kenosha, Wis.	Gateway Theatre	3/10	21154	1927
Kenosha, Wis.	St. Lukes Ev. Lutheran Church	2/11	20875	1927
Kalamazoo, Mich.	Bijou-Majestic Theatre	3/10	15938	1924
Kalamazoo, Mich.	State Theatre	3/11	20247	1927
Kalamazoo, Mich.	Capitol Theatre	3/14		1929
Keokuk, Iowa	Regent Theatre	2/3	20299	1927
L — BARTOLA PIT ORGANS				
Kenosha, Wis.	Majestic Theatre	3 1/2		1915
Kenosha, Wis.	Butterfly Theatre	3 1/2	7171	1916
Kalamazoo, Mich.	Lyric Theatre	3 1/2	10356	1919
Kearney, Nebr.	Theatre Unknown	5		1920
Kankakee, Ill.	Chateau Theatre	3 1/2	10678	1920
L — BARTON ORGANS				
Lansing, Mich.	Michigan Theatre	3/11	21911	1925
		& piano		
Lansing, Mich.	Strand Theatre	3/10	18053	1928
LaCrosse, Wis.	Casino Theatre	2/6		1926
	(repl. Bartola installed 1919)			
LaCrosse, Wis.	Strand Theatre	2/8		1926
	(repl. Bartola installed 1919)			
Lufkin, Texas	Lufkin Theatre	2/7	17370	1925
Lombard, Ill.	Theatre Unknown	2/3		1925
LaSalle, Ill.	Majestic Theatre	2/7	19651	1926
Lubbock, Texas	Theatre Unknown	3/10		1926
LaSalle, Ill.	LaSalle Theatre	3/9	21544	1928
	(repl. Bartola installed 1917)			
Libertyville, Ill.	Episcopal Church (St. Lawrence)	2/11	22915	1929
Lake Geneva, Wis.	Gump Theatre	2/5	21852	1928
Lakeland, Fla.	Carpenters' Union Retirement Home	2/7		1928
LaGrange, Ill.	LaGrange Theatre	4/10	16676	1928
Lynchburg, Va.	Paramount Theatre	3/10	24337	1930
K — BARTOLA PIT ORGANS				
LaPorte, Ind.	Princess Theatre	5	7542	1916
Lorain, Ohio	Theatre Unknown		7311	1916
LaSalle, Ill.	LaSalle Theatre	3 1/2	7843	1917
LaCrosse, Wis.	Strand Theatre	3 1/2	9688	1919
LaCrosse, Wis.	Casino Theatre	3 1/2	9728	1919
Lake Forest, Ill.	Theatre Unknown	5	10131	1919
Lansing, Mich.	Gladmere Theatre	Deluxe	11293	1920
Lincoln, Nebr.	Theatre Unknown	5		1920
Lima, Ohio	Theatre Unknown	5		1924
M — BARTON ORGANS				
Milwaukee, Wis.	Miller Theatre	2/7	12552	1921
Milwaukee, Wis.	Mirth Theatre	2/3	13548	1922
Milwaukee, Wis.	Regent Theatre	2/7	13550	1922
Milwaukee, Wis.	Idle Hour Theatre	2/7	13555	1922
Milwaukee, Wis.	Wisconsin Theatre	3/16	15310	1924
	(2 consoles, 2 relays, 2 Barton lifts, piano, 32' diaphone)			
Milwaukee, Wis.	Modjeska Theatre	3/10	15791	1924
Milwaukee, Wis.	Burleigh Theatre	2/7	15902	1924
Milwaukee, Wis.	Layton Park Theatre	2/7	16092	1924
Milwaukee, Wis.	Pearl Theatre	2/7	16093	1924
Milwaukee, Wis.	Mirth Theatre	2/7	16135	1924
	(repl. 2/3 installed 1922)			
Milwaukee, Wis.	Majestic Theatre	3/9	17131	1925
Milwaukee, Wis.	Polish Baptist Church	2/9	17391	1925
Milwaukee, Wis.	Strand Theatre	3/9	17571	1925
Milwaukee, Wis.	Grace Theatre	2/7	17896	1925

Milwaukee, Wis.	Studio Theatre	2/3	18130	1925
Milwaukee, Wis.	Tower Theatre	3/10	18435	1926
Milwaukee, Wis.	Colonial Theatre	3/10	19698	1926
Milwaukee, Wis.	Uptown Theatre	3/10		1926
Milwaukee, Wis.	Savoy Theatre	2/3	18808	1926
Milwaukee, Wis.	Idle Hour Theatre (repl. 2/7 installed 1922)	3/9	19082	1926
Milwaukee, Wis.	Savoy Theatre (repl. 2/3 installed 1926)	3/9	19126	1926
Milwaukee, Wis.	Oriental Theatre	3/14	20066	1927
Milwaukee, Wis.	National Theatre	3/10	21192	1927
Milwaukee, Wis.	Garfield Theatre	3/11	20492	1927
Milwaukee, Wis.	Lincoln Theatre	2/3	20086	1927
Milwaukee, Wis.	Granada Theatre	2/7	20129	1927
Milwaukee, Wis.	Grand Theatre	2/3	20352	1927
Milwaukee, Wis.	Wis. College of Music	3/9	20457	1927
Milwaukee, Wis.	Hollywood Theatre	2/7	20567	1927
Milwaukee, Wis.	Egyptian Theatre	2/9	21003	1927
Milwaukee, Wis.	Radio Station WTMJ	3/8	23331	1929
Madison, Wis.	Majestic Theatre	2/3	11885	1921
Madison, Wis.	Majestic Theatre (repl. 2/3 installed 1921)	2/8	15158	1923
Madison, Wis.	Fisher Theatre	2/8	14055	1923
Madison, Wis.	Parkway Theatre	3/10	19388	1924
Madison, Wis.	Radio Station WHA	2/7		1924
Madison, Wis.	Capitol Theatre	3/14	20952	1927
Marshfield, Wis.	Adler Theatre	2/7	3744	1922
Marinette, Wis.	Rialto Theatre	2/3	14100	1923
Miami, Fla.	Theatre Unknown	2/7		1922
Miami, Fla.	Theatre Unknown	2/7		1922
Minneapolis, Minn.	American Theatre	2/7	13414	1922
Monroe, Mich.	Family Theatre	2/7	13872	1923
Mineral Point, Wis.	World Theatre	2/3	15064	1923
Moncie, Ind.	1st Universalist Church	2/12		1925
Mexia, Texas	1st Baptist Church	2/8	16871	1926
Menominee, Mich.	Lloyd Theatre	2/8	19237	1926
Marshall, Mich.	Gorden Theatre (repl. Bartola installed 1919)	2/7	20333	1927
Muskegon, Mich.	Majestic Theatre	2/8	20903	1927
Muskegon, Mich.	Regent Theatre (repl. Bartola installed 1919)	2/8	20905	1927
Menasha, Wis.	Brin Theatre	2/7	22631	1928
Middletown, Ohio	Paramount Theatre	3/15	24454	1931

P — BARTOLA PIT ORGANS

Philadelphia, Pa.	Belmont Theatre	3½	6032	1915
Philadelphia, Pa.	Paplar Theatre	5	7537	1916
Philadelphia, Pa.	Hippodrome Theatre	5	7789	1917
Philadelphia, Pa.	Grand Theatre	3½	7842	1917
Philadelphia, Pa.	Windsor Theatre	5	8691	1917
Philadelphia, Pa.	Grand Theatre (repl. 3½ Bartola installed 1917)	5	8341	1917
Philadelphia, Pa.	Lafayette Theatre	5		1917
Pittsburgh, Pa.	Grand Theatre	5	8762	1917
Paducah, Ky.	Arcade Theatre	3½	10078	1919
Pana, Ill.	H. Tanner Theatre	3½	10438	1919

R — BARTON ORGANS

Quincy, Ill.	Washington Theatre	3/9	15563	1924
Racine, Wis.	Douglas Theatre	2/6		1920
Racine, Wis.	Rex Theatre	3/10		1925
Racine, Wis.	Crown Theatre	2/4	19671	1926
Racine, Wis.	State Theatre	2/6	19403	1926
Racine, Wis.	Lutheran Atonement Church	3/19	23692	1929
Racine, Wis.	1st Evangelical Church	2/12	23861	1930
Racine, Wis.	Mo. Synod Church	2/12		1931
Racine, Wis.	Citizens Theatre Co. (divided manual)	3/8	13006	1922
Royal Oak, Mich.	Butterfield Theatre	3/10	16737	1925
Royal Oak, Mich.	Royal Oak Theatre	3/10	21232	1927
Rockford, Ill.	Coronado Theatre	4/17	20750	1927
Rockford, Ill.	Rialto Theatre	2/7	21621	1928
Rochester, Minn.	Theatre Unknown	2/8		1925
Ripon, Wis.	1st Congregational Church	3/11	19410	1926
River Rouge, Mich.	Fleur de Lys (repl. Bartola installed 1919)	2/7	19820	1927

R — BARTOLA PIT ORGANS

Richmond, Ind.	Theatre Unknown	3½		1915
Rock Island, Ill.	Illinois Theatre	3½	6576	1915
Racine, Wis.	Rialto Theatre	Deluxe		1917
Richmond, Va.	Bijou Theatre	3½	8232	1917
River Rouge, Mich.	Fleur de Lys Theatre	Deluxe	9807	1919
Ripon, Wis.	Auditorium Theatre	3½	10705	1920
Rhineland, Wis.	Majestic Theatre	3½	10921	1920
Rice Lake, Wis.	Unique Theatre	3½	11029	1920
Rocky River, Ohio	Lucier Theatre	Deluxe	12055	1921

S — BARTON ORGANS

Sheboygan, Wis.	Maestic Theatre (B1 changed to 15178)	2/11	15020	1923
Sheboygan, Wis.	Opera House	2/6	17597	1925
Saginaw, Mich.	Temple Theatre	3/11	19838	1927
Saginaw, Mich.	Mecca Theatre	2/8	20100	1927
Stevens Point, Wis.	Fox Theatre	2/7		1920
Stevens Point, Wis.	Lyric Theatre (repl. Bartola installed 1920)	2/7		1925
Sault Ste Marie, Mich.	Temple Theatre	2/8	19802	1927
Sault Ste Marie, Can.	Temple Theatre	2/8		1928
Streator, Ill.	Lyric Theatre	2/3	18504	1926
Streator, Ill.	Majestic Theatre	2/7	20558	1927
St. Paul, Minn.	Oxford Theatre (divided manual)	3/8	12535	1921
Shenandoah, Ia.	Majestic Theatre	2/3	12140	1921
St. James, Minn.	Norwegian Church	2/8	14637	1923
Sturgeon Bay, Wis.	Moravian Church	2/9		1925
Shreveport, La.	Capitol Theatre	2/7	17530	1925
Spring Grove, Minn.	Theatre Unknown	2/7		1925
Shorewood, Wis.	Shorewood Theatre	2/7	19831	1927
Springfield, Ill.	Orpheum Theatre	3/11	20063	1927
Sioux City, Ia.	Capitol Theatre	3/14	21349	1928

S — BARTOLA PIT ORGANS

Streator, Ill.	Congregational Church Recreation Building	3½	6109	1914
South Bend, Ind.	German Evangelical Church (Used in Recreation Building)	3½	8298	1917
Shakopee, Minn.	Theatre Unknown	3½		1917
South Bend, Ind.	Geo. Hines Theatre	5		1919
Stuebenville, O.	Theatre Unknown	Deluxe		1920
Stevens Point, Wis.	Lyric Theatre	5	11620	1920
Sparata, Wis.	Bell Theatre	5	11989	1921
Spencer, Ia.	Gray Theatre	Deluxe	12232	1921

T — BARTON ORGANS

Two Rivers, Wis.	Rivoli Theatre	2/6	13813	1922
Two Rivers, Wis.	Evangelical Church	2/11		1925
Toledo, Ohio	World Theatre (divided manual)	3/8	11326	1920
Toledo, Ohio	Eastwood Theatre	2/3	11890	1921
Toledo, Ohio	St. Charles Church	2/9	14555	1923
Toledo, Ohio	Westwood Theatre	3/8	21181	1927
Toledo, Ohio	Eastwood Theatre (repl. 2-3 installed 1921)	2/7	22146	1928
Toledo, Ohio	East Auditorium (repl. Bartola installed 1920)	2/7	22154	1928
Terre Haute, Ind.	Hippodrome Theatre	2/7	18852	1926

T — BARTOLA PIT ORGANS

Two Rivers, Wis.	Empire Theatre	3½		1918
Toledo, Ohio	East Auditorium	5	10867	1920
Tiffin, Ohio	Theatre Unknown	Deluxe		1920

U & V — NO BARTON ORGANS

U, V — BARTOLA PIT ORGANS

Urbana, Ill.	Colonial Theatre	3½	11032	1918
Urbana, Ill.	Colonial Theatre (repl. 3½ installed 1918)	5	11256	1920
Van Wert, Ohio	Theatre Unknown	Deluxe		1921

W — BARTON ORGANS

Waupaca, Wis.	Palace Theatre	2/8	11311	1920
Watertown, Wis.	Classic Theatre	2/7	13771	1922
Winona, Minn.	Apollo Theatre	3/9	18150	1925
Waco, Texas	Strand Theatre	2/7	16823	1925
Washington, Ind.	Liberty Theatre	2/7	17606	1925
West Allis, Wis.	Allis Theatre	2/7	17611	1925
Waukesha, Wis.	Park Theatre	2/7	18775	1926
Wausau, Wis.	Stuart Theatre	2/7	18923	1926
Whitewater, Wis.	Strand Theatre	2/7	20241	1927
Woodstock, Ill.	Miller Theatre (repl. Bartola 3½ installed 1915)	3/9	20647	1927
Wisconsin Rpsds., Wis.	Palace Theatre	2/7	20937	1927
Waterloo, Ia.	Orpheum Theatre	3/10	20890	1927
Waterloo, Ia.	Theatre Unknown	2/8		1925
Waukegan, Ill.	Academy Theatre	3/10	19761	1926
Waukegan, Ill.	Genesee Theatre	3/10	30899	1927
Waukegan, Ill.	Immaculate Conception Church	3/19	22852	1929
Wyandotte, Mich.	Evangelical Church	2/11	23668	1929
West Bend, Wis.	West Bend Theatre	2/5	23514	1929
Winston Salem, N.C.	Paramount Theatre	3/10		1931

W — BARTOLA PIT ORGANS

Wyandotte, Mich.	Majestic Theatre	3½	6775	1915
Wyandotte, Mich.	Majestic Theatre (repl. 3½ Bartola installed 1915)	5	9337	1919
Waterbury, Conn.	Poli's Garden Theatre	3½	5799	1914
Wauwatosa, Wis.	Theatre Unknown	3½		1915
Woodstock, Ill.	Miller Theatre	3½	6034	1915
Waukegan, Ill.	Elite Theatre	5	8424	1917
Warren, Ohio	Warner Theatre	3½		1919
Wausau, Wis.	Grand Theatre	3½	9468	1919
Wymore, Neb.	Markle Theatre	5	11392	1920
Waseca, Minn.	(Blower changed to 11821)			
Winona, Minn.	Palace Theatre	3½	10456	1920
Washington Ct. House, Ohio	West End Theatre	3½	11370	1920
	Theatre Unknown	Deluxe		1921

X-Y-Z — NO BARTON ORGANS

Y, Z — BARTOLA PIT ORGANS

Ypsilanti, Mich.	Martha Washington Theatre	3½	10386	1919
Yankton, S. D.	Opera House	5	11469	1920
Youngstown, Ohio	Theatre Unknown	Deluxe		1921
Zanesville, Ohio	Theatre Unknown	5		1921

Following are the installations reported since the original list was completed.

BARTON ORGANS

St. Paul, Minn.	Tower Theatre	3/8		1921
Fond du Lac, Wis.	Garrick Theatre	2/7	1924	1924
New London, Wis.	Grand Theatre	2/7		1925
Chicago, Ill.	Evangelical Church	2/12		1929
Fond du Lac, Wis.	St. Marys Spring Academy	2/10		1929
Naperville, Ill.	Evangelical Church	2/12		1930
Menominee, Wis.	Lutheran Church	2/12		1930
Lakeland, Fla.	Carpenters' Retirement Home	2/7		1928
Marquette, Wis.	Fox Theatre	2/6		1923

BARTOLA PIT ORGANS

Oconomowoc, Wis.	Classic Theatre	5		1922
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Thus we complete the Barton Organ Installation List. Complete, that is, on the basis of current information. Sequels will follow as additional installations are recorded.

THE ELEVENTH STANZA

Home Organ Festival Glitters

by Hal Steiner

Photos: John Gallagher and Stu Green

Each year published reviews of the Home Organ Festival claim that year to be "the best yet" — and they are correct; the Festival seems to improve with age. It's eleventh stanza, held as always among the pine-studded rolling hills which surround Hoberg's resort in northern California, was the best so far from the viewpoint of audience enthusiasm and smoothness of operation. This last was due to the organizational ability of the Festival's 1970 chairman, Tiny James, who sharpened his skills via two terms as president of the national ATOS.



Sunlight through the pines enhances an open air cocktail party.

As always, a wide range of talent supplied the presentation music, all sponsored by organ builders or sellers. Organists included Bud Iverson (Conn), Van Welch (Yamaha), Mildred Alexander (Hammond), Andy Crow (Rodgers), Gus Pearson (Wurlitzer), Helen Dell (Conn), Hall Randall (Baldwin),



Helen Dell makes an attractive addition to the console-studded stage setting.



Between events the organ showrooms featured impromptu concerts.

Bill Thomson (Rodgers), Larry Vanucci (Baldwin), and Ray Frazier (Lowrey). In addition, visiting pros did their stuff in showrooms and during the nightly jam sessions. These included Gordon Tucker, Carole Jones, Dave Kelsey, Ann Tanner, Lee Lees, Stan Koyama, Bob Ralston, Bill McCoy and sometimes chairman Tiny James. Emphasis was on standards, pops, and a smattering of modern and classics.

With one exception, there were no last minute program changes; the events were neatly spaced to provide a leisurely pace and plenty of free time for socializing, swimming, sending postcard barrages, visiting showrooms, or taking a tramp in the woods. The one program change made room for a concert by visitor Bill McCoy, long a Festival favorite.

Instruments heard in concert ranged from a Spinnet (Wurlitzer's "Funmaker") to a 3-deck prototype Rodgers only a little less elaborate than the Bob Power custom "style 260." These two repre-



Julia Jackson is representative of the many young artists attracted to the Festival. Julia studies with Bill Thomson.

sented the new instruments played in concert, other brands depending on their standard models. Several of these boasted refinements added since last year, notably the Baldwin "Pro" which has dropped earlier tonal characteristics in favor of a more theatrical quality. What we said about the Yamaha a year ago still applies: when the builders discover the standard which all hip electronics try to emulate, the theatre pipe organ, then great things can be expected. The Conn style 650 did much to enhance the Elkhart firm's reputation, although it is still lacking the Tierce and 4' Vox provided on the upper manuals of previous models, and the 8' Vox considered but not yet realized for the accompaniment manual.



Bev Barton (left) of Hammond, Indiana, heard about the West Coast Festival while attending the East Coast ATOS Fabulous 15th in New York. Here she discusses Hammond with Millie Alexander, who thought it had something to do with the brand of organ she played at the Festival.

The Lowrey model proved adequate for the exacting demands made by Ray Frazier's stylings. Some of the models featured developed technical difficulties at times. However, in the tradition of friendliness and cooperation which is a hallmark of the organ festival, technicians, regardless of affiliation, jumped in and helped to resolve the current problem at hand.

The Wurlitzer "Funmaker" spinet is the best sounding model of that famous



Andy Crow, Bill Thomson and Tom Hazleton gave the Rodgers Co. a top-rank talent lineup.



The Costume Ball produced an unusual array of bizarre creations. The striped creation is this mag's editor emeritus.

brand we've heard since the firm discontinued pipes, chiefly because it features a separate tibia tremulant so the complex wave forms can be used with less vibrato, (very desirable) through a second channel.

There is still a trend toward gimmickry, especially in the middle price range models. The lowest spinet lacks gadgetry for economy's sake, while the larger models tend to be orthodox. The mid-rangers are still rife with "reiteration," "emphasis," "loud," "soft," "solo" (emphasis) plus a sort of "easy chording" devices. These items, in the opinion of this writer, tend to discour-



Hal Vincent, a newcomer to the Festival, represented 'new wave' music trends.

age the learning of proper music technique.

Attendance ran over 1,000 during the five-day run and the crowd was a convivial one. There were the usual free cocktail parties and the costumes at the Grand Ball (Friday night) were as elaborate and varied as in any previous year. Exhibitors were pleased and some organs were sold, all of which is encouraging under a recession economy.

It was a good show but within a week after it had closed its sponsor (the Pacific Council for Organ Clubs) was already making plans to make 1971 even bigger and better. □



Hal Randall uses his own 'pointer system' to select stops.



An audience assembles in the auditorium for a concert.

EDDIE DUNSTEDTER RECOVERING



Eddie Dunstedter

—Stufoto

Eddie Dunstedter is recovering from a heart attack suffered during an engagement in St. Paul, Minnesota early in November. Eddie, fondly remembered for his many appearances at the now razed Minnesota Theatre, was in Minneapolis for an October 28 organ concert at the Minneapolis Auditorium sponsored by the Land O' Lakes Chapter.

After his enthusiastic reception in Minneapolis, Eddie accepted a two-week engagement, at the same electronic "special," at Diamond Jim's Supper Club in neighboring St. Paul. It was following his first night at Diamond Jim's that Eddie suffered a heart attack. Taken to St. Joseph Hospital in St. Paul, he was released from the Intensive Care Unit a week later, and was expected to return to his California home by December to recuperate.

Veteran theatre organist Ramona Gerhart willingly relinquished several of her own concert commitments to fill in for Eddie at Diamond Jim's.

Anyone desiring to send Eddie get well wishes, should address them to: Eddie Dunstedter, 6545 Wilbur Ave., Reseda, Calif. 91335. □

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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

21 May 1970

Dear ConnValChaps:

Greetings from a long way off, Wiesbaden, Germany. It seems like a long time ago since I left good old Springfield, Mass. and came over here. As a matter of fact it is almost two years, June 68. Retaining my membership with the chapter has really kept me in touch with all of the events which you have been doing. I really enjoy getting the Diaphone, which recently has really become quite a newsy paper, not that the other one didn't have anything to say. And of course I get the national magazine, so I really keep up with all of the local and national events although I really wish that I could participate in all or any of your events. I am really sorry I haven't written before this but my work has been quite involved ever since I arrived and I have been quite busy.

Well, I have been here with the U. S. Air Force working in my job as an electronics engineer for the European Wideband Communications systems installed here in Europe. Because of the many locations that we have our communications stations, I do quite a bit of traveling around Europe. In fact, I have been in seven countries since I have been here performing technical evaluations of the communications equipment. It has been quite interesting and I enjoy it very much.

Musically, I have been having quite a good time also. I have been playing the organ and piano in all of these places where I travel whenever possible. I have had several engagements down in Spain and around Germany. As you may know, I brought my Hammond organ over here with me with the Leslie speaker system and all of the other amplifiers and special effects equipment which I have and I have all of that along with my stereo and closed circuit

TV equipment installed in my room in the Bachelor Officers Quarters (BOQ). The BOQ is a large hotel and all of the people here love every minute of it even though my organ has an output power maximum of 500 watts. I also have a piano and harpsichord which really provide quite an ensemble.

As far as theatre organ is concerned, there aren't very many. I do want to relay an experience I had a few months ago when I went to England. We were there evaluating a communications complex in Southern England and I had a nightly job in one of the local "pubs" playing the Hammond Organ. A fellow organist from a nearby "pub" dropped in and after awhile asked me if I was interested in the theatre organ. (I didn't tell him that it was a foolish question). We had a long talk and then he told me about a theatre organ club which was formed in the nearby town of Yeovil in England. They have about 50 members. I asked more about it and he invited me down to the man's house in Yeovil where they hold their meetings and where the organization was formed. Believe it or not, but down in that town is a 3/9 Wurlitzer pipe organ which has quite a history. After talking with the owner, I found out the following:

The organ first came from the United States in 1928 and was installed in Madame Teusauds Cinema in London. During the war the organ and theatre were bombed, but little damage was made to the organ. It was removed and stored for some time. The organ was finally bought by the Blackpool Tower Company who rebuilt it and added the 3rd manual and rebuilt the console. After this effort, the organ was installed in the Palace Ballroom after the war. Later the ballroom was torn down but the organ was salvaged.

The present owner of the organ and founder of the organ club in Southern England is Mr. Frank Rooks of Yeovil. He located the organ in 1963. He founded an organ club, called the Yeovil Theatre Organ Club which had 11 original members in it. They decided to buy the organ, but couldn't find any place to put it. They finally built a hall on Mr. Rooks' grounds to put the organ in. After about two years the building and organ were completed. Now they have nearly 50 members in the Yeovil Theatre Organ Society and they meet every two weeks in the hall. The hall is a nice building in back of Mr. Rooks' house which will hold about 75 people. The organ is built onto a stage with the chambers directly behind the console. The organ is in excellent condition.

While I was visiting Mr. Rooks, I had the opportunity to play the organ

for quite some time. Little did I know, but Mr. Rooks invited the entire club over for a short concert. I played for almost two hours and really enjoyed it. The people there were very receptive to have an American play their organ and I really enjoyed playing it as I hadn't played a theatre organ since the last meeting which I attended at the Weaver's wonderful Marr and Colton. Needless to say, I had a great time. I had the opportunity to place an entry into the club's guest book which read:

"Greetings from the United States and the members of the American Theatre Organ Enthusiasts (ATOE) and especially from the members of the Connecticut Valley Chapter of which I am a member. I am extremely thrilled to have the opportunity to join with you in a mutual endeavor to sustain the enthusiasm in the theatre organ much the same way as we do. If ever any of you visit the United States, we extend to you a hearty invitation to visit the Connecticut Valley Chapter or any other chapter within the country to see some of the great instruments which have been installed in the many theatres, and homes. I look forward to my next visit to your country, your town, and your club. Until then I want to thank you for this great opportunity to share with you music on a truly great instrument and with a truly great organization."

Musically yours,
Jack Moelmann

So again, in my little way, I hope I have spread the chapter internationally. I feel as though I am a non-contributing member, but I will always remember all of you and the many experiences I had with the chapter during my short membership while stationed at Westover in Springfield.



(Left to right) Graham Jenkins, Jack Moelmann and Frank Rooks.

I feel I must close now and say that I follow all of your activities and I am proud to be in the best and most active chapter during my stay here in Germany. Enclosed is a picture I took at

the organ in Yeovil, England. From left to right is Graham Jenkins, the individual I met while playing in the local "pub" who steered me to this club; next, of course, is myself playing "violently" at the console. (Of course using all of the gadgets. Carmen, you would have loved it!) Then is Mr. Frank Rooks, the owner of the organ and founder of the Yeovil Organ Society.

I hope to continue the best I can in the theatre organ over here. Will let you know of any developments in this direction. Again, thank you for letting me be part of your great organization.

Sincerely and Musically yours,
Jack Moelmann

Captain John B. Moelmann
Hq. Eur Comm Area (DM) CMR 7816
APO New York 09633

Hello, ATOE:

I have been a member of the Ohio Valley Chapter for the past eight years. For the last year and a half I've been getting the magazine through the mail call window as I'm in the Army presently stationed in Korea. I was just completing my 12 rank Casavant in my parents' home in Cincinnati when the draft board called. When I got overseas I started on the model shown in the pictures enclosed.

You may be interested to know I've obtained permission to work on a (THE ONLY) pipe organ in Seoul. It's playing now for the first time in 10 years and getting louder every weekend. I'm looking forward to Spring to get back to my pipes. Thank you for a great magazine.

Kindest Regards,
Jack Doll



"MODEL"



Jack Doll and "model."

Dear Mr. Thompson:

May I take this opportunity to express my apologies to Mr. Donald Hyde for offending him with the term "un-Wurlitzer" in my reference to the Chicago Paradise Wurlitzer console last June. Obviously a better word should have been used, but I didn't realize he would interpret this one in the same subversive context as, for example, "un-American". My complete apologies.

Nonetheless, Mr. Hyde is guilty of a false analogy when he assumes this term to be a direct attack on the console design of the Radio City Music Hall Wurlitzer. It is hardly apparent that the Music Hall consoles served as pattern for the current Paradise console for the differences outnumber the similarities. Furthermore, his term "reworked" inadequately describes the Paradise console, for the exterior cabinetry has been almost totally reconstructed. Despite the same innards, very little seems to have been salvaged from the original highly-ornamented shell.

I am in no way degrading the outstanding work of Mr. Vaughn in this modernization, for the details of the present console are superbly executed and in many ways even more aesthetically appealing than the Music Hall consoles (a statement which will probably raise the ire of Mr. Hyde even further). But it is still stylistically inconsistent with Wurlitzer's other consoles, thus my use of the term "un-Wurlitzer". Once again with my apologies.

Possibly this Mr. Hyde is the same Donald Hyde who worked on the crew that reconditioned the Wurlitzer Publix #1 in the old Minnesota Theatre in Minneapolis (known as Radio City Theatre then) back in the spring of 1958. An article I clipped from the MINNEAPOLIS STAR dated April 28, 1958 (I was ten years old at the time) shows a photo of several young men amidst the solo chamber pipework, among them, Donald Hyde. If so, he will probably recall Dick Dissell, who worked with this crew and gave me my first formal introduction to a Wurlitzer organ, the instrument being the one in the Minneapolis Arena where Dissell was regular organist. So despite being a mere youngster I have been interested in theatre organ for quite some time. I believe Dissell played the Minnesota organ on occasion during the theatre's waning run as a movie house, and also played the final concert on closing night and cut a record of this same instrument under the alias Dick LaSalle.

One final comment to Mr. Hyde: for the record, the Center Theatre's Wurlitzer organ was done in cherry veneer, not walnut (see Fall '65 T.O.). Once

again, please accept my apologies. No harm was intended.

Jim Zieba
Minneapolis

September 20, 1970

Dear Sirs:

I recently had the unexpected pleasure to "digest" one of the *Theatre Organ* magazines and thoroughly enjoyed its contents. It brought back many, many pleasant memories! I would like to add I am "delighted" that the *Theatre Organ* is, and has been, restored back to life so prominently. Congratulations on your good work!

Many years ago I was a theatre organist up in New York state (my former home). I studied the "Motion Picture Course" with Robert Berentsen (Eastman School of Music, Rochester, N. Y.) for two summer school sessions, 1926 and 1927. Upon that completion I joined the musicians union and launched on a very short career as a theatre organist. Played just one year (1928) when the "Talkies" took over, and as you well know, that terminated many a promising career. Previous to studying with Mr. Berentsen I played piano to accompany many a movie in the good old days. Those memories are all priceless.

Shall appreciate hearing from you in regards to membership in ATOS at your earliest convenience and thanking you.

Sincerely,
Mrs. Mabel Maguire

Editor's note: In answer to the above letter, we sent Mrs. Maguire the requested application and a copy of T.O. containing the Eastman School story. As a result, we received the following letter and a new ENTHUSIAST has been added to our membership.

Dear Mr. and Mrs. Thompson:

Thank you most sincerely . . . for sending me the edition of *Theatre Organ* that included an article about Eastman School of Music. To say that I was delighted is putting it mildly. What memories it brought back to life to see photographs of my old instructor, and even the Wurlitzer organ that I took my lessons on, and to read the article itself. I shall always treasure this particular copy.

I am not active in music, with the exception of teaching a few pupils. My nephew is a professional organist in Syracuse, New York. He has been with Wurlitzer on concert tour until just recently and has been in California several times. His name is Karl Cole.

Yours Sincerely,
Mrs. Russell (Mabel) Maguire
Church School Road, R.D. 3
Doylestown, Pa. 18901



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.

Remember the story about an organ in a bicycle shop in New Jersey which appeared in this magazine awhile back? Almost as soon as the ink was dry, something quite similar turned up in Long Beach, California, where motorcycle merchant Joe Koons had installed an 18-rank hybrid among the Hondas and Harley Davidsons. While Joe maintains it for his own amusement, he occasionally moves the cycles out in the backyard to accommodate a group. Thus the Los Angeles chapter of ATOS held a club social at Joe's store during the summer, followed by a similar event staged by the local American Guild of Organists' chapter, an organization whose appreciation of the theatre instrument is growing. Two cycle shops with pipe organs a continent apart; pure coincidence?

* * *

It was a bit creepy in the castle but organist Allen Mills stayed overnight anyway — and all alone. It was the John Hays Hammond Museum / Castle at Gloucester, Mass. and Allen was there to play his second concert on the huge castle organ just a few days after his performance at the "Fabulous 15th" in New York. He is enthusiastic about the organ: "You should have heard those 144 ranks on the Liszt 'Les Preludes!'" He was less eager for the all-night vigil but the ghost of the former owner, reportedly seen two weeks earlier, failed to show.

* * *

The "Fabulous 15th Souvenir Brochure," designed by its creators, Ben

Hall and Geoff Paterson, as a 54-page memory tweeker for 1970 convention attendees, is a document of lasting interest to all enthusiasts. It contains scores of photos, console drawings, biographies of "15th" artists and an organ crawlers atlas of midtown Manhattan. It also has a mystery photo (under the Yamaha adv.). The unidentified organist looks very familiar and if it's who we think it is — well perhaps there's still a career awaiting him. There are a few copies of the volume left and one may be ordered by mail for a \$2.00 check made out to the N. Y. Theatre Organ Society. The address is Box 1331, Passaic, New Jersey 07055. It's a fine book.

* * *

Billy Nalle's postponed concert at the Strand Theatre in Plattsburgh, N. Y. was rescheduled for Dec. 5th.

* * *

That bastion of theatre organ music in Sacramento, Calif., the Carl Greer Inn, has gone through a series of changes which blew alternately hot and cold on the future of its 4/15 Robert Morton organ over the summer and fall. The hotel was sold by its builder, Carl Greer, to a Las Vegas company. The new owners first reaction was "let's get that silly organ out of here" and fired the playing staff. Carl Greer heard about the silent organ and went back to wise up the new owners, and for a while there was organ music again. Then more silence. Meanwhile letters were pouring in from irate "former customers" who used to pour into the Greer on weekends to soak up the music of Stu Boyer, Tom Thompson, Clyde Derby and occasional guests Korla Pandit, Bob Ralston, Ann Leaf and Eddie Dunstetter. Where reason and tradition failed to penetrate, economics did. The owners saw those beef letters as empty rooms in the hotel and hired Harry Blile to play mainly the dinner hours on weekends. Meanwhile the guy who must be credited with getting the organ into the Greer in the first place, popular Clyde Derby, is honking a Hammond in a bar down the street from the Inn.

* * *

Another organist who had a big worry when her bread and butter changed hands was former theatre organist Alice Blue, who has been packing them in with her X66 plug-in at the Pearl City Tavern in Honolulu for the past several years. The beanery was sold for a reported 1½ million and Alice had butterflies until she was assured that she had been sold along with the other "facilities."

Another transcontinental organ move took place when Michael Ohman, once a regular at Larry Bray's Salt Lake City "Organ Loft," hauled the 3/15 Wurlt from the Elmwood theatre in Buffalo, N. Y., in two U-Haul vans westward, eventually to a studio in Fullerton, Calif., if all goes well. Meanwhile Mike is studying with Bill Thomson and is going into the retail end of the electronic organ business.

* * *

Douglas Duncan was featured in a once-a-week organ recital in San Diego's Balboa Park, playing the world's largest outdoor pipe organ, during July and August.

* * *

The Rochester Theatre Organ Society kicked off its 1970-71 season before an audience of 1,000 on September 16. Terry Charles of Dunedin, Florida, and curator of the Wurlitzer in the "Kirk of Dunedin," was the artist. Judging from the response of the listeners, this 32-year-old will be heard from often through the years.

* * *

ATOS secretary-treasurer Mary Bowles reports considerable progress on her 2/12 Wurlitzer in her Marlton, N. J. home. She has finished the pneumatics for the offsets with just a few hundred primaries and secondaries from the relay to go. Only about a dozen magnets need replacing. Pipe chamber is ready, swell shades are ready to be installed, with an electrician awaiting to handle the 3-phase power problem. Mary further reports that she has acquired several 16 mm. reels of silents — Turpin, Fields, Lloyd, Chaplin, Fairbanks and Hart. The Delaware Valley Chapter picnic, held at her home, was enjoyed by 130 organ fans.



ALICE BLUE — Sold . . . Hawaiian!

Before a near capacity crowd at the New York State Fairgrounds on September 26, John Muri played a well-rounded concert on the 3/11 Wurlitzer in the Musical Museum there. Included were selections from Broadway shows, light classics, tunes Jesse Crawford made famous, accompaniment to a silent comedy "Liberty" with Laurel & Hardy, and a sing-along. The program wound up with an introduction to the Quadraplex Player, which was a hit at the New York ATOS Convention.

* * *

Bob Vaughn, who plays at that West Coast Mecca of organ-and-flickers, the Avenue in San Francisco, has retired from his civil service job and now hopes to devote full time to silent film accompaniment, an ability he found he still had after a 40-year hiatus when he sat in at the Avenue 3/14 Wurlli to accompany "The Cruise of the Jasper B" a couple of years ago. He's been playing movies there ever since. Now he has acquired prints of several film classics and hopes to play the school assembly-organ club-rest home-orphanage-women's club circuit, using an electronic where necessary. He says "I hope my donation of time and effort will set me up in a modest new career. Playing silents is my cup of tea. I may fall flat on my face — but there's nothing like trying.

* * *

Meanwhile, back at the Avenue Theatre there was trouble — sabotage. One morning manager Ken Eaton found that someone had apparently entered the house during the night and pulled many wires loose from the stop distribution connector board on the organ switch stacks. A fast call for help resulted in enough volunteers to resolder the broken connections in time for the evening performance. Eaton says he thinks he knows the identity of the culprits and one is already in the pokey on another charge.

* * *

The Thomas Organ Company's ever-junketing goodwill ambassador, Jack Malmsten, finally lighted in the U.S.A. long enough to realize a long-time ambition: to own his own pipe organ. Jack found his Barton in the Paramount theatre, Hammond, Indiana, and has moved it to the Los Angeles area for reconditioning prior to installation, thus accomplishing what might be called at least a half-continental organ transplant.

* * *

Rodney Yarbrough reports that the closing of the Dallas Paramount has been announced — but that the big Wurlitzer, played during intermissions for many years by Weldon Flanagan, is safe.

Organist Jack Gustafson, who alternates between the Santa Clara (2/12 Wurlli) and Redwood City (4/18 Wurlli) "Cap'n's Galley" restaurants in California, decided on Hawaii for his vacation. The boss told him to "get someone good" to sit in while Jack was gone. Jack did just that, and while he was enjoying the playing of John DeMello at the Waikiki theatre's Morton in Honolulu, John Seng played the two Wurlis for diners back at the Galleys. And from all reports John made quite a hit with the Galley visitors, and he had a ball. Then it was all over and while Jack was driving him to the airport for the return flight to Chicago, John broke down and said it: "Jack — I don't want to go home!"



Seng

Hal Davis of Leslie, Michigan reports four Marr & Colton organs were recently removed by an enthusiast from theatres - turned - churches in Detroit's metropolitan area. One, from the former Dexter Theatre, a 2/5, was bought for \$300 with nothing missing. The others range in size from a 3/9 to a 3/11.

ATOS member Stephen L. Adams of Edina, Minnesota, tells us that Minneapolis-St. Paul station KSTP-TV is probably the only TV station which uses a theatre pipe organ daily. The former St. Paul Orpheum 3/16 Wurlitzer is played by Bob Paige from 12:15 to 1 p.m. on a variety show in color. Credit must go to Mr. Stan Hubbard, chairman of the board of the station, and a long-time fan of the theatre organ, who has given carte blanche on maintenance and repair of the instrument.

* * *

The VOX POP's editor extends a heartfelt "thanks" to all who sent "Get Well" cards on reading that he fell down a dark stairway and busted his humerus. The arm is back in good shape and he can once more perform his "limb-to-limb" Tarzan act. The "get well" cards were accompanied by so many good VOX POPS that he's considering cracking a tibia or two in order to generate more.

* * *

ATOS official photographer, Bill Lamb, still can't believe he was chosen 1970's Honorary Member, though the event happened months ago. "It was the greatest thrill of my life. I'm only sorry I couldn't muster a simple 'Thank You' over the microphone, since I couldn't even think about making any kind of speech. Afterward, I thought of plenty I should have said. I can think of a dozen more deserving than I." As one can see, one of Bill's greatest attributes is overwhelming modesty.

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On the return trip from his Australian concert tour, British organist Vic Hammett had a busy few days in California before heading for home. First, Sunday participation (with Bill McCoy and Helen Dell) in a benefit show at the San Francisco Avenue Theatre (3/14 Wurli); Monday night he attended the George Wright concert in South Pasadena (500 miles southward), Tuesday afternoon a workout on Harvey Heck's 4/27 Wurli in Tarzana, Tuesday evening a go at Bob Power's "Style 260" Rodgers in Camarillo, Calif., then a Wednesday recording session (450 miles northward) at the Redwood City "Cap'n's Galley" (4/18 Wurli) miked by Frank Killinger. Vic was understandably punchy when he boarded the plane next day at San Francisco airport.



VIC HAMMETT — a very busy guy (shown here at the Harvey Heck Wurliizer).

—Stufoto

Louisiana, Lew Williams. Young (17) Lew, a solid pipe enthusiast, was unaware of any goodies left in the Jefferson theatre in his hometown, Lafayette, until he read in the newspaper that a man from Saltillo, Mexico, had purchased and hauled away windchests and pipes from a theatre organ, brand not indicated. Even the theatre's manager didn't know about it when Lew asked a couple of years ago and was refused permission to check the chambers because he was "too young." "Right under my nose — and in my own hometown," mourned Lew.

Lloyd Del Castillo who played a series of dates at the Old Town Music Hall in El Segundo, California in November, earlier journeyed east to attend the 55th reunion of his Harvard grad-

uating class in June, then flew on to Dallas to celebrate his 50th wedding anniversary. "Del" regrets that he had to miss the New York ATOS Convention in the process.

NorCalChap's "Windsheet" reports that members Bill and Dick Taylor have done a fine job of re-installing the Stockton, Calif. State theatre 2/7 Wurli (after a sojourn in a church) in San Francisco's Encore theatre — as an 8-ranker — and in three chambers as compared with the original one. The lads came to their organ technique naturally; mom (Doris) and pop (Ray) are also notorious organ buffs, and were up to their Ophicleides in the Encore project before Ray's work took them to Maryland to live. Just shows that some people still know how to bring up their offspring right.

Buffalo's Museum of Science opened its fourth season of silent movies with organ accompaniment on September 25, with a showing of Charlie Chaplin in "The Circus." The subscription series covers two Saturday evenings a month, ending on May 1, and involves 31 movies. Organists are Doc Bebko (Eddie Baker), Nelson Selby and Arthur Melgier who use an Allen plug-in. Attendance for these non-profit showings is always at capacity, and the leading lights of the silent age are to be featured: Barrymore, Garbo, Chaney, Janings, Colman, Powell, Chaplin, Keaton, Gish, Fields, Gilbert, Valentino, Fairbanks, Lloyd, Langdon and Laurel & Hardy.

For the third consecutive year, the 3/11 Wurliizer at the New York State Fairgrounds near Syracuse was a star attraction nightly during the autumn fair for a silent movie presentation. The film this year was "The Merry Widow" with Mae Murray and John Gilbert. Presiding at the console was veteran organist Carleton James. Filling in were Luella Wickham, another old-timer from the silent movie days, and Ron Johnson. According to ATOS member Tom Lockwood, a piano is being wired in, and a slave console refurbished for installation.

When someone labeled Clealan Blakely of Picton, Ontario "Canada's Mr. Theatre Organ," he knew whereof he spoke. This man breathes theatre organ every minute of every day. For example, on August 15, when the Blakelys' daughter Marion Louise was married, the Wurliizer organ in church played Albert Hay Malotte's setting of "The Lord's Prayer." Malotte, as most buffs recall, was a theatre organist in the Chicago area, primarily.

Jan Feller reports that the silent classic "Wings," with a score played on a Rodgers organ by veteran movie organist John Thomas (not to be confused with deceased John R. Thomas) ran for 10 consecutive weeks at the San Jose, Calif. Burbank cinema, a small neighborhood house. Jan credits the success to a hard hitting promotion campaign. It was a bitter blow to our man in

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Erwin Plays Unusual "Soundless" Concert At the University of Rhode Island

by Dr. Walter J. Beaupre

Lee Erwin, who may well be canonized as the Patron Saint of the Silents, took on an unique theatre pipe organ assignment only one week after his Fabulous Fifteenth "My Best Girl," — a concert/film for the deaf! Actually, Lee's program was intended as a social occasion climaxing a series of seminars at the University of Rhode Island which brought together adult hearing as well as adult deaf citizens. Such a concert featuring a silent film classic would, in the opinion of the Seminar Sponsors, be equally enjoyable for both deaf and hearing citizens. This prediction turned out to be the optimistic understatement of the year.

Lee Erwin agreed to improvise a new score for the 73-minute DeMille comedy "Eve's Leaves" starring Leatrice Joy and William Boyd when he learned that the fabulous Leatrice would attend the showing as an honored guest. The busy organist had read about the four manual: 44 rank Austin-Moller at the University of Rhode Island in the June *Theatre Organ* but had never explored the instrument. Leaving nothing to chance, Lee arrived on campus two days early to mark the beast.

Ironically, his radio taping commitments threatened to make commuting between New York and U.R.I. an impossible nightmare. The problem was solved by arranging for "hotel" accommodations in the physician's quarters at Butler Hospital in Providence — one of the finest psychiatric hospitals in the country. Other than the hospital director (a theatre organ fan!) and the guards, no one knew whether Lee Erwin was a patient, an attendant, or a visiting head-shrinker from Vienna!

During practice sessions in the July heat-plus-humidity Lee discovered some



Genial Lee Erwin improvised a special score to entertain deaf-mute audience

bugs in the pre-set mechanism and promptly took the console apart. At this point Art Fraites, an ATOS member (whose license plate is ATOS) and technician for the local Moller representatives, was called in to make the necessary repairs and adjustments. Art totally ignored the heat, time clock, and pangs of hunger in order to get the organ in top shape.

While all this was going on Leatrice Joy arrived on campus. Leatrice and Lee appeared together on WJAR-TV "Talkback" to discuss silent films and theater organs. The program was a first in local television history because superimposed on the color screen was a sign language interpreter for deaf viewers.

It should be noted that during his preparations for the concert/film Lee Erwin was acutely sensitive to the prob-

lem of providing visual excitement for those in the audience who would not be able to hear a note he played. With the university lighting crew he prepared some stunning "psychedelic" projections using a kaleidoscope. He also hit upon the idea of back-lighting the four chambers during a medley which, with his skillful control of the swell shades, provided a breathtaking display. Lee used an interpreter skilled in the art of sign language so that his words were not lost.

The ever gracious Leatrice Joy had also done her homework! Weeks before the program Leatrice got some books on sign language and finger spelling and proceeded to teach herself. We also learned that she had made special trips to the School for the Deaf in White Plains to practice her new skills. Consequently when the Star made her guest appearance during intermission she thrilled the entire audience. The hearing and the deaf fell in love with Leatrice Joy.

We respect *Theatre Organ's* policy of not printing detailed reviews of concerts. It is sufficient to say that the University of Rhode Island is negotiating with Lee Erwin to bring back "The Eagle" this fall for the students. Perhaps, however, many *Theatre Organ* readers are not aware of the fact that "Captioned Films" (films with dubbed sub-titles) are an important source of information and education for those who are deaf or hard-of-hearing. The Federal government spends millions each year to provide such films. But every silent movie buff knows that the best "captioned films" ever produced were those pre-talkie classics. There was a time when all deaf citizens were avid movie fans. Now they must be content with an occasional foreign film with sub-titles. How the deaf would love to share with you those silent classics which you show at local ATOS meetings! The silents are an ideal bridge of friendship across the barrier which isolates deaf from hearing. It's one more way for ATOS outreach. □

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ALOHA

The Waikiki Theatre in Honolulu was the scene, Sunday, August 30th of the first public concert presented by the newly-chartered Aloha Chapter of the ATOS. The event was planned as a 'celebration' of the group's status as the youngest chapter in the ATOS. Prior to this, the members, numbering some 25, were active as the Hawaii Theatre Organ Club, and played host to many mainland ATOS'ers who passed through the islands.

The morning concert featured Dan Dirksen, a young local artist who doubles as a High School music teacher, performing on the 4/16 Robert Morton. Although he holds a B.A. in Music from Walla Walla College, his selections ranged from "Variations on Three Blind Mice" to "Hello, Dolly."

Over 300 people attended the two-hour early morning event, including many visitors in Hawaii from various mainland ATOS Chapters.

Other continuing Chapter activities include the installation of the former Princess Theatre Robert Morton in the downtown Hawaii Theatre. The Princess was demolished last year to make way for a City parking lot. Its organ is the twin to the one in the Waikiki Theatre.

Interestingly, the island TO's have been playing a game of "musical organs" since they were built. The TO in the Hawaii Theatre was moved to the Waikiki when that theatre was opened in 1936, leaving the Hawaii organ-less. Now the Princess organ is being installed in the Hawaii Theatre's old chambers.

Hopefully, the Waikiki Theatre will be around for a while, because there just aren't that many theatres with available space to put an organ in!

— Lowell Angell

CENTRAL INDIANA

The Central Indiana chapter presented Dennis James in concert on November 6, 1970 at the Sheraton Motor Inn in Indianapolis. Dennis performed at the Rodgers Trio before a capacity audience in the Inn's spacious ballroom.

This program is one of a series of fund-raising activities planned by the chapter in our drive to install a chapter-owned theatre pipe organ. The Dennis James concert was termed a "financial success" by the chapter officers. Additional concerts by both local and nationally prominent guest artists are planned.



Dennis James at the Rodgers Trio.

CENTRAL OHIO

It was a gorgeous autumn afternoon that Sunday of November 1st. Across the street the sun was shining on the dome of the Capitol building as streams of people made their way from the various parking lots to the Ohio Theatre where the incomparable George Wright was to appear. The crowd filled the theatre to capacity in no time and when George was introduced by Tom Hamilton he lost no time, began the show with the Ohio State University fight song and then went the gamut from Beautiful Ohio to the most modern music such as Theme from Romeo and Juliet so that many young people that hadn't previously heard a theater pipe were enthralled. The gleaming white and gold console was moved to center stage where it could be seen to full advantage as George put the Mighty Morton through its paces. From hymns to the "Whistler and His Dog" with a mighty dog-bark, the versatility of the organ set off the exceptional ability of the one and only George Wright.

The audience of over 2300 sang at George's direction when he played "How Dry I Am," but the most enthusiastic standing ovation was their own idea. They also bought whole stacks of records leaving only two lonesome copies of an electronic print unsold.

The new life for the theatre is indicated by new lighting all restored by the group that has saved the Ohio from the evil wreckin' ball.

— Paul Noblitt, Secretary
Tom Yannitell
for Theater Organ

CHICAGO AREA

CATOE has had a very busy year and a prosperous one. We finished one installation (Downer's Grove) and are now looking for a new home for the club's 3/17 Kimball. We've had a social each month and several concerts during the year, and that, coupled with lots of good local publicity, has made CATOE a household word in Chicagoland. We are growing by leaps and bounds and have closed the books for 1970 with a total of 303 members.

A complete review of every event would take several pages so here is a capsule rundown of our activities as of June 1.



CATOE Chairman Bill Benedict presents Bill Barry and Tom YanNitell with awards made from pipes in appreciation of their work on the Downers Grove installation, as then national president, Al Mason, looks on during the premiere concert, June 5th.

— Charles Peterson Photo

June 5 — Premiere Concert at the Downer's Grove High School 3/10 Wurlitzer. Bill Thomson's clean style, well-rounded program and warm personality made him a joy to listen to. He fits comfortably into the class of the "Organist's Organist." Al and Betty Mason and several school board officials were on hand as CATOE presented the organ to the school.

June 6 — Kay McAbee at Downer's Grove. The house was again full but

Seattle
For '71

this time for a different organist. Kay's style, very grand and showy, thrilled the audience as he played many new songs as well as the arrangements he has become famous for. Some of the tunes were from his new Concert Recording album.

June 20 – CATOE Social at the St. Louis Fox. Our chapter was invited down for a midnite social at the Fox Theatre where Stan Kann is staff organist. It was well worth the trip to hear Stan do lots of interesting things at the console of the Crawford Special.

August 2 – Open House at the Robert Wheeler residence in Lockport, Illinois. Faye and Bob opened their home to let members view their 3/16 Wicks, formerly installed in Tulsa. Its capabilities were demonstrated by Kay McAbee and by Jim Benzmilller of Stevens Point, Wisconsin, known for his lightning-fast Dixieland style.



Larry Rouo takes a bow during his concert at the Downers Grove 3/10 Wurlitzer, Sept. 19.
— Ed Shaefer Photo

September 19 – Larry Rouo plays CATOE's first concert of the fall season. The scene was again Downer's Grove. This time the house was packed – STANDING ROOM ONLY! More than 200 people were turned away from the door. Larry gave an excellent performance which merited a standing ovation and two encores. His style is bright and fresh and his manner is very relaxed. He's a superb organist and a real showman.

September 27 – CATOE Social at the Indiana Theatre in East Chicago. John Seng entertained members during a delightful afternoon at one of the finest 3/10 Wurlitzers ever made (the one John Muri played at the 1969 convention). This organ was used by factory representatives to demonstrate how well a smaller organ can sound in an average size theatre. John's brilliant technique enhanced its sound even more.

October 29 – Pearl White Concert at the Patio Theatre. "An Evening With Pearl at the Patio" was the name of the show and it was delightful! From the



Pearl White at the Patio Theatre 3/17 Barton in Chicago.

moment she ascended from the pit playing "Hallelujah" with her "secret rhythm" and smiling broadly over her left shoulder, her audience knew that a fun-filled evening was in store. Pearl started playing in Chicago theatres at age 14 and she's a real expert at cueing silent movies and playing for sing-alongs. (Chicago audiences are excellent singers, too!) Her style is authentic '20s jazz – a refreshing look at the past. She's Chicago's original "Jazz Baby."

As of this writing, November and December socials are on the calendar, as well as a December concert at the Montclare Theatre with John Grune.

It has been a lot of work for many CATOE members to put on so many events in the past year but they all feel that the effort has been well worth it. Hearing warm applause at the end of a show and seeing audiences leave the theatres with uplifted spirits is payment in full. We're not letting up here. We feel that bigger and better things are in store for CATOE and Chicago in 1971.

— Dennis Minear

CONNECTICUT VALLEY

It was just like old times when 80 Conn Val Chaps boarded two busses on Sunday, September 27, and headed for New York. The special excursion was a result of invitations from Dick Loderhose and Pete Schaeble to visit the Renwick and Schaeble studios.

A chance to hear either the Renwick studio ex Paramount Studio Wurlitzer or the ex Valencia Theatre Wonder Morton would have been worth the trip, but with both instruments on the same bill, the day could be no less than sensational.

The Loderhose Wurlitzer, designed by Jesse Crawford for broadcasting and recording, has been enlarged to over forty ranks, and is installed in a room of nearly the same dimensions as the original Paramount studio. The instrument contains many special features

and refinements of construction and tonal design which can best be appreciated when a fine musician is in command.

And we were fortunate to have Ashley Miller demonstrate the Wurlitzer in a full concert which he presented for each busload. Ashley's program was varied and full of fun, and both the artist and instrument performed flawlessly and musically.



Ashley Miller acknowledges applause at the Renwick Studio Wurlitzer.

— Al Miller Photo

Time was allowed for our own members to try the instrument, and Russell Hubbard, Allen Miller, and Stillman Rice took advantage of the opportunity.

A simultaneous "happening" occurred at the Schaeble studio, then the two busses switched locations for repeat performances.

The Schaeble studio is an audio-visual treat to all who step into the door of what appears to be a ranch-type house, and find themselves on the balcony of a Victorian auditorium. The gingerbread of the console alone lives up to the name of Wonder Morton. This is the finest example of the special 23 rank Robert Mortons built for the Loew's chain, and like the Loderhose Wurlitzer, is a combination of the best its builder had to offer and the finest renovation and installation its present owner could give it.

Chapter members provided the music, and everyone had a chance to play the Wonder Morton.

To top off the day, both groups met at the Steak Pub for a fantastic feast, fellowship, and chance to compare notes on the day's activities. We are certainly indebted to Dick Loderhose and Pete Schaeble for their hospitality and planning which made the excursion possible.

The October meeting was held at the New Haven Paramount, and it seemed strange to be walking into a theatre at 8:00 p.m. for a business meeting. The theatre had been closed since Labor Day weekend, so Stillman Rice made special arrangements with ABC-Paramount to have use of the theatre.



Stillman Rice, National President,
at the Schaeble console.

The second surprise was that the theatre was still clean and in good operating condition, in readiness for the Farewell Concert to be held the next week.

This was the last chance the members would have to play the saucy style H Wurlitzer with Posthorn (chapter property), and nineteen members took advantage of the opportunity. Some members even got up enough courage to play before the membership for the first time, and we were glad to see that everyone who wanted to play one of the last two remaining in-theatre organs in Connecticut had the opportunity.

— Al Miller

DAIRYLAND

In June, Dairyland sponsored a territorial program which chapters from six states attended. The program consisted of a quick weekender in which a bus load of Land o' Lakers (who incidentally picked up the talent tab) descended on the area staying at a local motel and having a ball with our members and those of CATOE who attended. Excellent programs were played by Tom Gnaster, Capitol Theatre; John Muri, Hermes Wurler; and also Kay McAbee at the 5-manual organ. Fred Hermes, Jr. also played in connection with the magical Brenograph. An unusual treat was a visit to Jerome B. Meyer Company, metal organ pipe builder, who demonstrated the many unusual facets of his business.

A midsummer program was held Sunday, July 19, at the Center Theatre in Milwaukee. The organ is being restored by Dairyland chapter and is a Kimball of 27 ranks. The theatre is the showcase of the Marcus chain. Gary McWithey did the honors at the console.

During September Chapter members met at Fred Hermes' for a concert by James Benzmilller from Stevens Point, Wisconsin. His playing was outstanding and many people commented on the amazing amount of talent for one so young.

Plans for the Dairyland's first public concert were formalized. The date was

set for Wednesday, October 28, at the Capitol Theatre in Racine with John Muri conjuring up silent film demons and witches for Hallowe'en.

— Fred J. Hermes

DELAWARE VALLEY

On Sunday, August 2nd, a gala picnic celebrating our fifteenth year as an ATOS chapter was held at the home of Skip and Mary Bowles near Marlton, New Jersey. Over 120 members and friends, plus quite a few children, were present.

In this lovely setting on the shores of Lost Lake, the kids and grownups too enjoyed the swimming, while organ buffs looked over the newly-constructed pipe chambers which will eventually house Mary's 2/8 ++ Wurlitzer (the number of ranks seems to move upward constantly). We also listened to tapes of the highlights of the recent ATOS New York Convention, and later organists too numerous to mention — plus a few pianists — exercised the Bowles' Allen Theatre Organ Deluxe and grand piano, both separately and in duets.

The caterer by mid-afternoon had organized an unbelievable array of delicious food, topped with a display of fresh fruits surrounding a fountain of fruit punch (although this was by no means the only beverage in view).

Following the buffet supper, there was a drawing for the many beautiful door prizes provided by the Board of Directors.

In addition to nearly 60% of our total membership which turned out for this event, we had a number of important visitors including Mr. and Mrs. Stillman Rice of Connecticut (our new ATOS President), Allen Rossiter, New York Chapter Secretary and past ATOS Vice-President, and Joe and Laura Thomas from Lancaster in western New York State.

We express again our gratitude to Skip and Mary Bowles for their tremendous hospitality and to all who helped make this anniversary picnic the most successful and best-attended function we have had to date.

— Dorothy P. Bloom

LOS ANGELES

The Fall season of activities started with a concert by youthful Carol Jones September 20 on the Wiltern Kimball. This was Carol's first major theatre pipe organ concert, and she made it an outstanding success. Our club presents talented young artists as frequently as possible to help insure the continuation of theatre organ music. Earlier in September many members attended The Home Organ Festival in Northern California to hear a wide selection of elec-

tronic organs, and to meet their fellow organ fans from the San Francisco Bay area, including many from the ATOS NorCal Chapter. Our club's general business meeting was held on October 15. Highlights of this meeting included approval of various proposed by-law revisions, and the election of 3 members to serve on the committee to nominate a slate of officers for 1971. On October 18 our Program Director Byron Melcher presented a program himself. Byron is an accomplished professional organist, and really exercised the Wiltern Kimball with a concert of true theatre organ stylings. Members have also been attending various non-ATOS pipe organ events at various locations including The Old Town Music Hall (4/24 Wurler), Pipe N' Pizza (2/10 Wurler), and the San Diego Fox Theatre (4/32 Morton). The Elks Organ Playing Plan, which enables members to play regularly on a 4-manual, 58-rank Morton concert organ at very low cost, continues to be popular. For those members who are a little hesitant to tackle the complicated monster, arrangements have been made for a professional organist, club member Fernand Martel, to provide private instruction on the operation and use of the organ (not music instruction). The club-owned Hope-Jones Tibia is now installed and playing in the Wiltern's (left side) solo chamber. The original Kimball Tibia is in the Main chamber across the auditorium. A major overhaul of the blower is planned for the near future to improve performance and reduce line noise. During the investigation to determine the overhaul and modifications required, it was learned that the Spencer (Orgoblo) Company has a complete history of this blower. Members are looking forward to an active Winter season of pipe organ events. These include the monthly George Wright concerts at the So. Pasadena Rialto with its now augmented (to 2/14) Wurler, the Club's Lyn Larsen evening concert and silent movie show at the Wiltern on Nov. 24, and the annual meeting and installation of 1971 officers in early December.

— Ray Bonner

MOTOR CITY

The Motor City chapter was invited to attend a program given by Richard Shindell at the 4/34 Wurlitzer at the Detroit Theater Organ Club on Sunday afternoon, September 27th, as guests of the Toledo chapter. Rick played a well rounded program that was well received by members of Motor City, Toledo and Wolverine chapters.

A near capacity crowd is still telling us, by mail, how much they enjoyed

our fall program, "The Eddie Weaver Show," presented at the Redford 3/10 Barton on Tuesday, October 27th. This was the first of our many such events at which no feature length film filled the bill. Eddie accompanied, instead, "Double Whoopee" with Laurel and Hardy and a short film, "Two Chimps." The balance of the evening was filled with music and singing (about twice the volume produced by the average church congregation of equal size). One member of the audience summed it up this way: "We were sorry when it was over."

The annual membership meeting on November 8th at the 6 Mile - Uptown Theatre in Highland Park was attended by a large percentage of our membership to which was added members from the Toledo and Wolverine chapters. Patty Driscoll and Rick Shindell divided the entertainment between them as they performed at the theatre's 3/11 Wurlitzer. And with no combination pistons in working order, their performance was doubly well received. The ethereal sound of the instrument in this 3,000-seat house with a four to five second decay, is enough to make anybody get up early on Sunday morning to attend a chapter program.

— Don Lockwood

NEW YORK

New York Chapter is pleased to announce the completion of the installation of the 2/8 Robert Morton in the Montvale Roller Rink, in Montvale, New Jersey. Originally installed in the Palace Theatre in Bergenfield, New Jersey, the organ was removed and placed in storage in 1950. Since then ownership of the instrument has changed three times.

Finally in the spring of 1969 the Robert Morton was acquired by the rink. The instrument was ready for the formal dedication on October 22, 1970, played by New York chapter member and rink organist Al DeLuca. It is now being featured at skating sessions daily.

Although this is not new to other areas of the country, it is a theatre organ first in this area, for it marks the first operating theatre pipe organ in Bergen County in over 35 years. For organist Al DeLuca it is a long awaited dream come true.

— Bob Balfour

NIAGARA FRONTIER

On September 16 Jeff Barker opened the new concert season at the 3/11 Wurlitzer at the Riviera. Mr. and Mrs. Alfred Barker and Mr. Ivor Holland, Jeff's parents and uncle, were visiting from England; and this was the first time they ever heard Jeff in concert — a thrilling experience for them.

Larry Vannucci, popular Bay Area organist, acknowledges the enthusiastic applause of Nor'Cal Chapter members during a concert at the Pizza Joint in Hayward.

— Dave Sauer Photo



The show was a pleasant combination of Latin tunes, Roaring Twenties numbers, classics, modern pieces, and show tunes — a terrific musical experience that won Jeff not one but TWO standing ovations.

Ann Leaf graced the same organ on October 13 when she played to a capacity crowd. The console was elegantly ornamented with an impressive gold candelabra and Miss Leaf was formally attired in pantdress and diamond-studded slippers which later bothered her pedalwork. Chairman Randy Piazza made like Prince Charming and changed Cinderella's slippers.



From left to right, Shirley Cole, Jeff Barker and Sandy Ellis at the Riviera console.

The Mighty Mite played many selections including her own Latin-style "Happy Island" and "Tango by Candlelight."

She performed a most unusual "Blue Danube," which started out as a music-box tune and unexpectedly broke loose into a loud, rousing march.

Viennese Waltzes, selections from "Faust," and a medley of lullabies and show tunes rounded out this wonderful treat.

Miss Leaf won a standing ovation and received a beautiful bouquet of red roses as a token of appreciation from the Niagara Frontier Chapter.

— Shirley Cole

NORTHERN CALIFORNIA

Those attending the Pizza Joynt concert of Larry Vannucci on Sunday, September 27th, expected a masterful performance . . . and they got one from this outstanding artist! The crowd was small, but the organ was big and the pizza delicious! Larry seems to have a special rapport with a small group, probably as a result of playing in intimate places for many years.

The program started with a few blasts from the locomotive whistle (the real thing!) to distract dreamy-eyed pizza eaters — then some sprightly variations on the can-can music and other themes from ORPHEUS IN HADES. This was followed by popular numbers, including HELLO, DOLLY . . . in this he used the accordion played from the keyboards and various percussion effects.

At this point Larry introduced his beautiful and talented wife, Claire, who sang two dreamy ballads with the organ accompaniment. This was a pleasant change of pace in the instrumental program.

Many more popular favorites followed, including an especially beautiful rendition of BAUBLES, BANGLES, AND BEADS, in which Larry made especially effective use of chrysoglotte, marimba and tuned percussions.

Football and baseball games, along with extremely hot weather no doubt were responsible for the small turnout. Certainly the music deserved a larger turnout and the air-conditioned "Joynt" was very comfortable. Carsten Henningsen should have a grateful "Thank you" for his exemplary maintenance of the beautiful 3-manual Wurlitzer and his willingness to share it with us.

— Fred Clapp

OREGON

The huge theatre, built to seat 3,000, seems almost empty with the 100 or so people clustered close to the orchestra pit. The lights beside the stage and in

the ceiling recesses glow softly, all is quite except for the hushed murmurings of the assembled group, which are quickly absorbed in the lofty ceiling. First, a single note, which swells gradually to a crescendo as the twin gold spires rise slowly out of the pit until the organ is revealed in all of its gold and white rococco glory.

Such was the scene at the Portland Paramount on Sunday, October 4, when Jonas Nordwall wove a mosaic of organ magic on the 4/20 Wurlitzer Publix. Jonas is a very versatile young artist and interspersed familiar popular melodies with classical numbers that were eminently suited to a theatre pipe organ. An extra attraction was added by the snarling of a posthorn which had been installed just for the occasion. An even more pleasing added attraction was Jonas' fiancée, Nancy Thomas, who joined him for an organ and piano duet.

After the concert the group adjourned to the Rose Manor Inn for luncheon, followed by a short business meeting. The day closed with Dennis Hedberg proving his competence in the field of pipe organ technology, by giving a very enjoyable and instructional demonstration of various organ pipes.

— Rachel Zenk

PUGET SOUND

Big Bob's Pizza Place (Bob Koons) asked the chapter to join him and his faithful organists and crew, August 16th at the Rosario Resort Hotel on Orcas Island in the San Juans. Thirty-three members enjoyed the 3/19 Kimball romantic concert organ. Rosario's staff organist Ronnie Bowers gave a delightful impromptu concert which was followed by a jam session. The day was beautiful and the ferries crowded! This was not a regular chapter event.

September 28th meeting featured Jonas Nordwall at the Paramount Wurlitzer. Rather than go into great length



Jonas Nordwall at the close of his Seattle Paramount concert.

— Eddie Zollman, Jr. Photo

about the concert, one word describes it best—brilliant! A business meeting and banquet was held afterward. Movies and slides were shown by the memers who attended this year's National Convention in New York.



Paul Quarino at the Paramount console.

— Eddie Zollman, Jr. Photo

October 25th found us again at the Paramount. A special concert was arranged by program chairman Dick Schrum to hear Paul Quarino of Minneapolis. Paul is traveling through for the Wurlitzer Organ Company. This was his first theatre pipe organ concert and was entertaining and very well received. Paul is classically trained, as is his wife. They have a 4/24 pipe organ in their home which is rapidly transforming from classical instrument to a theatre organ.

Tuesday night, October 27th, Russ Evans in connection with the University Rotary Club presented none other than Gaylord Carter at the Paramount with two Harold Lloyd silents, plus concert and sing-along. Gaylord wowed the crowd which was estimated at 1100.

— Eddie Zollman, Jr.

ROCKY MOUNTAIN — DENVER

Members and their families, numbering about 50, attended a picnic and organ concert Sunday, August 23rd at the home of Milt and Loraine Armstrong. The Armstrongs have a beautiful home in the pine-covered rolling hills between Denver and Colorado Springs. Mr. Ray Young presented the concert on the Conn Theatre Organ. Ray daily plays the Wurlitzer installed in the Three Coins Restaurant in Louisville, between Denver and Boulder. He played numbers which are most often requested of him on the Louisville Wurlitzer. He concluded by supplying the sound effects for a silent comedy by Laurel & Hardy.

The Chapter decided to incorporate into a non-profit educational organization.

A concert was presented to members and the general public at the Paramount Theatre in Denver on Sunday morn-



Bob Castle at the Paramount Theatre in Denver, Colo. at October 4th ATOS concert.

ing, October 4, 1970. Bob Castle, the maestro of the Paramount, presented the program of varied music to members, friends, and the many newly-interested people in theatre organ music.

The organ is a Wurlitzer 4/20 having two consoles. Bob Castle first played this organ 23 years ago, and has done the maintenance work on the instrument for the past number of years.

He used old favorites as well as very modern tunes to very ably demonstrate the versatility of the pipe organ for music of all generations. His previous concert for the group on this organ was three years ago.

Since some of the audience were first-timers, Bob discussed and demonstrated the various ranks and percussions of this fine instrument. Following the well-rounded concert, most of the audience came forward to talk with the artist and to see the console at close range.

— Ken Tillotson

ST. LOUIS

November 7th saw an invasion of CATOS territory by 43 St. Louis Chapter members and friends for a week-end organ-tour. Along with members from the Cedar Rapids Chapter. First stop after check-in at the motel was Martinetti's for an excellent dinner and an evening of listening to the artistry of Larry Roo. An impromptu jam session developed around midnight back at the motel, when the group discovered organist "Breezy from Charlevoix" playing an electronic. We hear that it lasted until after 3 a.m.!

Sunday morning we loaded up the bus and headed for the Patio where CATOS was holding the monthly "social." After the program, St. Louis was honored to present our youngest organist, Biff LaTourette. Biff played four selections in fine theatre style, proving once again that the theatre organ has a bright future. During open console time we also heard from Gerry Marian and Bern Nordmann between some of CATOS members. Our thanks to them for this opportunity.

By some miracle our busload found a quickie lunch place and somehow got to Downers Grove without leaving anyone behind. We had the 3/10 Wurlitzer to ourselves until 3 o'clock. This fine installation was made by Chicago Chapter. It is one of the best of this size that I have ever heard. Taking turns at the console were: Biff LaTourette, Bob Case, Bern Nordmann, our Chairman John Ferguson and ex-St. Louisan Dale Zieger who now lives in Wheaton only a few miles from this location. Dale is now a traveling artist for Conn. As we were leaving the auditorium, someone was playing "Alley Cat." Although we never found out for sure who did it, Rick Oberle was heard to remark something to the effect that he wanted to learn a new tune! And so—back to St. Louis went a tired and happy group.

Success of the weekend sojourn was due to our Chicago hosts, advance planning by John Ferguson with much help from Ray and Kay Boettger, Kay's everpresent roll calls and collections of money, and the good driving of V-K Lines' driver, Joe. Many thanks to everyone who made it all possible.

Paul Coates won the time-of-arrival pool when Chairman John Ferguson got to the Patio Theatre right on the stroke of 10 o'clock.

St. Louis T.O.S. is sponsoring another in our series of silent movie and organ solo programs with Gerry Marian at the console. Laurel and Hardy will be on the screen in "You're Darn Tootin'." Program will be in Kirkwood, Mo. Community Center Auditorium Dec. 4, 1970 at 8:15 p.m. \$1.50. Gerry is assistant organist at the Fox.

Stan Kann did an organ and silent screen program at the Fox Theatre Wurlitzer sponsored by the Theatre on Friday evening Nov. 20. The original "Phantom of the Opera" with Lon Chaney, Sr. was the feature film.

Officers nominated for the 1971 term without opposition on the ballot are: John Ferguson, Chairman; Bob Case, Vice-Chairman; and Ed Kline for both Secretary and Treasurer. With these gentlemen at the helm, a successful 1971 is in the offing.

— Don Ullrich

WESTERN RESERVE

. . . Well, we're still here — with our characteristic Western Reserve. Although we've not cluttered *T.O.*'s pages with newsy tidbits and gossip during our three-issue-long absence, we would like to fill a column or two with news of progress.

Neil Kammiller presented his first performance for the chapter April 18 at the console of the Mighty Wurlitzer, Palace Theatre, Lorain, Ohio — an excellent concert of good variety. In addition, Neil played the intermission spot for nonplussed theatre-goers (who, as we, had come prepared to watch "Jenny", starring Marlo Thomas, but instead saw "The Ballad of Cable Hogue," with Jason ("A Thousand Clowns") Robards — not exactly a situation comedy romance). With Neil's performance, a new tape was added to the growing collection of tapes in the Akron Public Library and our members' home libraries. Following Neil's concert, plus coffee and doughnuts served by the ladies, we ratified the constitutional amendments and chapter members voted to proceed with a fund-raising baked goods sale in Akron's new Summit Mall shopping center — a May feature that was extremely successful, thanks to organizers Pam White, treasurer, and member Denny Richards. There was a unprecedented turnout of chapter members for this event.

We became the Western Reserve Theatre Organ Society, Incorporated in May, and celebrated with an Incorporation Day Banquet following the May 24th meeting at the Akron Civic Theatre. Attendance at the Civic Theatre — a recorded 107 and estimated 200 — was an all-time high. In response to a dare by Program Director Howard Kast, yours truly gave his first public performance on the 3/13 Wurlitzer for the first half of the program. Member Wilson Bruggert, "The Ol' Smoothie," performed during the second half and surprised us all with the psychedelic show projected by the Civic Theatre's Model F-7 Brenograph. Friends from Toledo, Jim and Irene Peters, Ron Rudell, Bob Teska, Helen Johnston, Bill Wallace, Rick Shindell and the indomitable Martin Thal were present to help us celebrate. During the open console, Estelle Ruth, the organist who opened the theatre in 1929 treated us to selections, too. Also on hand was Ron Williams, currently staff organist for the theatre — we hope to see and hear more of these two artists. Rick Shindell offered several selections including the famous Don Baker arrangement of "Cherokee".

The month of June found the WRTOS organ-movers and fund-raisers in Akron — hauling pipes for the Prentice Funeral Home. This organ transplant helped to pay for the Organ in the Castle — Project Grays (see February *T.O.*).

Our June meeting at Reinhardt's in Beaver, Pa., was full of surprises. Nancy Reinhardt had prepared the entire buffet dinner — delicious — and the 2/6 Robert Morton sounded better than in 1969. This time, the Morton had competition from a player piano — and another Robert Morton, not in Paul's home, however. To see this new Morton, we journeyed "just a few (hundred) miles" down the road to the Reinhardt's neighbor, Mr. Leightfoot, to see and ride a real steam locomotive — small gauge — hear a real live Wurlitzer Band Organ, see an automatic violin and play the other Morton, a 2/8 — truly a trip to remember.

After a busy New York Convention, several members readied the Civic Theatre's Wurlitzer for final recording and filming sessions with Akron University students who, under the guidance of Dr. Ruth Lewis, are producing a movie, as part of their course requirements, about the Civic Theatre's Wurlitzer. Production delays — namely the start of the Fall term — have slowed the completion of the film, but Dr. Lewis and students hope to have it finished in late November. The movie is super 8 mm, color, and sound . . . and should be quite interesting . . . our first involvement in the educational role: consultants to movie producers!

Charles and Tille Powers were gracious hosts for our August 23rd meeting. The 4/11-plus Moller-Wurlitzer with Posthorn sounded fine as former member Virg Bartz played the guest artist spot. Virg has a nice new repertoire and circulated copies of his arrangements for all members and guests present. Virg will receive honorary membership in the chapter for the next year.

Through the concentrated efforts of Wilson Bruggert, Howard and Jan Kast, chapter members enjoyed another first for WRTOS — a Mini-convention to Detroit September 18-20. Hosts were Roger and Sue Mumbrue and Denny and Marge Unks. Club members were also guests of the DTOC to hear Terry Charles in concert. To all whose hard work made this venture enjoyable we give out thanks . . . and hope we were as pleasant guests as our Detroit friends were hosts.

Then it happened: October -1, at the Akron Civic Theatre, John Muri rode the Mighty 3/13 Wurlitzer out of the pit in glaring lights to Sousa's "King

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John Muri

Cotton." Well over 2000 people gasped and burst into applause when, at the trio of this masterpiece, the console spun around into full view — another squeal of delight and applause from the audience! The antique gold-leaf trim caught the dazzling amber, gold, and magenta spots — ten of them — and the crystal white of the booth spot — the stars overhead, dimmed by the brilliance of the spectacle below, seemed to disappear behind the slowly drifting clouds. Through a kaleidoscope of songs, slides, spoofs and subtitles, Mr. Muri led the hypnotized parade of nostalgophiles — we passed "Pacific

231" along the way, a masterpiece of advance cinematographic technique — to the Paris Opera House and "The Phantom of the Opera." The evening: a smashing success . . . Akron and Northeastern Ohio will never be the same. One gentleman wrote: "I've done considerable traveling in the U. S., and it seems quite strange to find something superior to all my travels only seven miles from my home. I brought my two young teenage boys with me, both of whom thought I was crazy for wanting to go to an organ concert. Neither of them had ever been in the Civic Theatre or had ever heard Theatre Organ music. Both were unable to believe their eyes or ears. It was the best spent evening of my entire life."

As if one feature for October were not enough, we met in Cleveland's Masonic Temple October 25th to hear member Dr. Robert Bray perform on the 4/38 Austin Concert Organ installed there. The instrument is unique in that it has a four-rank echo organ and members were treated to a walk on the wild side — inside the chest, under 10 inches of ear-popping pressure — to watch the organ being played — a sort of dust's eye view. Dr. Bray performed

a refreshing program of light classical selections — it was good to hear Dr. Bray and see this fine installation — we hope to hear it again soon.

Several members have acquired Wur-litzers which are now being installed in private residences: among those members are Larry Young, Harold Wade, and Wilson Bruggert. In our chapter's territory, there are a total of 17 installations now playing, six under-going installation, and another five silent — but not for long.

Duane D. Arey, who received the very first Honorary Life Membership Award in the eight-year history of our chapter. Congratulations.

Organs in the spotlight are several, but keep your eyes on the February T.O. for the Organ in the Castle.

— N. R. Kelley

Welcome to
our newest chapter
ALOHA CHAPTER
Honolulu, Hawaii



Jim Benzmilller

at the Moller Orchestral Pipe Organ

Here's what famed organist Kay McAbee has to say about "Bold, Brassy, Brilliant!"

"The first time I had the pleasure of hearing young Mr. Benzmilller and the organ at St. Stan's I was greatly impressed and realized immediately that here was a combination of both artist and organ with unusual musical capabilities.

The arrangements are fresh and the playing is superb as one would expect from a young organist who possesses such flawless technique and sensitive interpretation of the music he plays.

The 19 rank Moller is in a class by itself and should be heard by everyone because of its unique setting.

The recording was superbly engineered. I was thrilled when I heard the master tapes of this performance and felt bound to say something in behalf of this endeavor. I know you will be as impressed as I am!"

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Selections

It's Today	South
Sunny Side of the Street	Folk Song Medley
Autumn Leaves	Ain't She Sweet
Rockin' Chair	Seranata
Over the Rainbow	12th Street Rag

(Continued from Page 19)

nevertheless relate to the religious aspect of the season.

Davies plays it straight for the entire record, with the interest lying in the registration rather than in musical improvisation. Mozart's *Alleluia* shows off the organ's resources in a sprightly way, contrasting with Humperdinck's *Evening Prayer*, which possesses a strange beauty in its quiet simplicity. A straight reading of *Jesu, Joy of Man's Desiring* is played full, and orchestra bells appear from somewhere to ring out the *Adeste Fideles* countermelody of the beautifully done *Gesu Bambino*. Full organ alternates with a flute duet in the baroque *Noel: Grand Jeu et Duo*, and then we are given a rhythmically pastoral treatment of *The Snow Lay on the Ground*. Dramatic color is added to *A Mighty Fortress Is Our God* and *Break Forth, O Beauteous Heavenly Light* by the Westminster Brass Ensemble, a sort of Living State Trumpet. The John McCarthy Chorus (they sure get around!) and soloist Jean Allister join in building a magnificent *Holy City*, and *París Angelicus* is sung from the distant hills by tenor Leslie Tyson and the chorus in a touching and mysterious arrangement of this Franck masterpiece. A hint of calypso creeps into the lovely *Mary's Boy Child*, and for a stirring finale the chorus gives us the delicately poignant theme from Sibelius' *Finlandia, Be Still My Soul*, in the most overwhelming and tender setting imaginable, a superb ending to a beautiful recording.

The excitement generated by the sounds of these majestic organs and magnificent choirs is enough to bring even the most steadfast and perfunctory of listeners to the verge of cardiac arrest, and although it is a bit late for Christmas giving this set is well worth ordering for one's own collection, as it represents a nearly-perfect combination of music, instruments, performers and production. Don't let this set drift into oblivion unheard!

—Geoffrey Paterson
Guest Reviewer

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(signed) Martha

Gee,



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