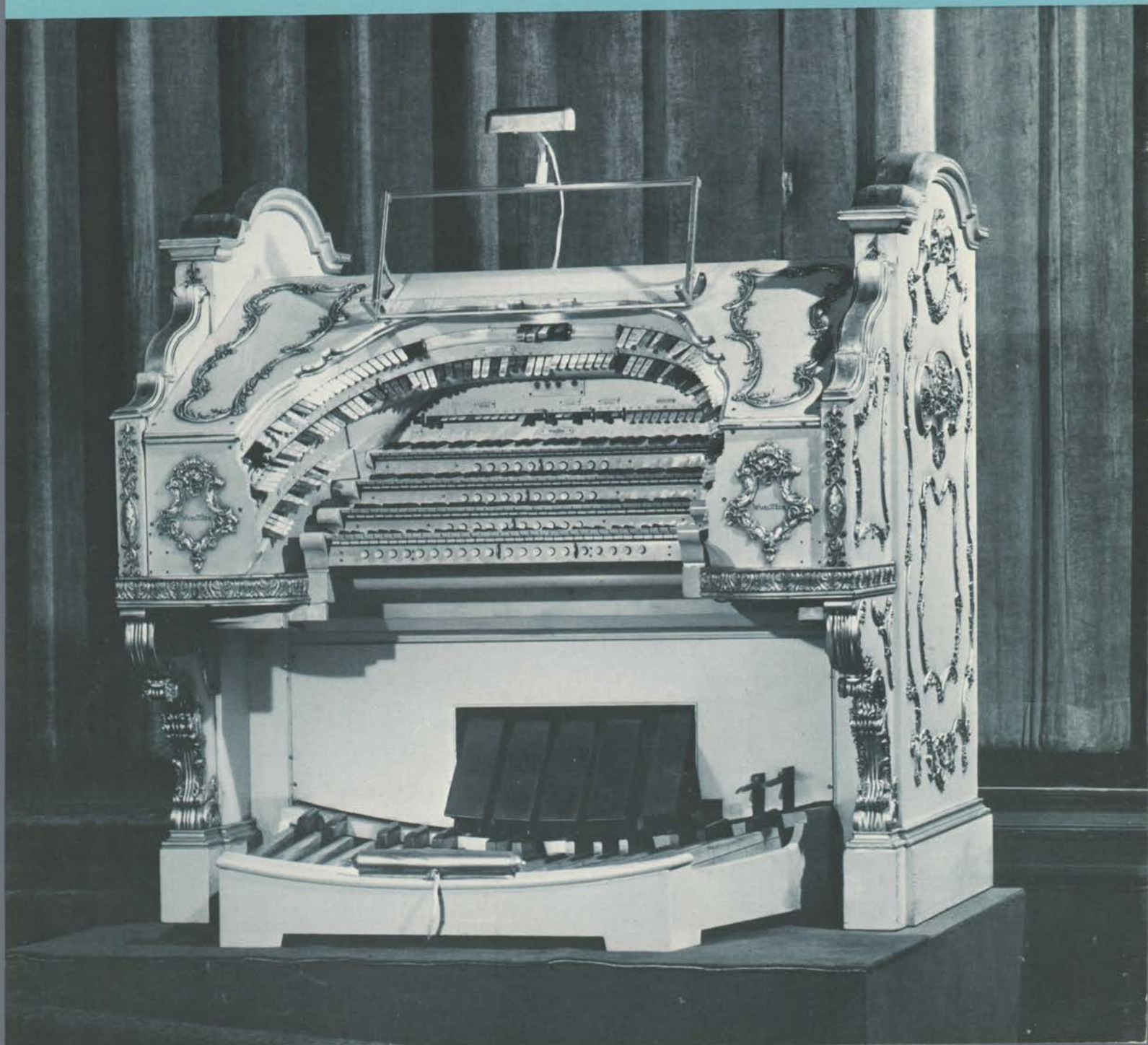
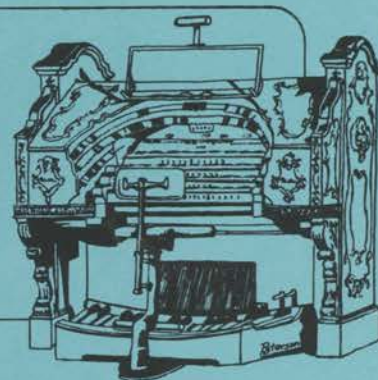


THEATRE ORGAN

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

VOLUME 13, NUMBER 1

FEBRUARY, 1971





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THEATRE ORGAN

Journal of the American Theatre Organ Society

Volume 13, No. 1

February, 1971

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THE COVER PHOTO

The 4/20 Wurlitzer Publix #1 was installed in the Seattle Paramount in 1927. The instrument is a true "Crawford Special" and now boast a Posthorn. It will be featured at the 1971 Sweet Sixteenth Convention in Seattle. See welcome letter on page 17.



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PRESIDENT'S MESSAGE

As we, The American Theatre Organ Society, enter our Sixteenth Anniversary, it is the expectations of your National Officers and Board of Directors, for a spectacular growth in membership and the forming of new Chapters during 1971. Also important to our continued success is the interest of the general public in our activities. Our TV recognition, Radio Publicity, and unlimited news releases should all help in increasing our membership.

I recommend all Chapters use their local news facilities for all Chapter projects, also collect such publications for future use, should your Chapter be interested in becoming Tax Exempt. Such information will be helpful in establishing your Tax Status.

I have been informed that we can expect increases in the cost of our Theatre Organ publication, plus other items necessary in the administrative affairs of National. An increase in membership will help this situation greatly.

Again it is time to nominate members for the National Board of Directors to serve a two-year term. Any members interested in serving as a director, kindly make this known to your Chapter Chairman.

To All Chapters: Please furnish National Headquarters with a list of all officers elected for 1971 by March 1. This information will be needed for the April issue of Theatre Organ.

The untimely death of Director Ben M. Hall at his home in New York City under unfortunate circumstances is a shock to all of us. His warm personality and sparkling sense of humor made him easily one of the most popular members of our entire organization. Ron Willfong, Chairman of the Sooner State Chapter, has been appointed to fill the unexpired term of our late National Director.

I wish to announce the appointment of Vice President Lee Erwin as chairman of the committee to establish a Memorial Fund in memory of Ben M. Hall.

ORGANize your fun in Seattle in July — Sweet Sixteenth Convention.



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Stillman H. Rice

Stillman H. Rice, President

theatre organ

The Kilgen Wonder Organ



Compiled by H. A. Sommer

Photocopying: John Sagorka

PART 2

This installment takes readers on a fictional trip through the Kilgen plant in St. Louis during its busiest days. The words have been distilled from a Kilgen brochure, with the permission of George Kilgen who now lives in Sacramento, Calif. The original was written from the viewpoint of a not-too-organwise (and sometimes not too literate) visitor who has been sent (it says here) to the plant to look into the facilities before recommending placement of an order to his committee. His anonymous promenade through the plant is interrupted by frequent pauses for commercials praising Kilgen quality, during which he becomes quite conversant in organ terminology. But no matter; the words are informative and offer a certain view of the various departments of a big organ factory in operation.

The fact is, I was just a bit dubious of the whole project when they elected me to go to St. Louis and "go through the plant" of the Kilgen Organ Company. Machinery doesn't make much of a hit with me.

But from the moment I drove up to the plant surprise followed surprise. The first thing that impressed me upon entering the plant was the absence of the clamor and din I feared. Here system, orderliness and art find a meeting ground, while music, craftsmanship and a love for their work are mingled together in the activities of those who labor.

Beginning at the designing and engineering department, I found artists and architects who literally live for the "King of Instruments."

Passing from the drafting room, we came to a group which was building the interior woodwork of an organ. It seemed to me merely to stain the wood should be sufficient. Instead, it is covered with the best orange shellac or hard oil finish, as the different purposes demand. This provides (protection) against evil effects of atmospheric moisture. It is one of the reasons, not readily apparent to the eye, why a Kilgen organ lasts such a long time.

We came next in our journey through the plant to the section devoted to building the vital mechanical, electrical and pneumatic parts of the action.

The contacts are the rubbing type, made of solid silver, thus avoiding the danger of corrosion and eliminating all necessity for cleaning. The use of silver contacts in conjunction with high-resistance magnets is an assurance of re-

liability of performance for more than a generation. These contacts are built into the coupler mechanism and relays, and there is an insulated separator-bar between each contact, which prevents any possibility of contacts touching each other. This organ contact system is patented under the name of "The Kilgen Safe-Guarded Relay." The action is capable of prompt and rapid repetition and is simple in construction.

The magnets which actuate the individual mechanism of each key next commanded our attention. These are wholly made in the plant — this part of the work requiring the dextrous, sensitive fingers and quick eyes of highly trained young women who wind and assemble the magnets. A most remarkable feature of these magnets is the small amount of current they consume, so that even in the largest organs there is no danger of the amperage — which means the volume of current —

The Kilgen factory in St. Louis circa 1927. Two hundred organ craftsmen worked here during peak years.



exceeding that allowed by the fire underwriters.

The bases and shells of the magnets are made of cold-rolled brass, an advantage exclusive with the Kilgen magnet — the most expensive to build but the strongest and most durable obtainable. They are machined down to the exactness of one-thousandth of an inch, so the workmen told me. They are interchangeable one with another, either whole or in part. The armature gap is set permanently and rigidly so that no adjustment ever is necessary after leaving the factory.

Next we came to the wind chests, upon which a great deal of the efficiency of an organ depends. Kilgen wind chests are made with a special bellows chamber, providing a perfect supply of air in unvarying pressure to each organ pipe under any and all conditions of use. Each pipe has a separate valve and motor, unaffected by the use of any other valve or motor. This makes possible the playing of rapid staccato passages on one manual with a slow melody on another manual, without any variation of wind pressure affecting the melody.

A large individual bellows or reservoir for each wind chest is provided. The ribs and folds of these reservoirs are double-leathered, with three-ply corner leathers.

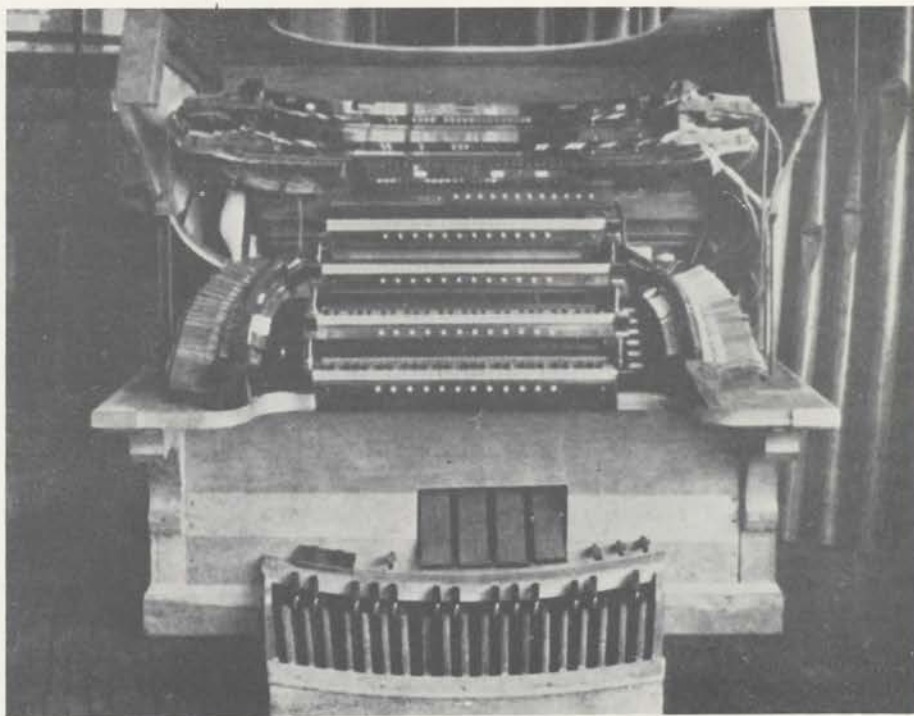
The wind trunks have ample capacity to carry the greatest amount of wind that can be required. Flexible, telescopic joints are used wherever there is a possibility of the chests transferring their weight to the wind trunks in the event of shrinking or settling of the floors.

An interesting feature of the organ is the "swell action" of expression shutters. One would be likely to pass over them as detail, but the experts assured me they must be of sufficient thickness and in exact proportion to the size and power of the instrument. Moreover, their action must be instantaneous in response and noiseless. The shutters are of laminated construction to prevent warping, and are absolutely sound-proof.

The new patented "Kilgen Electric Combination Action" allows the stop combinations to be set on the pistons by the organist, without necessitating his rising from the organ bench. The individual manual combination pistons are placed under the center of the manual which they affect. General combination pistons are placed in groups to the left of the individual manual pistons and can be duplicated by toe pistons when desired. Individual manual cancellors are placed above the

stop controls for each section of the organ and a general cancellor is placed under the lowest manual.

When desired, on-and-off switches are provided which make it possible to set pedal stops on manual combinations or to leave them off. This arrangement is frequently termed "suitable bass." When the combination action is placed in the console (the "console-enclosed" type) no wind is required in the console, for the mechanism is entirely electro-magnetic, thus eliminating the noise usually found when the action is such that wind is required in the console.



A factory photo of a Kilgen 4-manual console with the horseshoe, two stoprails and manuals raised for servicing. Note the massive construction of the keydesk.

The general construction of Kilgen consoles is such that, for adjustments, the different manuals may be lifted up and folded back like the leaves of a big book, affording ready accessibility to any part without dismantling the mechanism.

Next we came to the Player Department. I found that Kilgen has developed and perfected an organ player of unusually wide scope, for it is built to reproduce perfectly the playing of the organist. Famous organ artists have been recording rolls for them, with the result that they have a large library of the finest music, which is available to the purchaser of a Kilgen organ. This new player is called "The Kilgen Dual-Control Player."

When I came to the wood-pipe building room, I was most strongly im-

pressed with the fine lumber used for these pipes. On examining finished pipes, pipes in process of construction, and material on hand, I did not find one single defect in any of the material. My attention was called to the way in which pieces of hardwood were inserted for the lips and in the other parts of the wood pipes, where the voicing is done. It was further pointed out to me how the stoppers of the stopped pipes were made with the grain in the wood of these stoppers running parallel with the grain of the pipe, so that expansion and contraction, due to climatic changes, would affect both stopper and

pipe alike. Stoppers were well fitted, well packed, and decidedly air-tight.

It had never occurred to me that the correct way to make metal pipes for organs is to begin with the raw material. I saw how these different kinds of metal were melted, specific mixtures made, then carefully tested, then cast into sheets, the different mixtures being used for the different timbres of tone. Special mixtures of metal in exceptionally heavy sheets had been cast for diapasons, other sheets of different alloys for string tones, and still more sheets made from other formulas to be used for chorus reeds, solo reeds and others.

The metal sheets thus cast were given to the pipe-makers who cut and formed into their proper shape and finally assembled, all by hand, the pipes for that particular stop.

It was fascinating to watch the making of these organ pipes — the diapacons, strings, reeds. The Kilgen French Horn, Brass Trumpet, and English Horn were especially interesting and, judging from the great attention to detail employed, I could readily understand why these stops are so universally acclaimed.

In another part of this department men were making zinc pipes, these to be used as the basses for string pipes and for various pedal registers. A fine grade of annealed zinc of ample thickness was the material used. Soft metal mouths with reinforced languids were inserted in these pipes.

When I asked why all of this was done by hand, it was explained that all pipes in a Kilgen organ were specially designed and made to meet the requirements of a particular organ, and it was the opinion of the Kilgen brothers that really artistic results could never be obtained if the pipes were made on a quantity-production basis and machines used in place of craftsmen.

As I entered the Voicing Department, I found not one, but a large group of voicing studios, each studio occupied by an expert, voicing a different quality of tone. There were individual voicers for the diapacons, different artists for

KILGEN BUSINESS UP

Metronome magazine for December 1921 quotes Charles C. Kilgen, president of G. Kilgen & Son, as stating "Organ building has increased 300 percent since the World War (I), due to the use of organs in theatres, high schools and churches. Residence organs are more popular than ever."

reeds, and still others for strings, flutes and tibias, all men of international reputation, known in the organ-building world as experts in their particular branches of voicing. Their work is done in collaboration with the Kilgen brothers who design the organs, and is subject to their critical approval.

Many factors enter into the correct voicing of an organ. Special study must be made of the building wherein the organ is to dwell and function. Acoustic conditions, hard or soft plaster, cushioned seats, size, shape and construction of the auditorium must all be taken into consideration, in order to obtain balance and blend of tone when the instrument is finally installed.

It is this great care and attention to the many details which enter into the work of voicing that results in the organ which is a distinct tonal success.

As we reached the great erecting room, where a number of large organs were set up and being tested, I came to a realization of the immense amount of experience, talent, and mechanical and musical skill that must be employed to build the modern pipe organ. Every Kilgen organ is set up and given an actual operative test before it gets the final approval. I noted the arrangement of passageways provided inside the organ for tuning and regulating purposes, convenience in keeping the organ always at its maximum efficiency.

Here in the erecting and assembling room an organ was played for me. I am not a finished musician, but one would not be human if the inspiring tone quality of the Kilgen organ did not make an appeal to the feelings. In tone is found the consummation of the care, honesty of purpose, quality of material and workmanship built into the thing that produces it.

The many years of experience in building artistic pipe organs which the Kilgen organization has had, is crystallized in their product, with ideals to maintain which have been adhered to for over a century, it is no wonder great care is exercised.

Leaving the erecting room, I came to the office of the manager of installation and service department. He has charge of a large corps of men whose function is to travel, install and finish the new organs in the auditoriums for which they were built, and also to service and adjust organs already installed.

It was very evident to me that the Kilgen organization does not lose interest in their organs after they are delivered.

I found that the organ finishers are unusual men with the Kilgens. Before they are allowed to have charge of installing or finishing Kilgen organs, they must have had years of experience in the factory. Their work is always supervised by one of the Kilgens. It was more apparent when I departed than when I entered, that the pride of the present Kilgen generation in their product is justified.

In my report I stated that a Kilgen organ is certain to return dividends of long service, superior service, satisfactory service—with the highest measure of artistic excellence. □

The next installment in the Kilgen story will appear in a future issue of *THEATRE ORGAN*.



Herbie Kich, for many years organist at WHAS radio in Louisville, Ky., admires the reed pipework of the famous Kilgen in the WHAS studio. More about Herbie later in this series.

Windham Tech's Wurlitzer



Here's a theatre organ project that really makes sense, Willimantic Connecticut's Windham Regional Technical School's new 3/15 Wurlitzer. Right! . . . this Wurlitzer's going into a technical high school.

Five years ago, the school received an organ memorial donation toward the purchase of an organ for their combination auditorium/gymnasium. Various campaigns and other donations built the fund to almost \$2000, but so much more was needed to get an adequate new electronic that interest dwindled and the hopes of an organ were laid somewhat to rest. Finally, Mr. Dorosz (pronounced Do-rose') the school's director, feeling the pressures of the various donors and realizing the fact that the school needed an organ for the many various events held in the auditorium, selected a used electric organ and had it placed at the school on a trial basis. During the trial period the school became aware of the Connecticut Valley Theatre Organ Society, Inc. (Connecticut Valley Chapter, ATOS), and their quest for places to locate various organs they received by donation through their status as a non-profit organization in Connecticut. A few phone calls started the ball rolling, and soon sufficient ground was covered that the trial electric was no longer considered.

After some trial and tribulation on Mr. Dorosz's part with the technical school staff, the board of education, and some protesting tax payers, a sufficient number of students were convinced of the validity of a pipe organ installation and the decision was made to undertake this tremendous project.

Mike Foley, a Wurlitzer oriented member of the Connecticut Chapter, acted as chapter representative to the school and under the direction and help of chapter president Stillman Rice, contacted Mr. Walter Froehlich to procure the 3/15 from the RKO Madison Theatre in Brooklyn, New York. It should be pointed out that although the Conn.

Theatre Organ Society had other organs in storage, it was decided that the Madison Wurlitzer was ideal for Windham Tech. The organization's other organs have since been slated for installation at other locations as chapter projects. After some delay due to necessary red tape proceedings, RKO Stanley Warner Theatres, Inc., graciously donated the Madison Wurlitzer to the Society. In turn, the Society immediately donated the organ to Windham Tech.

Working within carefully outlined budget measures calculated not to exceed \$2000, Mr. Dorosz, with the aid of four very interested members of his teaching staff, organized approximately 30 students to make four trips to Brooklyn to remove the organ. Finally, on Friday night, April 10, 1970, the Windham School's big white school bus left Willimantic manned with 30 students, four teachers and Mr. Dorosz, followed by a U-Haul truck filled with a complete array of tools and various moving apparatus. Removal sessions ran from 1:00 a.m. to 9:00 a.m. Students were insured under the school arranged insurance program covering organized field trips. What field trips! Work teams were organized during the 2½ hour trip to the theatre. Four teams were formed: Solo Chamber, Main Chamber, Relay unwiring and Blower removal. (Conn. Chapter members, John Angevine and John Starr, removed the organ lift which remained the property of the Theatre Organ Society for use in the installation of their recently acquired 3/22 Wurlitzer).

Upon reaching the theatre and after considerable confusion and amazement at what a pipe organ really was and what this project was really going to involve, the group settled down to removing the organ. It was no simple task! Everything had to come out through the chamber's grilled openings and be lowered by ropes to the theatre's main floor approximately three stories down. This slowed things considerably, especially because of the danger of

damaging draperies and various assorted appointments on the walls directly below the chamber openings. None-the-less, four trips and approximately 5 weeks later, all except the relays are at their new home in Willimantic. The relays are slated for removal by professional riggers.

Back home, a large well-lighted, indoor rifle range awaited temporary conversion into an organ renovation department. This room is ideal in that it is convenient to the auditorium and provides more than enough space to properly clean and recondition the organ.

There are some significant points about this project which bear highlighting. To begin, this is a situation where a sizable group of high school age people are being directly exposed to a first class theatre organ. As many diligent ATOS members know, there is no better way to become informed about theatre organs than to pitch right in and work on one, and a person learns especially well if he owns the organ. Here all the students own the organ. It is theirs. Through fund-raising efforts a bank account was built which gave the green light to such a project and each student's hard work and prolonged efforts will be responsible for rebuilding and installing it. The Connecticut Theatre Organ Society is providing only the instrument plus guidance and training; they are not installing the organ. When finished, each student will feel a sense of accomplishment having known that his assistance was paramount to getting the organ finished.

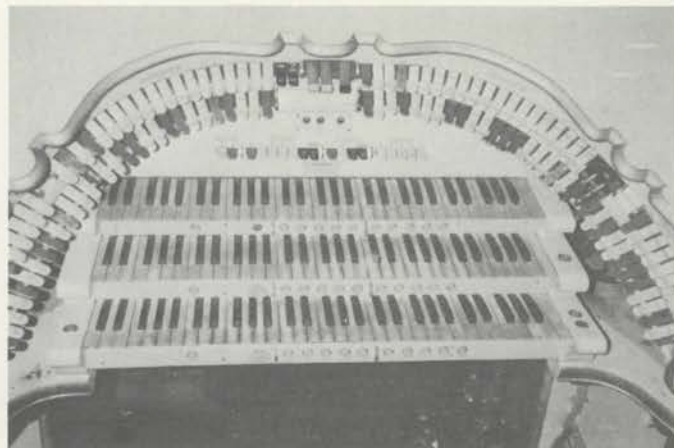
It is reasonable to conclude that out of the 60 or more students already di-



The largest 4 rank chest comes off the huge 40' trailer truck which brought the instrument from Brooklyn to Willimantic. Truck and driver were a welcome donation from the American Thread Company in Willimantic.



Converted indoor rifle range offers large well lighted and clean area for renovating the Wurlitzer. Here the first parts are being placed in the room which is over 100' long.



Console will be refinished in antique white with gold trim; interior key area will be dark mahogany. Extreme key yellowing is thought to be due to New York's air pollution. Organ's specifications are standard 3/15 Wurlitzer plus piano. Brass Sax, Brass Trumpet and Oboe Horn ranks are missing. School hopes to somehow obtain replacements.

rectly involved with the Willimantic Wurlitzer, and the remaining student body of 450 who may in some way be able to assist in the project, that some of these people will become valuable ATOS members. At present there is no music program at the school (technical schools do not offer such programs); however, the Connecticut Chapter has their sights directed toward the instrument for frequent concerts and jam sessions, and frankly, it's reasonable to assume that some very competent artists will perform on the organ, offering the students exposure to some fine playing. Naturally, the instrument will be available to students for practice purposes.

The facilities for organ restoring at Windham Tech would be the envy of most any Wurlitzer project in the world. For instance: Console refinishing will be handled easily by the cabinet

department, wiring and blower by the electrical department, chamber construction by the carpentry department, chamber design by the architectural department, repair of broken parts designed and repaired by the machine drafting and machine shop departments, respectively, and soldering and welding by the automotive repair department.

As of this writing, the school has owned the organ a total of some six weeks. It is already removed, and being restored. The construction of chambers in the stage area of the auditorium/gym was of such a nature that the task was incorporated into the school's regularly scheduled classes for the carpentry students. The chambers are already finished and ready to receive equipment. The electrical department took the blower and during class time completely reconditioned the motor, learning all the time the project was being accom-

plished. The automotive students got into the picture the first day when their knowledge was called upon to repair the school's bus which broke down on the way to Brooklyn. In effect, because of the nature of such a technical school, all resources for rebuilding the Wurlitzer in a reasonably short amount of time are readily available.

The spirit of the boys is astonishing. Their teamwork is terrific because they work with one another in shops at the school everyday. Their natural curiosity for such a mechanical marvel insures them that they'll know a considerable amount about theatre organs.

Here is Connecticut's insurance that its Wurlitzers and other theatre organs will be recognized and respected for generations to come; here are future ATOS members supreme; here are the boys of Windham Regional Technical School and their 3/15 Wurlitzer. □



Combination Auditorium/Gym offers good acoustics. Piano, 16' wood diaphones and 16' Ophicleides will be placed against stage back wall. Chamber openings will be high on either side of stage where flags now hang. Chamber construction is evident from scaffolding erected on stage.



Some key figures in the project are (left to right), Mike Foley, Conn. Chapter representative. John West, student in charge of console rebuilding, Richard Kaminski, Faculty Advisor and Alfred F. Dorosz, School Director.



Sandy's dandy.

Things sound better than ever in Sandy, Utah, since Jordan High got its new Conn Organ. When the school administration decided to buy a new organ, they chose the Conn 650 3-Manual Theatre Organ.



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you'd expect from Conn. The people who have been making the world's finest orchestral instruments since 1875.

Conn Organ

616 Enterprise Drive, Oak Brook, Ill. 60521



Story by Robert Morton,
as told to George Downes

Drawings by Norman Kelley
Photographs by Nick Boris

ALLOW ME to introduce myself. I'm Robert Morton, No. 2296, Special, three manuals, eleven ranks. Folks around here call me Robbie. I live in a brand-new home built just for me, in Solon, Ohio . . . John and Flo Hobbis, who own me, also live there. My story is quite detailed, and I've done a bit of travelling before resting here in this suburb of Cleveland; but let's start at the beginning.

Along with my brothers and sisters, I was assembled at the factory in Van Nuys, California, whence I traveled to the first of my destinations, a brand new theatre in Canton, Ohio. After some regulation and tuning, it happened: Opening Night!

February 9, 1927 – Loew's Theatre, Canton, presented its first show! Mr. Russell A. Bovim, Manager, was mighty proud to have such an array of talent in his magnificent theatre – including me, if I do say so myself.

As the magic moment drew nearer, I could hear the hushed voices of opening night patrons as they entered and sank into the deep velvet seats behind me. Larry La Ross, my organist, approached and took command – the wind rushed through my console, suddenly the spotlight hit me and music poured forth from my chambers – the show was on!

I shared my spotlight and top billing with the lovely Rita Owen, a dancing star formerly with Ziegfield's Follies . . . she performed a catchy (almost naughty!) number.

I was fortunate in having the fine musicianship of Art Laundry's Victor

Recording Orchestra to give me a rest between numbers.

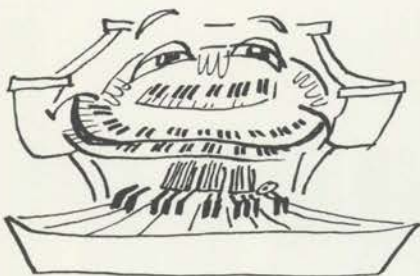
Later, there was Miss Peggy English, the syncopating songstress, and finally the feature comedy *Waning Sex*, starring Norma Shearer.

During the 20's, more than one organist flipped my stoptabs; other than Larry La Ross, there was George Mader (who doubled as organist for the Martin Luther and Simpson Methodist Churches) and Carl Schoman, who subbed for George. Carl was also featured soloist at several theatres in Alliance, Ohio. During Carl's reign at my console, two organists furnished music from 12:30 to 11:30 p.m. In this period of time, in addition to the music – which was *always* good – there was vaudeville. Believe me, I did a lot of work in those days.

I furnished the music for most of the big movies of the late 1920's and also helped the vaudeville performers who booked our house. It was indeed the Golden Era of the movie business and I played a major role.

These were great years; theatregoers and music lovers thrived on the sounds of my ranks.

But, as the talkies came in, I went out. I might as well have picked up my



blower and left the theatre – except it would have been like trying to smuggle an elephant out of a circus. So I was stuck. Oh, there were occasions when I was used, but I did accumulate dust and become slightly out of tune . . . I just didn't sound the same. Whenever I could, of course, I tried to speak out with the same authority that I had back in the good old days, but age – and dry leather – plus the cold, hard economic facts of life – had caught up with me: My organist was out of a job.

There I sat in my chambers and in front of the stage – a glorified dust-catcher.

Then, sometime around 1957 or 1959 – I don't remember which (I was sound asleep at the time) – a man named Don Trump purchased me and stored me in his father's warehouse for Trump Plastics, in Cuyahoga Falls, Ohio. I'd heard about tibia-flower boxes

and diapason-fishing sinkers, but I had no plastic – so I didn't know what to think about my ultimate fate!

There I was again – in for a rest – which I needed like a hole in my tremis. Overhead, in the warehouse rafters, were my pipes and percussions; my console, chests, relays, reservoirs and blower were on the main floor.

I sat there drumming my keys – bored – until sometime in 1964 or 1965 (I was asleep, again!) when a man named John Hobbis came to visit me – he turned out to be my next owner! Finally, I thought, somebody will do something with me!



Since I was too big for John's house, he took only part of me with him – my chests, relays, console and blower – my pipework and percussion stayed at the warehouse. Like anybody else, I worried about the rest of me – talk about split personalities! – and kept wondering when I would be fully reunited. I heard about dreams of a new house for me and kept hoping they'd come true.

Alas! One does not have continual good luck! One morning in the spring of 1966 my pipes awoke to the evil smell of smoke – the Trump Plastics Warehouse was on fire! The news of the fire hit television and radio with a bang. From where I sat in John's garage, I heard him scream to Flo: "Omi-god! I've lost my organ!" Flo managed to calm him down and learn that he was talking about me and that his cry was no major medical emergency. Feeling almost certain that all my pipework was gone, John had a hunch to go to the Trump Plastics Warehouse to see if anything might be salvaged.



The trip to Cuyahoga Falls must have been a sad one. I didn't know if my tibias were sobbing, but *I* was!



(above) "This is how I looked when John found me." (right) Robert Morton #2296 3/11 Special. Better known as "Robbie" by John and Flo Hobbis.



Upon arriving, John discovered that only part of the plastics company had burned to the ground—the OTHER part . . . my part, was safe and sound—my pipework was saved (just a bit smoke scarred). A great big sigh of relief came over John when he saw the feet of my pipes.

The people who bought the burned warehouse from the Trumps said that my pipes could remain there until John's new home was ready for me.

Over Labor Day weekend, 1966 (as I learned later) while John and Flo were vacationing, Don Trump called Denny Richards and said that the new owners of the warehouse wanted the organ removed right away—or it would be *thrown out!*

The flurry that resulted from this news would have made good scenario for a great chase scene! There was a mad scramble to reach John and Flo and gain an extension of time to remove the pipes. But where should I go? John's new house was unfinished—and there was no room in his old one. At last the obvious solution came: store me in Denny Richards basement.

In the following days, my dreams of a new home became a closer reality. I felt sure that I was closer to being myself again. Piece by piece I came from the old house to the new one. (I almost forgot—some of my pipework was still in Akron—but, knowing John, I was sure he would get it to Solon as soon as possible.)

Well, I didn't know John as well as I thought. Better than six months passed before anything happened to reassemble me. But I get even with John: I cipher whenever he plays "American Bolero."

Then, after deciding upon Friday nights as work time, the Hobbis Work Crew began in February, 1968, to put me back together. I remember that first night well . . . I wasn't sure the crew was going to demolish or reassemble me. All my lumber was brought into the chambers, shuffled, and dealt out: the boards went from one side to the other, on this pile, then on that pile. All the crew accomplished was to separate my chest supports according to chamber. If *only* they had thought to ask me, I would have told them how to put me together. But, no; not once was I consulted.

Next week, things went better. The crew found the key to my chest supports. It took them a bit of doing, but eventually they had the chests up. From then on, things really moved.

Boy! Did it feel good to have wind in my chests. Most of my console had been releathered and I felt quite proud.

The percussions went up and windline for the console were in place. Well, I thought, you're almost ready for another opening night!

One of the crew members started to play me. Gaaak! What a terrible sound! They forgot that I needed to be tuned!

Since then, I've come a long way. My second debut was November 16, 1969, when well over 85 members and guests of the Western Reserve Chapter, ATOS, filed into my new home to hear me.

I've been improved upon, too! There are special sound-absorbing sheets beneath my chests which help quiet my trem. A separate switch for the vox trem has been added, and I now have *two* xylophones—there's a xylophone strike on my solo manual. Not only that, but I also have a 61-note wooden harp on the solo manual—that's a beautifully soft percussion! One last



Left to right: John Hobbis, Wilson Bruggert, Charles Galloway, Bob Keagy, Ken Shirey, Denny Richards and Mark Todd.



View of the Hobbis music room. "Robbie" in a prominent position.

special effect is a new auto horn on toe piston.

Here's how I stack up:

Main	Tambourine
Diaphonic	Wood Block
Diapason (84)	Tom-tom
Flute (97)	Auto Horn
Violin (73)	Solo
Violin Celeste (73)	Tuba (84)
Clarinet	Tibia Clausa (73)
Orchestral Oboe	Vox Humana (73)
Chryso-glott	Kinura
Harp	Horn Diapason
Bass Drum	Xylophone
Tympani	(reiterate)
Snare Drum	Xylophone (strike)
Cymbal	Orchestra Bells
Crash Cymbal	Chimes
Castanet	

The dimensions of my chambers are 12'x24'x15'; my shutter openings are 4'x9'. The shutters open into a large music room that measures 24'x28'x15' and has a cathedral ceiling. There is very little sound absorption in the room. So when I play, there's a noticeable natural reverberation.

I celebrated my 43rd birthday last November when the Hobbises again were hosts to the WRC. This time I *really* fooled everybody — I sounded better than I *ever* have. I heard somebody say that I even sounded like a Wurlitzer! I guess he meant that as a compliment (smile).

I'd like to thank John and Flo Hobbis for taking such good care of me. Also, thanks to all the members and friends of the Western Reserve Chapter who have helped me succeed in Solon without really trying: Bob Bittner, Wilson Bruggert, George Downes, Charles Galloway, Bob Keagy, Norman Kelley, Bob Parks, Charles Powers, Denny Richards, Ken Shirey, Mark Todd, and especially to the man who cracks the whip at work sessions, Harold Wade. □

Source: *THE STARK COUNTY STORY — THE SUBURBAN ERA, 1917-1958 Vol. 4, Part 2*, by Edward T. Heald; records of the Stark County Historical Society, Canton, Ohio, 1958.

Wurlitzer Treasure Hunt

by Judd Walton

In the last issue of *THEATRE ORGAN* an announcement appeared stating that the updating of the Wurlitzer list was being finalized. New cards will be key punched for each location of each of the organs based on information received from throughout this country and the world.

The many Wurlitzer records now in our possession have revealed that there were organs shipped and installed that did not appear on the original Meakim Jones list. One source of such information has been the Wiring Schedule list.

On each of the switches on the switch stack mounted above the relay there appears a number. Commencing about January 1924, a series of numbers were used starting with 500. The last number used was No. 1187. Prior to 1924 other designations were used which were not sequential, and varied based on the style of organ. The Wiring Schedule list contains 688 different designations. One number, No. 639, was apparently not used as the line is blank following its position on the card file. If an organ was built to that wiring schedule number, we have no record of it. Another curiosity is Wiring Schedule No. 723, which was a Special Style H, but after the entry there is typed (not used for this job). Therefore we do not know if an organ was built with this Wiring Schedule number.

The Wiring Schedule number tells whether an organ was built following a standard specification or with changes made. More than one organ might have been built to a special number. A random case in point would be WS No. 929, a Special Style 165 — English Horn in place of Trumpet for Del Paso Theatre, North Sacramento, California. The opus number of this organ was 1878. It is also known that an identical organ with the same WS number on the switches was built for Mill Valley, California, Opus No. 1982, which organ is now located in the Friends Church in Bell, California. Opus 1878 was destroyed by fire when the theatre burned. This and much other interesting information has come to the fore as the result of the information obtained from the Wiring Schedule list.

Many other puzzling and previously unidentified records have emerged. There follows a list of Wiring Schedule numbers with the notations as shown on the records, which have not been identified for one reason or another. We are either not sure which Opus number they

are, or no other record appears for the entry (i.e., WS No. 617, a Special B, Baffa Theatre, Los Angeles). Other discrepancies or previously unidentified instruments appear also.

#524	Special F with Kinura added	04/22/24
#534	Special H — 3 manual with piano	
#550	Special D — Ideal Theatre, Columbus, Ohio	11/23/24
#553	Special B with Diapason	
#589	F — 3 manual with Kinura	09/09/24
#593	Special — Texan Theatre, Houston, Texas	09/09/24
#595	F with piano, marimba and special traps	
#617	Special B — Baffa Theatre, Los Angeles	
#642	Special — Woodland Heights M. E. (church)	05/12/25
#645	Special E with Clarinet	
#646	Special 100 with curved console	
#647	Special 108 with T. C. Tibia	
#648	Special 108 with T. C. Tibia and 88 Note Player	
#649	Special 108 with curved console, spare keys (stop tablets)	
#681	Special 105 with Xylophone and Chimes	
#695	Special B with T. C. Tibia	
#696	Special B with Chryso-glott — no Xylophone	
#702	Special E with Dulciana and blank keys (stop tablets)	
#704	Special B	
#705	Special 3 Manual H less piano	
#712	Special E with Kinura, Dulciana, Clarinet and Harp, 3 manual	
#715	Special 105 with Xylophone — no Chimes, Baltimore, Md. Emb. (Embassy?)	
#716	Special 100 with Xylophone	
#732	Special 260 less piano and 32' Diapason	
#734	Special E with Kinura	
#735	Special B with Tibia and Chryso-glott less Glockenspiel	
#736	Special E with blank Switches	
#741	Special H — 3 manual with English Horn and Diapason less piano	
#742	Special E with 11 blank keys	
#743	Special B with Chryso-glott minus all traps	
#744	Special B with Tibia	
#745	Special 105 with curved console	
#774	Special for Lafayette Presbyterian Church, Buffalo, N. Y.	
#782	Special B with Open Diapason	
#789	Special B with Tibia, Open Diapason and Chryso-glott added	
#839	Special 160 Console with Tibia and blank keys, Hippodrome Theatre, Youngstown, Ohio	
#853	Standard RJ12 Residence Organ	
#858	Special F with Tibia Twelfth and Piccolo 2' added	
#859	Special 260 less 32' Diaphone	
#876	Recording Organ — Show Room	
#925	Curved Console for Style 135, Grant Theatre, Portland, Oregon	
#931	Special Console for Isis Theatre, Kansas City, Missouri	
#984	Special 3 Manual for Warwick Theatre, Kansas City, Missouri	
#1003	Special 2 Manual Console, 1st Presbyterian Church, Texarkana, Texas	
#1004	Special 270 for Loew's Theatre, Brooklyn, N. Y.	
#1008	Special 2 Manual, New Theatre, Middletown, Ohio	
#1038	Special 3 Manual, Mr. Crustock, Chicago, Ill.	
#1050	Chapel Organ	
#1063	Special 3 Manual Balaban #1A	
#1076	R-16 for Factory show room	
#1137	Special 3 Manual Church Organ — Factory Studio	
#1144	RB13 — Adam Weissmuller, Detroit, Michigan	

All ATOS members are urged to help in identifying any of the organs that have the Wiring Schedule number shown in the list. Some of them perhaps have already been identified without our knowledge, we not having complete information. Will each member please check the number on the switch of any organ he encounters and drop us a line at California Farm Bureau Federation, 2855 Telegraph Avenue, Berkeley, California 94705. Perhaps some previously unknown treasures may emerge from this search. At any rate, we cannot be sure at this point that we have a record on any of the organs bearing the Wiring Schedule numbers shown on the list. Our thanks to all who respond to this plea for more information in this Wurlitzer treasure hunt. □

On Imitation

by John Muri

I did a real double-take the other day when I ran across an ad for a Detroit radio station and saw a drawing of a bearded and long-haired disc-jockey whose name was blazoned in big letters above the picture — JESSE CRAWFORD! This young man was advertised as a local light of "leading progressive rock." It gave me the same shock I got when a year or two ago I discovered that a new rock group had decided to call itself "H. P. Lovecraft." Having spent most of my working life trying to keep theatre organ and literary history accurate, I could do no other than to hold my head and say "Oh, no!" when I contemplated the new problems future researchers would have in running down biographical materials on Crawford the organist and Lovecraft the writer of horror stories. Since there is probably a Jesse Crawford and maybe a Lovecraft or two in every large-city telephone book, one is not too upset at ordinary coincidence, but the use of great names by prominent figures in industries related to those of the originals brings up the question of the purposes in the use of such names.

A less blatant but hardly more subtle use of a name occurs when one rides on the coat-tails of a famous person by copying his work. Imitators exist in every field in which a product has made a success of itself. Since imitation has for many a long year been considered the most sincere form of flattery, one can take a measure of pride in learning that someone else is copying his work or his style, even though it is irritating to have someone use your methods and

materials without giving credit. Nothing much is lost unless the copy-cats are selling your product in a market where you ought to be selling. The copiers rarely do as well as the fellows they copy anyway; food and music substitutes are never as good as the originals. A copier often suffers from lack of originality, and what he usually does is predictable and familiar.

We have copy-cats in theatre-organ work. They have imitated George Wright arrangements, style, and endings for years. Lately we have developed a group that is copying the recorded arrangements of Jesse Crawford, their aim being the utmost fidelity to the original recordings. There is probably very little that is basically wrong with these acts of imitation, for they can be very carefully and cleverly done, but that is about the most that can be said for them. In the early stages of a player's development he can hardly do better than to study and emulate the style and technique of his teacher or those he admires, provided that he does not stop with merely doing what somebody else did, but that he uses it as a focal point out of which will come the necessary practice and development of his own technical skill and creative power. One has more chance of being able to make decisions when or when not to use a run or a chord-sequence when he has developed finger-technique by playing scales and Czerny exercises. When the technical development is practically automatic, then one may concentrate on building unique arrangements of musical material. Until that

time there is nothing much to do but imitate. What I am trying to say is that a thorough grounding in musical harmony and fingering is the avenue on which the beginner is enabled to break away from slavish imitation.

I know of at least a half dozen of our concert-playing theatre organists who are excessive in their imitation of another organist. Most of them are good players, but they have somehow been blinded (or should I say deafened?) to the fact that when they play they make us think somebody else is at the console. I hope that none of these players remains satisfied with the success he has achieved by sounding like somebody else; a willingness to settle for anything that small can keep any good player from making creative progress, and we have too many fine players of all ages with considerable potential to let them go to waste in artistic slavery.

In a larger sense, one must recognize, as Emerson did in 1841, that there is no pure originality, that all men quote from others, and that the new is but a blending of old materials. Following his suggestion for the reading of books by writing summaries of what you think is in them before you read them, I suggest that whenever we get a new recording by a favorite artist, we try to anticipate what he will do on the recording and then make our own recording on tape, after which we may play the new record and compare. The comparison may be happily enlightening; you might prefer your own performance to that of the other organist. In any event, we have to realize, again to paraphrase Emerson, that there is a time in every man's education when he arrives at the conviction that envy of others is ignorance of the shortcomings of all men and that imitation is musical suicide. It won't matter so much if you've got two left hands and a wooden left leg, but we'll all have much more fun and the theatre organ world will be richer if we'll all just be ourselves. More than one great organist is hiding behind a facade of imitation. □

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CONCERT ECHOES, WITH LEAF AT THE LOS ANGELES THEATRE, Stereo, No. CR-0083, available at \$4.50 by mail (post-paid) from Concert Recording, Box 531, Lynwood, Calif. 90262. Also available on 7½ ips 4-track stereo tape at \$5.95.

This is a reissue of selections from a limited circulation pair of recordings made at the time of Ann Leaf's memorable concert at the 2/10 Wurlitzer in the Los Angeles theatre in that city in 1963. The rare style of the 216 Wurli, silent since the late '30s, was put into top shape by Bill Coffman, Bill Field and Ken Simpson with the hope that it would develop into a locale for organ concerts in LA. However, some unpleasantness developed over payment for the repairs shortly after the Ann Leaf one-nighter, and the management let the organ fall silent, and silent it remains. Thus, the tapes of the 1963 Leaf concert are the only mementos of a truly fine instrument during a brief and singular moment of glory.

That moment is greatly enhanced by the skilled musicianship of Ann Leaf. Vintage Leaf? Far from it. It's a tribute to the little gal's musicality that the tunes are as fresh and bright as if they had been taped last night.

The program has much variety in stylings and registration. Whether she's playing Kid Ory's "Muskrat Ramble" or her own "Happy Island," the treatments fit the material to perfection; she plays it simple when the tune is most effective in plain dress, or marvelously complex, as needed, with all degrees of

embellishment between. One facet of the Leaf talent which several tunes on the platter bring out is her ability to improvise "rides" around a rhythm tune (e.g. "The Lady Is a Tramp" and "I Can't Get Started").

Ann's effectiveness in South American rhythms comes to life during "Gaviotta" (Peruvian) and "Similau." There's a sprinkling of old favorites which includes "Dancing on the Ceiling" and "All the Things You Are" (No. Billy, not a trace of "Alles Was Du Bist"), "The Song Is Ended" and "I'll Get By." Movie themes include "A Walk on the Wild Side" and the ballad "Green Leaves of Summer." The novelty department includes a haunting "Harlem Nocturne," "In an 18th Century Drawing Room" and "I Love a Parade"—all played to the hilt by the "mighty mite," who demonstrates how to make 10 good ranks sound like many more. The transfer from tape to grooves is good, and the new recording is superior in sound and surface to its predecessors. A must.

* * *

THE SOUNDS OF TONAWANDA, Len Rawle at the 4/24 Wurlitzer formerly in the Leicester Square Empire Theatre, London. Stereo, No. CR-0082, available at \$4.50 by mail (postpaid) from Concert Recording, Box 531, Lynwood, Calif. 90262. Also available on 7½ ips 4-track stereo tape at \$5.95.

We have read much of Len Rawle and the Rawle's efforts toward preserving England's big ones by allowing them to overrun their households. Len's reputation as an organ saver has been known on these shores for many years. So far as we know this disc is the first to reach us here in "the colonies" presenting him as an organist. The title "Tonawanda" may puzzle some but it's the name of Len's home in Chorleywood. But it's also the name of a town near Buffalo, N. Y., a town just a couple of miles from North Tonawanda where the Wurlitzer organ factory was once located. There may be some connection but it looks like a "near miss."

But that's the only "miss" we can relate to this platter. The organ, as re-installed in Len's especially-built home sounds full and spacious. It's been enlarged with a British Wurlitzer-type Posthorn (made in England, old chap!), a second Vox and a Stopped Flue, all in the Main Chamber, to which the Oboe Horn has been moved.

The program is well chosen, avoids the overcooked, and provides a proper tapestry for the display of Len's artistry.

Registration is interesting throughout; the many changes add up to a virtual "trip through the organ." As for style, Len has many. While it is obvious that he is familiar with the content of Crawford, Wright and perhaps Lyn Larson records, when he isn't openly "making like" one of them he's pretty much his own man. And he's equally adept whether the tune is a toe tapper or ballad. The opener ("Let Me Entertain You") is a bright console booster, followed by an unfamiliar but lovely ballad ("Love Me Little, Love Me Long") and then a giggle-happy Tibia sails into "Laughing Samba." "Falling in Love Again" is pure "J.C." while "Imogene" is fast, light and airy. Lots of variety, and the solo voices are well displayed. Side 2 includes "Moonglow," "April in Portugal," "Blue Skies," "Sentimental Gentleman from Georgia," "I've Heard That Song Before" and an energetic "T'Zena, T'Zena" (plus two more).

Len's playing sometimes sounds British, sometimes "U. S. A." but he's always entertaining. Incidentally, the record labels on our review copy are reversed but the selections are listed in correct order on the jacket.

* * *

MY WAY, Terry Charles at the 3/19 Wurlitzer Pipe Organ, stereo, No. CR-0080, available \$4.50 by mail (postpaid) from Concert Recording, Box 531, Lynwood, Calif. 90262. Also available on 7½ ips 4-track stereo tape at \$5.95.

In our opinion, Terry Charles was born about 40 years too late; the era of the big theatre organ permeates his playing in style and registration. An aficionado of the King of Instruments since he was 13, Terry's life since has been largely devoted to ways of preserving at least one fine example. First he installed his instrument in a Florida theatre and gave a series of concerts. Then he found a more permanent home for it in the Kirk of Dunedin in the vicinity of Clearwater, Florida, where he conducts an ambitious series of musical events that often includes famous "name" organists. This is Terry's second record release (the first was Christmas music) and here he proves he doesn't have to take a back seat to any of his star guests when it comes to playing in the "big sound" style so dear to the hearts of the '20s movie palace organists. His stylings are not spectacular but they are often dramatic, and usually very satisfying. He doesn't strive for effect with continual registration changes, preferring the ensemble sounds of many voices working together. The result is a solidly entertain-

ing program of "easy listening."

The tune selection includes a few over-recorded chestnuts (Hello Dolly, Granada, Tenderly) and one tune which repeats itself to the point of boredom (Windmills of Your Mind), but Terry maintains a smooth and disarming approach to these and the more interesting selections, such as "My Way," "April Smiles Again," "More," Max Steiner's "A Summer Place" and Dick Leibert's "Come Dance with Me," which he takes at a slower clip than Dick, giving it a different character—almost Viennese.

A memory teaser is Terry's arrangement of "I Love to Hear You Singing" which retains the Crawford upbeat tempo but not his key changes (C, E flat, E). Terry manages to maintain interest all in the key of C. Phrasing is good throughout, but especially during "Tenderly."

All selections are skilfully arranged by Terry and the miking is in big hall perspective with no zooming in for closeups of solo voices. He sometimes achieves a Radio City Music Hall effect (e.g. "More") but he isn't deliberately imitative. It's a good show.

ALSO OF INTEREST

OH HAPPY DAY, Gene Rober-son at the 3/31 Moller Concert Organ (and Steinway piano) in the First Brethren Church, Long Beach, Calif. Available by mail at \$5.00 postpaid from Gene Rober-son, Box 333, Dana Point, Calif. 92629.

Here's a church organ recording with a difference. The big romantic Moller, obviously not affected by the now waning "baroque" syndrome, has a full and often majestic sound and is rich in celestes (plus an Unda Maris). It's a little heavy on the big reeds, which sometimes dominate the rest of the ensemble (the heavy pedal causes some intermodulation distortion), but the overall effect is very much on the plus side.

The record introduces Gene Rober-son, a young man with ideas about the presentation of religious music; he expands simple hymn tunes into concert pieces which may sometimes lose sight of the original tune but not the spirit of the music. Not that this is a bad practice; the musical interest rises along with the expansion process. But that makes it more a recording for the sophisticated listener than the one who likes his hymns pure. No effort is made toward theatrical registration, yet one is aware that Gene is using his considerable arranging and improvising skills to entertain as well as to inspire. The

hymns Gene uses as takeoff points are well selected from the variety stand-point — "Come Thou Fount," "The Saviour Is Waiting," "If Thou But Suffer God to Guide Him," "What Grace Is This?" and "Just a Closer Walk with Thee" (the latter a shadow of Gus Pearson's famous arrangement). Side two consists of five similar hymn treatments played rhapsodically on a 9-foot concert grand piano; they are in every way as compelling as Gene's organ work. Gene sometimes has a tendency to include snatches of harmonic treatment and phrasing which professionals, especially, may feel they've heard before; apparently he is gifted with an unconsciously sharp ear and retentive memory. But that won't bother the average listener who will be captivated by the novel treatment of basically simple material.

* * *
RICARDO, ORGAN AND PIANO JUST FOR YOU. Stereo, No. CR-E073 available at \$4.50 by mail (postpaid) from Concert Recordings, Box 531, Lynwood, Calif. 90262. Available also on 7½ ips 4-track stereo tape at \$5.95.

Here's a fine example of clean playing on a Hammond B3, with occasional snatches of piano spreadeagled in (no

IT'S ELECTION TIME AGAIN!

The deadline is April 20, 1971 for receiving nominees for the National Board of Directors. Please mail a short resume and photograph to National Headquarters before this date. Ballots will be mailed to every member early in May.

overdubbing). Dick Balsano is a network radio and TV organist in the St. Louis area, and his technique is right up there with that of our St. Louis favorite, Johnny Ferguson. Despite a tune list studded with too-familiar titles (Alley Cat, Lara's Theme, Yellow Bird, Never on Sunday), Dick's treatments offer much variety within the limitations of his instrument. The approach is fresh and entertaining. Selections includes "El Relicario," "Quando Quando," "Domino," "Like Someone to Love," "Guaglione," "Tango of Roses" and "Calcutta."

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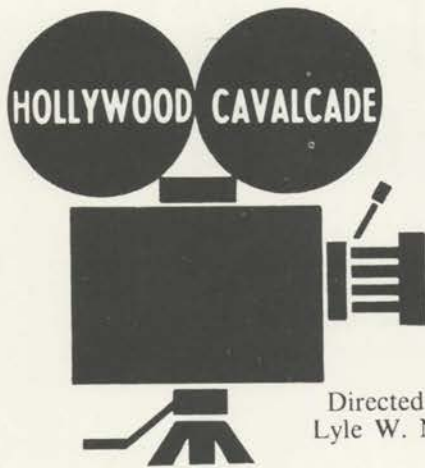
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Directed by
Lyle W. Nash

BECAUSE silent film personalities created lasting magnetism, TV shows featuring appearances of stars of long ago always gets high ratings. The January 14th Merv Griffin show on CBS-TV was a tribute to the Silent Screen. Merv hosted Richard Arlen, Minta Durfee Arbuckle, Betty Bronson, Betty Blythe, Jackie Coogan, Chester Conklin, Viola Dana, Carter DeHaven, Vivian Duncan, Lillian Gish, Neil Hamilton, Laura La Plante, Babe London, Ken Maynard, Eddie Quillan and Buddy Rogers.

STAR of the show was Beverly Bayne in one of her very rare public appearances. The petite star of films of half a century ago was a big hit with fellow personalities and the press. Next edition we hope to have an interview with Miss Bayne.

TULSA reader John Devine writes that the un-released 1962 film with Bert Lahr and Buster Keaton, "Ten Girls Ago," is noted on page 223 of the Lahr biography. He highly recommends the biog, "Notes on a Cowardly Lion." I do, too.

FROM Hollywood Reporter of Sept. 24, 1930: Fox is talking about sending Duke Morrison on personal appearances with the wide screen film 'The Big Trail'."

WHO IS WHERE . . . Robert Ellis has a phone book listing of 31363 Pacific Coast Highway, Malibu, Calif. 90265 . . . Hollywood researcher Jon Virzi says he last heard from Nick Stuart in Biloxi, Mississippi . . . Actress Evelyn Keyes (Mrs. Artie Shaw) has had her first novel accepted for publication . . . Shaw plans a new book "My Eight Wives and Other Women I Have Loved."

FRIARS CLUB of California, Inc., 9900 Santa Monica Blvd., Beverly Hills, California 90210, daily hosts scores of entertainment greats to lunch and club activities. Might try reaching vaudeville, stage, film people there.

"MOVIE COMEDY TEAMS" by Leonard Maltin (Signet paperback, \$1.50) is an excellent history of 20 comedy teams from Abbot and Costello to Zasu Pitts and Thelma Todd. The writing is terse, factual and perceptive. Illustrations are choice. The index and list of all films of the comics make the volume priceless for devoted film fans.

TOURISTS to Grauman's Chinese Theatre on Hollywood Blvd., may be surprised to see a new bronze plaque of Francis X. Bushman. He lived on the site from 1913 to 1915.

HOLLYWOOD trade papers make big mileage from nostalgic paragraphs. Hank Grant uses quiz items such as: "What ever happened to the 1925 Latin newcomer Luis Alonso?" His answer, in the Hollywood Reporter, is: "He's doing very well today as Gilbert Roland."

"SONG OF NORWAY" is a beautiful film filled with song, color and scenery so dazzling you may confuse it with a travelogue. Film may remind some of "Sound of Music" with its action, romance, music and overall goodness. Ideal family entertainment.

UCLA Cinema students were fortunate to have a screening of two films made 50 years apart. "Straight Shooting" was John Ford's first 1917 feature. Players included Hoot Gibson, Harry Carey, Millie Malone, Duke R. Lee, Vester Pegg, George Berrell and Ted Brooks. The other film was Ford's last MGM production of 1966, "Seven Women."

WRITER Paul Rotha, revered by some as a saint in the world of film historians, had cloudy days with his crystal ball in 1929-30 when he wrote: ". . . the dialogue film will pass as soon as its showmanship possibilities are exhausted . . . Perfect sound . . . speech synchronized . . . are contrary to the aim of cinema . . . Dialogue films . . . are harmful and detrimental to the culture of the public."

NOW the Nostalgia Book Club proves via its poll of readers that film fans have long memories. The "favorite of all time" poll noted that such greats as Gary Cooper, Ronald Colman, Will Rogers, Valentino, Lon Chaney, Rin Tin Tin, George Arliss and Douglas Fairbanks, Sr. were named in favorite star poll.

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

Book Review

by Lloyd E. Klos

"Denver's Old Theater Row" by Forrest H. Johnson — 70 pages, 34 pictures. Published by Forrest Johnson Books, 4045 Lowell Blvd., Denver, Colo. 80211. Price \$3.25 postpaid.

This book is described as "The Story of Curtis Street and Its Glamorous Show Business." That takes in a lot of territory. Curtis Street, Denver's equivalent to the "Great White Way," once boasted at least a dozen theatres, and when their brilliant marquees were lighted, there was no need for street lighting in the area for years.

The author speaks with authority, as he once played most of the theatre organs on the thoroughfare. Not only does he cover the theatres, but also the billiard parlors, restaurants, bars, cafes, shady ladies, song writers, musicians, organists, dancers and other aspects of entertainment.

The pictures have good clarity. There is a listing of 90 organists who played the Denver theatres in their heyday. There is even a list of speakeasies which adds color to the book. Also contained are listings of projectionists, stage hands and theatre managers.

If the book has a shortcoming, it is the lack of a good proofreader. There are errors in spelling, errors of fact, and spotty grammatical construction. But, the book's assets generally outweigh the bad points. □

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Welcome to Rain City

by Genny Whitting

To break winter's icy grip on our spirits, let's think about Summer in Seattle, and Convention '71. Think about its being much warmer than winter, but still cooler than summer. It doesn't really rain all the time—they just say that. When people see everything crisp and sparkling green, and breathe the cool and fragrant air, they're sure we just hid the rain out of sight when we saw them coming. For you, we'll try to do just that, but we can't promise.

Let's plan your wardrobe—let's make it cool and comfortable cottons, perhaps, with a really warm sweater or coat. Comfortable shoes for walking. And have a beachcomber's outfit—jeans, shirt, warm jacket and tennis shoes. Don't be afraid of color, we like lots. And something suave to go nightclubbing and banqueting.

You'll be staying at the Olympic and you may come early and stay late at the same special rates. The theatres and Monorail to Seattle Center are within easy walking distance. We'll have buses

to take you further afield. We'll provide you with tour guides to pronounce the Indian names and point out the sights.

Our convention dates are from July 10 through July 13 with registration Friday evening, the ninth. The schedule will be packed solid, so do allow extra time for other things to see and do here. We'll try to organize some post-convention options for you, of which more later. Under consideration is a day-long post-convention let-down (you'll need those jeans) for those interested in getting on a boat with a plug-in and cruising the Sound, and perhaps hailing some friendly Indians to barbecue a juicy Salmon.

Think about getting up to British Columbia. (Go hunt up your birth certificate right now in case they ask for it at the border.) Cross the mountains to Wenatchee, head for the Olympic peninsula or go south to Portland. There are theatre pipe organs in all those places, and we'll tell you where. Did you know there's a delightful resort in the San Juan Islands, Rosario by

name, that has a pipe organ? They'll let you play it, too. Rent a car if you're not driving, or pool car and expenses with other conventioners. You can visit and return from any of these places in a day.

In the letter we'll soon be sending you with registration information, we'll include more specific details to help you plan your total vacation, and in the next issue of T.O. we'll be giving more hints about specific convention plans. We've many fine organs we want you to see and hear, organists from near and far, some known to you and some not. And we'll doubtless feature many of our famous "rain" songs: "On the Rainy Side of the Street," "The Rainshine of Your Smile," "When Rainy Gets Blue," "I Got the Rain in the Morning," and so on.

See you in Seattle for the Sweet Sixteenth! July 10 through 13.

P.S.: Don't forget your rain-glasses and your rain-tan creme!

PUGET SOUND CHAPTER

Harry Harkness, *Chairman*

Dick Schrum,

Convention '71 Chairman

Genny Whitting,

Reservations and Hospitality



Eddie Jones Retires

Reprinted from **FIELD and FACTORY**,
Wurlitzer Co. Publication

He remembers installing some of the big Mighty Wurlitzer organs in theatres like Loew's State in Syracuse and the RKO Theatre in Rochester and the thrill of opening night . . . the crowds, the vaudeville acts, the big picture, the outstanding theatre organist brought in for the occasion—perhaps Jesse Crawford, Dick Leibert or Eddie Dunstedter.

He remembers when Jesse Crawford wanted to go to the back to listen before a concert and asked him to play something.

"I don't play," he responded.

"What!" Jesse asked. "You don't play?"

"Well," he parried, "can you build an organ?"

He remembers traveling with Jesse and his wife when they gave a series of concerts. Wurlitzer had built them a console that they carried with them, and he hooked it up to the regular console in each theatre. Mrs. Crawford would play this additional console on stage while Jesse played the regular console in the pit.

He remembers installing huge Wurlitzer pipe organs in some of the larger churches in the country—and the tre-



mendous opening recitals played by E. Power Biggs, Alexander McCurdy and Virgil Fox.

He remembers way back to coming to this country from England with his family as a boy. His father was in the pipe organ business with Robert Hope-Jones, who was godfather to both Eddie and his brother. He finished his growing-up years in North Tonawanda, then went to work for Wurlitzer, installing pipe organs.

In 1964 Walter Benson asked him to start the now famous Wurlitzer Organ Service Schools. Eddie pitched in with his usual vigor. (One of his colleagues says of him, "Whenever Wurlitzer has asked Eddie to do something, he's done it—150%.")

These Service Schools were not only the first in the industry, but were so well done that other manufacturers are now using them as the model for their own. "We were the pioneers in the industry," Eddie says.

Since their inception six years ago, more than 85 Service Schools have been conducted in all parts of the United States, giving training to more than 3,000 organ technicians.

Over the years Eddie has never been able to spend quite enough time at his cottage on Staples Lake in Wisconsin. Now he hopes to get in a lot of fishing.

Down through the years, Eddie's contribution to the success of the Wurlitzer Company and to the entire music industry has been tremendous. Yet Eddie has been the most open, the most warm and friendly of people.

(EDITOR'S NOTE: According to our information, Eddie Jones is the last Wurlitzer employee who worked in the pipe organ factory during the days of pipe organ construction and installation.)



Integration Accomplished!

by Garo Ray

It was bound to happen. Since the day Mr. Hammond decided to convert his clock into an organ it was surmised that sooner or later someone would successfully integrate this with a pipe organ.

Mr. Garo Ray, organ enthusiast of long standing, has accomplished the formidable task of placing the tone generation system complete with drawbars, into his 42 rank pipe organ, controlling the entire instrument from the orthodox pipe organ console.

His method of doing this is best described in his own words, so let's read his resume' of the project:

"With so many interesting descriptions of home organ installations I read in the magazine, it occurs to me that fellow members might be interested in the new developments in the 42 rank, three manual pipe organ installed in our music room in Orange, Conn.

"You have previously illustrated this organ on the occasion of Mrs. Ray and I playing host to the ATOS summer meeting some time ago.

"I have added something new to this organ and this addition is so delightful and extraordinary that I wish I could encourage others to do it — briefly speaking, I have installed within the chambers of this pipe organ, a complete Hammond organ playable from the ordinary console as though it were just another rank of pipes, floating and coupling in whatever position you want to put it, like it were just another chest full of pipes.

"The idea came to me several years ago, when this organ was being installed in our new home in Orange — we brought the 16 rank organ from the old residence and used it as a base on which to enlarge until it became 42 ranks — 12 ranks of reeds including a 16' Bombarde.

"The melange, or the combination of pipe and Hammond is undescribably thrilling. Furthermore, the Hammond can be made to combine with the softest combinations as well as full organ and by careful selection of Hammond combinations, it can be made to be heard over the full organ, augmenting full organ to great sonority and full bloom.

"We bought initially, a Hammond organ, Model B, with the normal tone generators and the celeste generator. We dissected the whole instrument and laid down every assembly separately on the laboratory benches. Then we proceeded to carefully inspect, clean and adjust all working parts and made the thing ready for assembly, not back into the case, but in a compact frame which

would fit nicely in the blower room where two blowers pump the pipe organ.

"The idea was to make the Hammond play from the normal manuals of the three manual console, and do all the things a Hammond organist can do manually, while sitting at a regular Hammond instrument, like changing stops, making changes in individuals combinations, control the volume, add celeste or stop it, add tremolo or stop it and important of all, start the Hammond in the manner it is accustomed to, by simply starting the pipe organ.

"This business of starting the Hammond with its requirement of a 10 second delay between start and run, is accomplished by the use of a solid state delay circuit which does the job very well.

View of display pipes over a chamber in the Garo Ray home installation. Somewhere back there a Hammond lurks to augment the pipes.



"The matter of the volume control was at first a problem, since I followed the natural instinct of using the Hammond attenuator actuated by a swell shade shoe in the console. This is not impossible, but there are electronic problems in the process. This method was discarded and I now accomplish perfect control of volume, zing and all, (I believe on radio soap operas they call that a Stinger), by the use of a photo sensitive resistor of value equal to the total resistance of the Hammond control.

"A simple potentiometer at the swell shoe, merely dims and brightens a little lamp housed with the photo sensitive resistor unit — and there you are — no noise, no fuss — it just works fine.

"The celeste action, tremolo and such are hooked up to regular organ pneu-

matics and they work like they are being pulled by a hand with long, 100 foot arm to work them.

"I said, I started this project several years ago — what kept me so long, you might ask — the answer is simple. At best Hammond has a characteristic of key clicks when played loudly and sometimes, not so loudly. The generator tones must be keyed for this installation, with a cable over 100 feet long. Reactances in the various circuits do not help much, in fact they can be infuriating. Diodes and all that can only help a little — but I wanted silent keying. I tried a number of ways — spent much time and money on full complement of Reiser relays — took months to wire up the setup, with all of the individual resistor wires draped and tailored to keep an even order of decibels throughout the compass.

"It was a heartbreaking job to tear that keying system down and back to the drawing board for a new idea — a new idea of a combination of pneumatic pull

and silver contacts was tried — again, it was a heartbreaking thing to pull that apart.

"Finally it came — I was perusing through an equipment catalogue which listed a series of ganged relays — five multiple contact relays to each assembly — we would need 12 for the whole manual. So, we bought one to try. We discarded the idea of resistive wire for the tailoring of the individual notes and used ½ watt resistors of good quality and control and right off the bat, the test showed that we had reached home port — we ordered 11 more, printed and etched some transistor boards on which to mount these relays and resistors and off it went.

"The Hammond is now in full use in this organ — with its own stop keys among the total bolster of stop keys and

it is wonderful to see the surprised glee on the faces of guest organists who for the first time experience the thrill of playing a Hammond together with a regular pipe organ.

"Rosa Rio was the first such person to sit at the new facility and what that girl can do to an organ is fabulous, but what she does with the combination of Hammond and pipe, is something to be experienced.

"Now the project gets complicated — with the Hammond securely in place, I have started in another direction. In my laboratory in Orange, I have been designing an electronic organ, with a stress on unusual voices and piano and harpsichord voices. All of the transistor boards are designed, photographed, etched and stuffed with electronic components are done in this laboratory and testing is almost complete to add two more manuals' worth of electronics into a new four manual console to replace the present three manual we have had for some time. This new four manual console, will thus have in addition to the 42 ranks of pipes, the Hammond and two manuals worth of electronic voices, intermingled among the four manuals.

"Two 200 watt peak power amplifiers already built and tested will drive a battery of speakers — some under double expression of swell shades as well as electronic volume control and some will operate when so chosen in the chambers without expression, as are the Great and Accompaniment now.

"The organ bug bit me way back in 1916 when I first heard the magnificent Norman and Beard (London) pipe organ installed in my college chapel in Constantinople, Turkey. This is a longer time than either the advent of the theatre organ or its demise circa 1930.

"To a lot of people who have never known the delights of racking pipes into a new pipe organ, our hobby is pure insanity. Maybe it is, but it is a most delightful sort of TRIP without the dangers of the more modern devices of self-destruction.

"The great man of organ building, Harry Hall, had a wonderful saying — 'there are no hard and fast rules in making a pipe organ — ad lib it, try new ways of doing something and if it works, that's it.'

"I have perhaps taken Harry's advice very literally in starting this project of combining 42 rank, the Hammond and the solid state electronics — I am much encouraged by the way the Hammond turned out and the electronic addition gives promise of further thrills."

Mr. Ray plans to replace the present three manual console with the four decker early next year to make his instrument even more versatile. □

Ben Hall Found Dead

NEW YORK CITY, Dec. 16 — **Benjamin Mortimer Hall III**, 48, a historian of the theatre, was found dead in his Greenwich Village apartment early today.

Police were called to Hall's duplex apartment at 181 Christopher St. after a neighbor and the landlord noticed three days of mail piled in front of his door and entered to check on him.

Hall was identified by neighbors as a member of the American Theatre Organ Society and a founder of the Theatre Historical Society.

Police said Hall apparently was murdered but are continuing an investigation.

In Memory of Ben Hall

A eulogy delivered by Claud Beckham, Chairman-Emeritus of the Board, New York Theatre Organ Society, on Dec. 23, 1970, at a Requiem Eucharist Memorial Service at St. John's Episcopal Church, New York City (where Ben Hall had served as Vestryman for several years immediately preceding his death).

Yesterday would have been Ben Hall's 49th birthday —

That is a vivid reminder of how tragically early death came to him; and in its coming —

deprived his mother and father and his sister of a loving kinsman;

deprived his church of a devoted hard-working Vestryman;

deprived me and my family and hundreds of people like me of a close and valued friend and associate; and

deprived the American public of a creative mind and spirit that was truly unique.

I sincerely believe that, after all his years of preparation and research and information gathering, Ben Hall was finally finding his niche in American writing and lecturing. He obviously had found the projects he was working on most recently — projects for Time-Life Records and for Life Magazine — the



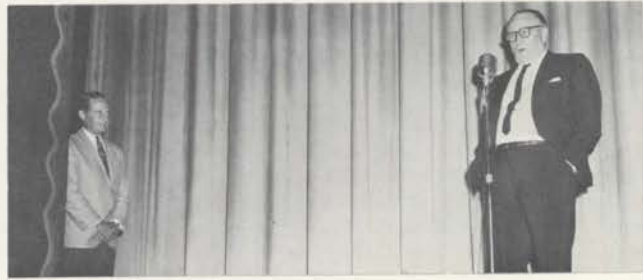
most exciting and challenging and rewarding jobs he had ever attempted. I am glad to tell you that some of these projects were far enough along that they can and will be published.

As for the New York Theatre Organ Society, for whom I speak tonight, and for its parent organization, The American Theatre Organ Society — represented here tonight by its national president, Mr. Stillman Rice — it is sufficient to say that to practically everybody, both within and without the Society, Ben Hall personified the theatre organ restoration movement. He helped found this Society. And, long before he was finally willing to be nominated two years ago for the post of National Director, he was truly regarded as Mr. Theatre Organ.

Ben's family—his mother and father, Mr. and Mrs. B. M. Hall, of New Smyrna Beach, Florida; and his sister, Mrs. Rhea Eskew (Nancy), of Atlanta, Georgia — have asked me to thank you for all your expressions of sympathy. As Nancy told me on the telephone, day before yesterday, until you have gone through a tragedy of this depth, you cannot imagine how a family welcomes this warm, sympathetic outreach from friends. I am glad to tell you that Ben's family wants his irreplaceable collections of historical and theatrical material to be preserved and used by appropriate organizations so they will not be lost.

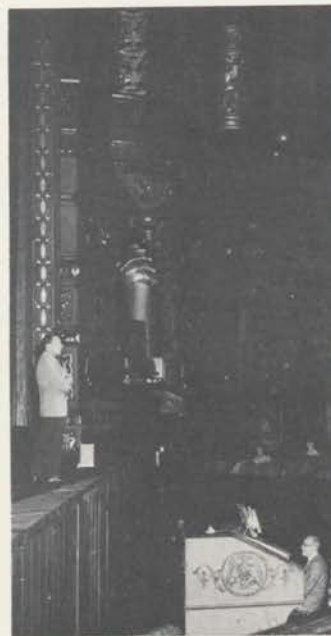
When our National Vice President, Lee Erwin, played ". . . the strife is o'er, the battle's won . . ." at Ben's funeral in Atlanta last Saturday, we began to realize through the shock that we had lost an uniquely valuable friend and colleague. In the days ahead, as the shock passes away, we will know more and more how much we will miss Ben Hall. □





As we remember...

BEN HALL, M.C.



Ben M. Hall

The man behind the facade

by Claud Beckham

BEN HALL got hooked on "entertainment" almost as soon as he learned to read and write in Atlanta in the mid-twenties. Before he was ten years old, Atlanta's movie palaces, particularly the Howard (later the Atlanta Paramount) and the Fabulous Fox (with the "World's Largest Theatre Organ!"), impressed him enough to start him building his own working-model movie palace in the Hall's basement annex — the least dusty part of the coal bin!

A little later, the impact of Tony Sarg's world-famous marionette shows and Nila Mack's wondrous CBS-Radio children's dramatic series, "Let's Pretend," sparked Ben into spending every spare minute working on puppet theatricals — writing, painting scenery, building effects, staging — faster sometimes than his mother could sew up the new puppet characters that her son, the impressario, had cast. In 1935, Rich's Department Store in Atlanta tried to engage the Ben Hall Puppet Theatre for a one-month Christmas attraction but Georgia's child-labor laws prohibited Ben's working gainfully at age 14. The puppet actors naturally refused to work without the guiding hand of their boss.

By the time the Hall family moved to Jackson, Mississippi in 1937, Ben was writing prodigiously, mostly about theatrical and musical subjects. By 1939, when he graduated from high school and entered Millsaps College in Jackson, there was no question about his major — journalism was fore-ordained. In 1941, when the Halls moved to Raleigh, North Carolina, Ben transferred to the University of North Carolina Journalism School. In 1943, the University formally recognized his brilliant work by awarding him his degree "cum laude" and inviting him to deliver the class valedictory address (Ben shared the platform that day with Ambassador Josephus Daniels, the famous North Carolina editor and statesman).

The heady university honors retreated abruptly into the memory books when Ben went into the U. S. Army, grinding through the Infantry Officer Candidate School at Fort Benning to earn a 90-day wonder commission as a 2nd Lieutenant. On one of his first duty assignments, a superior asked Ben if he had had any *fiscal* training. With vivid memories of all those push-ups and side-straddle-hops, Ben spectacularly misunderstood the question and answered, "Yes!" So, Lieutenant Benjamin Mortimer Hall, III, as innocent of bookkeeping skills as a newborn babe, was assigned responsibility for all the purchasing, property accounting, and finance administration for a huge Army unit. The historians are mercifully silent about his performance there but it apparently didn't scare him permanently — he eventually made Captain! Luckily, Ben spent a year of his Army service in Italy where he had an unusual opportunity, particularly in Florence, to sharpen his appreciation of classical art and architecture.

Ben apparently never had any desire to work on a newspaper (in fact, he never liked to *read* newspapers or general interest magazines). In 1946, his first civilian job was with a Miami advertising firm. In 1947, he moved to New York and spent nine years in Doubleday's sales promotion department. In 1956, he joined the promotion department of Time magazine writing copy to attract advertisers to Time's pages.

Finally, he got a chance to produce, on his own, a major promotion project from concept to finished product. It was an elaborate historic piece, in full color, based on European family crests and coats-of-arms — and it caught the eye of a Time editor. At that time, it was unheard-of for a sales promotion writer to be invited to join the editorial staff of the magazine but Ben Hall made it in the early 60's. He wrote mostly for the "Modern Living" and "Movies" sections of Time. His Time magazine story on theatre organs is generally thought to be the first major nationwide publicity that ATOS ever received. Ben also wrote a page on theatre organs and ATOS for Life magazine a few weeks later.

About that time, the publishers released Ben's renowned tour-de-force, "The Best Remaining Seats," the story of the golden age of the movie palace. If you haven't read pages 182-199 of this great theatrical chronicle, go read it now and ask yourself where else you could have found so much information about the theatre organ in one place. And that's only one chapter of this incomparable book! Just to make sure that I wasn't getting carried away by the shock and the memorials and the inevitable regret that I hadn't seen Ben for several weeks before his death, I talked briefly about the book with Abe Weiler (the New York Times writer who covered so well the Queen Mother's leavetaking from the New York Paramount) and Bosley Crowther (who wrote the foreword to "The Best Remaining Seats" when he was still active as the New York Times Motion Picture Critic). They assured me that "The Best Remaining Seats" is still a uniquely definitive and valuable book in its enthusiastic spirit, its witty interpretations of a short but vitally important segment of American entertainment history, and its one-of-a-kind assemblage of factual reference material. Further, they told me that, if Ben Hall had not written this book, they knew of nobody else who could or would have written a comparable survey of this most important subject.

Ben Hall left Time magazine in 1962 to become a Senior Editor on Huntington Hartford's new entertainment magazine, SHOW. Alas, SHOW folded almost immediately. But the financial settlement for Ben's contract gave him enough working capital to let him work full time researching, photographing, collecting information, and writing for his favorite projects. Fortunately for ATOS Chapter budgets, this arrangement also gave Ben time to emcee Conventions and other major events and to present his movie-palace slide lectures at very little expense to the sponsoring Chapters. On the other hand, this was an informal mutual-aid arrangement because these Chapter-sponsored trips gave Ben an opportunity to explore places that he otherwise could not have afforded to visit on his own.

ATOS members are particularly aware of all the valuable work that Ben Hall put into his organ jacket notes and album inserts — for Readers Digest, for Westminster, for United Artists, and for Concert Recordings. But how many organ buffs realize that Ben wrote (under the pseudonym, G. Dadd) that all-time classic spoof on jacket-note exaggerations and fabrications — the biography of "Don DeWitt" on the ORGAN TREASURES album (UAL 4055)?

Ben Hall's work as ATOS Convention Emcee was well-known — but only superficially by most people! Like rodeo clowns and flying trapeze catchers, the most important part of Ben's work at a Convention went on behind the scenes. For when Ben Hall emceed a Convention, he also took on the responsibility for keeping the Convention program running smoothly through all the inevitable crises — artists' last-minute jitters, organ troubles, transportation breakdowns, etc. Many an ATOSer has guffawed at an outrageously corny sight gag without realizing that Ben Hall had improvised it on the spur of the moment to cover a program emergency.

Ben Hall had a deeply serious side. He was committed wholly to the purposes of ATOS and the Theatre Historical Society. He loved classical music (except chamber music, which he found difficult and bewildering). He worked diligently on the Vestry of his Church. He fought vigorously and continuously against the callous destruction of our architectural treasures — not just movie palaces, but irreplaceable examples of architectural history in churches, office buildings, and public structures. There was quite a man behind the facade of Orphan Annie and moustache-shaving and yellow-bulb marquee runners, as any of his fellow ATOS National

Officers and Directors will quickly tell you.

In spite of our shock, many of us have found some comfort in the fact that ATOS activities made so many of Ben's dreams come true in the years immediately before his death. The Gloria Swanson-Lee Erwin show and the Gaylord Carter show at the New York Beacon; the "Sounds of the Silents" tour of New York, Knoxville, and most especially, the Atlanta Fox; the long-awaited 1970 New York Convention (with the Convention Brochure; the first public Music Hall organ concert; and the jointly-sponsored Cathedral and Calvary concerts all fulfilling major sub-dreams); and completing "Little Mother," the 5-rank Wurlitzer installation in the living room of his New York duplex, in time for all the talented artists who visited the Convention to come to Christopher Street and play it! Few of us find so many rewards in the far corners of dreamland.

I have not met anybody who claims to have known Ben Hall well; but I also have not met anybody in the theatre organ movement whose attention was not focused and influenced by this incredibly enthusiastic and talented man. As much as we shall miss him, we shall all feel that focus and influence for a long time to come! □

TONY BERNARD SMITH

Snippets from England

London, England — One question was answered at the beginning of the year. Having got themselves a new radio organ, what were the BBC planning to use it for?

Britain's state radio concern opened the ex-Empress, Blackpool, Wurlitzer in their Manchester Playhouse studios last November. But of their two regular nationwide organ shows, one was transmitted from a theatre in the West Country and the other made a practice of featuring different instruments each week (and several on each show).

Anyway, first regular spot for the much transplanted Wurlitzer came with a new series called *Meet Us At The Playhouse*. This features singer John Hanson, who pre-dated the current nostalgia wave with his revivals of vintage operettas several years back, an orchestra — and *Reginald Dixon*.

Dixon, of course, retired from the organ bench at the Tower, Blackpool,

last year. Ironically, the box of whistles on which he is again featured on the air is the very same as that with which he was confronted at the Tower way back in 1930 when first appointed there. It was a two-decker then and was given a third manual and extra ranks on being moved to the Empress. Now it's sounding like new again after an expert professional re-installation.

★ ★ ★

Way back in the golden days, Britain's star organists frequently presented interludes in which they accompanied discs of star singers or bands.

The art may not be encountered frequently these days, but *Gerald Shaw*, London's last-surviving staff pedal-pusher, gave a demonstration at the Odeon, Leicester Square, recently.

And at this concert, he let out a secret about the fine Compton 5/16 known as "The Duchess" which is the

theatre's pride and joy. One of its extras is the Melotone — an early electronic department which this maker added to many instruments. Now that the old servicing facilities are no longer available a bit of ingenuity has been called for.

Some of the Duchess's more ethereal voices continue to sound thanks to the drive belts from a couple of tape recorders.

★ ★ ★

From Holland comes news that *Bernard Drukker* is planning an LP which will interest collectors.

It will feature several of the dozen or so in-theatre jobs still surviving in the land of clogs and canals. Among them, the interesting little *Standaard 2/4* in the Colosseum, Rotterdam, which was put back into shape specially for this session. Local buffs in the know are currently speculating on the others which might be used, but it's certain they will include a number of instruments not otherwise available on disc.

★ ★ ★

Also from Holland comes this nugget of self-criticism. After a recent broadcast by *Reginald Dixon*, producer *Herman Emmink* went on the air to tell listeners there had been many complaints that the AVRO company's studio Compton 4/22 was not being used enough. He promised it will in future be used regularly. *JAN MEKES*, of the *Tuschinski*, Amsterdam, is one of the most frequent performers at this console. □



John Hanson (left), pioneer of nostalgia, and Reginald Dixon at the new BBC Theatre organ.

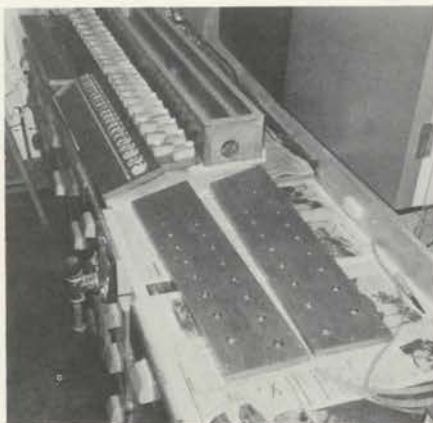
From Scratch !

Outside of pipes, magnets, switches and a few other highly technical parts, Bob Sieben built his 3-ranker in his home workshop.

by Bob Sieben

How many hobbyists have reached a point where they face the question, "Why don't I build a pipe organ to meet my special needs?" From our experience and the incoming mail, the question presents itself to a large number of us. The urge to "do it yourself" has a lot of popular appeal. Yet building a pipe organ demands skills in many seemingly unrelated areas — carpentry, electricity, sheet metal work, pneumatics, wood finishing, fans, cabinet making, adhesives, lubricants, acoustics, air pollution, soldering, caulking, leathercraft, insulaton — even plumbing. After considering all these demands, most of us retreat and pore over the For Sale ads. Not Bob Sieben, who is a member of the Niagara Frontier Chapter. Working in his spare time, Bob's ambitions were at first modest — perhaps an air calliope. But like many hobbyists he was caught by the "bug" of "expansionitis" — also in a modest way. He found his plans changing in the direction of wider pitch and tonal ranges, event as he worked. But let's let Bob, who lives in Grand Island, N. Y., tell of his nearly 10-year project.

This story is not typical of the usual home installation of a theatre organ. There were no negotiations with a theatre owner, no deadlines to meet, no heroic efforts to save an instrument from the wrecking ball. The organ is not a true theatre organ, nor would it qualify as a church organ. It is orchestral, yet not so overpowering that one cannot stand to be in the same room with it. The instrument is of no particular make; no nameplates are to be found on the console, but you may note the name "Reisner" or "Wurlitzer" on a magnet cap, or "Deagan" on a Glock bar, or "Amphenol" on a multiple wire connector. If you are interested only in stories of huge installations, read no further; I do not boast a home bulging with pipework. In fact, pipework of this instrument occupies a floor space of less than 4 x 8 feet. This story is, in fact, the history of a small homebuilt organ having only 3 ranks of pipes.



Reed chest components ready for assembly.



Reed chest assembled (March, 1965). Pipes are Cornopean revoiced as Trumpet. Console in background.

It all started back around 1961, during the time that I was employed as a cabinetmaker in the manufacture of luxury cruisers. The T.O. bug had already bitten me as early as 1957, but I had never entertained any serious thoughts of actually owning an instrument. I had seen several home installations in the area and I was impressed by them, although the tasks of restoration and the maintenance involved frightened me somewhat. The amount of space required for most of these instruments did not encourage me. Then one day something I saw made a lasting impression; a brand new 4-rank practice organ at the Schlicker Organ Factory. The compactness was unbelievable; I had no idea that a pipe organ could be so compressed.

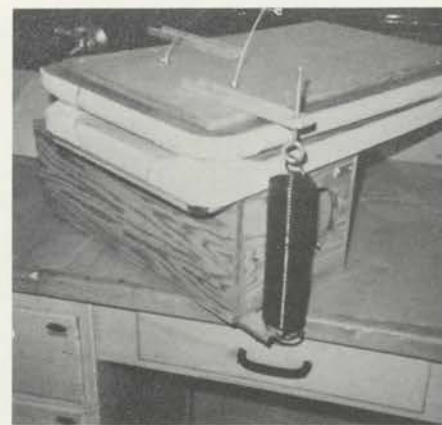
With the thought at first of constructing a small one-rank calliope-type port-



Nine-note Trumpet offset chest being tested (May, 1965).

able instrument, I actually started the design and construction of a 49-note keyboard. The keys were made of scrap cedar, covered with scrap Formica, black key tops made of scrap mahogany, lacquered black and rubbed down. While I was constructing the keyboard, that compact practice organ kept me thinking, and sometime during that time I decided to enlarge my vision of pipes and build a similar instrument, but leaning more toward a theatre organ design. During this time some Marr & Colton unit chests that had been hopelessly fire damaged were given to me. I dismantled the remains, making notes on the construction used. Scale drawings were made of the original M & C chests, and then I redesigned the chest action somewhat. While the workmanship on the original Marr & Colton chests was very crude, I believed then, as I still do today, that this type of action is one of the simplest, fastest, and most reliable of any. To this date, on all of the chests that I have built, I have yet to experience my first chest cipher or failure within the chest mechanism.

A trip to the Delaware Organ Co., located close to my home, turned up a rank of used Salicional pipes in excel-



Completed regulator. This was Bob's second "pocketbook" design, an improvement on the first.



The console, patterned after an Allen electronic. The 49-note top manual will be replaced with a 61 note.

lent condition. Along with these pipes I also purchased a number of used Wurlitzer, Reisner, and M & C chest magnets. I had previously purchased a supply of western cedar from the boat company where I was employed, cedar being abundant because the company had converted to an all metal hull construction. The first chest, built for a 49-note Salicional, used a diatonic pipe layout to relieve center stress and weight, and set the design for all of the main unit chests to follow. The keyboard and chest were completed by the Spring of 1962, and with the help of my father and his jeweler's lathe, key contact blocks were cut and slotted, the first rail being completed by the autumn of 1962. During the winter of 1962-63 an air pressure regulator of the "pocketbook" type (hinged at one end) was designed and built. This regulator uses a single cone valve. The most difficult part of designing such a regulator is in the wooden ribs, and I must admit these did give me a bad time. All in all, however, the regulator dimensions were a lucky guess; it carries three ranks of pipes very easily. During this same season I designed and built a single-stage high-speed blower, which produced $7\frac{3}{4}$ " static pressure. Later, a more efficient impeller was built and static pressure climbed to $8\frac{1}{2}$ ". Also designed and built during this same season was a 49-note Flute chest. The Wurlitzer Flute pipes, a gift from a fellow enthusiast, were quite similar to the band organ type, each with a short glue-in type of foot. These and a rank of Quintadinas I now have, were originally in a Wurlitzer "Organette," an automatic player piano with two ranks of pipes. I built replacement flute pipes for the ones missing from this rank, and the original pipe feet were replaced with new ones of the standard lead toe type. This rank was also extended down to 8' by rebuilding and revoicing twelve M & C Bourdons to blend with the

flutes. The first sounds were heard in the summer of 1963, when the single flute chest and keyboard were temporarily mounted on a wall.

The second keyboard, a full 61-note manual, utilized a longer key design. It was fabricated during the winter of 1964. During this same time the console was designed. The Allen electronic 2-manual horseshoe console largely influenced my design and many of the measurements were actually taken from an Allen model, thanks to a very cooperative dealer in Buffalo. The completed console was bleached, light-stained, and spray-lacquered during the summer, and a 25-note pedal clavier was built and added by late 1964. During the winter of '64-'65 the following were designed, built and added: an all-electric Glockenspiel action, the main 43-note Cornopean chest, two nine-note pedal Cornopean offset chests, and a Wicks-type tremolo. Much of the Reisner switch wiring was also completed during this time.



The pipework: Trumpet, Tibia Minor (Open Flute), Salicional. Note Xylophone bars in foreground.

In the winter of 1966, more stops and console wiring were added and a 60-note 4-rank upper octave offset chest was designed and built to extend the upper range of all ranks. The winter of 1967 saw the addition of a compactly-designed toy counter, plus other refinements. By late 1967 the entire organ was remounted on a new steel frame which rolls on casters. Early in 1968 a new vertically-mounted curtain valve regulator was built and added. Also a Wurlitzer Xylophone was rebuilt and modified to operate on lower pressure, and modified to slide in underneath the main chest. The 1968-69 winter season additions included the designing and building of the swell case front, sliding swell shutters of glass and of the more efficient blower impeller mentioned previously. This carries the history almost to the present time, and the organ 80 percent complete and fully playable, which it has been for several

years. The project has been most rewarding to me in that it proved it possible for an amateur to construct a pipe organ successfully with a minimum of home shop power and hand tools. I would like to credit my father with much of the leathering and hand finishing of small components and devising a practical method for slotting the key contact blocks.

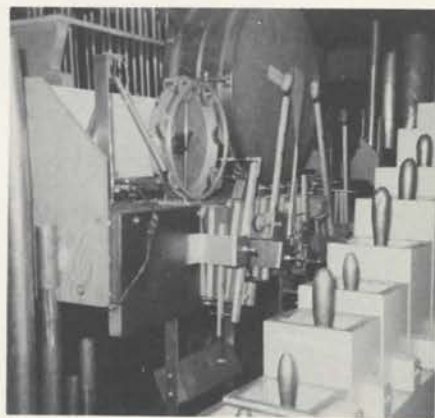
Future plans call for the replacement of the 49-note keyboard with a full 61-note solo manual. Also to be constructed are the following:

- a. 2 offset 6-note string windchests for the 8' Salicional octave.
- b. A main windchest for the 4th rank (probably a 4' Open Diapason).
- c. A motorized console platform (a la Radio City Music Hall).
- d. An electronic pizzicato action (designed by a St. Louis ATOS member).
- e. A mechanical reiterating device for the glock action (presently under development).
- f. Addition of 2nd touch to the accompaniment manual.
- g. Addition of chimes.
- h. Addition of 16' electronic pedal voices.

Now for technically minded buffs, here are some design features and specs.:

CONSOLE

Console dimensions: $51\frac{3}{4}$ " wide, $29\frac{3}{4}$ " deep (less pedals), $\frac{3}{4}$ " mahogany veneered plywood used mainly, with solid mahogany in places. Finish is bleached mahogany stained blonde, lacquered and hand rubbed. Horseshoe stop rail constructed of laminated mahogany veneer, formed over a special jig fixture. Horseshoe and changeover relay unit connected via Amphenol multiple connector for quick removal from console. Solo manual equipped with two sets of stop keys (Solo I and



Toy counter viewed from rear of organ. 8' Bourdon in foreground.

Solo 2), either one of which is selected via toe studs. Reisner K1-23 Stopkeys, specially mounted, are used. All-electric Reisner switches are mounted on hinges in back of console.



60-note (4-rank) upper octave offset chest, completed April, 1966.

Pedal clavier: 25 notes, radiating, flat, clear pine construction, with commercial sharps and naturals; commercial 8-wire contact blocks, Hammond flat return springs, homemade heelboard and trim.

Accompaniment manual: 61 notes, cedar keys covered with white formica, black key tops of commercial plastic, double row contact plates, homemade 8-wire contact blocks.

Solo manual (due to be replaced): 49 notes, constructed as above, shorter keys used and black key tops were homemade; single contact rail, using commercial 10-wire contact blocks.

The console is wired to the pipework via multiple connectors, instantly removable.

PIPEWORK

All of the windchests and pipework are mounted on a wood and steel frame which can be rolled about on casters. Overall dimensions: 92" long by 40" deep. This includes space for a planned 4th rank. All windchests, except where noted, were home-built.

Main Flute (Tibia Minor) chest: 49 pipes, length 54", western cedar, diatonic pipe layout, modified M & C action, Wurlitzer magnets. Pipes are Wurlitzer.

Bourdon offset: 12 pipes down to 8' "C", M & C pipes, M & C action, chromatic pipe layout.

Main Salicional chest: 49 pipes, diatonic layout, length 54", western cedar, Wurlitzer magnets, Salicional pipes as previously noted. Constructed same as main flute chest.

Main Cornopean (Trumpet) chest: 43 pipes, diatonic layout, length 54", construction same as Salicional chest.

Two Cornopean (Trumpet) offset chests: 9 pipes each, chromatic layout, length 32", special low silhouette design, Wurlitzer magnets mounted inverted. All Cornopean pipes were revoiced by

Moller previously, and are believed to be from a Johnson organ originally.

Top note offset chest: 60 pipes (top octaves for 4 ranks), length 30½", special diatonic pipe layout, modified M & C action, magnets M & C and Reisner, enclosed in a special hinged muffler box.

Toy counter is of my own design, using actual band percussions and homebuilt devices. The following have electro-pneumatic action: Cymbal, Sandblock, Snare Drum, Brush Drum, Castanets, Chinese Block, and Tambourine. Triangle and Cowbell are struck with modified Reisner 601 pull actions. Chest length is 41"; Reisner magnets used.

Glockenspiel: 30 notes, Deagan bars, M & C box resonator, specially-built Reisner strikers modified from the 601 pull action.

Xylophone (Wurlitzer): Deagan bars, the action was specially modified to fit into a low space on a drawer slide and to operate on low wind pressure.

Each windchest is an individual unit which is wired to its own cable, terminating in its own multiple connector: thus any unit may be removed for servicing and testing individually.

BLOWER

The blower is of my own design; it runs on a horizontal plane rather than the conventional way. In this way the thrust on the bearings due to the weight of the armature and impeller is relieved somewhat. The blower is single stage, 13" diameter aluminum impeller with 12 vanes, ½ horsepower 3450 rpm capacitor-start motor. Wind outlet diameter is 5". Static wind pressure is 8¾". Housing is of plywood lined with styrofoam.

The low voltage power supply is the rectifier type. Console lighting voltage is supplied by a small stepdown toy train transformer.



Glass swell shades are not pivoted but slide in grooves to fill spaces between wooden columns for lowest volume.



Bob (right) works on installation following move. His dad, an untiring helper, looks on.

PRESENT STOPLIST

Pedal — Blank (16' electronic bass to be added), 8' Bourdon, 8' Cello (to be added), 8' Trumpet, 4' Tibia Minor, Cymbal, and Accompaniment Trap Coupler.

Accompaniment — 8' Tibia Minor, 8' Salicional, 8' Trumpet, Blank (for 4th rank), 4' Tibia Minor, 4' Salicional, Tambourine, Castanets, Chinese Block, Triangle, Cowbell, Sandblock, Brush Drum, Snare Drum.

Solo 1* — 16' Bombarde (tenor C Trumpet), 16' Tibia Minor (tenor C), 8' Trumpet, 8' Tibia Minor, 8' Salicional, Blank (for 4th rank), 4' Tibia Minor, 4' Salicional, 4' Clarion, 2' Piccolo, Xylophone, Glockenspiel.

or

Solo 2* — 8' Trumpet, 8' Tibia Minor, 8' Salicional, Blank, 4' Tibia Minor, 4' Salicional, 2' Piccolo, Xylophone, Glockenspiel.

Main Tremolo located between Accompaniment and Solo 1 stops.

*Two sets of stopkeys are playable alternately from the Solo manual. Selection of either Solo 1 or Solo 2 is effected by toe studs. This helps fill out the stoprail and provides something akin to combination action; one combination may be set up while the other is playing.

But that isn't all. After he had built and installed the 3-ranker, the bugaboo of many pipe enthusiasts overtook Bob Sieben; he had to move. But Bob had provided for such an eventuality by keeping the instrument compact and making all electrical circuits terminate in plug connectors.

As we went to press we received a cheerful message from Bob:

"The organ was dismantled and moved by myself — except for the console which the movers handled. The organ is set up and playing again in its new home. The entire operation took just 16 days from the last chord in the old location to the first fanfare in its new home. No damage in transit, and I'm still waiting for the first cipher — but not expectantly." □

Uticans Are Tuned In

by Lloyd E. Klos

In these days of television, hi-fi, stereo, and other modern forms of home entertainment, it is a rare instance when one discovers a long-sustaining local radio program. It is even more remarkable, albeit gratifying to pipe organ enthusiasts, when such a program features the music of the King of Instruments.

Such a program is "The Organ Loft," which airs on Station WZOW-FM Stereo, 107.3 on the dial, for one hour each Sunday evening from Utica, New York. It features both classical and theater organ music on records and tapes.

The writer had heard frequent references to this program, and to the young man who produces and announces it, ATOS member, Donald P. Robinson, an employee of General Electric, and organist in two churches. At a concert in Rochester, we exchanged pleasantries with Don and his family, and upon learning of the popularity of "The Organ Loft," decided that the story of this success merited publicity in "Theatre Organ." Thanks to Don's kindness and prompt co-operation, here is the story of this exceptional program.

Originally, the program started on WUFM in 1962, and for about a year, was the only theater organ activity in the Rome-Utica area. To show the powerful impact of this program, in August 1963, enthusiasts Father John Quinn, Howard Teller, Ralph Jackson and Don Robinson himself, were able to get refurbishing started on the 3/7 Moller DeLuxe in Rome's Capitol Theater. At the completion of their work, concerts were held, featuring noted artists, including Ashley Miller. The organ is now used on weekends to entertain the theater's patrons.

"The Organ Loft" was an immediate success from the start; it made its official debut the same week WUFM hit the air, as the first full-time FM Stereo station in upstate New York. Later, the call letters were changed to WZOW-FM.

Since the station is FM, its broadcasting range is limited primarily to the greater Utica-Rome area. However, the management has received cards of approval from listeners in Syracuse, and even from Schenectady, 90 miles distant.

Don Robinson at the control board of WZOW-FM, Utica, N.Y., prepares to play a Buddy Cole record on "Organ Loft".

— Don Robinson Photo



Don Robinson tells us that "one of the measurements of success of the program was determined by a survey taken during an industrial show. Over 50% of the people who filled out cards indicated, as added information, how much they enjoy the 'organ program.' Over the years, letters, cards and phone calls have given favorable response to the show. After 8½ years, people occasionally praise it to the management in person."

As of November 9, 1970, 444 programs have been aired. The collection of theater organ discs totals more than 150, and there are 24 tapes of music. There are also taped interviews which Don has made with Don Baker, Ray Bohr, Al Bollington, Dick Leibert, Leonard MacClain, Ashley Miller, Ray Shelley, Eddie Weaver, George Wright and others.

The basic format of an "Organ Loft" program consists of the playing of two organists, one theater, and one classical. The former generally runs from 35 to 40 minutes, and the latter fills out the time remaining, during which a principal and a minor work from classical organ literature are presented.

Don says: "Deviations from this

format occur when special features are broadcast, such as 90-minute documentaries on the ATOS national conventions. I have covered three nationals, and a regional in Hershey, Pa. A documentary consists of highlights of the convention, including music played and interviews with the personalities and organists attending. The station allows me an additional 30 minutes for these specials which have gone over hugely with the listeners.

"During the 8½ years we've been on the air, two programs, both of 90-minute duration, drew tremendous approval. One was 'Highlights of the 1964 ATOS Convention in Buffalo,' and the other on the 'Once Famous San Francisco Fox Theater.' The response was so overwhelming, and the requests so great to repeat both shows, that we were most happy to do so."

Don Robinson, a truly dedicated ATOS member, says that hours of work are necessary to formulate each "Organ Loft" program, but he thoroughly enjoys doing it. His audiences certainly enjoy the presentations, and all ATOS members trust that "The Organ Loft," thanks to its mentor, Donald P. Robinson, will continue for another 8½ years, at least. □

Tapestry of Music

The first international public performance of a theatre organ concert combined with a psychedelic light show was played by organist Billy Nalle at the Strand Theatre, Plattsburgh, New York, December 5. The concert, which was also the first full concert program to be played on the theatre's 3/25 Wurplitzer, followed by just four days the premiere performance of classical organ plus light show — played by Virgil Fox in New York City on December 1.

The effects of the light show were engineered by manager-owner Richard

Weber and Nalle, who used combinations of black (ultraviolet) light, psychedelic light forms, and kaleidoscopic light effects emanating from stage positions and the projection booth. Complementing the light show were the pipe and percussion sections (these are additional to the pipe chambers located on each side of the proscenium) which fill the entire stage, are painted with luminiscent colors and seen via spectacular black light effects.

The experience was described by the Plattsburgh PRESS-REPUBLICAN thusly: "Psychedelic lights . . . tapestry of music . . . dazzle premiere audience." □

What Is Required Of The Theatre Organist

by Jesse Crawford

The following item was found in the September 1, 1927 issue of *THE METRONOME* by Lloyd E. Klos:

Any number of young people who play the piano or organ are asking themselves if they are not qualified to preside over a theatre organ. They are looking with eager eyes toward the organ console of some picture theatre since such a position in the larger cities carries with it an attractive salary. Those who play the piano with any degree of adequacy feel that they already have the keyboard technique; all they need in addition is foot technique and a knowledge of stops and they will be equipped for a theatre job. Organists, particularly those who play for church services, feel they possess the technical requirements; all they need is to become familiar with theatre routine. Then there are those who believe they have already arrived.

I refer to the solo organist who has conducted community sings from cue sheets with apparent success. These sheets have the worlds to popular songs written thereon, interspersed with gags and humorous anecdotes calculated to get the audience in good humor by working on its *risibilities*. Such organists hear a well known theatre organist play and immediately remark, "Why, I can do that!" Like many others, they judge from the surface of things, without taking a plunge to see how deep the water is. Well, are they qualified to play a theatre organ? Are any of those I have just mentioned qualified? In short, what are the qualifications?

These are certainly questions which anyone who plays an instrument may well ask, for the motion picture field is one of great magnitude and untold possibilities. Beautiful new picture palaces are being built every day while larger and finer organs are being installed. In fact, nowadays, an organ is standard equipment for a picture theatre. While the smaller theatres may not be able to afford full size orchestras, they can afford organs. A large number of theatres in the United States have organs now and more are adding them. Consequently, the field is expanding constantly. Within a comparatively short time, the organ has broken away from its age-old attachment to the

church and established itself as one of the chief sources of musical entertainment in a picture theatre. Its idiom has evolved along with the pictures and is still evolving. There are few fixed standards regarding organ accompaniment to motion pictures. The process is constantly changing and hence offers plenty of incentive to the organist who would venture into new by-paths and unexplored regions.

New Fields — The person who wishes to qualify for a theatre position confronts a peculiar condition. There are only a few schools in the entire country which teach theatre organ, and most of these are more theoretical than practical. While there are a few standards of procedure today, there were none when I began to play piano in a dim movie palace 16 years ago. Neither the manager nor the audience knew then what music was suitable for pictures; consequently anything was acceptable. I played for 8 hours a day such music as I could procure from every available source. There was a void of silence to be filled and much music was needed. Later on, organs began to appear in theatres, and the moment I tried one, I realized I had found my medium since I was never over-enthusiastic about the piano. I did not know how to play the organ, however, but secured a job in a theatre where one was installed, on the strength of my piano-playing ability. Mornings, when the theatre was closed to the public, I would practice on the organ and in this way, became familiar with the instrument. I also became highly enthused over the possibilities of organ accompaniment to motion pictures and would extend my best effort on each new film, playing it through with a fine frenzy. In those days, the chief requirement was a prolific memory for popular songs so that when an Irishman appeared on the screen, for instance, you would play "Has Anybody Here Seen Kelly?" or some other Irish song.

In Los Angeles, and later in Chicago, I was brought in contact with thorough musicians, conductors and orchestral players, and I decided my musical knowledge was far from complete. So I dug into such subjects as harmony, theory, composition. My climb upward was chiefly through an uncut forest. I

found out by experimentation and knocked off the rough edges by trial and error. Now there are a few beacon lights to point the way. The public has become much more critical, but those who begin now will have a few indications as to what the requirements are at least. Many people have come to me asking if they are fitted for theatre work, so I will outline some of the broad, general qualifications here.

Theatre organ playing bears no relation to any other playing of the instrument. It is distinct in itself. Therefore, the church organist must learn a different language from the one to which he is accustomed. Perhaps he will be able to speak this language, perhaps not. The pianist must acquire considerable additional technique, and should have a certain feeling for the organ.

I first attempt to discover whether the applicant has any inherent talent for the work. I ask him to play over on the piano some simple piece, either a popular ballad or something else without notes. I observe him closely as he does this. If he is a good sight reader, he will probably have learned to depend on his notes and will wonder what piece he can play without them. Having decided, he plays the piece which, say is in the key of F major. I then ask him to play it in A Flat major and if he does this, I ask for B major, a difficult key usually. But if he, as surmised, depends too much on his notes, he will be unable to play the piece in A flat major, or he will play the melody correctly with a hit or miss bass and uncertain harmonies. What I want to discover is if the applicant has that most prized possession, an ear, which implies the ability to hear a piece and to reproduce it by ear. If he has an ear, he can at least find the melody of a piece in a variety of keys. There are various classifications of ear, including the melodic and harmonic ear, and the applicant may have either or both or none at all. I would see more promise in one who plays entirely by ear with a poor technique than one with a highly developed technique who cannot play without notes, or in different keys.

For years, teachers of piano have literally discouraged students who played by ear. The violinist must have an ear and cultivate its discriminating use constantly. So must the singer. But the pianist or organist has his notes made as regards pitch, and all he needs to do is to play the notes. So, because of the teachers who discourage the ear player and because it suffers from almost total neglect, that organ quite often becomes atrophied among pianists.

An Ear — Accordingly, if the applicant has an ear, that is, a natural feeling for melody and harmony, hearing a piece and playing it, all things may be yet added thereto, such as technique, transposition, improvisation, and the novel creative effects which I will take up later. But how is such a one to get the necessary experience.

I would advise him to seek a position in a neighborhood theatre where the requirements are not so high and where he can have access to the organ when the theatre is not open to the public. Here, he can go at it tooth and nail; first to find out wherein lies his strength and wherein his weakness. Say he reads well, but memorizes poorly. Then, he should begin to memorize everything in sight, for he will need a good memory. If he cannot transpose well, he should begin at once to transpose from one piece to another because he certainly needs to know this in picture-playing. A study of harmony will help in this, in fact will be necessary. But, the picture organist is constantly shifting from one theme to another so the layout of the console should be as an open book and he should be as familiar with one key as another. If he cannot improvise, he should spend considerable time on this. After several years of this knocking off rough spots and polishing up, the candidate is ready to begin to climb to such positions which carry increasing responsibility with them and of course, more remuneration; for the first few years, the candidate must forget about money.

The first qualification, then, is an ear and along with it must be the ability to memorize, to improvise and to read well at sight. The theatre organist must be able to do what any other organist can do, plus tricks. The reader will realize at once that this is a pretty stiff order. There are many performers of reputation who are unable to do all three. The concert organist, for instance, works up and memorizes a repertoire and uses it at every concert thereafter. He is fixed for life. But the theatre organist must constantly play something new and different, hence must be more versatile.

The main strength of the theatre organist lies in his ability to play solos. Accompanying the picture is of secondary importance, since almost anyone can learn to do it satisfactorily. In the final analysis, all one can do is to heighten the emotional values of the picture by music. The chief thing is the picture. When an organist puts everything he has into playing a picture, the average member of the audience will leave the theatre saying, "Wasn't that a wonderful picture?" He will not see

that it was the music which helped to make it wonderful. He was engrossed in the picture and barely conscious of the music. In short, the organist sells the picture and not himself. But when an organist does a solo at the beginning of a program which causes comment, he gets a little of the glory himself and in addition, his playing has a box office reflex.

What Kind of Solos? — Upon that question, much depends and the performer should have a sense of showmanship, a knowledge of mass psychology or the ability to feel what the audience will like, which is not in all instances what he likes personally. People come to the theatre to be entertained and they want entertaining music; their interest MUST be held. No longer will the organist satisfy with a standard overture. There must be variety and plenty of rhythm. I may give them two minutes of Bach, interpolate the popular "Souvenir", modulate to the "Hallelujah Chorus" and finish with a popular ballad.

The characteristics of a solo are these: to hold interest, to have variety and to finish in the grand style. The composers of the old standard overtures knew how to write an "audience finish", that is, to work up to a climax and to make it easy for spontaneous applause to follow. Much depends on the end of a solo. It must have a kick, something to pull the audience up. Most of the standard overtures have this audience finish.

How It Is Done — For purposes of illustration, I should like to speak in detail of a solo of mine which occasioned considerable comment recently. I began by playing part of the "Martha Overture". This opens in a pompous way, well adapted to displaying the sonority of the organ, and works through a variety of movements and tempi. I used the Tobani piano-conductor part of the "Martha Overture", published by Carl Fischer, Inc., beginning with the third beat of the first line, page two, playing 11 bars; then cutting to the first bar, fourth line on page three; and further cutting direct from this bar to the 2/4 movement on page four. Then, instead of playing the two first bars of the third line, page six, I modulated directly from the A flat 7th chord to a B 7th so that I could then play 8 bars of the "Volga Boatman" in the key of E minor as an introduction to the verse of "Russian Lullaby" in E major. This enabled me to play the chorus in E minor but on the last note of the chorus, I played an E major chord instead of the minor so that I could resume the "Martha Overture" at the second bar, page 11, finish-

ing the overture just as written. Shifting from a standard overture at full organ to a soft, crooning lullaby is decidedly unexpected and gives the audience a little surprise. Why "Russian Lullaby" occurred to me as suitable for this particular place, I am unable to tell. I just felt it would go and it did. Yet, it was necessary to transpose the Lullaby as originally written in D major and minor to E major and minor, so you see the necessity of perfect familiarity with every key, for the original copy was, in this instance, of no use to me.

This is the type of solo I find most acceptable to the public at the present time, and I use the piano-conductor scores of the standard overtures for the most part. There must be variety, interest and escape from the obvious. There is the whole world of music from which to choose. The problem lies in selecting the music the audience will like and arranging it attractively. A judicious selection of music will include the classics as well as popular pieces of the day, catchy rhythm followed by smooth melodies for contrast. The organist should be able to enrich a simple melody harmonically, to add to it contrapuntally, to introduce new colors and add embellishments of rhythm and harmony, to inject little refreshing surprises. Using a glissando to connect chords lying in close harmony is an instance. It is something new and some unusual effects can be secured by its employment. The organist should be ingenious, should be able to think up new stunts constantly.

Again I say that the requirements of the theatre organist who would gain high place are severe, but the rewards are commensurate. And the field is changing and expanding. New standards are being set up constantly. To one who is qualified to undertake the work, let me say it is highly fascinating.



Bob Mitchell — He's remembered by many a World War II service man for his daily 15 minutes on the NBC Hollywood studio pipes, heard worldwide over the Armed Forces Radio Service.

— Stufoto

THE MONSTER SNORTS

by Beulah M. Martin

"Organ building is slow, tedious work!" Truer words were never spoken. Three years ago when we brought the Loew's 83rd St. Moller home to Whiteville, North Carolina, we thought that we surely would have our monster all polished and roaring by now. However, it seems as if the more we do, the more that remains to be done.

In November, wind lines were completed and the blower warmed up. We had expected a grand roar of ciphers, but no, much to our disappointment all we got was a horrible "swoosh!" We had the organ builders' nightmare — wind leaks. The more leaks we stopped (causing the pressure to rise) the more leaks broke through. Finally, in desperation, Marion disconnected the main chamber, causing the pressure to rise to 7".

By January, the air pressure had managed to climb to 10" and most of the major leaks were stopped. On January 6th, memorable day, the Tuba spoke. Oh, glorious sound! Gabriel's trumpet in all its wrath could not have sounded any sweeter than this half-blown Tuba. In fast succession the VDO, Tibia Plena, Tibia Clausa, Major Vox, Kinura, and French Trumpet followed. To our consternation, we found that we had wired many notes wrong and that these had to be rewired. We were most gratified and amazed to discover, that after forty odd years of standing, there was not one dead mag-

net nor bad pneumatic in any part of Mr. Moller's wonderful monster. He really built them to last, back then.

By February, we had the Saucer Bells, Marimba, Orchestra Chimes, Tower Chimes and all the Toy Counter playing. Most of these non-tonal noise makers are located in a chamber to themselves up over the main chamber.

When we got too sore to "get down and get under," work progressed on the Fort Wayne Palace Theatre's ex-stage console. Slowly it began to change from an ugly plain ivory and mahogany box, that looked as if it might have come out of the First Baptist Church, to a great golden 7' wide monster, that would have been right at home in the Roxy. Painting the framework antique green, and side, top, and back panels antique red, trimmed with black and gold molding, worked wonders. The stop-key jams and the front were done in antique gold. Gold Baroque plaster moldings were added to create a thing of grandeur. Specifications were changed from the original plans (due to the switch stacks used), and over a hundred new stop keys were added to bring the total up to 168 — all in the Moller colors of blue, green, red, white, black and yellow. Additional pistons and indicator lights were also added.

Ours is a complete rebuilding job, with complete rewiring and cutting the specifications from the original 32 ranks to 20. This requires more labor and more time than a simple re-installation, where the instrument goes back just as it came out. So it was now with Easter approaching that we abandoned our three year deadline.

March found us with the console nearing completion and the combination action beginning to work. When we began wiring we decided to use a 3/11 Wurlitzer relay for as much of the organ as possible, since the Moller relay had to be wired from scratch, and



Part of toy counter in percussion chamber.

we had no wind in the main chambers chest off which these Moller relays worked. This was when our troubles began. Dead notes, dead notes, and more dead notes! After regulating the contacts to not much avail, we discovered the trouble. All visible pneumatics (seen through the glass front) had been recovered in brown leather when we got the relay, so we supposed that the ones not visible had also been done. Upon investigating, however, we found these to be respendent in their original zephyr skin. The problem now confronting us is how to do this with only 8" to 15" of space back of the relay and no way we can move it forward on account of three switch stacks which sit on a built-in shelf in front. But we'll think of something — we always do.

We now seemed to be making progress by leaps and bounds when on March 13th, one of the large 4' x 6' Moller reservoirs blew. We had checked them so carefully before putting them in, and had judged the leather to be almost like new in spite of their age. But for some reason the glue between the leather and the wood top simply came unglued. If we could have gotten the reservoir outside, putting this back would have been no problem, but under the chests, with only a foot of clearance on the top and six inches on two of the sides, this required the maneuverability of a snake and the dexterity of a sur-



Before and after views of the Moller console. All work was done by Beulah and Marion Martin.



Left side Jamb showing plaster work.

geon. Somehow Marion got it done, and the air pressure went up to 10½".

May found the playing ranks "rough tuned" and we did so well that our maid actually recognized "Abide With

Seattle For '71

Me" as my hands "wandered idly on the noisy keys." We found we had a terrible cipher on the pedals, only to discover that for some reason four pedal notes were wired to the crescendo pedal. Can't imagine why! Cutting these took care of this problem and gave us most of a playing pedal board. The rest — relay problems.

Marion fears that we are going to have to have a larger blower before we can get 12" of wind and enough to furnish the remaining 12 ranks. The blower is rated 7½ hp 15", but it just will not put out this much air.

Many strange things have happened to confuse us. One pipe each of a Tibia, Vox and VDO ciphered in morse code after being played once, until we found that the hole in the rack board was too large for the pipe and the toe of the

boot rested on the pallet. Only three notes of the Orchestral Chimes will play when the stop key is down, but if you hold any key on the manual, then they will all play correctly. Sleigh bells that jingle crazily when the blower is turned off, but even though their wiring tests O.K., refuse to play a single note from the key board.

Now if all this makes you think we are sick of our monster, you are absolutely right. We are love-sick with it and become more so with every passing day. It was love at first sight when we saw it as a dust covered "pile of junk" and as the great golden monster takes shape and begins to breathe again, we love it more with every breath it takes.

We regret that there are no Piedmont Chapter nuts in our area on whom we can call for help, other than Douglas Spivey who has problems of his own with his 2/10 Morton, so we must do it all ourselves. Yes, organ building has proven to be a bit more of a task than we ever dreamed it could be, but it's also more fun. We treasure each sound our Moller makes as bit by bit, wire by wire, and pipe by pipe, we achieve our dream of having a real honest to goodness playing theatre organ in our home. □

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FANTASY SUITE — *With Virtuoso Tony Fenelon at the Piano



ALEXANDER D. RICHARDSON

“... ace potato peeler and official organist ...”

by Lloyd E. Klos

Alexander D. Richardson, a church, theatre, and concert organist, who was born in New York City, has done the bulk of his work in his home town. He has performed in every entertainment medium.

Mr. Richardson places the credit for his success to his mother's early instruction. When a child, she taught him to play the piano, and so devoted to it was he, that it was common for him to practice 8, 10, even 12 hours a day under her tutelage. When 13, he practiced on the organ in the temple where his father was a cantor. His playing won him the position of organist, a post he held for seven years.

His advanced study took him to Juilliard School of Music on a scholarship, where he studied organ, piano, harmony, theory, etc. He took advanced organ techniques with Gaston Dethier, and was graduated from the school in 1918.

He served in the army during World War I, where he laughingly states: "I devoted my energies to dual capacities as ace potato peeler and official organist."

Following his discharge, he went on concert tour through the eastern states under his father's management.

Next, came his tenure as a theater organist. He was named to the staff of New York's Rialto Theater in 1920, where he served until 1925.

While at the Rialto in 1925, he gave his views on the theater organ field in an interview in *Metronome Magazine*. He believed that the modern theater organist "must be a master of theory and practice, and must be a showman and composer as well.

"First and foremost, the organist must be an accomplished pianist. He must have a thorough knowledge of harmony and the theory of music, and as if that weren't enough, he must be blessed with a quick and keen imagination. Improvisation is the greatest gift he must possess, for without it, he is lost. Coupled with that, he must master a vast repertoire, have a supple technique, and show good musical taste.

"About 10 years ago, the only music heard in the motion picture theaters was that of the trap drummer and the pianist, and more often, it was the pianist alone. Then came a day when our pioneers innovated a better style



of entertainment, orchestras were placed in the big theaters, and more beautiful houses were built. The cinema also advanced in artistry, and with the advent of better pictures and finer music, 'going to the movies' became a very important function in life. Music had lent its tremendous influence toward this result, and one of the most important factors in the development has been the organ.

(above) Alexander Richardson at the Radio City Music Hall during his tenure 1939-1945.

A recent photo of Mr. Richardson at the Central Synagogue console in New York. He has played for all major religious services during his lifetime as organist.

— Richardson Collection



"The organ, with its numerous stops and traps, is, in effect, an orchestra, and as such, replaces the latter in smaller houses which cannot afford a symphonic instrumental organization. The organ has opened a large field for the advanced pianist. It is an instrument which is fast coming into its own and for which a great future is in store."

At the Rialto, Mr. Richardson alternated with Sigmund Krumgold, Arthur "High C" Geis, Oliver Strunk and C. Herbert MacAhan.

Other New York theaters in which Mr. Richardson played were the Rivoli (limited engagements after 1925); the Brooklyn Fox in 1928; the Academy of Music in 1929 to 1932; the Roxy in 1938; and the Radio City Music Hall in 1939-1945.

He has recorded for all the major companies — RCA, Victor, Columbia, Concert Hall, etc. One recording was done for Victor, featuring Christmas Carols, done on the Radio City Recording Studio 3/14 Wurlitzer.

In the concert field, Mr. Richardson has served as concert organist for the New York Philharmonic Symphony Society under John Barborolli, Guido Cantelli, Dmitri Metropoulis, Fritz Reiner and Leonard Bernstein. He made 28 appearance while in this capacity, four as solo organist.

He also served as accompanist for famed violinist Fritz Kreisler during his appearance with the Philharmonic at Carnegie Hall. Metropolitan Opera stars who have performed in concert with Mr. Richardson as accompanist

include Lily Pons, Jan Peerce, Richard Tucker, Martha Lipton and Evelyn Sachs.

A third adjunct of his concert was the series of 250 organ recitals he performed in 1933 and 1934 from Carnegie Hall over Station WOR, five times a week for 50 consecutive weeks. He has had extensive experience with oratorio and cantata repertoire.

His versatility is evident in the fact that he has served as organist in churches of most denominations in the New York area, including the Christian Science Church in Mamaroneck, N. Y. He has given concerts and dedicatory recitals in churches throughout New York, New Jersey, Massachusetts, Pennsylvania, etc.

Alexander Richardson has been a radio artist, too. He was organist in 1940 with Andre Kostalanetz' orchestra. While serving as musical director of WNYC from 1945 to 1968, he gave many recitals over that station, originating in the Brooklyn Museum. He has composed and played organ scores for many dramatic and documentary programs, including Norman Corwin originations. Mr. Richardson has played over every major network.

Keeping up with the modern idiom, he has made many appearances on television, the biggest being the United Nations anniversary concert in 1955 with the New York Philharmonic under Leonard Bernstein, from UN Headquarters in New York.

At present, he is serving as organist and alternate choir leader in the Central Synagogue, which broadcasts "The Message of Israel" Sundays over WABC.

THEATRE ORGAN salutes Mr. Alexander D. Richardson, an organist of all facets of the entertainment field.



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*

Dear Editor:

I've been a member of ATOS ever since we started restoring our own 4 manual, 26 rank Marr/Colton. We've been in the process now for close to two years, and still have probably three to go. During this time I've developed a deep interest in the theatre organ cult.

Here in Toledo, I've performed for major electronic dealers, but for some reason, I just don't feel content until I can lay my hands on a Wurlitzer.

What I want to know is: in your world of far more accomplished performers than I, is there a place for me? How does someone with a deep love for the pipes and a yearning to play for people get his "foot in the door"? I always read the ATOS journal and I know that you do aid people. If you want, I could send a tape. Although I am 16, I want to do what I can.

Bruce Nelson
5514 S. Roan Road
Sylvania, Ohio 43560

Dear Sir:

My personal memories of the theatre pipe organ include the following:

The first I realized anybody played an organ in a theatre was at the Isis Theatre in Bristol, Virginia about 1925. This was on a two manual Robert Morton and the organist was George Gookin. Then there was the Columbia Theatre in the same town over on the Tennessee side which had a 5 rank Wurlitzer with the piano console and I think the organist was a Mr. Sknell. I have that console in our basement now.

Twenty-three miles southwest in Johnson City, Tennessee, at the Majestic there was a 2 manual 8 rank Wurlitzer played at one time by John Metz and also by George Gookin and others. This organ was later given to Milligan College four miles out. I have practiced on this organ.

We moved to Northwest Arkansas and I went regularly to Rogers where the Victoria Theatre had a two manual Robert Morton played by a Mrs. Brown. I also went to Fayetteville to see organists play at theatres there. We moved to Texarkana where the manager's wife played on the large Robert Morton in the Saenger Theatre, now the Paramount. This was about 1927. I also visited Shreveport, Louisiana, often to hear a Mr. Daugherty play on the big organ at the Strand. When visiting New Orleans, I saw Ray MacNamara play on the Robert Morton at the greater Saenger Theatre, where I believe he was assisting John Hammond.

In those days, I would go to theatres mostly to see and hear the organ play during the picture, such as Dwight Brown at the Palace in Dallas, Texas, Milton Slosser at a St. Louis Theatre who talked to me from the console while I was always on the front seat. Lawson Reid was at the Princess over at Hot Springs, Arkansas, and he also would talk to me from the console and even handed me his headphones so I could hear him on radio. This was in the good old days when they would place the microphone on the theatre floor to soak up the organ music during the entire feature picture for enthusiastic listeners such as myself. I would listen on my home-made one-tube radio and headphones with storage battery under the bed, hearing others such as D. Carlos Myers from WHO, Des Moines, Iowa; Al Carney from the McVickers Theatre in Chicago; Lew White, Jesse Crawford and many others. Then on my honeymoon we got to sit in the Times Square Paramount and listen to Don Baker play on that magnificent Wurlitzer. Those were the days!

Sincerely,
Stephen Morton, Jr.

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NUGGETS from the GOLDEN DAYS



Prospected by Lloyd E. Klos

Once again, our February Valentine column is dedicated to all the ladies of the ATOS. References were American Organist (AO), Diapason (D), Jacobs (J) and Melody (M) magazines.

May 1926 (M) *ESTHER STAYNER* and *ALICE PIERCY* are alternating at the Colonial Theatre in Tacoma.

August 1926 (M) *CAROLYN WHEELER* is playing the Barton in the Lyric Theatre, Streator, Ill.

August 1926 (M) *LOIS MILLER* is playing in the million-dollar Grand Theatre in Pittsburgh, and broadcasting over KDKA.

August 1926 (M) *IRIS VINING* is at the \$72,000 4-manual Wurlitzer in the Granada Theatre in San Francisco.

August 1926 (M) *FRANCES TIP-TON* and *LEIGHTON BAILEY* are alternating at the 4-manual Kimball in Spokane's Clemmer Theatre.

October 1926 (J) *ALMA SUNDERMAN* is playing the Wurlitzer at the Avenal Theatre in Bellevue, Kentucky.

December 1926 (J) *ANTOINETTE M. BENWAY* plays the Robert Morton at the Empire Theatre in Glens Falls, New York.

January 1927 (J) *GRACE RICKARD*, former Port Angeles and Seattle organist, is at the Imperial Theatre, one of the largest in San Francisco.

January 1927 (J) *HELEN ERNST*, who succeeded *DOW LE ROI* at the Wurlitzer in Graeper's Egyptian in Portland, Ore., is featured in concerts.

March 1927 (J) *BELLE MELROSE*, instructor in Chicago's Barton Organ School, also broadcasts from WLS.

March 1927 (J) *GERTRUDE KREISELMAN*, Rialto Theatre organist in Washington, D. C., recently used her own recording of "So Blue" on the Chickering Ampico, accompanying it on the organ as a stage presentation. Very effective.

September 1927 (J) *MARY CUMMERFORD* is enjoying her houseboat on Lake Washington near Seattle. Hopes to resume organ work soon.

September 1927 (J) *NELL PAXTON* is playing the Homer Kitt organ over WRC, Washington. She also plays at the Metropolitan Theatre.

March 1928 (J) Attractive *MRS. JESSE CRAWFORD* took her husband's place at the main console of New York's Paramount while he enjoyed a 3-week vacation. Mrs. Crawford usually appears at the stage console.

April 1928 (J) *HAZEL HIRSCH*, soloist at Chicago's State-Lake Theatre for over a decade, recently dedicated a new Wurlitzer which replaced the instrument on which she had made much of her reputation and success. Her program of interesting numbers practically stopped the show. The applause was well deserved for her clean technique, proper instrumentation and individualistic style.

June 1928 (AO) *JULIA DAWN*, billed as "The Singing Organist," is appearing at the Denver, Colo. Theatre.

April 1928 (D) *DOROTHY BARBER*, long-time organist at the Knickerbocker Theatre in Cleveland, has become manager of the theatre. The organ lies unused.

April 1930 (D) *EDITH LANG*, organist at Boston's Exeter Street Theatre for almost 13 years, has resigned to enter industry.

GOLD DUST: 3/22, *RUBY BELLE NASON* opens B. F. Keith's new 3-manual Wurlitzer in Syracuse, N. Y. . . . 3/28, *MARJORY WALSH* at the 3-manual Moller in Denver's Santa Fe; *VIOLET MAYER*, Paramount and *MARGARET FRENCH*, Magdaleine in Paris, France . . . Miss *BERTIE KOBER*, Lincoln in Glendale, Cal.; *RUBY MANN* at the Regent and *HANNAH JARRETT* at the Avon, Syracuse, N. Y.; *NELL PAXTON*, Earle, *BLANCHE LE VINSON*, Princess, *IRENE JUNO* over WRC, *MARTHA LEE*, Savoy, *MIRABEL LINDSAY*, Ambassador and *EMILY THOMPSON*, Central, all in Washington, D.C.; *MADALYN HALL*, National in Greensboro, N.C.; *JULIA DAWN*, "The Singing Organist," in the Melba in Dallas; *GRACE MADDEN* & *DOROTHY ELLIOTT* at Loew's 3-manual Moller in Brevoort, N. Y.; *RUTH BARRETT* & *EMIL PFAFF* on the 3-manual Skinner in New York's Cameo; *VIOLA ABRAMS* at Washington's Metropolitan . . . 5/28, *ANNA FRENCH ADAMS*, Loew's 83rd in N. Y.; *MADLINE WISE* at New Bedford, Mass. Capitol; *HAZEL WILCOX* at Battle Creek, Mich. Regent; *ANNA TRACEY*, the Winthrop (Mass.); *HA-*

ZEL THOMAS, Park in Middleboro, Mass.; *DOROTHY STRAIN*, Star, Manchester, N. H.; *ADA STOVER*, the Salem (Mass.); *MARGARET ROWEN*, Castle in Providence, R. I.; *ELIZABETH ROBBINS*, Falmouth (Mass.) Elizabeth; *KATHERINE PROCTOR*, the Norwood (Mass.); *IVINA PHILLIPS*, Van Croix in Titusville, Fla.; *BESSIE NILAND*, Central in Somerville, Mass.; *AMY MERKEL*, Porter in Cambridge, Mass.; *HELEN MAGANN*, Humboldt, Boston; *ALICE MacLAUGHLIN*, Merrimack Square, Lowell, Mass.; *MRS. C. L. GRIMS*, Hippodrome, Joplin, Mo.; *ANNA T. COFFYN*, Egleston in Boston; *LOR-ETTE CHAREST*, State in Nashua, N. H. . . . *THELMA MacNEIL* at the Eckel, Syracuse, N. Y., and *LUELLA EDWARDS* at the Rivoli 2/17 Marr & Colton . . . 10/28, *DOROTHY HINKLEY*, Lyric in Cadillac, Mich.; *BERTHA OLENIK*, Bugg, Chicago; *NETTIE BEHREND*, Lake in Brazil, Ind.; *DOROTHY WYTH*, Grand in Naperville, Ill.; *MISS B. MAXEY*, Linden in South Bend, Ind.; *HELEN LONSWORTH*, Jefferson in Ft. Wayne; *ANNA KARISH* at the Royal, Le Mars, Ia.; *MRS. P. MONACO*, Chicago's Avenue; *KATHERINE STROM*, Milwaukee's Garden; *ANITA DE MARS*, Capitol and *HELEN SEARLES*, Tivoli in Chicago . . .

1/29, *RUBY WILKINS* at the Legion in Wayland, N. Y.; *FATE RAND* at the Weymouth (Mass.); *BARBARA POTTLE*, Federal in Salem, Mass.; *BARBARA PARRY*, Mystic in Malden, Mass.; *NANCY LOCKLIN*, Pawtucket's Capitol; *JESSIE GUNN* at Lynn, Mass. Waldorf; *MRS. ROY FRAZEE* at Quincy's Alhambra; *SALLIE FRISE*, Boston's Lancaster; *MAE MURRY* at the Lynn, Mass. Salem's 3-manual Wurlitzer . . . 3/29, *ALVINA MICHAELS* at the Halfday, and *HELEN SEARLES* at the Maryland in Chicago; *MRS. B. W. WHITE*, Craine in Carthage, Mo.; *MAY M. MILLS*, Omaha's Orpheum . . . 2/30, *DOROTHY BURRIS* at the Pekin (Ill.); *MYRNA McNEAL*, Ellen in Boozeman, Mont.; *BETTY DE NIL*, Virginia in Harrisonburg, Va. . . . 8/30, *MADALYN AKKERS* at the Geneva in the Beverly Hills Hotel . . . 9/30, *ESTHER FRICKE* over KTM, Los Angeles . . . 11/30, *JEAN WIENER* at the Steel Pier, Atlantic City; *BETTY GOULD* and *JEAN HOLBROOK* at the Stapleton (N. Y.) Paramount.

Now, if you ladies will eat a chocolate drop for each name in the above column, I guarantee a blitz diet will be mandatory! See you in April, Sourdoughs!
— Lloyd & Jason



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.

Let's start with a juicy rumor. An organ fan approached the manager of one of the Texas-based Butterfield chain theatres and asked if the long-dormant organ might be for sale. The manager smiled and said no, that the organ would shortly be put back to work. Digging deeper the fan reportedly got a most encouraging forecast from the manager: Butterfield was in the process of getting pipe organs in six of its theatres in playing shape. When all were ready an organist would be hired to play a week in each before moving on to the next, thus giving each a week of organ music in its turn. The chain bosses reportedly heard about the resurgence of interest in theatre organs and having the instruments on hand, decided to see if pipes would really draw. Let's hope it's not just a rumor

* * *

Enthusiasts everywhere will be heartened to know that Eddie Dunstedter is well on the road to recovery after a blast of "ticker trouble" which prevented the veteran "Fast Freighter" from making good an extended playing contract with a private club near Minneapolis (Eddie is most beholden to Ramona Gearhart for sitting in for him at the club). Up and around well before Christmas at his Encino, Calif. home, Eddie suffered no permanent heart damage and is mending nicely. Of course the doctor limited Eddie's cigarette and martini intake, and has put concerts off limits for the present (but not keyboard workouts). His "enforcer" is bride "Vee" who clucks over Eddie like a mother hen. She knows what's

best for her favorite organist after 50 odd years practice. Eddie grumbles at the "verbotens" but grudgingly complies (accused of being a perpetual grouser, Eddie says he grumbles "only at people I love!").

Pointing to an overflowing bushel basket of "get well" cards, Eddie says "It's mighty pleasant to know so many people care—even if it required a battle with the guy in the black cloak to bring it out. I'll never be able to answer all the mail personally—there's just too much. But perhaps THEATRE ORGAN will get the word out that all the encouragement I've received by mail, and continue to receive, is greatly appreciated. I sure have some wonderful people pulling for me."

* * *

The technical troubles that silenced the Pasadena (Calif.) Rialto Theatre Wurlitzer for George Wright's December series concert (which he played on a Hammond X66) continued right up to January concert time, with the left chamber tremulants giving difficulty to the day of the concert. The tremos just refused to undulate at a beat proper for a sexy Tibia and Saxophone. "It either chopped like an agitated nanny goat or gave out with a Bert Lahr 'Ong!, Ong!, Ong!'; it just wouldn't stay on the beat we set," complained George. The crew tried everything in the book—using greater and shorter lengths of wind conductor, flex and solid pipe, fatter and thinner pipe. They disassembled the trem and put it back together. Same result. Then they substituted other tremos. The beat remained unpredictable, so they put back the original but let it shake only the Tibia. George's fingers were figuratively crossed throughout the January concert (a real stunner, incidentally, with both organ and George in rare form). The trem behaved perfectly. No one knew why. One helper suggested that perhaps the chamber was haunted. George thought it had been filled with rain water too often. All crew members wondered what the venerable style 216 (2/10) would do next to give them sleepless nights and a rash of ulcers.

* * *

One further note on George's January concert. In the audience was a tall gray-haired lady whose eyes shone with pride. Lulu Wright sat quietly among the auditioners, living every measure of the music with her famous son (she was once a silent movie pianist). But she couldn't resist a big smile when George played a tune to celebrate her birthday—"Lulu's Back in Town." Just for the heck of it he injected a rash of undulating bumps and grinds. "Well

—even that's better than the one he usually plays for me," declared George's mom, "You know—'The Old Gray Mare She Aint What She Used to Be!'"

* * *

If present trends continue concert reviewers will have to get hip to current fashions. For example, Ed Smith, reviewing Rosa Rio's Detroit concert at the 4/34 Wurlitzer for the DIOC NEWS, wrote "She appeared on stage in a very stylish pants suit, black slacks with a white tunic dazzling with white sequins, three-quarter length sleeves with a feather detail." Another snappily-clad gal organist is Ann Leaf, who often plays her concerts in a gold lame pants suit. Some of the male organists are just as costume conscious, and we don't mean the way out ones such as Paul Beaver's Deutschmeister band-leader's uniform (complete with tall fur shako topping) nor Korla Pandit's trademark turban and Indian costume. Rather the mod fashionplate offerings such as those worn, often bravely, by Gaylord Carter and George Wright. These leave the mere music reviewer somewhat at a disadvantage.

But perhaps a reaction to the situation from young comer Carol Jones will help banish the fancy dress trend among concert artists and take the pressure off reviewers weak in fashion lore. Says

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outspoken Carol (with a gleam in her eyes), "I wonder what would happen if I were to play my next concert in my teeny weeny yellow polkadot bikini?!" A full house, for one thing.

* * *

ATOSer John Scot didn't know he was getting into a nest of theatre organ and silent movie buffs when he was invited to play the organ parts for a recent symphony concert by the Kansas City Philharmonic orchestra. That includes conductor Hans Schweiger. The work presented was Berio's "Sinfonio," a big orchestra-plus-chorus piece which calls for piano and electric harpischord as well as organ. During the rehearsals and three concert sessions John, who lives in Grandview, Mo., learned he had plenty of allies among the orchestra's personnel, so he staged an impromptu silent movie presentation for them to make sure the Philharmonic was "hooked." It looks as though he succeeded because John informs us that they are talking about the possibility of putting on a public silent film-plus-organ show as a benefit for the orchestra. And they used to call such orchestras "longhair." How times have changed!

* * *

Back to Rosa Rio. On Dec. 27, she was heard at the Alpha Cinema in Cincinnati, Ohio, playing for the public and local ATOSers, cueing Chaplin's "Gold Rush" on a Gulbransen plug-in, after which she made for Stan Todd's Shady Nook steak emporium for a crack at the 4/25 Wurlitzer the beanery boasts. Rosa gets around.

* * *

As usual, Ken Wright was hired to play three city-sponsored Christmas shows on his one-time Kansas City pride and joy, the WKY Radio studio 3/14 Kilgen, now transplanted, neglected and decrepit in the KC Civic Center Music Hall. Ken is planning a new record release but the Kilgen is now too beat, so he'll use his 3-deck plug-in. We suppose it wouldn't be proper to inform the "no money for organ maintenance" KC City Council "we wuz robbed."

* * *

Speaking of the info media, viewers of ABC-TV's "General Hospital" may have noted a recent change in the sound of the cue music played by George Wright (and by Lyn Larsen while GW was on vacation late last year). ABC Hollywood replaced its ancient Hammond with a new Conn 3-decker.

* * *

Allen Rossiter informs us that the 4/37 Wurlitzer in the Brooklyn Fox

has been saved. The property has been taken over by Consolidated Edison, but the organ will be removed and relocated in Philadelphia. More on this later.

* * *

The 2/8 Robert Morton, once in the Palace Theatre in Bergenfield, New Jersey, is now used daily, following its installation in the Montvale Roller Rink in Montvale, N. J. Al DeLuca is organist. It is the first theatre organ to play in Bergen County in 35 years.

* * *

One of the focal points of the 1970 ATOS Convention, Long Island University (ex-Brooklyn Paramount), is featuring its 3/26 Wurlitzer between halves of home basketball games this season. Top organists in the east have been booked for these spots.

* * *

Dennis James, who captured the hearts of Rochester theatre organ lovers two years ago, made his second appearance in Kodakville on November 24 at the Auditorium Theatre's 4/22 Wurlitzer. The audience of about 1,500 was lavish in its applause for both the 20-year-old phenom, and Edward Clute, a blind pianist from Binghamton.



'VANOOCHE' — This is the life! — Stufoto

One would think that Larry Vannucci would get enough organ playing. As one of the most "in demand" professionals on the west coast, his life leads him from console to console daily. When he isn't raising the spirits of saloon inmates, he's teaching, or playing a concert, or demonstrating a plug-in, or "jamming" with friends. What does such a dedicated enthusiast do while on vacation? Get away from it all! Never! Larry packed alluring wife Clare into the family horseless carriage and headed southward. A diagram of his route would resemble a criss-crossing of straight lines in a zig-zag pattern connecting every pipe-equipped pizza parlor, saloon, beanery, auditorium and residence between San Francisco and Los Angeles. He even stopped at a few

places with exceptional electronics, and climaxed the trip by taking Clare to the first of George Wright's series of monthly concerts. "This is the life," sighed Larry between puffs on his ever-present (and sometimes lighted) stogie. Luckily, Clare agreed. The trip back north would be faster; Larry's two weeks were gone.

* * *

Former Rochester, N. Y. theatre organist Eddie May, now "Mr. Music of Miami Beach," recently had a four-week engagement in the Cyrano Lounge in Miami's Deauville Hotel. He teamed with daughter Carol on Lowrey plug-ins, and the act was described as "wonderful" by Miami Herald columnist, Jack Kofoed.

* * *

Old-time theatre organist Stan Todd really packs 'em in nightly at the Shady Nook Restaurant on Route 27, between Millville and Oxford, Ohio. The organ, a 4/25 Wurlitzer, to be enlarged to 4/28, has some real goodies, including a Gottfried Posthorn and a 16' Wurlitzer wood string Two blowers deliver 5,000 CFM of wind. Relay and switch action is solid-state Peterson mechanism, so response is lightning-fast and silent. Bob Ridgeway, Ohio Valley ATOS Chapter vice-chairman, says enthusiastically: "Once you have been there, you will want to return, both for the delicious food, and the fabulous music."

* * *

Leon Berry, of Chicago and "Beast in the Basement" fame, returned to the Windy City recently with his new bride, Millie. He is working on a new recording, news of which will be forthcoming.

* * *

In 1902 one could buy a solid oak 2-manual organ from Sears Roebuck for \$22. Must have been one of those parlor pumpers one sees quite often in television westerns. Perhaps a "Payson & Kline."

* * *

Anyone contemplating going into the production and merchandising of theatre organ recordings under the assumption that TO buffs will give support, had better check with Terry Harvey of Steveston, B.C., Canada. Terry had high hopes when he launched his "Tibia Records" project a few years ago, but after the release of a few records (which included a stunner by Eddie Weaver) Tibia Records found itself in deep distribution and financial difficulty — because, explains Harvey, the buffs around the continent who agreed to act as distributors (at a percentage) failed to pay for the large number of discs they ordered. Terry tells us that he spent

huge sums on legal and collection agency fees, and when several thousand dollars had gone down the drain, he was forced to call it quits.

* * *

The above poses a question: how does Concert Recording manage a continual stream of pipe organ records, if Tibia Records couldn't make it? The answer is that Concert doesn't depend on organ buffs for support. Instead, Bill Johnson aims his efforts toward hi-fi buffs, and they are among his best customers. He also diversifies with mechanical organ and electronic organ recordings. Another area is the custom record service which often caters to the needs of the cocktail bar organist who is in a position to sell his records to the saloon set. Even so, Concert's mail order service is prone to the type of piker who orders a records, then returns it a few days later on some picayune ground — presumably after taping the record's content. But Bill catches on quickly when such a pattern appears and soon crosses out the deadbeat from his customer list.

* * *

The two items above certainly cast some unintentional asparagus toward those organ buffs who don't seem to know when they have a good thing. What would we do without Concert, Malar, Essential, Rollo, Lift, and the many one-shot record releasers. Treat 'em better, ATOSers! Buy a record today — and keep it!

* * *

Need pipe organ parts to complete that project? Send a self-addressed, stamped (6c) envelope to Junchen Pipe Organ Co., 401 First Street, Sherrard, Illinois 61281, for a copy of Dave Junchen's "parts available" list. It's the most fascinating literature to be had for 6 cents.

* * *

Take a good look at the photo of Ralph Trout III on page 29 of our October 1970 issue. The caption says he's playing "Does Your Heart Beat for Me?" The tune is most appropriate, according to our roving correspondent Harly Sommer, because Trout is alive and well thanks to a transplanted heart.

* * *

St. Louis organist Stan Kann is seen on the Mike Douglas TV show occasionally, but never in connection with his organ-playing prowess. His TV subjects are either antique washing machines or vacuum cleaners. He's a collector of both and "has a million of them."



CENTRAL INDIANA

Central Indiana Chapter made a bold effort on November 6 to put on their own public program of theatre organ music. Since we do not have our own pipe organ, a Rodgers Trio Theatre Style electronic was furnished courtesy of Hendrick's Music, Inc.

We were fortunate in securing Dennis James as our artist for the evening. Dennis is studying organ in the Indiana University School of Music, so we in Indiana receive the benefit of his being in this part of the country. Dennis played as fine a program as you will ever hear — varied tempos with a lot of George Gershwin tunes. There was a medley of Glenn Miller Band numbers, some novelties, modern tunes by Burt Bacharach, a march, and a tribute to Leonard MacClain called "Butterflies in the Rain." Dennis also played some ragtime on a piano by himself and then teamed with Indiana member, Tim Needler, on organ in a duet. He showed his fine classical ability by a rendition of "Danse Macabre Op. 40, No. 1" by Saint Saens.

If ATOS members can keep the theatre organ field alive all over the country so that young performers can have the opportunity to keep the traditional theatre music going, we predict that Dennis James will be one of the future "greats" in the entertainment world. Indiana Chapter recommends him to all other ATOS chapters around the country.

Central Indiana Chapter is working towards the idea of owning their own theatre pipe organ.

— Jack R. Pollock, Chairman

CENTRAL OHIO

"The best Fall season ever" is the enthusiastic chorus of Central Ohio members.

A survey of members' opinions and attitudes was completed in September and October. It has resulted in some

change in meeting dates and in a different format for meetings. All members were surveyed and the returns came from about 85 percent.

In preparation for the November George Wright Concert (reported in December TO Mag), work was begun to change the Ohio Theatre Morton from a permanently-connected cable to a plug-in arrangement so that the console may be disconnected at will and moved about the pits and stage as requirements indicate. Also in preparation for George's concert, much re-leathering and other repair work was done.

Member Mike William's concert on Ralph Charles' home three-manual instrument (for which Ralph built the console himself and it's a gem) raised nearly \$1,800 for the School for Mentally Retarded Children of Perry County (Ohio). It took four concerts to get all who wanted to attend into the house.

The entire club went to the Charles' in November for a Sunday afternoon pot-luck. Sixty-seven members and guests attended and found several ranks of pipes and percussion added unenclosed about the large room.

December brought a meeting at the Ohio Theatre with the Mighty Morton. Member Don Riber recorded the club singing-along with Tom Hamilton at the organ for musical background for a Christmas TV show he produced during the holidays. Organists featured other than Hamilton were Carlos Parker and Mike Williams.

Work continues on our 3/13 Wurlitzer. Five members are installing pipes in their home—most unusual being Dave Geiger's Wurlitzer horseshoe church organ and Fred Lewis' 3/21 Moeller church job. Two members are enjoying new electronics and we're hoping that a Rodgers 33 will be coming into the home of one of our members soon.

Central Ohio has produced a most unusual record. It's a recording of 3,300 people and Roger Garrett singing along as they used to do in the old days. Roger's sparkling personality is very evident on the record and it's complete

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with comedy songs, whistling-along, and all the wonderful ways we used to participate. All proceeds will be used to pay for the restoration of the Wurlitzer. Sale begins on January 31 at the Richard Liebert Concert.

Yes, Richard Liebert is coming to The Ohio Theatre. Date is January 31 and we're expecting a sell-out house. Central Ohio Chapter will be out in force that day and many guests are expected.

CHICAGO AREA

CATOE can look back on 1970 as its most successful year. Not only did our membership and our treasury show a healthy gain but we also created a lot of enthusiasm for the theatre pipe organ around the Chicago area.

We put on seven public concerts during the year featuring: Lee Erwin, Leon Berry, Bill Thomson, Kay McAbee, Larry Rouu, Pearl White, and John Grune. Every show followed the basic format — concert, silent movie and sing-along — but each show was unique. Each one reflected the style and the personality of the performer.

In addition to the public concerts we had monthly socials with a different artist each month. At these socials, members are given time at the console — the only chance some of them have to play a pipe organ.

Our November 8 social at the Patio Theatre featured Bob Cowe at the 3/17 Barton. For the occasion we invited the St. Louis and Cedar Rapids chapters and were pleased that such a large number of them attended.

Bob Cowe is a veteran theatre organist from the Madison, Wisconsin area and his smooth ballad style is highly reminiscent of the style of Jesse Crawford. He makes good use of the second touch to weave lilting counter-melodies, a technique which is equally as delightful when he plays a novelty or blues number.

Bob cut his concert short so we could hear Biff LaTourette, a 13-year-old member of the St. Louis Chapter. Biff is a student of John Ferguson, 1970 Chairman of St. Louis Chapter, and everyone was quite impressed with his playing. He has all the technique and feeling of someone who is much older and he is bound to have a bright future as a professional musician.

CATOE's annual Christmas Social, held December 6 at First Congregational Church of Oak Park, featured Larry Rouu at the 4/88 Skinner. Although Larry's heavy concert schedule has spotlighted him at many theatre organs around the country in recent months he is more than amply qualified

to play a "church" program. He holds a Bachelor of Music degree from VanderCook College of Music in Chicago and he taught band and chorus in the Joliet area for ten years before pursuing a career as a professional musician. He's no stranger to Chicago audiences. He was a featured artist at the 1969 National convention and has given two public concerts for CATOE. He has built up a large following in Chicago in just a few years and his popularity is spreading quickly to other parts of the country.

Larry's program encompassed a wide variety of Christmas music which ranged from J. S. Bach's "Puer Natus in Bethlehem" to his own Fantasia on Mel Torme's "Christmas Song." The pleasant combination of traditional and contemporary arrangements gave the audience a complete musical history of the celebration of Christmas. It was a perfect way to welcome the season.

The December 10 Christmas Show at the Montclare Theatre presented a new artist to CATOE audiences — John Grune. Although he played an electronic at the 1969 national convention, CATOE had never presented him in public concert. Undoubtedly, the Christmas Show will not be his last.

John's playing is very clean and his arrangements have a lot of originality. He used the 3/10 Barton to its best advantage and pleased audiences not only with his well rounded program but also with his witty monologue.



John Grune talks to his audience during the Dec. 10 CATOE Christmas show at the Montclare Theatre's 3/10 Barton. It was John's first performance for CATOE.
— Ed Schaefer Photo

The concert was a tremendous success and a "Grande Finale" to a great year for CATOE. Much of the credit should go to the 1970 Board of Directors who met faithfully once and sometimes twice a month to plan each event. There were many other people behind the scenes, repairing organs, selling tickets, writing publicity and doing all the odd jobs that are required to make a show successful.

Bill Benedict, who has been Chairman for the past two and a half years is to be commended for his hard work and his success in gaining much local publicity and making CATOE a highly respected name in Chicago.

CATOE officers for 1971 are: Chairman, Bill Rieger; Vice-chairman, Paul Lewis; Secretary, Karol Shirey; Treasurer, Jack Smith; Vox CATOE Editor, Geannie Nachtwey; Board Members, Bill Benedict, Bill Barry, Harold King.
— Dennis Minear

LAND O' LAKES

It was October 27 at the Minneapolis Auditorium. The lights dimmed (leaving your secretary to scribble notes in the dark again) and Jim Hutton, a most able MC, introduced Eddie Dunstedter to us. The audience hushed and we were in another world as he began to play. *Parade of the Wooden Soldiers* brought back memories to this writer of her days as a neophyte tap dancer of four trying to tap out the same tune. Somehow Eddie's version was far superior. His *Deep Purple* caused a tingle to stir through the audience, so lovely was it. *Un Bel Di* by Puccini was gorgeous and so well suited to the organ because of the beautiful harmonies.



Eddie Dunstedter in concert — Minneapolis Auditorium.

Choking back the teardrops lest my notebook become soggy (that piece always has the same effect on me) your secretary geared herself for *Park Avenue Fantasy*, just as gorgeous in its sophisticated way. Eddie's guided tour by donkey of the *Grand Canyon Suite* was a sheer delight.

The dramatic *Capriccio Espagnola* was his choice to open the second half of the program, followed by a very enthusiastic *Bumble Bee* in flight. A medley of memories was next, described aptly by one of the songs in the medley — *But Beautiful*.

On the heavier side, Tschaikovsky was well-represented with his *Marche Slav*. From the bold Steppes of Russia

then to the haunting Far East of *Kismet* and on to contemporary U. S. A. with three really popular pieces — *On a Clear Day*, *The Girl from Ipanema* and *Can't Take My Eyes Off of You*. A thrilling highlight, at least in this writer's opinion, was the Gershwin medley that followed. It was a most moving rendition by a true artist, Mr. Dunstedter.

After several encores, the scrumptious program came to a close. Musically, technically, artistically, entertainingly — there is just no one quite equal to the veteran Mr. Dunstedter and we were privileged indeed to be present at this, his last public concert before his illness. — *Alice Tubbesing*

OREGON

The Oregon Chapter of ATOS closed the year with the Annual Meeting and a potluck in the Benson High School Auditorium Sunday afternoon, December 13.

To give a little background on this, approximately one year ago the club was approached by the Principal of Benson High School in regard to the restoration of the Benson Organ, a fine 3 manual Kimball, which had been purchased by the school body in 1937 and had become inoperable due to neglect, vandalism and water damage from the Columbus Day Storm. The club accepted with the understanding that the Club would donate only labor, no money, and after restoration would be allowed to use the auditorium for four meetings a year in return for maintaining the organ. Since that time, with Chairman Gerald Duffy and Board Member Bob Burke spearheading the effort, literally thousands of hours have been donated by members of the club and members of the Benson High School Dads' Club.

This was the first general meeting in the auditorium since the work was begun, and many members availed themselves of the opportunity to not only see and hear but also to play the organ. The console has been completely refinished and the organ both looked and sounded wonderful. The instrument has actually been improved, with changes in the chambers and grills that enable the sound to be disseminated more efficiently. It might be noted here, that the Benson auditorium itself is in every way suitable for this type of instrument, being large, lofty and built in the style of the Theatre Organ Era. It is hoped that we will be able to have the official dedication of this fine instrument in March or April of 1971 with a well known artist at the keyboard.



The 1971 officers for Puget Sound. Left to right: Ernie Manly, Charles Chartrand, Harry Harkness, Thelma Barclay, Dick Schrum, Marilyn Schrum, Margaret Sabo and Les Lawrence.

— Mildred Lawrence Photo

PUGET SOUND

On November 29, Puget Sound Chapter met at Calvary Temple Church. Bob Rank played a varied concert of liturgical and popular music. Bud Tutmarc, musical director of the church, was featured with his steel guitar, accompanied by Bob Rank. Bob finished his concert with an unique arrangement of *Caravan*, which prompted an encore of J. S. Bach, that was enjoyed by all. Following the program was a short business meeting and a long jam session.

Our chapter Christmas party, December 20, was held at the Haller Lake Improvement Club. The console was opened and a big buffet dinner with refreshments was served. Then came the business meeting and election of new officers.

The chapter was deeply saddened at the announcement of the death of Ben Hall, who was to have been MC of the Seattle '71 National Convention. The day closed with many of our talented members at the horseshoe.

— Eddie Zollman, Jr.



Bob Rank at the 3/19 Wurlitzer-Kimball, Calvary Temple Church, Seattle.

— Eddie Zollman, Jr. Photo

CLASSIFIED ADS

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FOR SALE — **MORTON** 16' Tibia, 12 pipes w/offset chest \$100; **MORTON** 8' Diapason, 73 pipes \$75; Phase Shifter, 7½ hp \$100. **KIRK WHITCOMBE**, 208 Lake Sammamish Dr. S.E., Redmond, Washington 98052. Phone 216 - 885-2253.

WANTED — **WURLITZER** horseshoe console, 2 manual w/pedals. Desire style 210, "F" or "H". State cond., amt. of cable, etc. **CHARLES J. HATTER**, 2914 Glen Oaks Dr., Wichita, Kansas 67216. Phone 316 - 683-3301 eves.

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BEN HALL MEMORIAL FUND

The Ben M. Hall Memorial Fund of ATOS is being established, according to President Stillman H. Rice. Ben's good friend Lee Erwin (and ATOS Vice President) is chairing a committee to define the use to which the memorial fund will be put and its general method of operation.

Details will appear shortly. Meanwhile, donations are acceptable at ATOS Headquarters, P. O. Box 90, New Haven, Conn. 06501. Make checks payable to Ben M. Hall Memorial Fund, ATOS.

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