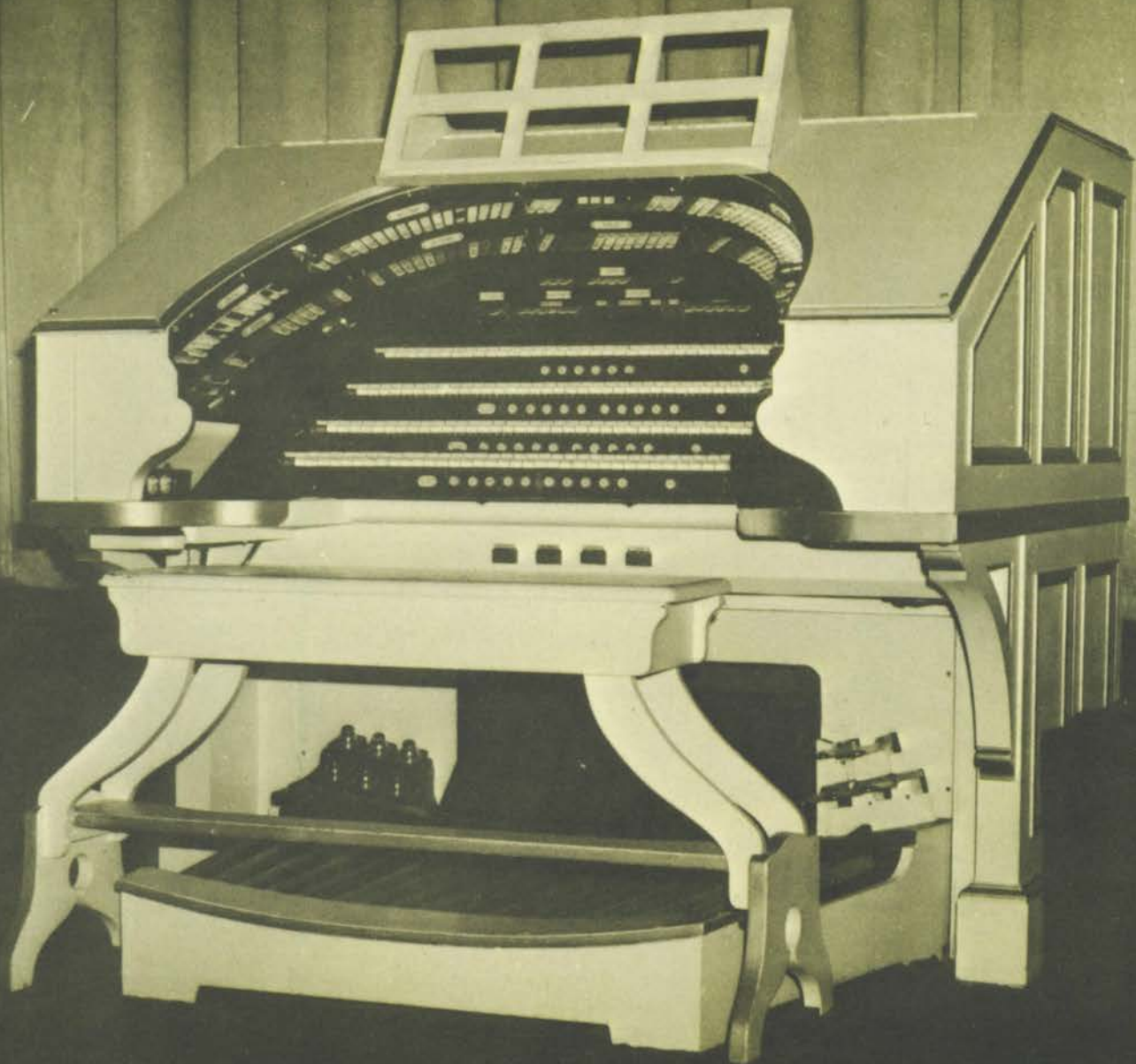
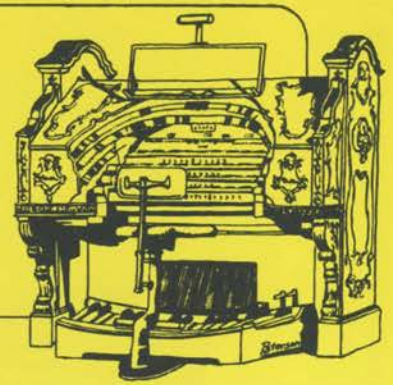


THEATRE ORGAN

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

VOLUME 13, NUMBER 2

APRIL, 1971



SEATTLE CONVENTION PREVIEW

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THEATRE ORGAN

Journal of the American Theatre Organ Society

Volume 13, No. 2

April, 1971

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THE COVER PHOTO

The 4/31 Granada Organ Loft Club Wurlitzer in West Seattle will be heard during the "Sweet Sixteen" National Convention July 10-13. Photo by Eddie Zollman, Jr.



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PRESIDENT'S MESSAGE

It gives me great pleasure to announce that as of March 1, 1971, membership renewals have reached a high of 2,858. We have 368 new members making a total of 3,126. (Total 1970 membership, 3,916.) This indicates the growing enthusiasm for theatre pipe organ and constant growth of ATOS.

At this time I wish to report that the U. S. Treasury Department Internal Revenue Service Exempt Application for the National Organization has been filed and I am waiting for a letter of determination.

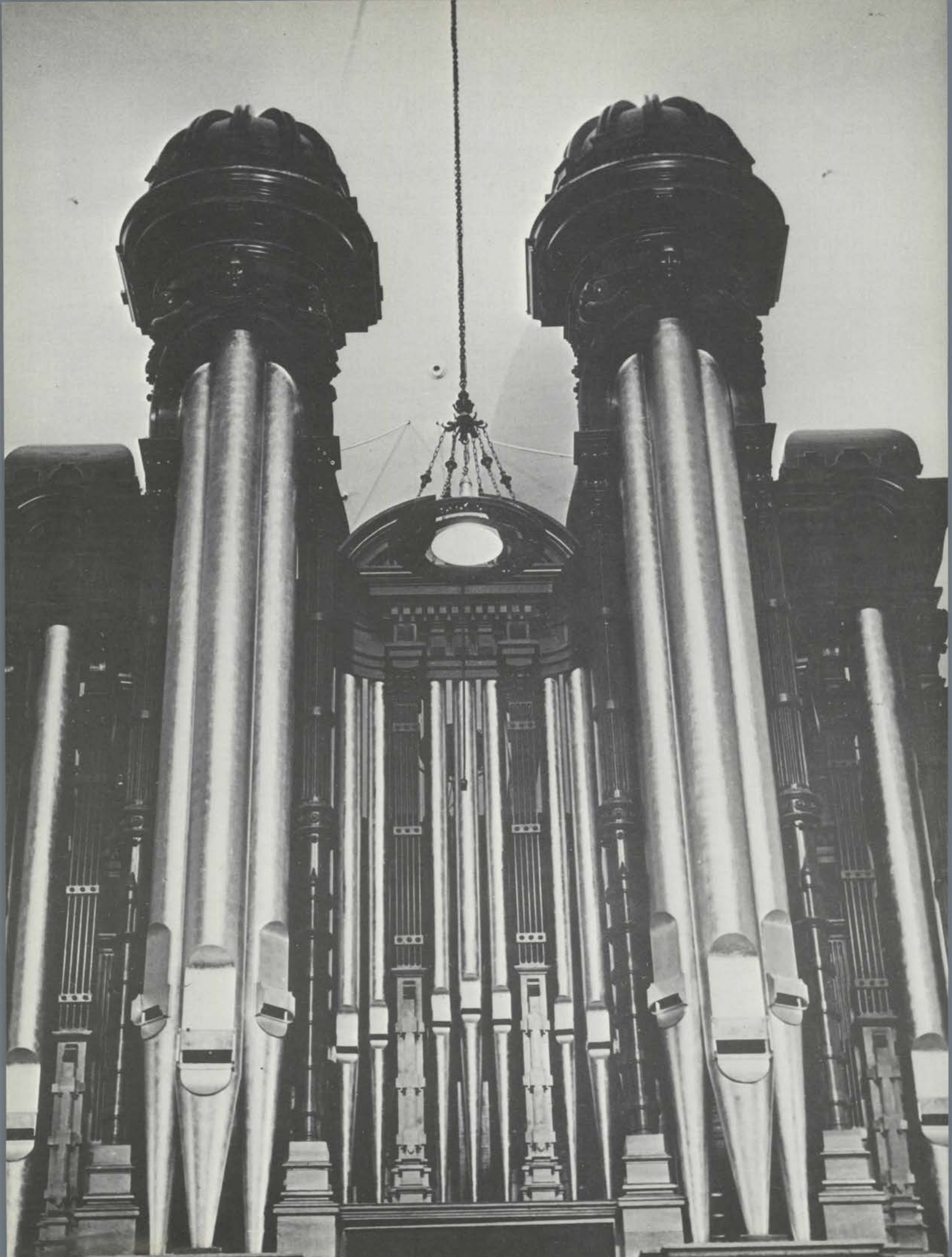
Vice President Lee Erwin has been appointed Chairman of the Ben Hall Memorial Fund. Please see article on page 23 submitted by Lee Erwin concerning this urgent appeal. I know I can count on each and every member to have a part in this great cause.

I wish to announce the appointment of Mrs. Mary Bowles, National Secretary-Treasurer, as chairman of a committee to preserve historical manuscripts, scores of theatre pipe organ musical compositions and other memorabilia as this was some of the purposes for which this Society was formed. Watch THEATRE ORGAN for more information concerning this committee's plans.

Plan now for Seattle in July (Sweet Sixteen Convention).



Stillman H. Rice
ATOS
ARCHIVES / LIBRARY Stillman H. Rice, President



The Great Tabernacle Organ

by Stu Green

IT'S PROBABLY the most familiar broadcast organ of all time, having been on the air continually since 1929. Four generations of radio listeners grew up to the Sunday morning network programs of the Mormon Tabernacle Choir with accompaniment by Dr. Frank Asper or Alexander Schreiner at the organ. In those decades many legends evolved about the organ in that remarkable focal point of the Church of Jesus Christ of Latter-Day Saints in Salt Lake City, the great tabernacle built in the wilderness near the salty inland sea over 100 years ago. Our point of interest is the fact that when the building was opened for religious services in October, 1867, it was equipped with an organ of about 10 working ranks. An organ in that wilderness — when civilization stopped at the Mississippi River? How the organ came to be is an almost incredible story, nearly as difficult to comprehend, considering the conditions, time and place, as the building of the acoustically excellent Tabernacle which houses it.

So we'll digress from our pursuit of the theatre organ briefly to examine one of the most remarkable pipe organs ever built.

Remarkable because the circa 700 pipes (only one third of the instrument planned) which sounded forth on that October Sunday in 1867 were all built on the spot — and by a crew of non-organ oriented artisans guided by one skilled organ builder who had to design and make the required tools before he could tackle the main task.

His name was Joseph Harris Ridges, an English organ technician who was converted to Mormonism while living in Australia. Ridges was persuaded to donate a small instrument he built in Australia to the church and he accompanied it across the Pacific and then by mule train to Salt Lake City. Needless to say, railroads in that area were still in the future. He arrived in Salt Lake City at an



(Opposite) The eight lowest pipes of the 32' Pedal Montre built over 100 years ago by Joseph Ridges. Lumber for them was hauled 300 miles by ox team. These pipes were not fashioned from single giant tree trunks but from sections of laminated wooden tubing made by gluing together enough pie-shaped strips to form a round column from which the center was later drilled out. Pipes are in eight divisions stacked two stories in height. Directly behind the facade are the unenclosed Great and Pedal divisions. Above them is the Positiv. Behind them is the Swell organ. Choir chambers are at left, Bombarde and Solo stacked at right. Display pipes are covered with 24-karat gold leaf.

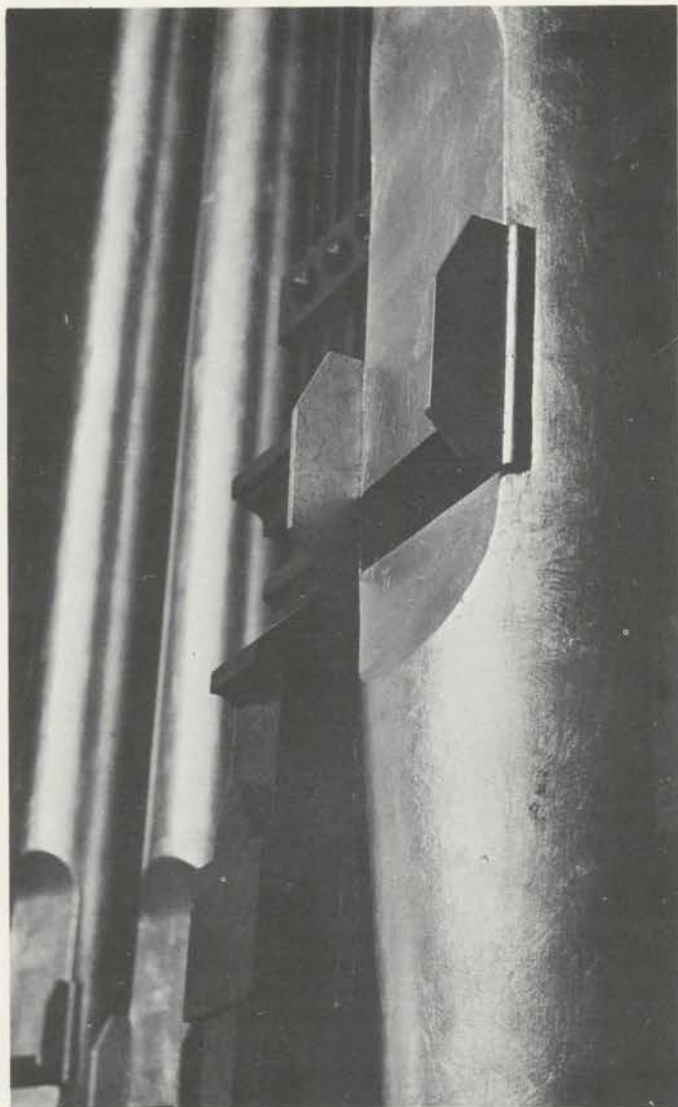


The Tabernacle organ casework makes an impressive background for the Mormon Tabernacle Choir.

opportune time. Construction of the tabernacle was underway and it was to be equipped with an organ — if possible. Church president Brigham Young called on Ridges to design and build the instrument. Ridges was willing but needed some materials which could be obtained only in the east. So with only \$900 to spend he hopped the stage to Omaha and took the train to Boston. He still didn't have a definite design in mind, so while in Boston he must have visited existing organs. In retrospect it is reasonable to assume he visited the organ in the Boston Music Hall, a Walcker built in Ludwigsberg, Germany. Photographs show that casework and facades of the two instruments are strikingly similar.

So Joseph Ridges purchased the sheet brass, spring wire, zinc, tin, soft leather for pouches, and ivory for keys, then returned to Salt Lake City with a definite plan for a circa 40-rank organ with tracker action, the only kind then known.

Outside of the materials muletrained or oxcarted in from the east, Ridges was on his own. He had to use materials on hand. His crew, driving 20 wagons drawn by oxen, ranged as far as 300 miles from Salt Lake City to get just the right lumber for the wooden pipes. He devised an early plywood by laminating bevelled strips of wood to obtain practical lengths and thickness for the 32' Monroe (diapason), the facade pipes which astound visitors by their very size. These are still working parts of the organ as are about 200 other pipes that Ridges fashioned. He learned that buffalo hides could be scraped to a thickness suitable for covering reservoirs and the same beast provided the glue required. Nails and screws were scarce so glue was doubly important.



Closeup of one of the laminated wood pipes built by pioneer Joseph Ridges. Wind pressures used throughout the organ range from 2-2/3" to 17".

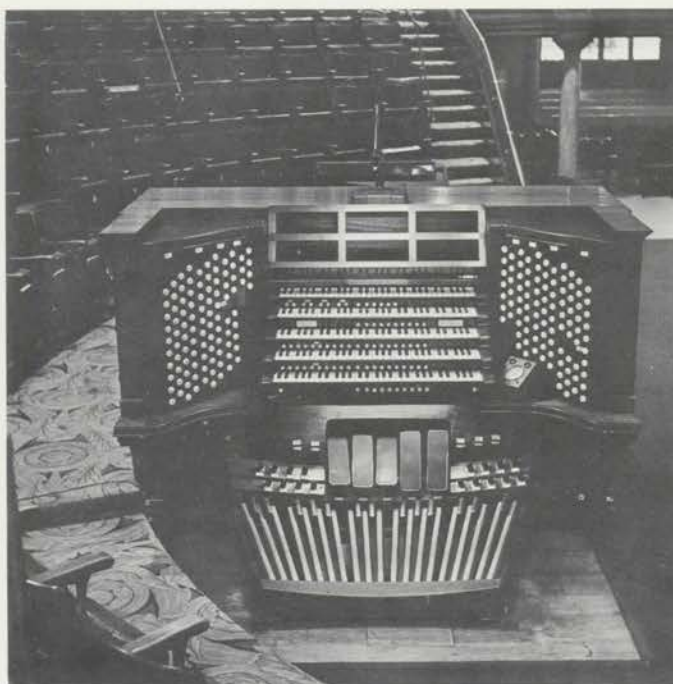
Ridges didn't know he was getting into a 12-year project when he started, but it took his crew that long to complete the 2638 pipe organ. He started work around 1865 and had 700 pipes speaking for the Tabernacle opening ceremonies in 1867.

The original organ was powered by a hand bellows which required the muscles of 4 husky men. Even so, exhaustion brought the wind pressure down after a half hour and the pumpers had to be relieved by a second shift if it was a long concert. The more ranks of pipes added, the more acute the problem became. Later a water wheel-powered blower replaced the men. Luckily the electric motor-driven blower came into use around the turn of the century, and the ever-growing wind requirement problem was solved.

The Tabernacle's dimensions are 250' x 150' x 80' in height. It seats 8000. Its all-wood construction enhances the acoustic properties to the extent that organist E. Power Biggs once was moved to state, "A person can even cough in here and it sounds good."

The organ was enlarged in 1875 and again in 1900 when the tracker action was discarded in favor of pneumatic action. In 1915, 1926 and 1940 more ranks were added. The 1940 tonal overhaul, performed by Robert Hope Jones, former

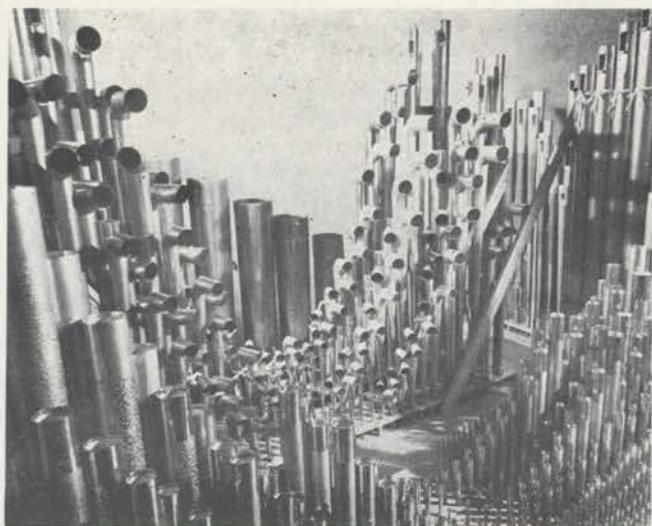
How the pioneers fabricated large wooden pipes. This cross section shows how pie-shaped pieces of wood were assembled to form a laminated tube. The outside of this sample has been turned down to the desired diameter. The inside remains to be finished. Before such specialized work could be done, tools had to be designed and made.



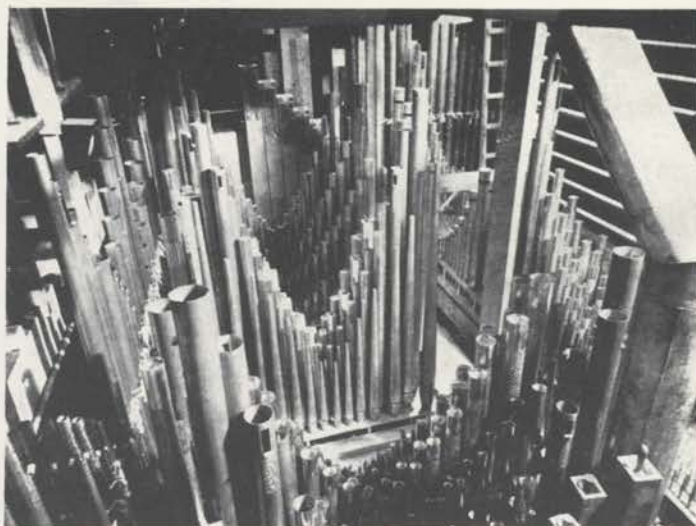
The Aeolian-Skinner console installed in 1948-1949. The clock is for timing broadcasts. From the bottom the manuals are Great/Positiv, Swell, Choir, Solo/Bombarde and Antiphonal.

chief voicer, James H. Nuttall, was the last time the original organ was given a facelifting. For nearly three quarters of a century it had been enlarged and altered by builders who used various wind pressures, types of action, types of regulator, pipe scales and timbres. There was more than a little of the "Topsy" in the venerable organ which had grown to a reported 151 ranks. It was still a beautiful instrument but the inconsistencies brought about by differences in theory and construction made it unsuitable for further enlargement. According to organ builder Lee Haggart most of the original instrument was removed, rank by rank, during 1948-1949 and each section removed was replaced by Aeolian-Skinner components. The changeover had to be accomplished gradually because of the daily use of the organ in the Tabernacle.

A few of the original ranks were retained, according to Haggart, notably the huge Montre pipes which form a part of the familiar casework design, but the rest was transported to Provo, Utah, and, after a thorough overhaul and some modernization, was installed in an assembly hall at Brigham Young University.



The Bombarde Division. Note the hooded Trumpets.



Parts of the Great and Pedal Divisions.



They keep the 189 ranks tuned and perking. Elias H. Jones (left) is the organ maintenance Supervisor. Former theatre organist Wayne Devereaux (center) is head technician. Wayne E. Carroll (right) also services organs in other local Mormon installations.



Alexander Schreiner once played at the Los Angeles Metropolitan theatre.



Staff organists Robert Cundick and Roy M. Darley.

The replacement of the original Tabernacle organ with an even larger Aeolian-Skinner organ designed by and installed under the supervision of the noted G. Donald Harrison is a matter not openly discussed in Tabernacle circles says Haggart. The idea of an everlasting instrument, as indestructible as the Tabernacle which houses it obviously does lots more for inspired tradition.

Keeping the 10,814 pipes and their activating mechanisms in top shape is the full time work of three technicians. Just keeping the monster in tune is a kingsize project. Head technician Wayne Devereaux is an ex-theatre organist who started at 14 as relief organist at the Ogden (Utah) Orpheum Robert Morton, spelling Roscoe Glassman. Later he played the Ogden Paramount Kimball. While living in Southern California he broadcast from KGER, Long Beach. He has a 10-rank mostly Kimball perking on his farm near Ogden. He states that he still entertains, "for my own amusement — and other people's amazement." One of his standby jobs is putting the Tabernacle organ through its paces for visiting organists, a task he enjoys.

The first organist to play the Tabernacle organ was Joseph J. Daynes, who was appointed by Brigham Young when he was only 16. It was Daynes who played for the opening in

1867. He was followed by John J. McClellan, a showman known as "the mighty Mac" of whom John Philip Sousa said "McClellan is an ornament to his profession." Best known in recent years are Frank Asper and Alexander Schreiner, thanks to their frequent broadcasts. Schreiner is of special interest to theatre organ aficionados because of an engagement he played at the Los Angeles Metropolitan theatre style 285 Wurlitzer during the "golden era." However, he can't be classed as a theatre organist gone classical. Mr. Schreiner informs us that he obtained a 6-month leave of absence from his Tabernacle duties to give the theatre organ a whirl. Apparently the Metropolitan was his only theatrical engagement. He returned to the Tabernacle and serious music when his 6 months were up and has remained there except for concert engagements ever since.

Much has been said and written about the Tabernacle organ and its distinctive tonal aspects. Loving care and frequent updating have kept it young and current. But the fascinating aspect is the picture of Joseph Ridges creating an organ mainly from what he was able to gather from the wilderness, with the aid of his knowledge of organ building and a strong religious faith. This pioneer deserves a salute from all organ enthusiasts. □

PHOTOS: Eldon Linschoten and church archives.
PHOTO COPYING: by Bill Lamb.

Background supplied by "IMPROVEMENT ERA" MAGAZINE
Alexander Schreiner, Wayne Devereaux, Lee Haggart and church offices.



Imposing facade of Memphis' Malco Theatre. Notice organ advertisement at very bottom of marquee. This theatre realizes what it has and makes the most of it.

Memphis' Magnificent Malco

by Vincent C. Astor

Photos by Bill Oberg

On the southwest corner of probably the most well-known intersection in the South, Main and famous Beale Street, stands the finest and best preserved movie palace in Memphis, the Malco Theatre. This last year, with the help of the only remaining theatre organ in town, the Malco is becoming better appreciated; not only as a first class movie theatre but as the pride of the Malco chain, the last word in elegance.

In 1890, a small but beautiful theatre was built on this site, the Grand Opera House or simply the Grand. Melodrama and early vaudeville were featured. Later, the Grand was bought by the Keith-Albee-Orpheum circuit which owned it when the theatre burned in 1923. A colorful history was just beginning when the Keith-Albee-Orpheum New Orpheum Theatre was opened on November 19, 1928. A superior vaudeville program included Earl Estes playing the largest Wurlitzer in Memphis. The first photoplay was *The Outcast* starring Corinne Griffith.

This theatre was a Rapp & Rapp marvel — not over-grandiose but pleasing and wonderful to see. A tall, damask-tapestried grand foyer led the way to the ivory and gold auditorium (#18 An Acre of Seats). In every public corridor and passage were crystal chandeliers, the two largest in the auditorium weighing 2000 pounds each. These two were of a different design than chandeliers in most theatres; a more classic design rather than the

usual lantern shape. The balcony chandeliers were lanterns with latticed sides made of crystal ropes. The 2800 seats were installed in four levels; orchestra, mezzanine, balcony and gallery. The organ, opus 1956, a 3 manual Style 240 Wurlitzer, boasted 13 mellow ranks and a price tag of \$19,000. It was installed in two chambers at balcony level, one in the back of each loge. The console was enthroned on a lift beneath the left side of the elaborate proscenium. Also on the left side, in the Solo chamber, were all the traps and percussions except the Chrysoglott which played from the right. In the left Solo chamber were the Brass Trumpet, Kinura, Oboe, Tibia, and Tuba; and in the right were the Diapason, Horn Diapason, Flute, Salicional, Viol d'Orchestre, Celeste, Clarinet, and Vox



Organist and renovator Bill Oberg sitting up with a sick Vox. The Vox had laryngitis but is now recovered.



Interior of the Malco auditorium. Drapes on both sides have been tied back so the full volume of the organ can be heard. At bottom center is one of the annunciators which changes for organ shows. To right is console, above is 2000 lb. chandelier. There is now a second three manual console at the other end of the orchestra pit.

Humana. One of the well-known organists was Milton Slosser, beloved by Memphians many years.

In 1940, the Orpheum was bought by M. A. Lightman and was destined to hold the home offices of the M. A. Lightman and Company chain (MALCO). It still holds these offices and is the proud flagship of this great chain. The theatre was completely refurbished, new carpet, new seats and better equipment. Now re-enhanced, the theatre passed its silver year with bright future ahead. However, public interest was now centered on the movies alone, the grandeur was slowly forgotten. The public also grew tired of the organ and the console spent more and more time in the pit. Then in 1957, a terrible stage fire destroyed the stage curtain and proscenium drapery. The burning drapes fell on the console and badly damaged it. This was almost the last of the Wurlitzer.

After the fire the organ met the ATOS. A member from Memphis, Harlan Judkins, restored the console and kept the organ as well as possible. Lack of public interest left the organ unused and decaying. The pedals were worn, the toe studs had died one by one, the traps (except the tambourine) fell silent, and the fire caused new heavy drapes to veil the shutters.

In 1961, Bill Oberg, another ATOS member, began taking an interest in the neglected organ. He made trips from his home in Milan, Tennessee, for a

long while to tinker with the organ in Memphis.

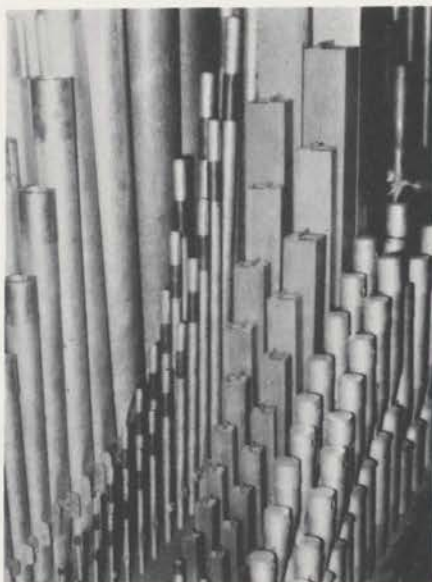
In 1965, the Malco was endangered by a monster which terrorizes every movie palace at one time or another, the office building. When Memphis heard of the planned demolition it would not stand for the proposal. Now the office building stands across the street.

Bill was still tinkering until around August of 1969 when Joe Hosey, the present Malco manager, asked him to go on with the restoration in earnest so as to begin organ shows again. Bill recruited his girlfriend Linda Light and used many parts from his own pipe organ to refurbish the Malco organ. Four months and two bushels of Black Cap Magnets later, on December 21st, the Malco ad contained the first mention of an organ in many years. Now Bill, an exceptional organist, plays the organ twice on Fridays, Saturdays, and Sundays. The organ is back on the marquee and has been expanded to include a piano. Bill is also planning to add some of his own pipe ranks to the organ plus a second 3 manual console. A place is waiting for a post horn. The pedals have been replaced, the traps are at work, the drapes have been tied back so the organ can achieve its full volume, and a sparkling white and gold finish makes the console stand out as never before.

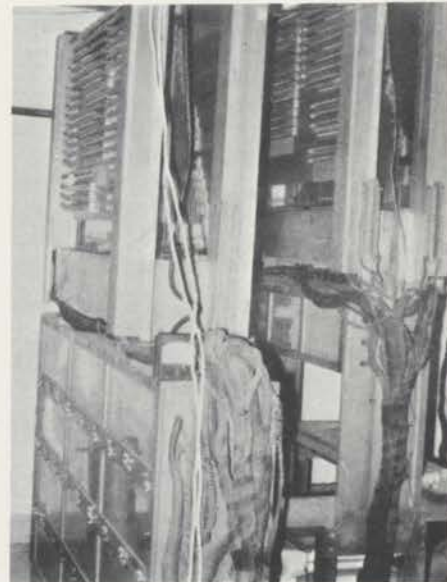
As in many other places, the theatre is benefitting from the organ's resurrection. The four large chandeliers glow just as in 1928 to illumine the unchanged auditorium. Now the public is appreciating how much the management has done to keep the theatre in first class condition. Plans are being made for new bulbs to be placed in the midnight-colored dome. The grand



Bill at the console summoning some beautiful tones out of the old lady. Thanks to him, the music he plays so well at this end comes out beautifully at the other end.



In the Main Chamber (l. to r.); Diaphonic Diapason, Salicional, Flute and Vox Humana.



The computer-like relay system which makes this organ so versatile. This is located in its own chamber beneath the Solo chamber.



Steinway grand piano installed recently in the left hand loge (see opposite, right). Chrysoglott now stands beside it. The percussions were installed after interior photo was taken.

foyer has shone the same all these years with frequent relampings of its own crystal chandeliers and fixtures; these accent the fact that the foyer was repainted several years ago in the original white, gold and silver motif. The intact stage awaits new acts to tread its boards and automatic annunciators change for the organ shows.

The Malco is a must to visit when in Memphis as it is the largest theatre in the city and the best preserved of only two downtown movie palaces which remain. Its stately buff-colored exterior and coffered marquee complement the splendid interior. Best of all, The Magnificent Memphis Malco possesses a Mighty Marvelous Wurlitzer which is one of the fortunate few to win public appreciation again. □

Jim's 'Hard Way' Wurli

by Mrs. Harry McAlonan, as told to Stu Green

The "bug" hit James O. Carter early. His dad noticed the symptoms when he took his small son to a circus. Once little Jim heard the carousel organ, he lost interest in everything else on the circus midway and stood fascinated near the merry-go-round while dad made the rounds of the other attractions. When he returned, Jim didn't want to go home. "What a great sound!" piped the little boy. "It'll pass" thought dad, as he led Jim away by the hand.

But it didn't pass. When Jim was eleven he made a pipe chest from a cheesebox which blew some tin whistles mounted on top. Not very satisfactory from the musical standpoint but it gave the lad a grasp of the problems encountered in designing an organ.

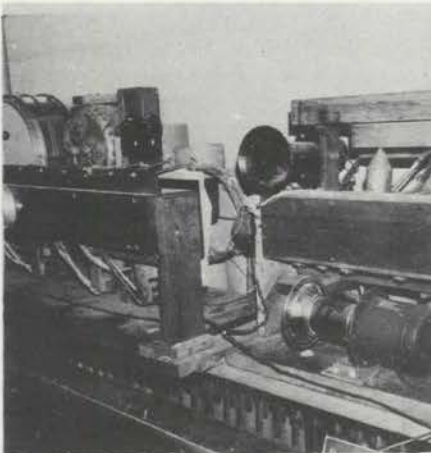
The next major effort was completed during Jim's fifteenth year. He rigged a vacuum cleaner as a blower to a foot-powered reed parlor organ, an old Gulbransen. That saved shoeleather but the sound lacked the deep tremulant of the theatre organ which had become Jim's ideal. So Jim rigged a beater trem from a pneumatic. This provided the proper wobble but it was still a far cry from the ideal. Jim's next exercise in organ building was with his own version of all-electric action. Using doorbell chime solenoids, he operated an Aeolian-Orchestral reed organ from a remote melodian console. But the reeds kept getting out of tune and Jim was ready to tackle pipes.



The piano may be played from the console.

His first pipe organ was a 5-rank Hall church organ with a Bartholomay console. Jim figured he could change it to a theatre organ merely by adding theatre organ tremulants. What he got was a shaky sounding church organ. He was learning the hard way.

Still determined to get the sound he remembered so well from a childhood spent haunting the theatres in the New York-New Jersey area, a grown up Jim finally decided to go to the source. But by the late '40s and early '50s many organs in Jim's New Jersey stomping



The Carter organ boasts a complete toy counter.

STOP LIST

SOLO SECTION

- *8' Solo Tibia Clausa (Wurlitzer)
- *8' Orchestral Oboe (Wurlitzer)
- *8' Kinura (Wurlitzer)
- *16' Tuba (Wurlitzer)
- 8' French Horn (Kimball)
- 8' English Posthorn (Kimball)
- 8' Brass Saxophone (Wurlitzer)
- 8' Brass Trumpet (Wurlitzer)
- 8' Muted Violin (Kimball)
- 8' Quintadena (Wurlitzer)
- 8' Tibia Minor (Wurlitzer)
- 8' Tibia Plena (Gottfried)
- 8' Oboe Gamba (Wurlitzer)

MAIN SECTION

- *8' Vox Humana (Wurlitzer)
 - *8' Viol d'Orchestra (Wurlitzer)
 - *8' Salicional (Wurlitzer)
 - *8' String Celeste (Wurlitzer)
 - *8' Diaphonic Diapason (Wurlitzer)
 - *8' Clarinet (Wurlitzer)
 - *16' Bourdon/Concert Flute (Wurlitzer)
- *Basic Wurlitzer Style 235 voices

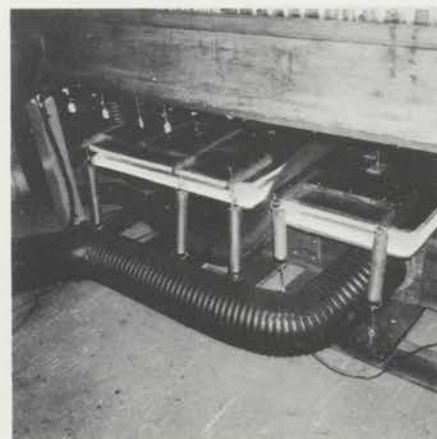


Jim Carter's console. Originally a style 235 Wurlitzer (11 ranks), it has many added duties now.

ground had been vandalized or had deteriorated from years of neglect. Not able to locate a complete instrument Jim decided to settle for parts. He would collect parts until he had enough to fabricate his dream organ and install it in his Cinnaminson, New Jersey home.

Anyone who has attempted this approach knows the pitfalls of mixing pipework of various scales and wind pressures, and their associated chests. It's really "the hard way" as indicated by the years Jim spent collecting his parts, testing them and, if necessary, horsetrading for more suitable pipes, chests, trem, regulators and impeller blades.

Jim's path while searching for the needed items would appear as many zigzag lines across the map of New Jersey, southeastern New York state and eastern Pennsylvania. The outline of his future organ started to take shape with a rich strike in Bloomfield, N. J., where he obtained the Royal Theatre's 1926 style 235 Wurlitzer console, along with its Marimba, Solo Tibia and Orchestral Oboe.



Jim used lots of flex tubing to get air to his pipes. The regulators are in the "traditional" location beneath the chest.

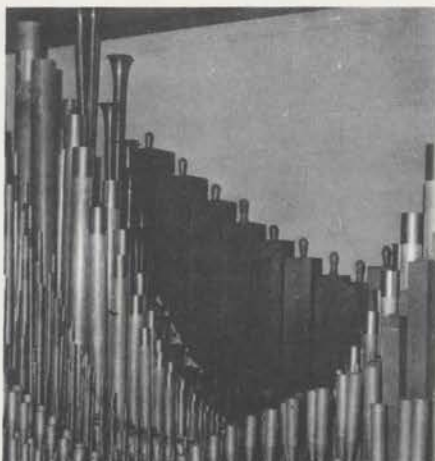


Jim adjusts a tuning roll on a string pipe.



Jim works on one of the musical curiosities in his collection.

If his instrument was to be a style 235 (11 ranks), then he could confine his search to parts indigenous to that model. Jim planned his chambers and had the walls nearly completed when he realized that the "expansionitis" which had subtly affected his project left him without enough room for the additional ranks. To accommodate the whole 20 ranks, Jim had to tear down and start over. The present organ room is a concrete block building 15'x20'x13' high. The block structure provides a large acoustically "live" chamber. "You can hear a pin drop" says Jim.



Main chest. Pipework is all in one large chamber.

Meanwhile the quest for organ components continued. The Victoria Theatre in Camden, N. J. yielded much of what Jim needed and the Solo and Main chests came from the Frankford Theatre in Philadelphia. The Byrd Theatre in that town provided a rare Gottfried Tibia Plena, a non-style 235 rank, to be sure.

Jim decided to assemble his own switch stacks and relays. He used Reiser relays and switches throughout and changed the combination action to Reiser all-electric. He fabricated regulators, tremors and cut floor frame.

The expansion continued with the acquisition of a Brass Sax originally from a Hoboken theatre, and the Brass Trumpet from the Warner Theatre in Atlantic City. Another venture in non-Wurlitzer pipework followed, yielding a Kimball Posthorn and French Horn from the Nixon Grand Theatre in Philly. The final non-Wurlitzer rank added was a Kimball Muted Violin.

To avoid future troubles, Jim did extensive releathering, even to the Tibia lips. The metal pipes were washed in a weak acid solution and wiped with steel wool. Wooden pipes were varnished. Jim fabricated all of the cable used in the installation.

After three years of building, Jim had 16 ranks playing by mid-summer

1970, and at this writing the organ is virtually completed, even to the Ampico baby grand piano which plays from the console. Static wind pressure supplied by the Kinetic blower is 22 inches. The organ has the usual percussions and toy counter, all from various theatres in Jim's area of operations.

Jim Carter is enthusiastic about the organ hobby, even after acquiring his instrument the hard way: "It's one of the greatest hobbies. True, it's expensive, but it's a hobby everyone can enjoy."

When asked about the oft-heard critical comment about crowding ranks of pipes voiced for an auditorium into the cramped acoustics of a residence, Jim replies: "The acoustic conditions may not be ideal — but what would happen to the organs if we didn't move them? They'd be junked — just as were most of those my parts came from."

Jim has the added satisfaction of knowing that his instrument, as such, never sounded out in a theatre. It's a real patchwork quilt of an organ, but it fulfills the Carter boyhood dream of owning a theatre organ. To Jim the slow parts-collecting procedure paid off.

"It was more than worth the effort — a dream come true," smiles Jim Carter. □

Young Man's Dream

by J. Marion Martin

You never know where you will find a theatre organ these days, or for that matter how the discovery will be made. One day in 1968 I received a post card from Ohio, informing me a church in Durham, N. C. contained a Robert Morton theatre organ and that in one week the church would undergo the wrecker's ball, organ and all, and this person felt the Piedmont Chapter should save it. When contacted, none of the Durham members seemed even interested in going to look at the organ. The church had been abandoned for several years, and they were sure nothing worth while could be in the run down building. It seemed the organ would go with the building.

When Douglas Spivey, a 17-year-old organ pupil of mine, came for his lesson, I mentioned the doomed little Morton. I saw that strange light in his eyes that organ buffs get, and he immediately said, "I want it!" He went home, talked it over with his father, and called me back to say his folks had given him the go-ahead.

Phone calls to Durham completed the deal and we found we had two weeks in which to get the instrument out. Work was begun on a building, separate from the Spivey home, to house the instrument. Six o'clock Saturday morning found Doug, his father and I, followed by his father's two trucks, on our way to Durham.

When we reached the church we really found a ruin, almost ready to collapse on its own. Electricity had been turned on for us however. We turned on the blower, fearing the worst. We were amazed to find every single note played. The organ was of 1920 vintage: two manual, four ranks —

Bourdon, Diapason, Salcional and Vox Humana, with Chimes, Xylophone, Orchestra Bells, Bass Drum and Cymbal. The Drum and Cymbal had never been installed in the church, and someone had beaten us to the other percussions.

The organ chamber was upstairs over the church choir, speaking through a large heavy plaster grill. After removing the pipe work, we decided to take out the shutters and lower the chest, rather than trying to get them down the small winding stairs. One of the men placed his hand on the grill, when to our horror it went crashing down 25 feet into to choir. Apparently it had just been sitting there all these years, held in place only by its weight. We thought how lucky some soprano in that choir was, that while singing "Will There Be Any Stars In My Crown?" had not been crowned by the plaster grill, thus seeing a whole celestial galaxy.

Four o'clock found us with the organ all loaded and on our way back home with our prize. Doug stored the little beauty in one of his father's warehouses until its permanent home was finished. Three weeks after he moved the organ into its new home, the organ was playing again — sans shutter.

Like all organ buffs, Doug began to dream of a larger and more versatile instrument. Pipes and chests began to appear, until the instrument is now a 2/10.

There are very few 17-year-old boys who even have a pipe organ, to say nothing of installing and enlarging it by themselves. Like most enthusiasts turned organ builder, Doug has found that enlarging an organ can be a slow, complicated business. Doug's organ has come a long way since it left the desolate church, but he still has a long way to go before it is finished the way he wants it.

For the past two years, Douglas has been organist at Whiteville's First United Methodist Church. Now he must leave



Douglas Spivey, 17, shown at console of Marion Martin Moller.

this job and the mighty little Morton as he enters N. C. State University in September to major in Chemical Engineering. However the little Morton will not get lonesome, for Doug will be home at every possible chance to give it the tender loving care it so richly deserves. □

SPECIFICATIONS OF DOUGLAS SPIVEY'S ROBERT MORTON ORGAN

Whiteville, N. C.		
RANK	MAKE	UNIFICATION
Tuba	Wurlitzer	16' 8' 4"
Bourdon	Robert Morton	16' 8' 4" 2-2/3'
		2' 1-3/5'
Salcional	Robert Morton	8' 4' 2"
V. D. O.	Kimball	8' 4'
V. D. O. Celeste	Kimball	8' 4'
Diapason	Robert Morton	8' 4'
Stentophone	Moller	8' 4'
Orchestral Oboe	Robert Morton	8'
Vox Humana	Robert Morton	8' 4'
Tibia Clausa	Moller	8' 4'
Bass Drum		
Cymbal		
Xylophone		
Chimes		
Orchestra Bells		
Acc. to Acc. 4'		
Solo to Acc. 8'		
Solo to Solo 4'		
Acc. to Pedal 8'		
Trem. 1		
Trem. 2		



Robert Morton 2/4 at time of rescue from abandoned church.



The original 4 ranks have been expanded to 10 ranks. Installation is a credit to ability of young Mr. Spivey.



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DEAR ATOS MEMBER,

Yes, the organ on the magazine mast-head does live, and you will hear it played by nationally known artists when you attend the convention in Seattle this year. It is a Publix #1 Wurlitzer, the true Crawford Special, and it resides in our Paramount Theatre. We have pizzazzed her up with a post horn, and she's ready to entertain you.

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Seattle's own pipe organ builder, Balcom & Vaughan, has installed a showpiece in the magnificent new First Presbyterian Church in downtown Seattle. We are proud of it and its builder.

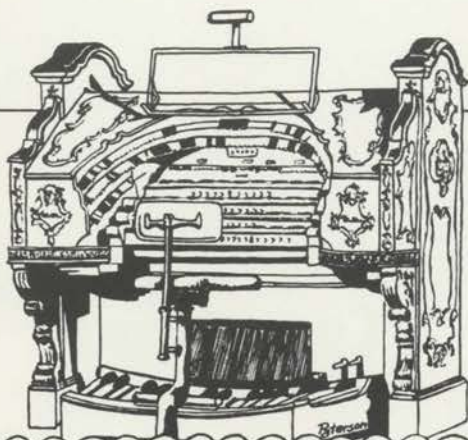
The bus tour through Tacoma and Bremerton on Monday will include a 50 minute ferry ride back to Seattle, one of the most beautiful water trips you will ever make.

A pre-convention dance and social mixer is planned for Friday, July 9, after the National Board of Director's meeting. This is a chance for you to meet with old acquaintances and make new ones. The day after the convention, we plan some home tours including very fine organs plus a 4-78 Flentrop Tracker organ. This day will be capped by a boat trip and an authentic Indian-style salmon bake.

By all means, plan to spend some extra time here. Enjoy our water, our mountains, salmon sport fishing at the ocean, the great camping facilities and much more. WELCOME to the great Northwest and our "Swingin'" Sweet Sixteen Convention. We are expecting you!

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**AMERICAN
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PUGET SOUND CHAPTER

Chauncey Haines

"Tuesday Night at the Silent Movies"

by Lloyd E. Klos

Photos: Haines Collection

For over 45 years, organist Chauncey Haines has been associated, in some fashion, with silent films. He played the silents during their reign in the theatres and now, he has come "full circle" in playing the silents during their revival. By so doing, he has been privileged to rub shoulders with some of the greats in the entertainment world.

Born in 1900, he was the son of a prominent Detroit musical director and was allowed the run backstage at the Detroit Opera House, where he remembers the Barrymore Family, William S. Hart, Lloyd Bacon and many others.

When in his early teens, the Haines Family moved to the west coast where his father continued his musical endeavors in Walla Walla, Washington, owning a theatre and employing his son as drummer in the orchestra. Then to Los Angeles, and while a student at Manual Arts High School, Haines played drums and piano in band whose vocalist was Lawrence Tibbett, long a star of the Metropolitan Opera. Mr. Haines played those instruments for movie serials such as "The Perils of Pauline" and "The Exploits of Elaine."

In 1917, he began as organist in Los Angeles at the old DeLuxe Theatre at Alvarado Street and Wilshire Boulevard, one of the two Los Angeles theatres having Wurlitzers. The other was Grauman's Million Dollar.

Mr. Haines plays the Bovard Auditorium organ in Los Angeles. He was 18 at the time.



Later, he became a protege of Jesse Crawford, by whom he was groomed for the position of solo organist. When Crawford was engaged by Balaban & Katz to open their deluxe Tivoli Theatre in Chicago in 1921, Haines went with him and became the Poet's relief organist.

In 1924, he returned to the west coast and presided at the console in the Egyptian Theatre in Long Beach. Coming back to Los Angeles in 1925, Mr. Haines was featured at the Forum Theatre. He played the original score for "The Gold Rush" when it was previewed, with Charlie Chaplin sitting on the organ bench, giving instruction.

"In the better movie houses before the advent of sound," Mr. Haines says, "the organist did a very meticulous job, even using a stop watch to fit the themes to the action. Every performance was a live session, and you had to be on the button. If you got ahead or behind, you were sure to hear about it."

He returned to Chicago in 1926, had a stint at the 4-manual Wurlitzer in the Norshore Theatre, then went to the Chicago Theatre. While playing in this house, his mentor, Jesse Crawford, vacated the bench for his New York Paramount position. It was at the Chicago where Haines saw a film which he believes sounded the death knell for theatre organists.



Chauncey Haines at the organ in the Chicago Theatre, made famous by Jesse Crawford. Haines was substitute organist for the Poet. Picture taken in 1926.

It was "Don Juan," with John Barrymore, a film which had a synchronized musical score, played by the New York Philharmonic Orchestra. "I told my fellow organists that they better learn how to deliver the mail, or to work in a grocery store, for our time was doomed," he recalls. Before the end came, Mr. Haines opened many houses, on loan from Balaban & Katz, who had over 100 organists playing their theatres. He helped open the Roxy's 5-manual Kimball in New York. This might come as a surprise to theatre organ enthusiasts as it was for this writer.

We questioned Mr. Haines further, as our information did not even list him on Roxy's organ staff.

"I'll straighten this out for you. Of the three names on record for opening the Roxy, Mr. Parmentier played the rotunda organ, while Mr. Velasco, Mr. D'Antalfy and I officiated at the three consoles in the pit.

"Velasco and I had auditioned in Chicago for S. L. Rothapfel at the studios in old Kimball Hall. I was playing B&K's Norshore at the time, and I was more than flattered and pleased to be asked by Roxy to come to New York to open his great movie emporium on March 11, 1927.

"The hectic activity of the opening, its unpreparedness, all the snafus of that night, is one series of events which I certainly intend to write in bold detail in my book, if I ever finish it. Anyway, I have an original Roxy opening night program in my scrapbook which lists Velasco, D'Antalfy and myself at the triple organ consoles.

theatre organ

"I know of only one other program of its kind existing in the area of my home. I saw it recently, and it belongs to the man who was the pit director under Rapee, Charles Previn, Andre's uncle. He was musical director of Universal Pictures for many years, and we had a gabfest about that great, but hectic six weeks.

"Yes, that's how long I stayed at the Roxy. I don't believe I was ever so unhappy and frustrated over a musical situation. To begin with, Roxy was no less than a tyrant to work for, and Mr. Velasco's temperament and ego so far overshadowed his musical ability that it proved an impossible and intolerant situation. He involved the wrath of Roxy so much that it spilled over on Deszo and myself, and I asked for 'out.'

"I well remember his agreeing remark to me: 'OK, boy, then back to the stockyards.' I haven't been in New York since.

"During my first three weeks of the Roxy engagement, I stayed at the Mc-Alpin Hotel. Then, longing to see a bit of something besides concrete and stone, I went to live with some friends in the little town of Maplewood, New Jersey. I used three forms of transportation to get there, but how lovely the countryside looked, even in late March. I took the subway to the ferry, then the ferry over to New Jersey to connect with a little Toonerville-type train, run by the Lackawanna Railroad, to get to Maplewood. I will always remember Maplewood as the pleasant part of my New York venture, but not the Roxy."

When sound came in, it really decimated the theatre organists' ranks, and Mr. Haines, one of three surviving members of the B & K organ staff, was reduced to doing solo work.

"After serving my final year of my 6-year engagement with B & K," he says, "I humbly folded my tent and slipped into the night. I returned home to Los Angeles and for three or four years, prodigiously applied myself to the real serious study of real music with real musicians."

During the Thirties, he was musical director for radio stations KFAC and KMPC, for some of the name radio shows which originated in Los Angeles. He had his own symphonic-jazz orchestra for awhile, and was musical director for Sonja Henie's ice show, doing special arrangements of the music.

One day, while on assignment at Warner Bros., Max Steiner, the studio's top composer, persuaded him to give up



Mr. Haines watches composer Johnny Green prepare music for an Academy Awards show.

orchestral work and join the studio as an organist. During 10 years at Warner's, Mr. Haines was privileged to work with such composers as Dmitri Tiomkin, Franz Waxman, Eric Korngold, Heinz Roemheld, Bernard Herman, Ernest Gold and Johnny Green.

In later years, he played under the baton of Alfred Newman, David Rose, Morton Gould and Walter Scharf.

In 1967, Chauncey Haines was appointed organist for the Los Angeles Dodgers. The Santa Monica Evening Outlook had this to say: "The Dodgers proudly announce that they have hired Chauncey Haines to soothe the ears of

customers. How could they possibly afford such a luxury when they haggled over hiring two of baseball's greatest pitchers, Koufax and Drysdale?"

In 1968, Mr. Haines came "full circle" in another sense. When he was graduated from a Covina, California high school, he was destined to enter Throop Institute, predecessor to the California Institute of Technology. He never made it, because Jesse Crawford saw in him a greater potential as a musician. So, after roughly 50 years or so, Mr. Haines finally made Cal. Tech., but as a much-in-demand entertainer, rather than as a student.

For over two years, Haines has been providing organ accompaniment for the Beckman Auditorium series entitled "Tuesday Night at the Silent Movies." The cream of the silent movie library has been shown, including "The General" with Buster Keaton; "The Hunchback of Notre Dame" with Lon Chaney; "Way Down East" with Lillian Gish and Richard Barthelmess and "The Mark of Zorro" with Douglas Fairbanks, to name a very few. Comedies, tragedies, dramas, Chauncey Haines plays them all.

"I really started to make this facet of my work my main occupation about nine years ago at UCLA's Royce Hall. One picture led to another, one series after another, and then the locale broadened onto the University of California's other campuses — even to Alaska.

"At the UCLA campus, I have had several classes in film music history, going back to the nickelodeons with their pianos and drums. There isn't one comprehensive textbook on this subject,



Chauncey Haines at the Wiltern 4 manual Kimball for Los Angeles Organ Club concert in 1964. Mr. Haines greatly approves the efforts of theatre organ enthusiasts in their efforts to keep alive the music of the theatre organ.

and I'm endeavoring to write one, between my diverse assignments.

"I spend an average of a couple of hours a day at the piano, keeping my digits honest, and other time is spent in memorizing and research of unfamiliar music germane to film accompaniment. I make a supreme effort to keep audiences completely unconscious of the underscoring, following advice of my recent mentors in the industry, Newman, Steiner, Tiomkin, etc.

"I have just played my 16th showing at Beckman in less than two years. It is a beautiful place, and I feel so humbly grateful to be among those chosen to appear here, sandwiched among the greats — Heifetz, Richter, Rose, Stern. I approach the assignment with no small amount of buck fever, but somehow, I survive; I call on my maker for moral strength, 'where angels fear to tread'."

Mr. Haines looks to be a young 50, rather than a man in his seventies. He maintains sharpness through handball games with director Frank Capra and, before his death, silent star Harold Lloyd.

Haines loves to play a Lloyd film. He feels that Lloyd pictures best personify the golden era, when he presided at the golden consoles, affectionately called "Swedish pies." Lloyd's antics in balancing precariously on a high building ledge could be frighteningly funny, and the musical accompaniment could add to the excitement.

Another early acquaintance is composer and pianist, Ferde Grofe, best remembered for his "Grand Canyon Suite." They are neighbors in Santa Monica, and the composer gives credit to Haines' father for his compositional technique.

Haines believes the theatre organist played a key role in assuring that audiences reacted properly to a silent film. He says: "The better organists of the silent era took a very serious approach to the films, but even though audiences used to be more cooperative and less blase than today, they still laughed at portions of the film, intended to be taken seriously."

The films which Haines liked to play best included "The Four Horsemen of the Apocalypse," "The Passion of St. Joan of Arc," "Birth of a Nation" and "Tolerances." They had so many reels and moods that they made a musician sound good by letting him exhibit his virtuosity. With some pictures, it was difficult to set a good musical impetus."

Today, Chauncey Haines disparages roundly the "old-style nickelodeon-type" accompaniment, the so-called "chase" music. "That went out years ago. No one worth his salt has played that stuff since 1917."

He strives for unfamiliar and original music, and insists that the original must serve a purpose in the silent film. He must preserve the mood of the film and not "kid" the picture. "I don't use any familiar music, in the first place. That would take the mind off the picture. We used to employ all that corny stuff, though."

Before he plays a silent, Haines enters a two-week seclusion of playing, coupled with numerous viewings of the movie. Then, when screening time rolls around, he just sits at the instrument and plays the score — completely extemporaneously. "It's quite a testimony that people want to see all these old classics. Young kids treat it as if they've discovered some new art form."

There have been relatively few theatre organists who have come "full circle" by playing the silents in their heyday, and then playing them during the current renaissance — Gaylord Carter, Eddie Baker, John Muri, Carleton James, Lee Erwin, and, of course, Chauncey Haines.

But, considering all his assignments — concerts, radio, television and silent movie presentations, he likes the silents best. It is an art form which gathers more followers with succeeding generations, and he feels as if he is contributing to this form's longevity.

"Before I tune out this windy blurb," he says, "I wish to be certain to give undying and prayerful thanks to one besides Jesse Crawford, and that is Jesse's inspiration and idol, too, the great Oliver Wallace, who later became musical director for Walt Disney. I reiterate Crawford's words, literally, when I say that no one ever rivalled him, or even approached him, as organist, technician, showman, or personality. How I miss him! He was a whole symphony orchestra in one small, but dynamic, explosive package. What a guy!"

Chauncey Haines. Long may he perform for his enthusiastic audiences! □

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NUGGETS from the GOLDEN DAYS



Prospected by Lloyd E. Klos

Jason and I have been chipping and panning here and there throughout the countryside and have come up with a wide range of nuggets. References were American Organist (AO), Diapason (D), Jacobs (J), Melody (M), and Metronome (Met.) magazines.

April 1925 (D) The St. Louis Theatre, largest in the city, and seating 4,500, has placed an order for a Kimball 4-manual unit orchestra. Rapp & Rapp are architects for the house which will open in September.

Aug. 1925 (AO) JOHNNIE HILL is at the organ in the Beverly Hills (Cal.) Theatre. A rainstorm recently washed out some pipes, but he accompanies the movies with a 16' tuba, kinura and bird whistle.

Nov. 1925 (AO) GEORGE LEE HAMRICK opened the Robert Morton in the Riviera Theatre in Detroit. NINA GRIFFIN is house organist.

Nov. 1925 (Met.) WALTER C. SIMON has prepared a collection of theatre organ selections, to be published by Hamilton S. Gornon of New York. There are two volumes, with 12 selections in each. Featured are *agitatos* for general use and *battle scenes*; *dramatic agitatos* for extreme excitement, *tumultuous scenes, etc.*; *andantes* for sadness, *grief and pathos*; and *mysteriosos* for *stealth, mystery scenes and sneaky business*. Price is 65c per volume.

March 1926 (M) ARNOLD LOVERING opened the new 3-manual Robert Morton at the Tacoma Pantages. Pipes are under the stage with shutters directly behind the pit. Console is on an elevator.

May 1926 (J) Rochester's Eastman School of Music announces a summer course for the motion picture organist under the direction of ROBERT J. BERENTSEN and HAROLD OSBORN SMITH.

May 1926 (M) San Francisco Mu-

sicians Local #6 is rigidly enforcing the new rule which says "organists in any theatre without an orchestra, are not permitted to play for anything but the picture, or an organ recital or solo."

Aug. 1926 (M) JESSE CRAWFORD, permanent feature of the Chicago Theatre, has recorded "Valencia" and "At Peace with the World."

Sept. 1926 (J) The Elsinore Theatre in Salem, Oregon, considered one of the most beautiful houses in the Pacific Northwest, has opened. PERCY BURRSTON presides at the super-symphonic 3/15 Wurlitzer, playing for the pictures and vaudeville, and giving daily concerts. The organ is an overhead installation, installed by Manley Cockroft of Seattle, and is a credit to him and the Wurlitzer Company.

Oct. 1926 (J) CYRIL I. GUTHOERL is feature organist at Pittsburgh's Loew's Aldine Theatre. He was formerly at the Olympic for nine years.

Nov. 1926 (J) Salem, Oregon's new Bligh Theatre will open soon, and will have a Wurlitzer, but without overhead installation.

Nov. 1926 (D) H. C. Wurlitzer, for many years associated with the Wurlitzer Co. as manager of various stores, has joined the Kilgen firm as sales manager for Florida, in Miami. A Libbin has joined the Marr & Colton sales staff in Chicago. He has been associated with some of the largest organ manufacturers.

Mar. 1928 (D) The Kilgen Co. is installing organs in the Palace Theatre in Stamford, Conn.; the Gerritsen Theatre in Brooklyn; and the Capitol Theatre in Rockford, Ill.

May 1928 (D) The new Kimball organ in the Capitol Theatre in Jackson, Michigan, was opened April 1 by EDWARD BENEDICT of Chicago. A half-hour concert was followed by a slide feature "A Trip Through Kimballville."

Jan. 1929 (D) The White Institute of Organ in New York announces that talking movies have not caused a decline in pupils, and students are enrolling from all sections of the country.

Aug. 1930 (D) GEORGE BLAKE, 17, is broadcasting from the White Institute of Organ in New York, over WJZ every Sunday morning. He is featured by NBC as "the youngest organist on the air."

GOLD DUST: 1/26 MAURICE B. NICHOLSON and CHARLES ALLISON at Buffalo's Hippodrome; WILLIAM KLAISS and LEW WHITE at Philadelphia's Stanley . . . 2/26 HENRY E. LINGLEY at the California Theatre in Salinas; GLENN GOFF, San Francisco's California Theatre; R. WILSON ROSS, Maute's Theatre in

Irwin, Pa. . . . 3/26 TED SCHLENER, Garden in Battle Creek, Mich.; HAROLD J. LYON, Legion in Marshalltown, Iowa; FRANK S. HURST, Alcazar's Estey in Bell, Cal.; C. A. DANA, Strand's Morton in Hudson Falls, N. Y.; RALPH SCOTT, Milwaukee's Iris; OLIVER G. WALLACE, Seattle's Liberty 3-manual Wurlli; EDWARD CLIFFORD in a large theatre in Oakland, Cal.; HARRY REED at the Kimball in Everett (Wash.) Theatre; HARRY QUINN MILLS, Los Angeles' Loew's State . . . 4/26 BILLY HEATON, Imperial's Morton in Greensboro, N. C.; GEORGE DUNKLEY, Liberty in Kalispell, Mont.; CHARLES MANK, Jr., at the Wonder Kilgen in the Labor Temple Theatre, Staunton, Ill.; EUGENE H. GORDON, Arcadia's 2-manual Barton in Cincinnati; FORREST GREGORY, Fay's in Rochester, N. Y.; CARLETON A. JAMES, Syracuse's Keith's; BOB SPENCER, San Francisco's California Theatre . . . 5/26 ALBERT HAY MALOTTE, Regent in London, Eng.; ARTHUR MARTEL, Boston's Metropolitan . . . 6/26 GEORGE BROCKHORN, Sanford (Fla.) Theatre; HAROLD RAMSAY, Shea's Buffalo; LEONARD LEIGH, St. Paul's Capitol . . . 7/26 The Stanley Co. in an \$80 million deal has acquired control of the Strand Theatres in New York and the Fabian Circuit in New Jersey; BILLIE SELTZOR, Grand in Hazelton, Pa. . . . 9/26 HAROLD J. LYON, Legion in Marshalltown, Iowa . . . 10/26 HENRY FRANCIS PARKS, Chicago's Hollywood . . . 11/26 ERNEST NORDSTROM at the Hollywood Wurlli in Portland, Ore. . . . 2/28 LARRY JEAN FISHER opens 2/9 Kimball in Cleveland's Moreland . . . 3/28 MARSH McCURDY, New York's Loew's State . . . 4/28 WILLIAM KLAISS, Stanley, and LEONARD MacCLAIN, Strand in Philly; FRANK MISMAS, Cleveland's LaSalle; EDWARD BENEDICT, State's 3-manual Kimball in Youngstown, Ohio; W. HENRY BAKER, Feeley's in Hazelton, Pa. . . . 5/28 MILLARD F. SPOONER in Philadelphia's Colonial; WADE HAMILTON, Tulsa's Ritz; HENRY B. MURTAGH, New York's Capitol . . . 7/28 ROBERT K. HALE at the Colonial's Reuter in Kansas City . . . 8/28 TOM TERRY, St. Louis' Ambassador; ERNEST HARES, St. Louis Loew's . . . 9/29 KENNETH WIDENOR at Rochester's Loew's 5/24 M&C . . . 2/20 MARMADUKE EIDE, Majestic in Shamokin, Pa.

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

LLOYD & JASON

Of Mice and Managers

by John Muri

The Sunday of February 20 was a happy occasion for many of us Detroit organ buffs, for it was our pleasure to attend the program of Lew Betterly at the Royal Oak Theatre 3/10 Barton, an instrument that had been silent for years and which was now, after three years of diligent labor by a group of workers, brought out of the dust to sound richly in a large, clean, and beautiful theatre.

We were lucky in the case of the Royal Oak. In many other places it has not been so fortunate. I remember the theatres I have visited in the past forty years, theatres from which the organs have been long gone, vandalized, stolen, or naturally disintegrated. The neglect of forty years has resulted in a great loss of entertainment potential and real wealth from the bankrolls of theatre-owners. I often wonder at the intelligence level of the whole theatre-operating fraternity when I see how persistently they have cut at their own throats; only the living dead could perform such a feat. Look at what they have done: in the thirties they turned their theatres over to sound-pictures exclusively, putting their fate into the hands of Hollywood and New York bankers who could not have cared less about the future of Podunk Center's theatres. Theatres were bled of every cent that the traffic would bear, and there was nothing the owners could do about it, for they had effectively destroyed their only weapon, an alternative form of entertainment. They had driven the entertainers, musicians, and technicians out into other fields of livelihood. In a short time, most of the theatrical skills had degenerated and disappeared, so that even if the theatre-owners wanted to organize a circuit of entertainers today, they couldn't do it without a costly period of training and apprenticeship. I know plenty of theatre projectionists and stage-hands who have never heard of a Brenograph or a tormentor.

Much theatre equipment was stolen or given away, on the theory that if one didn't need something right now, one would never need it. The front of the house was often kept clean, but the service areas, backstage, the projection booth, and other out-of-the-way places were permitted to become filthy. The other night a friend of mine went to one of the big theatres still running in

Detroit. He sat with his girl-friend in the balcony and seemed absolutely certain that he saw small animals running across the stage in front of the screen.

But the wanton, senseless destruction! LeRoy Steinert, a former organ man and engineer in Chicago and Detroit, pleaded with a representative of a large theatre chain in Chicago not to take seven three- and four-manual Wurlitzer organs to the city dump one rainy day in 1948. The organs, in A-1 condition, were stored in a warehouse on the South Side during the Depression. A fire that had gutted part of the building had not come anywhere near the organs. Nevertheless, the insurance company insisted upon a non-salvage policy, since the office area of the burnt building was written off as a total loss. Consequently, a trucking company was paid twenty dollars a Mack-truckload — twenty-five loads in all — to dump, among other things, Wurlitzer organs. It had been a rainy week, and the organs went down into a soaking muck. There wasn't much left that was worth scavenging after nightfall. I get a little satisfaction when I think of what the boys who ordered the wrecking might be thinking today when they realize what a good Wurlitzer will bring in the sales market and what they must think when they see the crowds for silent movies at the Chicago Oriental, the Akron Civic, the Detroit Redford, the Cedar Rapids Paramount, the Indianapolis Rivoli, and points east and west. Time and again, the organ-movie shows are sell-outs.



ATOS 1971
NATIONAL CONVENTION
REGISTER EARLY!

It can happen only in theatres that have preserved their pipe organs. Electronic organs do not quite do the job, for they do not have the fullness of tone and the power. It can happen only in theatres that have the lighting and proper projection equipment. Managerial know-how is important, but it is a scarce commodity. I have found more real ability and show-management enterprise in the theatre-organ fraternity, for they have the one indispensable quality in show business: enthusiasm. Most theatre managers demonstrate apathy and a cynicism that has its roots in the soil of failure. Since they need to sell entertainment every day of the week, it would seem that the breed could decide to do a good, decent job of promotion and selling once in a while. The monotony of their advertising of sex, horror, racism, and violence is stultifying testimony to their lack of imagination. One of their mistaken assumptions is that you can dehumanize entertainment, package it, and make big profits forever after. They have seen theatre attendance fall from ninety million admissions a week in 1946 to eight million in 1962 and have tried to make up for it by raising prices — thus driving away more customers — and by selling popcorn, sausages, and pickles that smell up their theatres. It's a piker's losing game. Theatres today, particularly the new ones, are little more than cement blockhouses resembling the theatres of 1914 in size but constructed in an exactly reverse economy. In the nineties, theatres were located in vacated retail stores, whereas today theatres are built so that they can be turned into stores if they flop. The current practice of giving less and less show (short films, single features, and no short subjects) for prices up to three or more dollars a seat will eventually collapse in a shrinking or even a static economy.

I was looking at a copy of the *Detroit News* for Sunday, March 6, 1928 the other day, and the theatre offerings were enticing. Dozens of theatres offered vaudeville. A few advertised their organists. There were at least ten or more legitimate stage shows, and the Michigan Theatre was offering a Sunday noon concert by a seventy-piece orchestra with Arthur Gutow at the 5/28 Wurlitzer, a stage show with Dave Rubinoff, and a movie to follow — for fifty cents. I know that current theatre economics are very complicated, but I still think that it's time theatre operators began selling a respectable product and quit sitting like dirty spiders in the dark, waiting for a free meal to come along once in a while. □



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	PRE-CONVENTION FRIDAY	SATURDAY	SUNDAY	MONDAY	TUESDAY	POST CONVENTION WEDNESDAY
MORNING	NATIONAL BOARD MEETING REGISTRATION	PARAMOUNT 4/20 PUBLIX WITH POST HORN	SEMINAR	BUS TOUR FERRY TRIP BREMERTON MASONIC TEMPLE 2/10 WURLITZER	PARAMOUNT	HOME TOURS
AFTERNOON	CONTINUED	FOOD CIRCUS 3/8 WURLITZER PARADE OF ARTISTS	FIRST PRESBYTERIAN CHURCH 3/70 BALCOM AND VAUGHN	CONTINUED	CALVARY 3/19 WURLITZER- KIMBALL HALLER LAKE CLUB 3/8 WURLITZER BALCOM AND VAUGHN TOUR	SALMON BAKE
EVENING	DANCE-MIXER	QUEEN ANNE HIGH SCHOOL 3/9 KIMBALL	BANQUET	GRANADA'S ORGAN LOFT CLUB 4/31 WURLITZER	PARAMOUNT 4/20 PUBLIX SILENT MOVIE	CONTINUED
MIDNIGHT	CONTINUED	PARAMOUNT 4/20 PUBLIX	PARAMOUNT 4/20 PUBLIX			

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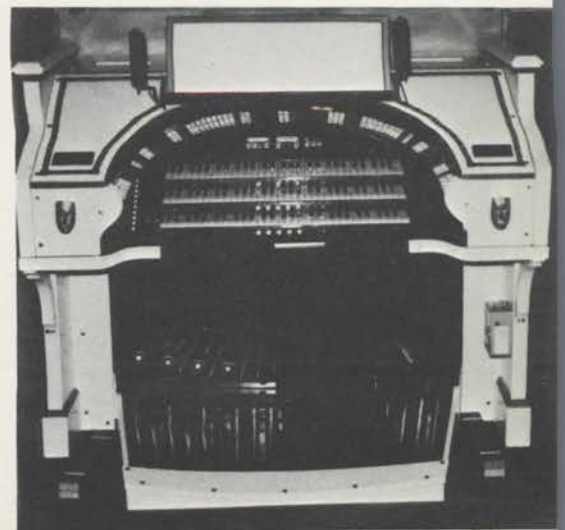
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CONVENTION IN OUR BEAUTIFUL NORTHWEST

GATEWAY TO THE BEAUTIFUL CANADIAN NORTHWEST
AND FANTASTIC ALASKA





Theatre Organ Editors

'Commit Matrimony'



Stu Green and Peg Nielsen finally tie the knot in California

People get married (and divorced) every day, so we probably shouldn't devote much space to the subject — and we wouldn't if this publication and the theatre organ hobby weren't so thoroughly spliced into the union.

It's perhaps uncommon for a couple of middleaged THEATRE ORGAN editors to take the drastic step but this one has been brewing for at least eight years (the couple in question were engaged for three years), so there was some heel dragging somewhere.

But no matter, they finally broke down and did it early in 1971. The background merits some comment. Stu Green met Peg Nielsen in Southern California in the late '50s when she volunteered to do the typing of his POSTHORN magazine. When ATOE took over the publication from the Southern Calif. Theatre Organ Club (renaming it the BOMBARDE), Stu and Peg went along with the deal. Together they provided reams of stories, record reviews, VOX POPS, news and features for the BOMBARDE and now for the THEATRE ORGAN magazine, often under such aliases as Hal Steiner, Bert Brouillon, G. Bandini, Effie Klotz and even — ulp! — Elmer Fubb.

Somewhere along the 10-year collaboration they discovered they had become enamored. Having survived earlier bouts with the institution of marriage, they both were wary of it ("who wants to live in an institution?"). So — the long engagement. But finally all reasons for maintaining two separate establishments in single blessedness dissolved. "Besides, I needed the tax break" confesses Stu.

First to reveal the hitching in public was George Wright. During his February concert he called Peg to the console and presented her with a hyacinth



(above) Wedding guests Verna Owen and Helen Dell were decorative — and Helen made pretty music on the Rodgers '260 Special'. (below left) Bill Thomson provides a 'magic carpet' honeymoon trip with a performance of his 'Bahama Suite', a favorite with Peg and Stu. (center) Byron Melcher recreates great moments from his Replica recording, "The Gorilla in the Garden". "No offense to Stu," he explained. (right) A highlight of the reception was Eddie Dunstedter's Gershwin medley. Stu looks about ready to bawl — but he'll get used to marriage.



The Newlyweds!

plant, one which until that moment had decorated the So. Pasadena Rialto Wur-litzer 216's console. He cued her walk back to her seat with a majestic wedding march and a peal of chimes.

Next morning at 6:01 all Southern California shook, rattled and rolled in a massive earthquake. Greengri-La (as they call their pad in the San Fernando Valley) rolled with the earthwaves as though mounted atop a giant bucking bronco (it's only two miles from the quake epicenter), and Peg heard Stu shout above the rumble of grinding stratas and shattering glass, "Gad, what a way this old planet has of observing our union!" He wasn't so spirited when he learned the shattering glass was his supply of booze.

But it's the wedding reception at Bob Power's Camarillo home which is of most interest to organ fans, because while the newlyweds were greeting the incoming guests there was a continual floor show going on in the Power living room where the famous "style 260" Rodgers is king. All afternoon and until early in the evening, organist guests provided a musical counterpoint to the babble of voices, often silencing the





Ann Leaf beamed at the newlyweds.

chatter with ear-catching grandeur. Ann Leaf, Helen Dell, Carol Jones, Byron Melcher, Bill Thomson were some of the artists. And Eddie Dunstedter illustrated his complete recovery from his recent illness with an electrifying Gershwin medley.

Out on the patio Stu was making his umpteenth trip to the spiked punch-bowl when it came time to cut the wedding cake. The happy pair posed for photos then served the guests. Little did they know the Power cat had eaten the decorative icing and geegaws from the cake the night before, nor how hard Bob and Alice Power worked into the wee hours to repair the damage.



With Eddie Dunstedter in the distance (left) and Lee Haggart rubbernecking along the stoprail, a much thinner Stu gets ready for his 'chaser' which emptied the place in five minutes.

Finally it was time to break it up so the newlyweds could get home to their "baby" (we hasten to explain that they recently adopted a puppy). So Stu sat down at the console and played. As always, the place was empty in five minutes.

ELMER FUBB

HELP!

The attorneys for the Estate of the late Ben Hall have offered us (the national organization) the entire set of Ben's collections for a very reasonable price — if we can act immediately! *We have accepted this offer* knowing that this is absolutely the only way we could be sure that this irreplaceable material could be kept safe from unknowing fragmentation and possible loss. But we have accepted on faith that you will help us immediately raise the necessary emergency fund of almost \$5,000 to cover the "entire contents" purchase and the expenses of packing and removing the material to safe storage.

Just two dollars per member will get us past this immediate crisis! As soon as the volunteer crews safely remove "Little Mother" (after we cut a farewell record on it), the Duo-Art, the barrel organ, and all the fabulous Hall collections of organ tapes, organ

records, piano rolls, photographs by the thousands, books, documents, posters, and nostalgic you-name-it, we will be back in touch with you to make some plans for a specific Ben Hall Memorial project. But, for right now, we need that \$2.00 per member in a hurry. Please send as much as you can as fast as you can to:

Ben Hall Memorial Fund, ATOS
Box 1331
Passaic, N. J. 07055

Thanks for your help.

Sincerely,

LEE ERWIN, *Chairman*
Ben Hall Memorial Fund

(Editor's note: Since Ben lived in the New York area, the New York Chapter is acting on behalf of the national organization in removing and storing the memorabilia. Send your individual contribution at once.) □

Audio Buffs Get Pipe Organ Fever

"Yes Sir! Let's do this again — by all means!"

That was the reaction of over one hundred members of the New York Audio Society after their first recording session with a theatre pipe organ.

The scene: Rahway, New Jersey. The instrument: A Wurlitzer 2/7 Style E-X in the Rahway Theatre. The artist: Jerry Mendelson who once studied under the "Poet of the Organ," Jesse Crawford. The occasion: The first joint meeting between the New York Theatre Organ Society and the New York Audio Society (and possibly the first such joint meeting ever held by any chapter of ATOS).

Limited to members of both groups bearing recording equipment as their ticket of admission, the 1,600-seat theatre became a virtual forest of microphone stands before the formal program got under way at 10 a.m., Sunday, March 7.

So that audio buffs understood the significance of the instrument they were about to record, immediate past NYTOS Chairman, Bob Balfour, traced the development of the organ from the pipes of Pan through to the days of Robert Hope-Jones and the era of the great motion picture palaces. He then described some of the unique acoustics of the Rahway Theatre and offered some tips on recording this particular

instrument based both on his knowledge of the organ itself as a member of the original restoration crew and on his knowledge as a professional radio engineer.

Then, on with the music! And Jerry gave the HiFi buffs a program they won't forget — music of many varieties to challenge their skills as "recordists."

During the intermission the audio fans crowded around the console. Others gathered in the theatre's lobby to discuss how the "Biggest Little Wurlitzer" had challenged their equipment and their recording techniques.

Back at the console for the final half of his program, Jerry generated a high level of enthusiasm that later manifested itself in heavy applause and encores that were terminated by arrival of the hour for the theatre's regular matinee.

In considerably less than 15 minutes, the entire forest of mikes disappeared and the recorders (of every size and description) were carried or wheeled out of the lobby and onto the street.

Time precluded playbacks and, from the expressions on the faces of most of the audio buffs, this was uppermost on their minds as they headed home knowing that another theatre pipe organ recording session was now a "must" for both groups.

ARTHUR COX



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.

The recent California earthquake did some severe damage to an instrument in a home located between the levelled Veteran's Administration Hospital wing and badly damaged Olive View Sanitarium in the ravaged town of Sylmar — practically astride the quake epicenter. The sprawled pipes and collapsed chests of John Spradley's 3/8 Morton were spectacular enough to be the subject of a nationally syndicated news story originated by the LA Times. John has had the organ since 1958 but only recently located the home with the 3-car garage he needed to set it up properly. It had been playing only a few weeks when the tremor reduced it to a mass of twisted parts. "Looks like a giant hand had squashed it," says Spradley, "but we're lucky to be alive. I'll never forget the sound of our piano thrashing around the living room." John plans to start over again, salvaging what he can.

Just below Van Norman dam, about three miles from the epicenter, Dick Roelofs reported that his five-rank residence organ had thrown a few pipes from their racks but they weren't damaged. A mile further west lies the Stu Greens' pad. The quake hit with sufficient force to throw the 8' C Tibia pipe from its rack and dislodge two large Diapason pipes from their offset chest. No serious damage. But Ben Brown's organ, a good 25 miles from the epicenter, had two reed pipes snap off at the junction of the boot and resonator. Also a String pipe. Bob Carson (3/26 Wurli), about the same distance, reports a couple of dislodged pipes. However, the cross section of

damage to theatre organs doesn't take into account the dozens of church organs in the quake area which became partially or wholly unplayable during that one disastrous minute of terrestrial palpitation. Of those we could write a volume.

* * *

Dick Loderhose reports that about 100 attended the final (benefit) concert Lee Erwin arranged for the late Ben Hall's "Little Mother" (2/5 Wurli) in mid-March. Dick couldn't attend but decided to contribute to the worthy cause in his own way. He's planning a concert on April 18, with Ashley Miller at the console of the Loderhose 4/4 Wurlitzer installed in Dick's Jamaica Estates, N. Y. home. Donation will be \$2.00 and proceeds will go to the Hall fund which will help ATOS purchase Hall's collection of tapes, records, piano rolls, documents, posters, barrel organ, and "Little Mother" too. Chairman Erwin has pledged \$5,000 for the entire collection and is depending on ATOS members to help reimburse money borrowed to meet the late March deadline. Members may send contributions (\$2.00 per member should swing it) to Ben Hall Memorial Fund, ATOS, Box 1331, Passaic, New Jersey 07055.

* * *

After more than a decade of stagings at Hoberg's in Northern California (where it was born), the West Coast Annual Home Organ Festival moves this year to a more central location on California's coast. With the last of the Hobergs gone and the future of the woodland resort undecided, Festival Chairman Tiny James decided to move to a rustic garden spot where he had seen successful conventions held — Asilomar Park at Pacific Grove (not to be confused with Sylmar, epicenter of the recent quake), not far from Monterey. Exhibitors are enthusiastic about the superior show room arrangement, and most of the big name brand sponsors have already made commitments. Accommodation costs are comparable with Hoberg's. Dates are September 26 through 30, a fine time and place for an organ-oriented vacation. Write now for an explanatory folder and registration blank: Home Organ Festival, Box 248, Alameda, Calif. 94501.

* * *

Richard Shindell took the bad news stoically; he would have to move his 3/11 Marr & Colton out of the Toledo (Ohio) State Theatre, the only home it has known since 1927, before summer. The 2000-seat house's management wants it out. Rick thought of all the hours he, Martin Thal, Dr. Bob Teska, Ron Hattner and Rowland Hattnick had put in restoring not only the organ

but rewiring the theatre to restore use of lighting effects not seen in over 25 years. Their efforts had made the vintage neighborhood house come alive again. But there would be one last chance for the public to see the house and hear the organ in its natural setting. A concert and silent film show, starring Kay McAbee at the M&C, was arranged for April 17. After that the organless house would have to stand on its own, minus the group's TLC. As we went to press Rick hadn't located a new home for the M&C.

* * *



EVICTED! Rick's Marr & Colton got orders to move.

Theatre organ music has been given a meaningful boost in Jackson, Mississippi, thanks to the efforts of organist Dolton McAlpin who talked FM radio station WJMI into including some organ sides on their 7:00 to 11:00 p.m. mood music program. Dolton started the ball bouncing with a few tapes of what he calls "tender stuff" that he recorded on Jeff Seale's Morton organ in Laurel. The response was immediate and gratifying. "Makes one feel good inside to know that a few folks around still dig the theatre organ," sals Dolton.

* * *

Mary Leedom submits a newspaper clipping heralding the discovery in North Africa of a mosaic showing an organ circa 100 A.D. It pictured the same old water-regulated Hydraulis developed by Ctesibius in Alexandria some 400 years earlier. Which brings us to a realization of the great strides made in the development of the instrument during the past century. During the many centuries of Roman rule, the organ remained a crude and unrefined "water organ." During the past hundred years it has undergone more changes, improvements and refinements — even some regression — than in the previous 2000 years.

* * *

John Hammond, remembered for his long engagement at the Saenger Theatre in New Orleans, now lives in Bogalusa, Louisiana, and keeps his hand in by playing in a local church.

The theatre organ gained some important recognition by the non-hobby press during February, the most widely circulated being the "Nostalgia" (Feb. 19) issue of LIFE with its salute to cinema palaces prepared by poor Ben Hall before his death. Two more TO-oriented articles appeared in the Feb. issue of MUSIC JOURNAL, one covering the rebirth of interest in the instrument ("Theatre Organ Phoenix" by Aubrey Haines) and a reprint of the story about an organ in a bicycle shop we ran last year. Both articles were written with assists from this magazine's staffers.

* * *

The passing of silent film comedian Harold Lloyd is a loss to the TO hobby as well as to the film-making community where he lived a scandal-free life studded with good works in the area. He was especially generous in making prints of his classic comedies available for ATOS showing (e.g. the 1968 ATOS Convention in L.A.). He attended many such showings and Dick Simonton sometimes could entice him to say a few words to the audience. The loss is most acute to a generation which recalls the first time around for such memorable silent comedy-thrillers as "Grandma's Boy," "Safety Last," "Sailor Made Man," "The Freshman" and "Never Weaken." Lloyd was enthusiastic about the scoring provided by Gaylord Carter for the Lloyd comedies. He was always an organ fan, even to having a player pipe organ in his lavish home.

* * *

"Project 3 Records" has not only contracted to release the material recorded by Billy Nalle during his stint at the Long Island University Wurlitzer for the 1970 ATOS convention, but the firm's prexy, Enoch Light, is so enthusiastic he intends to give the album, entitled "Big, Bold & Billy," a worldwide distribution of a magnitude never before afforded a theatre organ disc. It is reported that Light figuratively flipped on hearing the tapes which are recorded in "quadrisonic" (four channel) stereo. Standard 2-channel versions will also be released.

* * *

Billy Nalle's reputation as an innovator won't be harmed by an April 30 concert planned for Denver's Phipps Auditorium by the Denver Chapter of the AGO. According to the news release, it will be the first time a classical pipe organ and a theatre organ have been presented in concert. With Charles Eve at the classic pipes and Nalle at the theatre instrument, after classical and pop concerts, respectively, the two

artists will play especially arranged duets on their instruments.

* * *

Remember the days when church organists literally looked down their noses at the theatre organist? Those days are becoming a memory. For example, on January 25 in Rochester's Auditorium Theatre, the local AGO chapter, at its monthly meeting, was treated to a seminar on "How to Play the Theatre Organ" by ex-dean David Cordy. After explaining the differences in the two instruments by using the 4/22 Wurlitzer, the members were urged to noodle, which resulted in the high point of the evening. A minister played a few bars of the inevitable Bach, then switched on the tremulants and did a riotously funny arrangement of "Never On Sunday," complete with xylophone and glock. "Reverend who?", questioned one wag. All had a fine time.

* * *

The new television show "The Smith Family" which debuted in January, will bring fond memories to those who remember a radio program of the same title, which originated over WENR, Chicago in the late twenties. Playing mother and father Smith were James and Marian Jordan, later to be famous as "Fibber McGee and Molly." Playing the young daughter, Betty, and supplying the organ music background, was WENR artist, Irma Glen. A feature story on Miss Glen will appear shortly in Theatre Organ.

* * *

The future of the 4/90 Austin organ in Rochester's Eastman Theatre is most precarious. The theatre, part of the heavily endowed University of Rochester, has received a \$1.7 million grant from the Eastman Kodak Co. for a complete refurbishing, the first major renovation since the theatre was opened in 1922. Though officials are very coy to inquiries, one cryptically answered as to the organ's fate: "Out in the street!" In 1923, the theatre was host to the National Association of Organists, the story to be run in a future issue of Theatre Organ. In 1964, the Austin was used for a session of the ATOS convention.

* * *

About 1300 members and guests turned out at Rochester's Auditorium Theatre on February 11 for John Muri's show, featuring solos, slides and movie shorts. Entitled "All Aboard," the RTOS presentation had railroads as the theme, and the music savored the sounds of the high iron. A French locomotive movie, "Pacific 231," a shortened version of Buster Keaton's "The General," plus six Jesse Crawford fav-

orites, expertly played on the 4/22 Wurlitzer, were the highlights. Mr. Muri reports that his concert bookings are keeping him hopping, and following his Rochester appearance he was to do five concerts in three days on the Indianapolis 3/14 Uniphone organ in the Rivoli Theatre.

* * *

A little-known sideline of silent film era Hollywood organists was playing mood music on studio sets during filming to help the actors emote. Called "sideline musicians," their music, usually played on portable reed organs, helped make the glycerin roll during scenes requiring tears. Sometimes the budget allowed the addition of a violin, flute and cello, but usually the music came from a foot-powered reed organ. Such a "sideliner" was Jeff Gledhill, who supplemented his earnings as a theatre organist by "tear jerking" for such Universal Studio stars as Marion Davies, Carol Lombard, Laura LaPlante and Mary Philbin, starting in 1919 when he was 19. Fifty-one years later Jeff was back in the saddle accompanying silent film revivals, this time on an electronic, at the Hollywood Encore Theatre.

* * *

Old prospector Klos has determined the whereabouts of two notable theatre organists of the Twenties. George Epstein, who once played the Roxy Kimball, has been retired for 11 years and lives in Brooklyn. Ted Meyn, who was featured in such theatres as Jersey City's Loew's Jersey, Kansas City's Midland, and Cleveland's State, retired seven years ago and lives in Asbury Park, New Jersey. Both will be subjects of biographies to appear in Theatre Organ.

* * *

The story about the Larkin Building's Moller in the October issue of Theatre Organ, brought fond memories to ATOS member, John W. Roblin of Pittsford, N. Y. John lived in the Buffalo area in the early '30s and remembers Harry Springer's hour program played on the Moller each Sunday afternoon over WEBR. Primarily classics were played, which didn't seem to excite theatre organ fans.

* * *

Much favorable comment on the Roxy feature in the October issue. To correct a small error, Clealan Blakely informs us that the pictures were taken by him in the spring of 1929, not 1927 as mentioned. Clealan remembers the Roxy's Second Anniversary Show, "and it was fabulous." He brings to light another feature in the "Cathedral of the Motion Picture," which somehow has been overlooked in past references.

"One of the devices which must have contributed enormously to the smooth operation of this great theatre, was a pilot light annunciator in one of the balcony corridors.

"Every balcony seat had its little pilot on this board, and it was a fascinating experience to watch these winking on and off, as patrons were seated, or left their seats. One of the ushers would check this, and with a system of unobtrusive signals, indicate the current seating situation to other ushers down in the rotunda. This was the origin of their famous line, 'For the best remaining seats, take the Grand Staircase to your left.'

"Their control of the fantastic crowds which thronged the Roxy during this period, was certainly most effective. The balcony seats were the ones I considered the best, since one could not only see and hear the show well, but could also absorb the feel and atmosphere of this fabulous theatre. Believe me, it was really something!"

* * *

An issue of the Erie Press in September featured a story of ATOS member Robert J. Luckey's removal of the organ from the Shea's Theatre in Erie into Gannon College's South Hall. Luckey, who as a kid became interested in theatre organs when he saw Don Baker playing for an old movie, has spent over \$3,000 on parts for the instrument, and hopes to set up the 49-year-old organ in a public place for concerts.

* * *

Last October, the 1750-seat Seneca Theatre in Buffalo, N. Y. succumbed to the wreckers' axes. This Rapp & Rapp-designed house was built in 1929 and featured a 3/15 special Wurlitzer which is now owned by Niagara Frontier. Chapter vice-chairman Wallace Cole. Two theatres in Niagara Falls, once having Wurlitzers, are closed. They are the Strand and Cataract. The axes are near.

* * *

Luella Wickham, now in her 70s and holding her own as an organist-teacher in Syracuse, N. Y., remembers very well the "freckle-faced adolescent who always sat in the front row, close to the 2/6 Marr & Colton console in the silent movie days" in Syracuse, attentively watching Luella's every move. One day the Rivoli Theatre manager, Maury Fitzer, said to the boy, "You enjoyed the movie, kid?" To which he answered, "What movie—I came to hear the organ music." The "kid" is now TO's editor emeritus, Stu Green.

The current crop of TV "late show" vintage movies sometimes makes waiting through those dreary "talk shows" worthwhile. We caught a sequence in "Friendly Persuasion" which depicted a circa 1863 reed organ salesroom—a tent at a county fair. The salesman's pitch went something like this: "It has 48 reeds plus a Tuba Meera-bellows, and the Vox Humana sobs like a lady." The brand name given was "Payson & Kline" (our spelling). The research appears somewhat faulty. While some reed organs used the term "Vox Humana" for tremolo (an air-powered fan on free reed organs), the entertainment pipe version hadn't yet made its appearance. And another 35 years or more would pass before Robert Hope-Jones would voice his first Tuba Mirabilis (if that's what was meant). Or were Payson & Kline far ahead of their time?

* * *

Something which has long been needed for the full enjoyment of the theatre organ hobby is a complete biography of Jesse Crawford. Well, a professor of sociology in Ball State University, Muncie, Indiana, is endeavoring to earn his doctorate via compilation of a book on the poet. Prospector Klos, after searching his files, has referred Dr. John W. Landon, also an ATOS member, to Lee Haggart, Clealan Blakely, Dick Simonton, and Dick Loderhose in an attempt to fill in the little-known parts of the organist's career.

* * *

It isn't often that an organist refuses to recommend the purchase of his own latest recording. So it is news when Hollywood organist Johnny Duffy has only brickbats for his collection of contemporary tunes ("Aquarius," "Hey Jude," etc.) released under the album title "Giants." It was played on a better grade electronic, and as always, Johnny put his all into the arrangements and the performance. But something happened between the taping and the pressing to make the music sound "as though it had been pushed through a keyhole—compressed, distorted." Johnny tried to get the record company to withhold "Giants" release, but got nowhere. Needless to say he isn't recording for that label anymore.

* * *

December 14, 1970 will long be remembered in the annals of the Rochester Theatre Organ Society as "The Evening of the Great Disappointment." The group, which wanted to run something different for the December program, had signed Ben Hall for a showing of his show "From Movie Palaces to Popcorn Parlours." Don Scott, local organist, filled the void on

Wanamaker Organ Born On West Coast

Edward Crome, Los Angeles organ builder and maintenance man, has a pleasant reminder hanging on his shop wall of the truly "colossal" instrument now installed in the Philadelphia Wanamaker Store. His father, Ed Crome, Sr., was awarded a Silver Medal for his contribution to the excellence of the organ built by the Los Angeles Art Organ Company for a pavilion at the St. Louis World Fair 1904. Crome Sr. was the factory superintendent. After the Fair closed the organ was dismantled and moved to Philadelphia where it became the nucleus for the Wanamaker store organ. It's been growing ever since. Ed exhibits the glass case which contains his father's blue ribbon and certificate, reminders of a more opulent organ era, with more than a little pride. It's his linkage to one of the world's largest pipe organs. □

the Wurlitzer. Shock came later. It wasn't learned what had happened to poor Ben until three days later.

At the annual meeting the officers for 1971 were announced: Gale E. Smith, president; Ben A. Harris, vice president; Arthur Haman, secretary; George E. Codd, treasurer; Donald S. Hall, program chairman; and Tom Lockwood, librarian. Family membership now totals 635, and increase of 66 over 1969.

* * *

Just when the Rochester Theatre Organ Society believed its case vs. organist Jack Ward was settled by the N. Y. State Supreme Court decision in RTOS' favor, notice of appeal was filed in the Appellate Court. Recall Jack suffered a fall from the club's elevated console awhile back.

* * *

California organist, Chauncey Haines, in telling his life story to Old Prospector Klos, is emphatic in his praise of two organists, "My Dear Jesse" (Crawford) with whom he studied and worked, and "The Great Oliver Wallace." (See the Chauncey Haines biography in this issue.) Incidentally, Haines was one of the three organists at the triple-console Roxy Kimball opening night, March 11, 1927.

Rosa Rio In Cincinnati

by John J. Strader

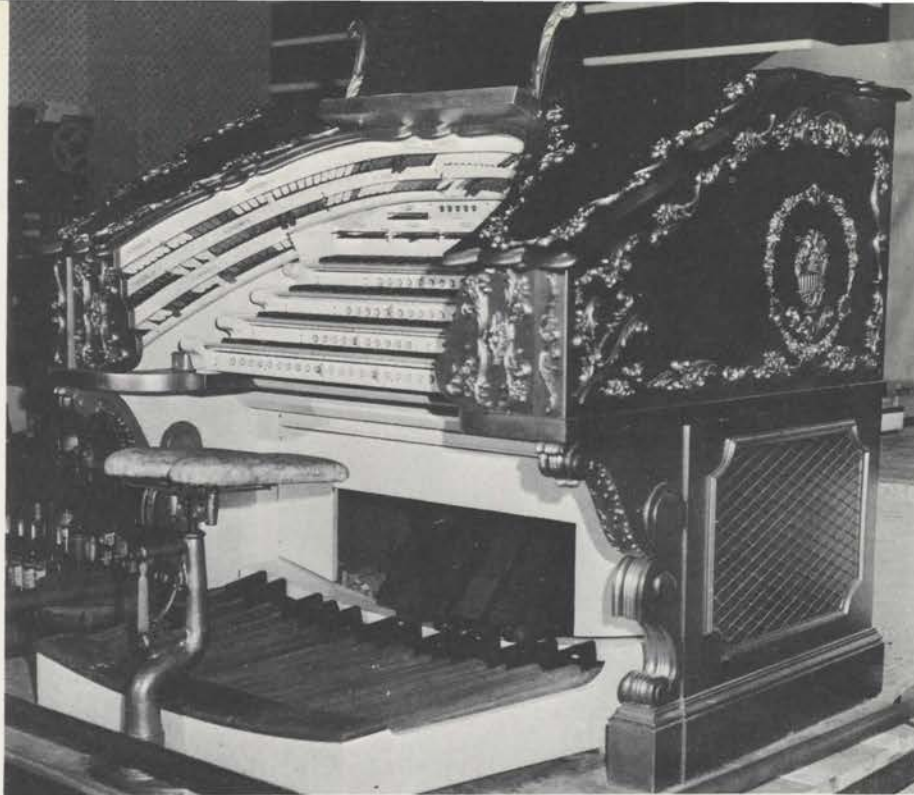
December 25, 1970, saw the arrival of Rosa Rio in the Queen City of Cincinnati, just as the old gentleman with the white beard was setting a course for his return to the North Pole.

It was a somewhat chilly day, as Rosa and husband Bill Yeoman checked in at their living quarters in Hamilton, Ohio. The first order of business was to seek out old friends, Stan and Virginia Todd (owners of the much-talked-of SHADY-NOOK STEAK HOUSE in Hamilton) and to limber up a bit at the console of Stan's 4/30 (and growing) mighty Wurlitzer. Although the large sign at the entrance to the Steak House clearly reads, "Stan Todd at the Organ," one would have to admit that Rosa Rio appeared to be rooted to the Howard seat—much to the utter delight of everyone within hearing distance, during her seven-day visit to the Greater Cincinnati area.



Stan Todd and Rosa Rio at the Shady Nook Steak House Wurlitzer.

Photo by White Press



Elegant console of Stan Todd's 4 m, now 30 rank Wurlitzer, located at the Shady Nook Steak House, Hamilton, Ohio. The decor of this console is reminiscent of the late San Francisco Fox Theatre. Photo: courtesy White Press

Theatre magnate Fred Baum, owner of the ALPHA CINE Theatre plus a number of other neighborhood houses, presented Rosa playing the score to the 1925 GOLD RUSH comedy, starring Charlie Chaplin. The house boasts a Gulbransen courtesy of the Barnett Organ & Piano Company, with sufficient tonal equipment to undulate each and every one of the theatre's 500 or so seats. Thus, Sunday, December 27, found Rosa at her best, in shimmering gold, prepared to give her all for the cause. The faithful, the devoted and the curious arrived at the box office and by the time the appointed hour of 2:30 p.m. had arrived, it was apparent that a goodly representation of the Ohio Valley Chapter ATOS was present.

This writer had been asked by theatre management to introduce the program, in anticipation of which, endless hours of research and copious notes had been extracted from "The Story of Rosa Rio" by Lloyd E. Klos which appeared in the February 1970 issue of THEATRE ORGAN. (Thanks, Lloyd, I'd have been lost without it!)

When the moment of truth arrived, it became apparent that everything I had so carefully prepared to say in my introduction of Rosa, had either been published in the newspapers prior to the program, or handed to the audience in printed form as they entered the theatre. So, with little left to say, other than "here she is," Rosa came on in a blaze of glory, entertaining her attentive audience with old favorites plus a

few new selections. Bill and Rosa did a segment featuring well-known themes from the good old days of radio broadcasting — recalling such favorites as, "The Shadow," "Lorenzo Jones," "When A Girl Marries" and many others that were household words back in that "golden era." Rosa cued Charlie Chaplin right through the "GOLD RUSH," to the delight of the crowd, musically supporting those moments of peril or romance, as the situation on the screen indicated.

With the performance over and the audience departed—theatre owner Fred Baum, the Yeomans and the Straders all headed back to Hamilton, Ohio and Stan Todd's mighty Wurlitzer. Upon the heels of a sumptuous steak dinner, Rosa managed to ascend the Howard seat once more, topping off a delightful evening with thirty ranks of real, live Wurlitzer, as only a pro like Rosa is capable of doing. All in the same breath — three cheers are in order by way of congratulating Dave Junchen of Junchen Pipe Organ Service for the excellent job he has done (and is doing) on Stan's installation at Shady-Nook Steak House.

Hardly had Stan's Howard seat had a chance to cool from all the activity—when Cincinnati's own Lee Erwin came through town on his way back to Manhattan from an engagement at the RIVOLI Theatre in Indianapolis, Indiana. Thus, under the Strader banner once again, Lee took Stan Todd and a steak house-full of delighted customers by surprise: but that's another story. □

THE pipe piper



This feature is an up-to-date listing of theatre pipe organs playing on a regular basis in the United States. Playing times and artists are subject to change and it is suggested that each facility be contacted for precise information. Additions, corrections or deletions should be reported to Lloyd Klos, 104 Long Acre Road, Rochester, N. Y. 14621.

CALIFORNIA

BURLINGAME

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

COURTLAND

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

EL SEGUNDO

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

FRESNO

Warner Theatre,
Fulton at Toulumne
4/16 Robert Morton played weekends
Wilson Theatre, 1455 Fulton
2/11 Wurlitzer played weekends.

GARDENA

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

GLENDALE

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

HAYWARD

Pizza Joynt
3/13 Wurlitzer

LONG BEACH

Koons Motorcycle Shop,
1350 E. Anaheim St.
2/18 Wurlitzer played Saturday evenings.

LOS ALTOS

Melody Inn, 233 Third Avenue
4/20 Wurlitzer played every evening.

LOS ANGELES

Elks Lodge, 607 S. Parkview Ave.
4/61 Robert Morton, played regularly for ATOS affairs.
Tubes Inc. Warehouse
2/15 Wurlitzer played often.
Wiltern Theatre,
3790 Wilshire Blvd.
4/37 Kimball played for monthly ATOS & public concerts.

PARAMOUNT

Iceland Amphitheatre,
8041 Jackson
3/19 Wurlitzer played regularly.

REDWOOD CITY

Captain's Galley #2,
821 Winslow St.
4/19 Wurlitzer played nightly except Monday.

RESEDA

Pipes 'N Pizza, 7500 Reseda Blvd.
2/10 Wurlitzer played Tuesday thru Sunday.

SACRAMENTO

Carl Greer Inn,
2600 Auburn Blvd.
4/16 Morton played evenings.

SAN DIEGO

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

SAN FRANCISCO

Avenue Theatre,
2650 San Bruno Ave.
3/14 Wurlitzer played on Friday evenings for concerts and silent movies.

Cinema 21, 2141 Chestnut St.
2/6 Morton, played occasionally.

Lost Weekend, 1940 Taraval
2/10 Wurlitzer played Wednesday thru Sunday.

Orpheum Theatre,
1192 Market St.
4/21 Morton. Theatre frequently closed due to subway construction.

SAN LORENZO

Ye Olde Pizza Joynt,
19518 Hesperian Rd.
3/13 Wurlitzer, played Wednesday thru Sunday.

SANTA CLARA

Captain's Galley #1,
3581 Homestead Rd.
3/12 Wurlitzer played nightly except Monday.

SANTA ROSA

California Theatre, 431 B Street
2/7 Wurlitzer played occasionally by theatre mgr.

VALLEJO

Rudy's Supper Club,
2565 Springs Rd.
2/6 Wurlitzer played nightly except Monday.

COLORADO

ALAMOSA

Rialto Theatre
2/7 Wurlitzer played every evening.

DENVER

Paramount Theatre, 519 16th St.
4/20 Twin-console Wurlitzer played every Sunday evening.

FLORIDA

DUNEDIN

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

ATLANTA

Fox Theatre,
660 Peachtree St. N.E.
4/42 Moller played Friday and Saturday nites and Sundays.

HAWAII

HONOLULU

Waikiki Theatre, Kalakava Ave.
4/16 Morton played Friday and Saturday nights.

ILLINOIS

CHICAGO

Aragon Ballroom,
1106 W. Lawrence
3/10 Wurlitzer played occasionally.

Chicago Stadium,
1800 W. Madison St.
6/62 Barton played for sporting events and other occasions.

Montclare Theatre,
7133 W. Grand
3/10 Barton used by Chicago chapter ATOS for concerts.

Oriental Theatre,
20 W. Randolph St.
4/20 Wurlitzer used by Chicago Chapter ATOS for concerts.

Patio Theatre, 6008 W. Irving Pk.
3/17 Barton used by Chicago Chapter ATOS for concerts.

WGN Studios, 2501 Bradley Place
3/10 Wurlitzer-Kimball played on "Pipe Dreams" each Sunday.

CRYSTAL LAKE

Martinetti's Restaurant,
6305 Northwest Highway (U.S. 14)
2/8 Wicks w/percussions, played nightly.

ELMHURST

Elmhurst Skating Club,
Roosevelt Rd. at Route 83
4/24 Hybrid, mostly Geneva. Played Saturday & Sunday afternoons, and nights except Monday & Wednesday.

NORRIDGE

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

PARK RIDGE

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

INDIANA

EAST CHICAGO

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

FORT WAYNE

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

INDIANAPOLIS

New Rivoli Theatre,
3155 E. Tenth
3/14 Uniphone played between shows.

WHITING

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

MICHIGAN

DETROIT

Redford Theatre, Lahser Rd. at Grand River Ave. (U.S. 16)
3/10 Barton played by ATOS Motor City Chapter members Friday evenings (Sept. thru May). Also for special concerts.

Senate Theater,
Michigan Ave. at Livernois

4/34 Wurlitzer owned by Detroit Theater Organ Club. Monthly concerts. (By membership only).

FLINT

Capitol Theatre

3/11 Barton played Saturday & Sunday nites. Also for Wednesday matinees twice a month by Flint Capitol Theatre Organ Club members.

GROSSE POINTE FARMS

Punch & Judy Theatre, Kercheval at Fisher Rd.

2/5 Wurlitzer played by ATOS Motor City Chapter members Friday evenings (Sept. thru May). Also for special concerts.

LANSING

Michigan Theatre

3/10 Barton played Sunday nights.

ROYAL OAK

Royal Oak Theatre, W. 4th at Washington

3/10 Barton played by ATOS Motor City Chapter members. Also for special concerts.

MINNESOTA

MINNEAPOLIS

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

MOORHEAD

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

MISSOURI

KANSAS CITY

Russell Stover Auditorium

ST. LOUIS

Fox Theatre,
N. Grand Ave. at Washington
4/36 Wurlitzer played daily.

NEW JERSEY

ASBURY PARK

Convention Hall
3/7 Kimball played on special occasions.

ATLANTIC CITY

Convention Hall, near Boardwalk
7/45 Midmer-Losh, played on special occasions.
Convention Hall Ballroom
4/42 Kimball played on special occasions.

EATONTOWN

Mahns Brothers Bicycle Shop
2/8 Morton played on occasion.

MONTAGUE

Montague Roller Rink
2/8 Morton played daily.

OCEAN GROVE

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

PITMAN

Broadway Theatre
3/8 Kimball played by several organists on rotating schedule Sundays.

RAHWAY

Rahway Theatre

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

SURF CITY

Surf City Hotel, Long Beach Island off Route 72

3/15 Wurlitzer played nightly, May thru September.

TRENTON

Lincoln Theatre

3/15 Moller played on irregular schedule.

NEW YORK

BINGHAMTON

Roberson Center for the Arts & Sciences, 30 Front St.

3/17 Link played by leading artists monthly.

NEW YORK CITY

Beacon Theatre, Broadway at 74th St.

4/19 Wurlitzer used by ATOS N.Y. Chapter for concerts.

Radio City Music Hall, Rockefeller Center

4/58 Wurlitzer played for every show, every day.

NORTH TONAWANDA

Riviera Theatre, 67 Webster St.

3/11 Wurlitzer (being enlarged) played Saturdays & Sundays. Also used by Niagara Frontier Chapter ATOS for monthly concerts.

PLATTSBURGH

Strand Theatre

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

ROCHESTER

Auditorium Theatre, 875 Main St. E.

4/22 Wurlitzer played by leading artists in monthly concerts, September thru May. Info. from RTOS Box 53, Fishers, New York 14453.

ROME

Capitol Theatre

3/7 Moller played Friday and Saturday.

SYRACUSE

Empire State Theatre & Musical Instrument Museum, Harriet May Mills Bldg., State Fair Grounds

3/11 Wurlitzer played during Fair Week, late August. Also used in monthly concerts.

OHIO

AKRON

Civic Theatre

3/13 Wurlitzer played for special shows.

CANTON

Palace Theatre

3/9 Kilgen played most weekends.

CINCINNATI

Shady Nook Restaurant,

State Route #27, between Milville & Oxford

4/25 Wurlitzer played nightly except Monday.

COLUMBUS

Ohio Theatre

4/20 Morton played occasionally for Columbus Assn. for Performing Arts.

LORAIN

Palace Theatre

3/10 Wurlitzer played on special occasions.

OLMSTEAD FALLS

Lamplighter's Inn,

7068 Columbia Rd.

3/18 Kimball played Wednesday, Friday and Saturday nites.

OKLAHOMA

MIAMI

Coleman Theatre

3/7 Wurlitzer played on irregular schedule, Sundays and Wednesdays.

TULSA

Christian Crusade Auditorium,

2808 S. Sheridan Road

3/10 Morton (w/traps), played for Sunday morning and evening services.

OREGON

COOS BAY

Egyptian Theatre

4/12 Wurlitzer played on Saturday evenings.

OAKS PARK

Oaks Park Roller Rink

4/17 Wurlitzer played daily.

PENNSYLVANIA

HERSHEY

Hershey Community Theatre,

off Chocolate Avenue

4/80 AEolian-Skinner played for special occasions.

LANSDOWNE

Lansdowne Theatre,

Lansdowne Ave.

3/8 Kimball played Friday, Saturday and Sunday nites.

PHILADELPHIA

John Wanamaker Co.,

13th and Market Sts.

6/400 organ played each noon and for opening and closing of store.

UPPER DARBY

Tower Theatre,

69th and Market Sts.

3/17 Wurlitzer played on weekends.

TENNESSEE

KNOXVILLE

Tennessee Theatre, 604 Gay St.

3/14 Wurlitzer played on weekends.

MEMPHIS

Mako Theatre

3/13 Wurlitzer played Sundays.

UTAH

SALT LAKE CITY

The Organ Loft,

3331 Edison Street

5/42 Wurlitzer-Morton played for Saturday night parties, dances, concerts, etc.

VIRGINIA

ALEXANDRIA

Alexandria Arena

4/34 Wurlitzer played daily for skating.

Virginia Theatre, Geo. Washington Memorial, Parkway at

First Street

3/10 Barton played nightly.

RICHMOND

Byrd Theatre, Cary Street

4/17 Wurlitzer played between shows, nightly except Sunday.

Loew's Theatre,

6th and Grace Streets

3/13 Wurlitzer played every Friday and Saturday nite.

Mosque Auditorium

3/17 Wurlitzer played frequently every month.

ROANOKE

American Theatre

3/11 Wurlitzer played every Sunday morning.

WASHINGTON

FEDERAL WAY

Big Bob's Pizza,

31406 Pacific Hwy. S.

2/5 Morton played nightly.

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SEATTLE

Granada Organ Loft,

5011 California Ave. S.W.

4/31 Wurlitzer played several times monthly for silent pictures.

Ridge Skating Rink,

620 N. 85th St.

2/7 Wurlitzer played nightly.

Seattle Center Food Circus
3/8 Wurlitzer played daily, May thru October.

WISCONSIN

MILWAUKEE

Center Theatre,

Wisconsin Ave. at 2nd St.

3/28 Kimball played on Friday and Saturday nites.



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

REPRISE PERFORMANCE, Gaylord Carter at the San Diego Fox "Wonder Morton." MAS-2013 (stereo), available by mail at \$5.00 postpaid from Malar Productions, Box 3104, Glendale, Calif. 91201.

Gaylord Carter's recordings are few and far between (his last previous pipe recording was played on the Dick Simonon 4/36 Wurlitzer in the mid-'60s). A pity when one considers the entertainment value of a Carter performance, live or recorded. Despite the dearth of recordings, Gaylord is one of the most widely known theatre organists due to his numerous concerts across the land, including his 'Flicker-fingers' (silent film) shows.

The legions of fans who got a lift from Gaylord's live shows can expect the same values from the recording. For once we can agree with Malar's sometimes bilious jacket note author: "His music is warm, big and sensitive. Gaylord is fun to watch and hear."

The organ is something else. This first recording of the San Diego Fox 4/32 Robert Morton organ has been made in somewhat closeup perspective without much of the big theatre's roominess in evidence. The instrument is not a standard Morton; it is an organ originally moved from another theatre and enlarged on being installed in the Fox in 1929. The single stoprail didn't allow for many additional stop keys, so couplers (plus a floating ancillary) were used instead of the usual unification, putting it in the "semi-straight" class.

This gives the instrument a characteristic all its own, especially in the high registers. In general the emphasis is on Strings, Reeds and Flute mutations, a

not unpleasant sound although quite different from what one usually expects from a theatre organ. Missing, or de-emphasized, is a dominant Tibia sound.

But if these tend to limit Gaylord's activities, it isn't apparent. He has a fine romp through a program selected to avoid the overdone while exploiting his great skills as a true theatre organist. He opens by rushing through his theme *Perfect Song* as though raring to get at *Hoop-de-Do* and *Just One of Those Things* which follow. A moody and introspective original, *Nocturne*, provides some insight into the Carter character, and *Good Morning Starshine* is his nod to mod music. His salute to silent movies consists of a majestic *Westward Ho* and an energetic *Great Chase* (both recorded on previous Carter records). Music in the grand style are *Gold and Silver Waltz*, excerpt from *Rhapsody in Blue* and a selection from Leoncavallo's opera *Il Pagliacci*. Memory twangers are *Carioca* and *Look for the Silver Lining*. All are played in solid Carterian style favoring mainly big combinations. Occasionally the Morton's 32' Diapason is heard, a real speaker rattler.

The Morton's stoplist is printed on the liner inner jacket. An examination of it will show what we mean when we say it's quite a different Morton. But playing it is a familiar Gaylord Carter. It's his show throughout.

* * *

BOLD, BRASSY, BRILLIANT, Jim Benzmilller at the 2/19 Miller Orchestral Organ. Custom Fidelity stereo No. CFS-2318, available from Jim Benzmilller, P.O. Box 207, Stevens Point, Wisconsin 54481. \$5.50 postpaid.

There's quite a story behind this record. We've heard of theatre organs being "churchified" when installed in a house of worship, but this is the first time we've heard of a proper 1930 church organ being intentionally "theatricalized" (except for one of Fred Tulan's projects we can't reveal). The Moller served in dignity and solemnity for 34 years and then Jim Benzmilller entered the scene, and the Moller would never be the same. With the approval of the pastor, organist Benzmilller nearly doubled the number of ranks operated from the 2-manual console. Some of the added ranks were theatre organ sets, including Vox, Xylophone, Chrysoglott and theatre tremulants. The church is St. Stanislaus at Stevens Point, Wisconsin and the Moller, while maintaining its basic churchly qualities, is also equipped to show off light music to good advantage. Add to this a veritable musical demon (in church?) and the results add up to the most unusual

recording of organ music we've experienced in a long time.

Jim Benzmilller is a young man who must be gifted with great physical stamina, judging from the way he tackles—rather, attacks especially the fast tunes (*12th Street Rag*, *It's Today*, *Ain't She Sweet*). Jim has speed, accuracy, imagination and a sharp feeling for offbeat harmony. He seems to have a preference for the big sound of full combinations, but he has moments of quiet reflection during *Autumn Leaves* (lush Stopped Flute and Vox) and *Rockin' Chair*. But between these softies he blasts off into a jumpin', jivin', *Sunny Side of the Street* with a chromatically moving harmonic treatment worthy of early Billy Nalle (although he claims Kay McAbee has influenced his style). Also played on the sweet side is *Over the Rainbow*. In complete contrast is a slambang *12th Street Rag* replete with rides, riffs, brassy and distinctive between-phrase fillers, key changes and a speed which is reminiscent of a runaway piano roll, heightened by a very prominent Xylophone and a grunting pedal. This style is carried through *South* and *Ain't She Sweet*. *Folk Song Medley* (which covers most of Side 2), gets various treatments depending on whether it's *Dixie*, *Waltzing Matilda* or the Beatles' *Yesterday*. *Serenata* starts out mile-a-second but calms down to a lush bolero treatment of the second theme. All of the music is treated with respect, imagination and often unbelievable manual dexterity. There's not a dull moment in these grooves.

The revamped organ does very well as a theatre organ in the slow, lush tunes and also in the loud and fast numbers where its "straightness" is sometimes admitted. It has a magnificent, round pedal bass and interesting 2' octaves (should we say "upperwerk" in this case?) which add brilliance but never seem shrill.

The title of this one tells much of its story. Jim has a winner.

* * *

SOMETHING SPECIAL, Lyn Larsen at the Bob Power ("Style 260") Rodgers Special Theatre Organ. MAS-2014 (stereo), available by mail at \$5.00 postpaid from Malar Productions, Box 3104, Glendale, Calif. 91201.

Let us start by stating that in our humble opinion this recording contains some of Lyn Larsen's finest playing on records to date. The music simply sparkles through a well chosen group of tunes which show off both Lyn's and the very special electronic's fine points. The high kicking opener is *Broadway Rhythm* followed by a topnotch ballad

arrangement of Noel Coward's perennial tearjerker, *I'll See You Again*. Then a 1920's fast moving novelty, *Dance of the Blue Danube* and a recreation of the Helen and Jesse Crawford duet of *Masquerade*, during which Lyn plays both parts with amazing authenticity (we dusted off our scratchy old Victor 78 to check this). Lyn is a talented composer (he scored a film recently, music we'll discuss shortly) but rarely plugs his own tunes. He should. *Open Your Heart* is a fine ballad, moody and tender. *Rubber Ducky* is pure '20s pop music and Lyn treats it as such. There is one flaw—the duck honk is a washout (we understand producer Helen Dell supplied the overzealous lungpower). Grieg's *Wedding Day at Troldhougen* is played with verve and perhaps a little too much speed, but it's still a gasser; the most ambitious selection on the disc. A Crawfordish *Louise*, a Polynesian *Taboo* in a jungle of electronic canaries, a Fred and Ginger *Cheek to Cheek* and an operetta finale, *My Hero*, fill out the novel program.

The organ does everything Lyn demands. The brass reeds and color reeds are very good. A too slow Tibia trem may bug sensitive ears but it's effective on the ballads. Ensemble sound is good. The Chrysoglott effect is tops. On the technical side, the close-up miking obscures the acoustic spaciousness afforded by the large room; so often there is little or no acoustic mixing of voices, which tends to make them stand out in stark relief. Even a little artificial echo would have mellowed the sharp attacks and releases.

We believe the full beauty of this fine instrument remains to be captured in grooves, but the exceptional performance of Lyn Larsen plus the interesting material, make this one well worth having.

* * *

LYN AT THE DENDY, Lyn Larsen at the 3/16 Wurlitzer in the Dendy Theatre, Melbourne, Australia. ERS-1008 (stereo), available at \$5.00 postpaid from Essential Records, Box 3544, Glendale, Calif. 91201.

Here's Lyn again, back on his own label. Being a guy who knows what he wants from an organ and how to get that sound, it stands to reason that any organ Lyn plays for a period of time is going to acquire what we might call "Larsen characteristics." Our point is that Lyn, for this recording, made the Dendy sound very much tonally like the Bob Carson Wurlitzer on which he has done most of his recording. We've

heard other records of the Dendy and it sure sounds different when Lyn is in residence, as he was for several months last year. Except for one selection, all the tunes presented here are typical of Lyn's fine imaginative approach to music. That one is *I've Got a Feeling I'm Falling* which is rampant with Jesse Crawford effects but falls short of being a true JC arrangement. Because of this neither is it good Larsen, although those who are unfamiliar with the Crawford original may find it novel.

The selections have a great range. Perhaps the most ambitious work is *Slaughter on 10th Avenue*, followed by duets with pianist Tony Fenelon of *Riders in the Sky* and the theme from *The Apartment* during which Tony embellishes the tunes with piano frippery. Presented with typical Larsen understatement are *Moon Song* and a bloozy *Cry Me a River*. Another gem is Gershwin's *Bess, Oh Where's My Bess*, then a lively *She Didn't Say Yes*. But perhaps the most interesting music on the disc is that which Lyn composed for a film during his Australian sojourn. The highlights of the score are heard in *Fantasy Suite*. Heard are *Katie*, *Try a Little Kindness*, *Open Your Heart* and *Someday*, all highly listenable tunes.

The organ is a fine one and Lyn plays it to the hilt. Recording is good. The somewhat higher "white noise" level heard here has finally driven home the value of the Dolby noise reduction system used on Essential's stateside releases. But that in no way mars enjoyment of the music. It's a good show.

* * *

ALSO OF INTEREST

RANDALL-ICIOUS NO. 1, Hal Randall at the Hammond B-3. ESAR No. ES-213 (stereo), available by mail for \$5.00 postpaid from Randall Enterprises, 9060 Auburn Folsom Rd., No. 23, Roseville, Calif.

Solid Hammond stylings played with a Kruger bass beat and plenty of variety in the arrangements. Hal Randall is well known in California's Bay Area and has appeared in concert at the Annual Home Organ Festival. Tunes offered are restricted to Hal's most frequent requests. Heard are *Sound of Music*, *Yellow Bird*, *Chattanooga Choo-choo*, *Satin Doll*, *Bluesette*, *Lover*, *La Cumbanchero*, *Dancing on the Ceiling*, *Going Out of My Head*, *Alley Cat* and *Bye Bye Blues*. Good rhythmic fun throughout.



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:

Referring to the December issue of *Theatre Organ*, "Where the Bartons Were"—Part 5. The installation in the theatre in Lombard, Illinois, was in the now razed Parkside Theatre. This theatre was built about 1915 and razed sometime during the great depression. This, however, was not a Barton Organ, but a second hand Bartola Pit Organ. I do not know where it was originally installed.

There was another Barton Organ installed in the same general area that to my knowledge has not appeared on the list. This was a 2 manual (not sure of the ranks—I would guess 7 or 8) in the York Theatre in Elmhurst, Illinois. There was not an organ sounded sweeter than this little Barton when it was played by Lew Harvey, now deceased.

It was in this theatre with Lew at the console and at the Chicago Theatre, when Jesse Crawford presided that I acquired my love for the Theatre Pipe Organ. I myself do not play a note; I am just a dues paying Theatre Organ Enthusiast.

C. DANIEL REIMER
Wheaton, Illinois

* * *

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 McNamara 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!

STEPHEN MORTON, JR.



Enjoy Puget Sound in July



Directed by
Lyle W. Nash

BEVERLY BAYNE is as enchanting to interview today as she was when her star as a film actress was among the highest in the cinema heavens. Her voice is sharp, her diction that of an accomplished actress and her memory fantastic. We met BB at the CBS TV show of Merv Griffin. She recalled her start in films with S & A in Chicago. "I started for \$25 a week," she said "and then went to \$75 and finally \$350 . . . I went to the studios with a friend, Miss Taylor. She wanted a job and did not get an offer. But I did."

BB had some ideas of what makes a star. "You must have glamour . . . a certain beauty or distinction in your appearance . . . You must have a voice . . . good diction . . . and charm and . . . I think an aura of light goes with a star . . . they stand out and above everybody else in the cast."

THE PETITE lady who thrilled millions from 1914-to 1924 is as trim and elegant today as ever. At the CBS party after the telecast a man asked me who that stunning woman in pink chiffon was. Her dark hair and eyes sparkled with zest and happiness.

THE 1916 version of "Romeo and Juliet" with Francis X. Bushman is among the films she feels worthy of remembering . . . BB thinks: Richard Chamberlain is a fine young actor . . . Likes John Wayne . . . Still gets several hundred Christmas cards from fans . . . Is violently opposed to the nudity "filth" of today's films . . . Says "Airport" was a magnificent film . . . "Yes, I think if my son or daughter wanted to be in films and had talent, I'd encourage them."

CHARLES STARETT, now in retirement, gets mail at his beach home: 131 Rockledge Terrace, Laguna Beach, California.

WATCH for "The Winning of Barbara Worth" to be released for special showings over the nation. After the 1926 classic with Vilma Banky, Ronald Colman and Gary Cooper may come the 1925 version of "Stella Dallas."

WITH Mrs. Sam (Frances) Goldwyn and director Henry King present, the first 1971 showing of "Worth" was at the Richard Simonton home in Toluca Lake. The 1926 classic played beautifully. The acting was all low key. The desert photography was magnificent. Of course, the musical artistry of Gaylord Carter on the 36-rank, 4-manual grand Wurlitzer added a fifth dimension to the showing.

WHEN "WORTH" comes your way, see it!

SHORT SUBJECTS . . . Neil Hamilton delivered the funeral eulogy for Bronko Billy Anderson . . . Author James Robert Parish, having finished his Edward G. Robinson book, is researching a new title—"The Paramount Pretties"—meaning the lovely young things of another era . . . The monthly George Wright organ concerts at the South Pasadena Rialto are drawing very well, thank you.

IT WAS in 1928 that Pathe, according to a reader friend, tested Bob Hope for films and said he'd make a good gravedigger. MGM also tested the funny fellow but declined to sign him.

BY the time you read this Lillian Gish may have her long overdue Oscar. The Hollywood greats are honoring Miss Gish when the golden symbols are given this spring. We've advocated this for 10 years.

ALTHOUGH most every actor or actress of the last 50 years has arrived or departed from Pasadena (1910 to 1960), Van Heflin said the other day he hadn't been in Pasadena in 30 years.

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

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New York Boasts Another First

(Note: The following was prepared for New York Chapter's newsletter, "The Horseshoe" but it of such widespread interest that Theatre Organ is reproducing it in its entirety.)

Special Announcement!!!

WNYC-TV (Channel 31)
Presents
"SOUND FOR THE SILENTS"
Featuring
LEE ERWIN at the
MIGHTY WURLITZER
of
LONG ISLAND UNIVERSITY
9:30 p.m.
Sunday, March 28, 1971

Dust off your UHF television dial and gather your friends about your set to watch NYTO's first "feature length" television show — a one-hour program with Lee Erwin telling the story of the theatre pipe organ and showing how it accompanied the classics of the silent film era.

He demonstrates the capabilities of LIU's 4/26 Wurlitzer with music of those times and of ours. He shows pictures of LIU's former Brooklyn Para-



mount in its heyday; treats the TV audience to a short community sing (with an "on-camera" assist from hundreds of our chapter members and guests!); he plays his own original score as the audience views exciting episodes from "The Eagle" starring Rudolph Valentino and Vilma Banky.

The entire show produced by Channel 31 "in association with Long Island University and the New York Theatre Organ Society!"

It is our hope that ATOS members (and chapters) throughout the country will write to their local educational TV outlets and encourage them to present this splendid history and demonstration of our beloved instrument. At least one broadcaster has expressed interest in having a tape permanently in their station library. And Channel 31 is considering a second showing in April! If this betokens a trend, Lee, LIU and NYTOS may have rung the loudest bell yet for gaining public appreciation of the theatre pipe organ!

Your chapter officers and board of directors are exploring the possibility of having this show also made into a 16 mm motion picture for even broader educational exposure!

If you were at LIU the evening of January 21 when the show was taped, you will have the added thrill of seeing yourself on TV!

So use this occasion to show your friends what the theatre organ hobby is all about!

You've never had an opportunity like this before!



BEE HIVE

The Bee Hive Chapter, Salt Lake City, has been moving ahead, slowly but surely. Our December meeting was held at the Capitol Theatre and thanks to Clarence Briggs and his crew of workers, the organ sounded great. This 10-rank Wurlitzer is the only theatre pipe organ remaining in a Salt Lake theatre.

Members of the Bee Hive Chapter supplied many nice surprises, especially when David Reese, Scott Gillespie, Jo-Ann Harmon, Leland Lay and also some of our new members, presented their favorite musical arrangements of "old and new" tunes.

Work was progressing favorably on the Elk's theatre organ. A few chapter members along with members of the Elk's Club, were re-leathering and had many of the pipes once again playing . . . then a low blow . . . a water pipe broke and damaged one chest extensively and many pipes received water damage. The work has come to a halt until the Elks determine how extensive the damage has been and just what will be involved to restore it back to the original condition.

Our February meeting was held at the Organ Loft. The staff organists, Jo-Ann, David and Scott, were on hand to give outstanding performances of their favorite melodies, and a few members had the courage to "try their hands" on this superb console, which brings forth unbelievable sounds such as only this great organ can do.

DARLENE WALKER

CHICAGO AREA

CATOE began 1971 with a social at Lyons Township High School on January 30. The organ, a 3/21 Moller, is the original organ from Chicago's Portage Theatre, but it has been in the school auditorium for many years. This was our first event there since the organ was restored by CATOE member Gary Rickert and others.

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The first part of the program, played by Frank Eschbach with Bob Mathias at the piano, consisted of "old favorites". During the second half Frank's brother, Al Eschbach, played a program which reflected an extensive classical background, although his selections included many contemporary tunes. The organ was a very early theatre installation and lacked some of the "schmaltz" of the later ones but it lent itself well to Al's style.



The auditorium of Lyons Township High School in LaGrange during CATOE's January social. Al Eschbach is at the console of the 3/21 Moller. Tom Yannitell photo

After the concert the stage curtain opened to reveal the refreshment tables being prepared by our hostess, Mrs. Helen Near. At that time she was presented with a plaque in appreciation of the coffee and cakes she donates for each social. Octavio Escobar was given a similar plaque for the assistance he has given to Mrs. Near.

CATOE's first public concert of 1971 was held at Downers Grove High School on February 12. We started the year right with Lyn Larsen, one of America's most talented and ambitious young theatre organists, at the console of the 3/10 Wurlitzer. His wide variety of tunes and the treatment of each one provided an enjoyable evening for people with many varied musical tastes.

In these days when Ruby Keeler is back on Broadway, Nostalgia is "the thing", and Busby Berkley is again becoming a household name, Lyn's renditions of such things as "Broadway Rhythm", "Something's Got to Give", and "Louise" are particularly well received. One of the main characteristics of his style is the way he plays "vintage" arrangements of songs from the twenties, thirties, and forties — somewhat surprising for someone his age. He gives each song an individual treatment while maintaining his own style.

Several copies of Lyn's album "Get Happy" were on sale in the lobby during intermission. In a matter of minutes they were all gone — a true reflection



Lyn Larsen in the spotlight at the Downers Grove High School Wurlitzer during his February 12th concert. The CATOE sponsored show was a sell-out. Tom Yannitell photo

of the enthusiasm of the general audience for theatre organ at its best.

On February 28, one of the first organists at the Pickwick Theatre in Park Ridge, Father Thomas Barrett, returned to the 3/10 Wurlitzer after almost 40 years' absence to play for a CATOE social.

His playing was very clean and the audience found it very easy to sing along to his smooth style.

After the concert, CATOE members gathered in the lobby for refreshments. The two main topics of conversation were the upcoming trip to the Coronado Theatre in Rockford to hear the 4/18 Barton which has just been restored by CATOE members, and the Gaylord Carter Show at the Oriental Theatre on March 30 which will feature two seldom seen films of the late Harold Lloyd.

As usual, CATOE has a busy season lined up.

DENNIS MINEAR

DAIRYLAND

Saturday morning January 23rd, cold and windy, daunted not the brave members of Dairyland Chapter. A double header at the two downtown theatres in Milwaukee was the drawing card. Gary McWithey played the large 3/27 Kimball in the Center Theatre, showcase for the Marcus Circuit, and the most beautiful theatre in Wisconsin. He culminated his program with a beautiful arrangement of Malotte's "Lord's Prayer".

Later at the Riverside, David Olsen played a 13 rank Wurlitzer with no drapes ahead of the shades. This concert was impromptu — set up that same morning — and the repair crew was just clearing up a bad case of constipated solo-tremulitis as the gang arrived from the Center Theatre. Dave played one of the best concerts our chapter has ever heard. Both these organs will sound excellent for a future convention.

Also with us on Saturday was a group of young people from Downers Grove High School. They attended both morning concerts, then in the afternoon they heard the Hermes 5 manual Wurlitzer featuring Fred Hermes, Jr. and the magical Brenograph. He finished this concert with "Rhapsody in Blue" with special lighting.

In the evening the group went to Fred Dove's home in Zion, Illinois, where he demonstrated his 4 rank Kilgen. Open console followed all these programs. The Downers Grove 3 manual Wurlitzer, installed by CATOE, (see TO Volume 12, No. 6) has aroused great interest and developed talent in many students through the instrument. This organ crawl was organized through good inter-chapter relationship.

FRED HERMES

DELAWARE VALLEY

Many members of the T.O.S.D.V. enjoyed a beautiful concert Saturday, February 6th, 1971 at the John Dickinson High School, Wilmington, Delaware, given by Dennis James of Cherry Hill, New Jersey. This was on the 3/19 Kimball formerly in the Boyd Theatre, Philadelphia.

Dennis was home on mid-semester vacation from Indiana University's School of Music, and this was his 5th concert while on vacation, the other four being one in Buffalo, New York, two in Binghamton, New York and one in Syracuse, New York. For these four the weather was bad — blizzards for each. But the weather was great in Wilmington and Dennis played to an appreciative audience of 800.

Dennis opened with a lively "If My Friends Could See Me Now" followed by two songs made famous by one of his teachers, Leonard MacClain, "Where You Are Concerned" (composed by Leonard MacClain) and "Butterflies In The Rain". These were played with much feeling on the tibias. On his next selection, "Col. Bogey March", Dennis played a pedal solo and candidly announced he could never master that for his first teacher, George Van Os, but he had finally learned it.

Next Dennis played a nostalgic Glen Miller medley, followed by a Gershwin medley. Dennis has an easy way with ballads and a nice beat for up-tempo songs.

After an intermission, Dennis very ably accompanied a silent movie, "The Great Train Robbery", followed by a Jesse Crawford arrangement of "Dance of The Blue Danube" and this followed by another silent movie, Charlie Chap-

lin in "Shoulder Arms". On this he used the original Chaplin score which he transcribed from a record made in England. His closing was a ten minute medley from Richard Rodgers "Victory At Sea Suite" which showed how hard Dennis has been working. The long, appreciative applause brought Dennis back for an encore for which he accompanied a third movie, W. C. Fields in "The Great Chase".

Following the concert, open console was held.

RUTH McALONAN

LOS ANGELES

The first two concerts presented under the leadership of 1971 chairman Neal Kissel had much in common. Both artists are young, both have university degrees in classic organ, and both are outstandingly talented theatre organists. On Jan. 24 Mike Ohman, a young veteran of Larry Bray's famous Salt Lake City Organ Loft, started the new year off with a Sunday morning concert on the Wiltern theatre's 4/37 Kimball, delighting his audience with a well balanced program which included his own descriptive composition "Santa Ana Interstate Freeway 5". Despite the big Kimball's unorthodox console layout, Mike handled it like a twenty-year veteran. With the new solo tibia well-trem'd and regulated, and with Mike's own brass trumpet temporarily substituted for the oboe horn, the Kimball sounded better than ever.

On Feb. 28 the second concert of the year featured Jonas Nordwall of Portland, Ore. on the Elks' Auditorium 4/58 Robert Morton. This "monster" is a slightly unified straight organ with theatre voicing, which has left more than one experienced theatre organist mumbling to himself. Jonas, however, requested to tackle it in preference to the Wiltern Kimball, and dazzled his appreciative audience with a program ranging from Bach to Simon and Garfunkle, by way of Chopin, Delius, and a tasteful assortment of theatre organ favorites. The mighty Morton rewarded the endless hours of tender loving care lavished on it by Crew Chief Dick Stoney and his crew by behaving beautifully and sounding far better than ever seemed possible four years ago when Dick took over the organ.

Although maintenance of the Elks' organ is a continuing Chapter project, the organ has seldom been used for concerts in recent months due to the installation of a boxing ring in the center of the auditorium. The ring was temporarily removed recently to make way for a month-long billiard tournament, and Program Director Dwight

Beacham took advantage of the opportunity to schedule this concert between the completion of the billiard tournament and reinstallation of the ring.

There seems to be a not-fully-understood law of nature which says that theatre organs attract water. A recent manifestation of this occurred at the Wiltern theatre when the Feb. 9 earthquake broke two sprinkler lines and thoroughly flooded the backstage area, including the organ ready-room and the console pit. Fortunately this caused no permanent damage to the organ; however, the earthquake also opened a major leak in the roof directly over the solo chamber (naturally!), and only quick work with the plastic tarps by Dick Stoney and Wiltern Crew Chief Leonard Worne during the downpour of Feb. 16 prevented a real catastrophe. The roof has allegedly been repaired, but no one will know for sure until the next rain storm.

The installation of the San Gabriel Auditorium 3/14 Wurlitzer is proceeding nicely, despite the frustrating loss of work time which results from the almost constant use of the house for stage productions. The console elevator is now completed, the gorgeously refinished console is in place, chamber work and wind-ing are nearly complete, and the console is being wired to the relay.

BILL EXNER

MOTOR CITY

The colonial setting of Grosse Pointe's intimate Punch & Judy Theatre resounded with the throb of the mighty 2/5 Wurlitzer on Sunday morning, December 20th, with Bill Buswell at the console. The occasion was the Motor City Chapter's Christmas program featuring the instrument which Ben Hall, during a visit to the theater in 1969, dubbed "Little Sister" because of its distinct likeness to his own "Little Mother".

Bill Buswell's experience as a former theater organist was very much in evidence that morning as he evoked the many resources of the mini-Mighty Wurlitzer before a sizeable crowd. In all its 31 year residence this Wurlitzer perhaps never sounded better.

Chicago organist John Grune appeared at the Detroit Theater Organ Club's 4/34 Wurlitzer on January 30th in a program presented by the Motor City Chapter. John, with little practice time at this one-of-a-kind Wurlitzer (just try to find your favorite stops at first glance on *this lady*), proved to be master of both the instrument and his program material as evidenced by the appreciative audience on hand, which also included members of the Wolverine Chapter and DTOC.



Lew Betterly and an "old friend"; the Royal Oak Theatre 3/10 Barton.
Phil Gorden photo

The "Big Day" finally arrived on Sunday morning, February 21st when, after more than two years of painstaking restoration under the able leadership of Mert Harris, the Royal Oak Theater's 3/10 Barton was heard in concert for the first time in nearly forty years. And who else should appear at the console on such an occasion than a former organist at the theater, Lew Betterly. Thrilled with the opportunity to play a "friend" after so many years, Lew remarked on the fine condition of the organ as he musically took us back in time to a day when live organ music in theaters wasn't so unusual. And we hope it won't be unusual at the Royal Oak any more, now that the "Golden-Voiced" Barton is speaking once again.

DON LOCKWOOD

NEW YORK

The New York Chapter presented a nostalgic concert by the renowned Don Baker at the 4/26 Wurlitzer of the former Brooklyn Paramount Theatre (now part of Long Island University) on Sunday, February 7th. Several hundred ardent fans heard Mr. Baker play a variety of his old standards and some new popular songs in which his artistry demonstrated the diversified tonal range of the organ's 26 ranks.



Lee Erwin, Don Baker, Ashley Miller and Jerry Mendelson at Don Baker's "Homecoming" concert at LIU.

Don Baker commented that it had been three decades since his last performance on the Brooklyn Paramount organ. He has fond memories of this instrument because he personally worked on the organ's installation crew!

Don Baker's concert also served as a benefit for the National ATOS memorial fund for the late Ben M. Hall, National's Director and noted historian. Mr. Baker played an appropriately tender rendition of Ben's favorite song, "Little Orphan Annie", in his memory. Ben Hall had once exclaimed, "The Golden Age of the Theatre Organ lives on when Don Baker plays."

The entire program was well received by an enthusiastic audience.

CLIVE D. LOUDEN

NIAGARA FRONTIER

Jimmy Boyce of Alexandria, Virginia, made his Niagara Frontier debut a smash hit on November 10 at the Riviera in North Tonawanda. The capacity audience was introduced to his warm personality and unique musical styling when he played Latin pieces as well as show and movie tunes. He included three of his own compositions: "Tango in Time," "Let Me Hear You Whisper," and "Alexandria March."

Dick Smith jammed 1,300+ listeners into the same theatre on December 9. He played several Crawford arrangements, Smith originals, and a Christmas Fantasy segment. In accompanying the silent flick, "The Cure," one must consider that he had never before seen it. He played it COLD and did a flawless job.

On January 27, young Dennis James made his first appearance at the Riviera's 3/11 Mighty Wurlitzer organ. After his opening, "If They Could See Me Now" he presented two Leonard MacClain tunes and a pleasing 1940's medley, which included several of Glenn Miller's most famous songs.

Latin, American, semi-classical, and contemporary pieces were a large part of Dennis's repertoire. He also accompanied the silent "Great Train Robbery" with exact timing, right down to the gun shots. Chaplin's famous "Shoulder Arms" flick was accompanied with music themes composed by Chaplin, and Dennis did an excellent job here.

He closed this perfect evening with Gershwin's "American In Paris" number, to the high approval of his enthusiastic listeners.

Niagara Frontier Chapter's own Frank Olsen of Canada presented a tasteful blend of humor, personality, and expert musical ability when he performed at the same organ on February

17. His show consisted of British, Scottish, Viennese, and American and Oriental tunes. While playing "In a Chinese Temple Garden," a set-up on stage with Oriental costumes and rickshaw provided the atmosphere for the music.

An original composition entitled "Randy's Rag" was played in tribute to our Chairman and MC, Randy Piazza.

Frank's rendition of Franz Schubert's familiar classics were enthusiastically received by his audience. Later in the evening he presented several Gospel hymns.

Tunes from the Twenties closed the evening's entertainment on a cheery note. Frank is just as popular now as he was three years ago when he gave his first concert at the Riviera.

SHIRLEY COLE

OHIO VALLEY

This comprises a summary report of our chapter activities for the last half of 1970.

The September meeting took place at Hyams Music Corner in Elmwood Place, Cincinnati. The artist at this meeting was Charlie Hyams who entertained the group on several Lowrey organs including the latest and largest theatre model. Charlie demonstrated many techniques of the Lowrey to the group, and one of the highlights was the playing of organ accompaniment with taped music of a full orchestra.

In what has become a welcomed annual event, October 18th saw another Flicker Fingers presentation featuring Gaylord Carter sponsored by our Chapter, this time at the Taft Theatre in Cincinnati. Chapter Chairman George Eaglin welcomed the audience to the chapter's sixth public concert in the Queen City. After acknowledging credits, George introduced WKRC's TV News Director Bob Jones, the M.C. who briefly reviewed the Harold Lloyd *Sailor Made Man* and *Never Weaken* movies being featured, and introduced Gaylord Carter. Gaylord set the audience at ease immediately and prepared them for a fun filled evening of laughter and thrills with his perfect scoring touch at the Baldwin Theatre Model Organ — the Pro-200. The program began with Gaylord playing the Age of Aquarius followed by various show tunes, pop tunes, and then Grand Fantasia on "I Paglicacci". The sing-a-long slides were a highlight of the program, but the two silent film comedies had the audience of about 1600 in tears from laughter. From the concert comment cards received, this public concert had to be Gaylord's most outstanding Queen City performance yet, if it

is possible to single out any one particular show. Our sincere thanks to the Baldwin Piano and Organ Company for furnishing such a magnificent instrument that performed flawlessly throughout the entire show.

The final meeting of 1970 was held on November 30th in the auditorium of the Baldwin Piano and Organ Company at their Cincinnati factory. We were treated by host and fellow member Eddie Osborn to a fine evening of varied music supplied by Eddie himself, Eddie Willhite and Hal Vincent. An outstanding display of talent was shown by Hal Vincent in playing both the organ and piano simultaneously with rhythm accompaniment; then Hal and Eddie Willhite playing organ duets and Eddie Osborn presenting solo tunes of many old favorites. Our sincere thanks to Eddie Osborn and Paul Mooter from the 100 persons in attendance.

The year ended a very successful one with notes of progress on two fronts for our chapter. One was finalizing chamber plans for the Albee Theatre Wurlitzer installation at Emery Auditorium of the University of Cincinnati under the direction of Herb Wottle with assistants Bob Klensch and Tote Pratt. Several working crews are now active on this project on a regularly scheduled basis. The other progress note is the birth of a monthly newsletter under the editorship of Hubert Shearin. Our Chapter Chairman George Eaglin made the comment that he was very well pleased with chapters accomplishments the past year, and that he is looking forward to 1971 with enthusiasm for continued progress. Look for future write ups on theatre organ installations in and around the Cincinnati area.

JOHN SCOTT

POTOMAC VALLEY

We haven't been heard from for awhile. Why? The Chapter has been busy with complete restoration of the 2/8 Wurlitzer in the Tivoli Theatre, Frederick, Md. You will get a chance to see and hear it during the 1972 National Convention. At the same time a second crew was removing a 3/10 Kimball from the Warner Theatre in Washington, D. C. This instrument will be installed in the WETA-TV Educational Net Station but is in storage at the present time.

At the same time three more home organs have become playable. Art Casbeer's 2/5 Hybrid, George Johnson's 2/5 + Wurlitzer, and Bob Lane's 2/5 Robert Morton.

While the Tivoli and Warner Projects were going on, the Dow Evelyn's family located a 2/8 Wurlitzer in a church in

Arlington (close by). Within a few hours purchase had been completed, and removal began with less than ten days available to remove it. Does anyone know where a trumpet rank, toy counter, percussions, and second touches might be located? Those had all been stripped out.

Back in October with the restoration of the Tivoli Wurlitzer completed, it was deemed appropriate to run a silent movie one week of "Wings" with Lee Erwin at the console of the 2/8 Wurlitzer.

The November meeting finds us at the Alexandria Arena. This is the location of Jimmy Boyce's 4/34 Wurlitzer which was formerly in the Centre Theatre, New York City. Jimmy Boyce was the artist for the concert. Our guests for the concert were members of The Hammond Organ Society of Fairfax.

December 13th meeting began with a business meeting held at the Lautzenheiser Studio in Springfield, Va. The present officers were re-elected for another year. At the conclusion of the meeting our own Chapter member Mr. Al Worley took control of the Lautzenheiser 3/13 Wurlitzer and played a selection of songs of the Christmas Season.

That same afternoon, Mr. Ray Brubacher presented the Annual Christmas Concert: light classic on the classic Moller located in the George Washington Masonic National Memorial in Alexandria, Virginia.

GEORGE R. JOHNSON

PUGET SOUND

Our February 7th meeting was held at Big Bob's Pizza Place, Federal Way, which boasts a mint condition 2M/7R Morton-Wurlitzer. First on the agenda was 20-year-old Ron Barnett, who presented a polished concert of old and new standards. Ron's ability to play the



Ron Barnett (seated) and Don Myers at the Big Bob Pizza.

Eddie Zollman, Jr. photo

vintage Crawford style was beautifully done in "The Perfect Song". The up-to-date tunes included "Quiet Nights and Quiet Stars" and "Close to You".

Next Don Myers was to have accompanied silent movies, but due to the unexpected bright sunlight pouring in through the windows, this was canceled. Instead Don presented a group of the latest songs from Burt Bacharach, which made good use of the newly installed vibraharp. Well done Don! Ron and Don are currently staff organists at Big Bob's.

A big spaghetti and pizza smorgasbord was devoured by the full house of ATOS'ers. There were many of our members from Vancouver, B.C. in attendance. It's a long, long way from Vancouver to Federal Way.

Another added attraction for the day was the visitation to Lavelle McLaughlin's residence. Lavelle has the 3M/9R Marr and Colton originally installed in the Fountain Square Theatre, Indianapolis, Indiana. The organ sounds great in the large addition built onto the home.

EDDIE ZOLLMAN, JR.

RED RIVER

This is a summary of Red River Chapter activities since last September. The Fall kick-off meeting at Bud's Roller Rink in Moorhead, featured chairman Lance Johnson playing an original accompaniment to the silent comedy "Smithy", starring Stan Laurel and Hardy became a team. At the business-luncheon meeting which followed, the discussion centered on ideas for raising money for the chapter Theatre Organ fund and the work to be done for the up-coming Harvey Gustafson concert with silent movie in November.

Between the September meeting and the November concert, several additional meetings were held to take care



Red River Chapter members discussing concert. (l to r) Lance Johnson, Alice Harden, Hildegard Krause and Pay Kelly.



Concert Artist Harvey Gustafson and Red River Chapter chairman Lance Johnson. (l to r)

of the work involving mailing lists for concert notices, door prizes and setting up the arrangements for the silent movie. Since the Roller Rink was not built or arranged for showing of films, it presented somewhat of a problem, which with ingenuity was finally solved. During these weeks, many members also took time off from their work to help clean the organ chambers, percussion actions, the rink floor, lounge and stage area. All the pipes were removed from the chambers and cleaned, and the organ was tuned and put in shape for the concert.

The Annual Concert for the Theatre Organ Fund raising was held at the Rink on Thursday, November 19 at 8:00 P.M. Harvey Gustafson opened his program with a potpourri based on "Wonderful" as the console rose out of the pit, followed by both new and old familiar tunes. Following the intermission, the Laurel and Hardy comedy "Your Darn Tootin" was shown accompanied by Harvey using his own score. This being one of the funniest movies ever made by the comedy team, the audience was nearly broken up by laughter! For the last part of the program, Harvey played several more selections, with his famous arrangement of "Stars and Stripes Forever" as the



Don Swanson mans the box office.

console descended into the pit for the finale.

The next meeting was held at the home of Mel and Alice Harden in Moorhead on January 10. The main purpose of this meeting was to settle expenses from the concert and finalize details. Members discussed the concert and suggested many ideas to make the next concert even more successful. Synneva Seielstad of Grand Forks reported on the National Convention and the suggestion was made to have better communications and arrange joint meetings with the Grand Forks Home Organ Club. For the remainder of the afternoon members took turns playing the Thomas three manual organ.

LANCE JOHNSON

SOUTHEASTERN

The coffered ceiling of the Alabama Theatre in Birmingham heard a good deal of music from the 4/20 Wurlitzer Mack Watson and other Southeastern Chapter ATOS members have restored to superb playing condition. This January meeting of the chapter on the 31st was a Sunday filled with a succession of versatile "stars who descended on the Alabama" in an informal *free-for-all* at the console.

Tommy Teaver, Southeastern Chapter's new chairman, held a short business meeting and introduced Mr. Watson who opened the organ for business, commenting that he was enjoying one of the first opportunities to actually play the instrument due to constant restoration demands. Watson's omnibus through the mighty Wurlitzer was excellent — to the delight of several "recording engineers" on hand — and was followed by equally captivating stints from Dolton McAlpin (of Baton Rouge Paramount fame), Mr. Jay Mitchell of Birmingham and a host of members and guests.



The console of the Alabama Wurlitzer, refinished by member Charles Walker. Dolton McAlpin on the Howard Seat.

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FOR SALE — Collector's item—Stereo or mono original pressing. Leonard MacClain (Melody Mac) at the 3/33 Kimball, Stanton Theatre, Baltimore (dismantled). Full color photo of Mac and theatre (demolished 1965); historical summary and photos. \$10 for either album. Ted Schiller, Box 93, Joppa, Md. 21085.

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FOR SALE—Residence Pipe Organ, Compact 2/M 5 rank — chimes, Gottfried pipe work, Robert Morton ornate console, excellent condition. \$975.00. Write: Bond, P.O. Box 71, Petaluma, Calif. 94952.

FOR SALE—Steinway Duo-art 6 ft. 4" Grand. Excellent playing condition, many rolls. Can be played from pipe organ. \$4,250.00. Write: Bond, P.O. Box 71, Petaluma, Calif. 94952.

The meeting at the Alabama displayed some of the newly generated enthusiasm by the chapter and was only a "natural" since Southeastern's concert guest for December was Lee Erwin, once staff organist for the theatre at the ripe old age of eighteen! If only Erwin could have been present to weave an additional chapter of his pipe organ subtlety as he did at the Atlanta Fox Christmas meeting.

Southeastern Chapter is in the process of placing copies of *The Best Remaining Seats* in the libraries of Georgia Tech, Georgia State, and Emory Universities. Each copy bears an inscription denoting the ATOS, Southeastern Chapter, as donor and includes a memorial page to Ben M. Hall — for which the books have been given in memoriam.

JOHN CLARK McCALL, JR.

WANTED—Rodgers 33-E. Bauman, 9950 Durant, Beverly Hills 90212.

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