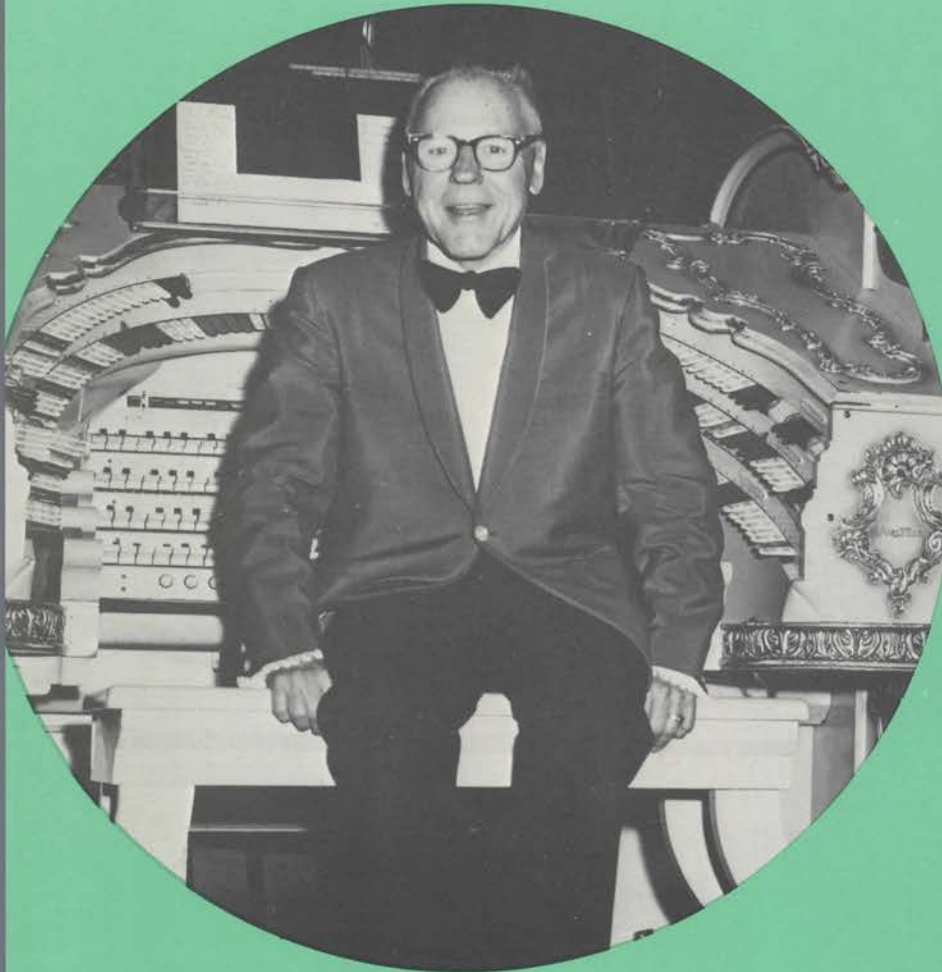
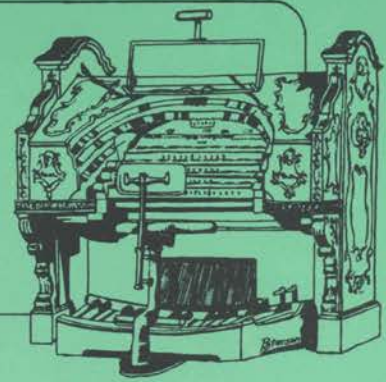


THEATRE ORGAN

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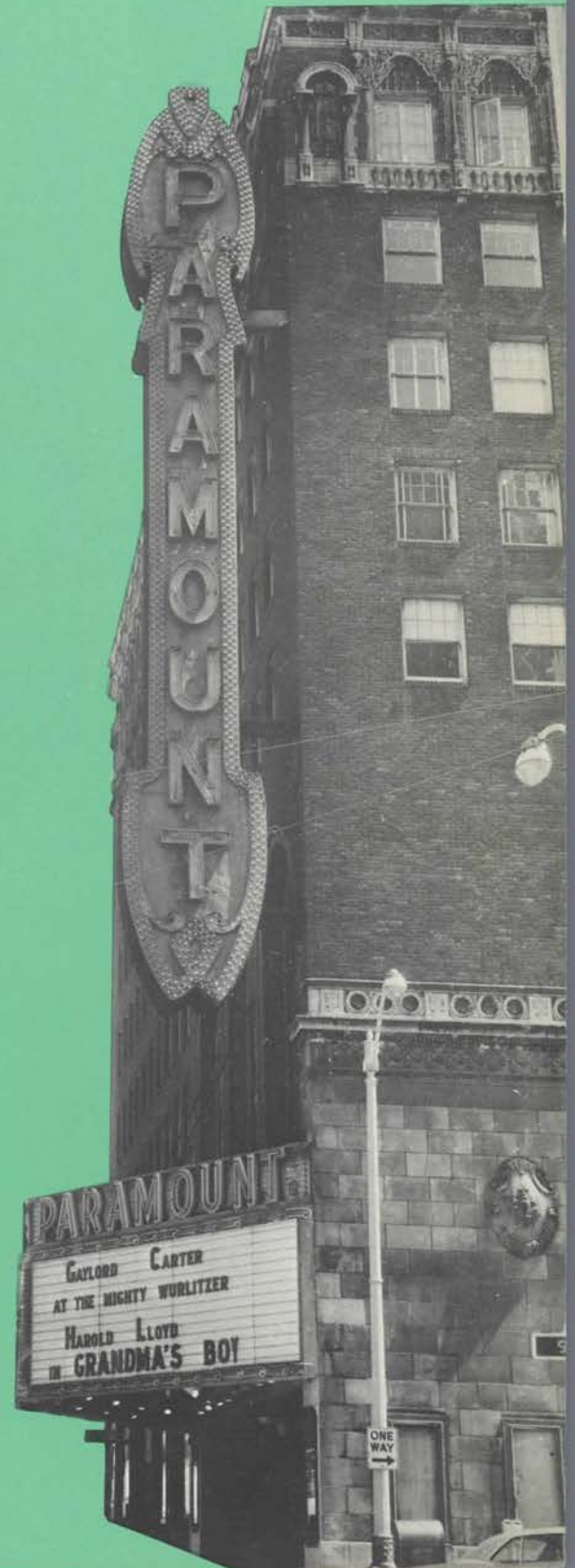
VOLUME 13 NUMBER 4

AUGUST, 1971



SEATTLE CONVENTION COVERAGE

FIERY DEATH OF THE CATOE KIMBALL





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Wall and sign have collapsed. Intense heat blistered the paint on the Chicago Fire Department snorkel.

General view of fire at its height. Stream of water at left is directed to approximate location of organ. Foreground are members of workshop: Charles Peterson, Mrs. George Geyer, Floyd Keck, who turned in alarm, and Bette Peterson.

CATOE Hit By Disastrous Fire

Chapter Organ Destroyed, But Morale Remains

by Dennis Minear

EARLY during the evening of June 17, a major project of the Chicago chapter came to a tragic end. The Senate Theatre 3/19 Kimball which the group had acquired, was consumed in flames.

The major portion of the organ was located in a workshop specially designed for rebuilding the instrument. The cause of the fire is unknown, but evidence supports the possibility of arson.

The console and some percussions were located elsewhere and were not damaged. The fire started, ironically, a short time before a scheduled work meeting. Several members traveling on their way to the workshop that evening spotted smoke and flames from a considerable distance.

CATOE learned of this organ's availability in 1969 during the ATOS annual meeting in Chicago. The membership decided unanimously to purchase the organ and for the first time in CATOE history, the club seemed to have a central purpose. The theatre, in a very bad neighborhood, had been closed for several months, and removal of the organ was an experience in itself.

Fire Pictures: Alden Stockebrand

The crew arrived at the theatre to find the screens ripped to shreds, the grand piano destroyed, light fixtures torn from the walls and bathroom fixtures broken and fire hoses turned on, covering all the floors with water. Needless to say, the group decided to remove the console immediately, so it went to work, sloshing through two inches of water in the orchestra pit to disconnect the cable. It's a good thing they did, for



The console was saved since it was in storage in a factory. Jack Rieger, Charles Peterson and Ken Shirey.

Other Photos: Charles Peterson

vandals returned twice while the organ was being removed. It took four weeks to remove the entire organ. By the fourth week, the smell of mouldy carpeting was unbearable.

One of the most difficult tasks was the pulling of the cable through the old, tight conduits. Not only was the cable stubborn, but a winch had to be applied in the cramped space of the power distribution room where water dripped near a bank of exposed buslines. Charles Peterson, Bill Rieger, Val Escobar and Chuck Merson remember some very tense moments as they crowded into the tiny space to complete their task.

Parts of the organ were stored all over the Chicago area. Relays, shutters and most of the pipe work went to a member's home in Brookfield. The console was stored at a factory in Des Plaines, and the remainder went into a member's garage in Chicago. After a short time, it was learned that the major portion of the organ would have to be moved, so the faithful crew assembled again with cars, trucks and strong backs to move the instrument to



Chest is removed from theatre.

another member's home in Streamwood. Even during this move, the crew realized that it would not be the last. The crew needed space to work on the organ and none was available until member Russ Young donated a large storage area at Chicago's Riverview Skating Rink. In May 1970, the final move was made. The now well-experienced crew made the 35-mile move in record time—4 hours!

In October 1970, after much planning, a workshop was set up by Charles Peterson, who faithfully conducted each Wednesday night session. From the start, Charlie made it his goal to see that everything was fully restored, not just patched. He spent many nights at the rink solving construction problems so he could give his crew the proper instructions.

The workshop served a dual purpose. It was organized primarily to restore the club organ, but at the same time, it was an active classroom for those members who wished to become pipe organ technicians.

Charlie was able to maintain high interest in the project by assigning tasks and giving "promotions." When a member became proficient at repairing pouches, he was put in charge of that task and in turn trained new crew members.

In spite of poor working conditions, more than 30 persons were involved in the restoration. Since there was no heat in the drafty wooden building during the winter months, an inner room made of two-by-fours and sheets of plastic was constructed. The temperature often dropped below zero in the building itself. The room soon became known as the "Taj Mahal," because the plastic sheets formed a dome when heat collected within. Crew members wore several coats, plus hats and gloves to work on the instrument, but there were never any complaints.

The workshop sessions were very productive and many friendships were



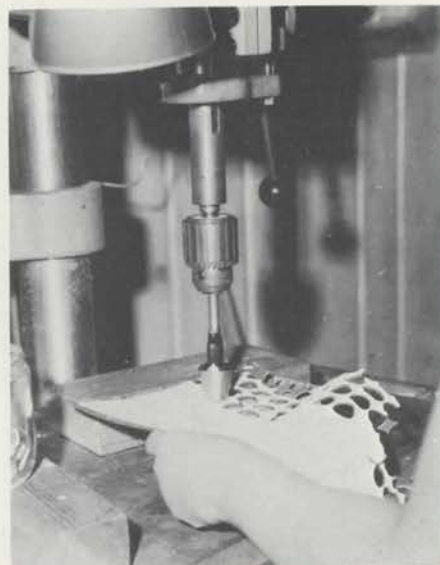
Cassie Baker adjusts valves in switchstack of relay.



Val Escobar straightens contacts. Note intense concentration.



Al Peterson checks out replacement magnets. Note heavy jacket and winter hat worn in unheated workroom.



Drill press was adapted for making leather valves.



Art Todesco adjusts contacts on relay.



George Smith and Milton Pearl work on relays.



Jim Wellwood forms leather gaskets.



Four dedicated ladies with hot glue pot, repair one of the 54 swell motors. (l to r) Virginia Peterson, Helen Near, Joan Geyer and Cassie Baker.

made. Each week, Mrs. Helen Near brought refreshments, and one week there was a birthday party for one of the members before getting to work. The crew worked as a family—a very closely knit one. When members weren't working on the Kimball, they were holding get-togethers at each other's homes. Nobody tried to be the whole show, because everyone's prime concern was to hear the organ again.

Even as flames were licking through the workshop roof, Charlie Peterson, who had worked with the organ from the time CATOE purchased it and who had spent several thousand hours with it over a period of years, said that the group would find a new project. He knew that the group was hard-working and well-trained; therefore since there are many pipe organs needing attention, the services of the group would be in demand.

Within a week after the fire, the group met and decided to obtain an-



Refreshments set up for workers by Mrs. Helen Near (rt.) assisted by Cheryl Peterson. Harrison Baker samples the stock.



Charles Peterson examines magnets in harp action.

other prospect for their talents. Under consideration at this time is the Chicago Civic Opera House organ which is an Ernest M. Skinner concert organ of three manuals and over 30 ranks.

The loss of the organ was quite a setback to CATOE, but it was far outweighed by the experience gained and the enthusiasm generated among the many members involved in moving, repairing, and trying to find a home for the Kimball.

The fall concert schedule will proceed as planned, and CATOE will continue to work on the various organ projects in the Chicago area in order to give audiences the same quality of shows which they have enjoyed in the past. Some day, CATOE will give concerts on its own club organ. □

ANNUAL BOARD MEETING SEATTLE – JULY 9, 1971

The meeting was called to order at 1:30 p.m. After roll call, the introduction of chapter representatives and the newly elected Board members being presented, the minutes of July 10 and 17, 1970 were read and approved. The financial report showed we had sufficient funds to meet the expenses for the balance of the year with hope for a slight surplus.

The present Theatre Organ staff will continue for another year. More chapter contributions would be welcome.

Judd Walton presented the suggested changes in the by-laws to conform with the California and National requirements for corporations that are under the 501 (c) (3) ruling. The most important changes were adopted at once, clarifying the duties of various officers.

A slight change was made in the Chapter Charter Agreement so that it now reads no theatre pipe organ magazine will be sponsored by a chapter. This clarified the status of the Northern California Chapter and closed the matter.

Dick Simonton gave a report on the American Film Institute. The Library of Congress will duplicate for any citizen at their expense any film on which the copyright has expired.

The Hall of Fame organists are listed elsewhere in this issue. Don Baker was elected for 1971.

President Stillman Rice gave his report showing much progress during the year. The Internal Revenue granted us the 501 (c) (3) classification (educational) so that we can plan for a museum and library in the future.

One new chapter was accepted — West Penn Chapter in the Pittsburgh area — pending confirmation from Delaware Chapter releasing the territory.

Student memberships were placed in the hands of the various chapters pending further study by the standing committee on by-laws under Judd Walton.

Mary Bowles finds new sources for "Silent Sounds" appearing regularly. Send her all you can find.

The Ben Hall Memorial Fund will continue to build toward a museum when we can acquire one.

Meeting adjourned at 7 p.m.

Robert Gliddon of Australia, who attended the Seattle convention, extends an open invitation to any ATOS members visiting "down under" in the near future. Write to him in care of National Headquarters.

Theatre Organ - Texas Style

The Robert Morton has been performing in the same location for 44 years.

The pages of this magazine have chronicled many, many sad stories of neglected theatre organs. Now we report a happy situation in Texas.

The location is the Jefferson Theatre, Beaumont. The organ, a Robert Morton Series 210.

ATOS member Al Sacker, of Beaumont supplied THEATRE ORGAN with the facts on this instrument which has been performing in the same location for 44 years.

The Jefferson Theatre, seating 2,000, opened in November of 1927 with Miss Alice Richmond at the console. According to newspaper publicity on the grand opening, Miss Richmond was sent to Chicago for "special training to master the custom made wonder organ."

Other organists identified with the Jefferson Robert Morton were Walter Wright, Larry Jean Fisher, Roger Hail, Roy Perry, Billy Kitts, and the current organist, Al Sacker, who has presided at the console for 22 years.

About eight years ago, Mr. Sacker embarked on a refurbishing of the organ and has kept it in good maintenance since. At the present time it is used for holiday presentations, special showings, and interludes on an irregular basis. The management of the Jefferson Theatre fits the pipe organ into the theatre's programming whenever possible, (a refreshing bit of information in itself).

It will be noted by the accompanying photos, the owners of the Jefferson take pride in the house. The cleanliness and well-draped stage are hallmarks of a well-operated movie house.

Mr. Sacker's acquaintance with the Jefferson has been a long one. He sat in the front row listening to Miss Richmond at the age of 8. It would be almost 20 years before he would coax music from this same instrument.

During this time, Al took piano and organ lessons at home in Beaumont then received formal training at Juilliard and the Hollywood Conservatory of Music. At the time of his studies in Hollywood, he had the opportunity to play Grauman's Egyptian Wurlitzer.

ATOS member, Al Sacker, has kept the Jefferson Robert Morton busy for the past 22 years.



While in military service and for a year thereafter he was organist at the Chief Theatre, Colorado Springs (Wurlitzer 2/10).

Mr. Sacker became house organist at the Jefferson in 1949. He also teaches classical piano and organ, is choirmaster, St. Stephens Episcopal Church, and fills in on style shows, banquets, etc. whenever needed.

It is to be hoped the Jefferson Theatre, the Robert Morton, and Mr. Sacker continues their theatre organ efforts for this and future generations.

□



(Center) Al Sacker practices at the Robert Morton, Jefferson Theatre, Beaumont. Note excellent physical condition of theatre.

1970 Homemaker's Holiday Show featured the Jefferson organ. This annual event is sponsored by Gulf States Utilities Company. Note the well-dressed stage.



The Story of Irma Glen

"The difference between theatre organ playing and church organ playing is greater than most people realize."

Story by Lloyd E. Klos

Photos: Glen Collection

A number of years have passed since radio fans were entertained by the pipe organ music of Irma Glen, emanating from Chicago. The writer is pleased to report that Dr. Glen is still very active, musically, though her work is channeled through a different vein.

Born in Chicago, Irma was a lover of music since early childhood. In fact, she took to the piano as other girls took to dolls. Her music studies began at six, and upon reaching 12, showed great versatility, first appearing as a pianist and pianologue, and later being graduated into the conductor's class. At 14, she toured with her own vaudeville act, playing piano. Her mother accompanied her.

She attended Senn High School in Chicago, and received her formal music education at the American Conserva-

tory of Music, studying under Adolf Weidig and Alan Spencer. Eventually, she would study under Miklos Roza at U.C.L.A.

After receiving her music degree from the conservatory, she was offered the opportunity to play in another vaudeville unit for the Pantages circuit. Her parents objected vociferously. But, the Pantages management offered to provide expenses for Irma's mother, and the tour was on. Thus, her mother accompanied her in tours on the Orpheum, Keith and Pantages circuits.

Returning to Chicago, she obtained an engagement as pianist at the Commercial Theatre. When the orchestra leader left for another position, Irma volunteered for this job, even taking lessons in conducting to become more proficient. When the orchestra was



Irma Glen flashes her famous smile at the WENR console. The attractive musician was urged to enter beauty contests, but music won out over charm.

laid off during the summer, she became the organist.

In 1925, she conducted an all-girl orchestra on tour throughout the United States and South America. She had to hire an interpreter to get her musical wants across to the orchestra at the Teatro Empire in Buenos Aires, which she also conducted.

Evidently, she established good rapport among the South Americans during the tour. Enrique Delfino (Delfy), the Irving Berlin of South America, dedicated a song to Irma Glen. It bore the following inscription: "To Miss Irma Glen, the only American girl who has caught the inborn mood and swing of our national dance. She plays the tango as does only a true Argentine."

Irma, fresh from her Latin American tour, also wrote a song called "Go-Tan," which is Argentine for "Tango." The lyric is extremely beautiful, and its melody is most plaintive.

When the tour was over and she was back in Chicago, she discovered that the real demand in the Twenties was for organists, rather than pianists. She studied organ under Frank Van Dusen, one of the finest teachers of that era.

July 1927 found her playing at Asher's Portage Park Theatre in Chicago, also serving as organist at Goldenrod Chapter #205, O.E.S. She had also served as organist at the First Presbyterian Church in Evanston until her other duties forced her to drop the church work.

In an interview, carried in the July 1927 issue of *Metronome Magazine* she voiced her ideas on church and theater organ playing:

"The difference between theatre organ and church organ playing is greater than most people realize. The sonorous and dignified music expected from



Radio's "Smith Family" cast pose for their picture in the WENR studio. The young man and woman standing at extreme left are James and Marian Jordan, later to become famous as Fibber McGee and Molly. Irma Glen at the console, played the Smith's younger daughter, Betty.

the pipe organ requires an entirely different style and understanding than does the modern unified orchestral organ of the theatre. I have made a careful study of this important phase, and recognize the necessity of keen imagination in imitating the grand orchestra on the organ."

Another theatre in Chicago with which she was affiliated was the 2,500-seat Terminal. In April 1929, the Associated Press sent a picture of her, seated at the Terminal Wurlitzer, to all its member newspapers. The story accompanying the picture bears quoting:

"Playing is work for Irma Glen, staff organist for WENR, whose radio programs are daily features. Irma gives at least 55 solos each week, and she believes she walks at least 15 miles over the pedals of the huge organ every seven days.

"The trim little organist recommends organ-playing as a weight reducer."

Irma Glen's big step on the road to fame began in 1926, when she began broadcasting over Chicago's WENR. Her music became well known throughout the middle west, and when WENR became a part of the National Broadcasting Company, her name was a household word throughout the country. Her preferences ran to classical music, but she was equally at home with a snappy Charleston or hot-cha.

One of the programs with which Irma Glen became affiliated was "The Smith Family," which made its debut over WENR. This was one of the very first situation-comedy series ever to be aired over radio. Two of the cast were James and Marian Jordan, later to be

known as Fibber McGee and Molly. That program had its beginnings in 1931 as "The Smackouts."

Irma, who had an acting role in "The Smith Family" as the younger daughter, Betty, played incidental and theme music on the WENR studio organ.

Another program, on which she played, wrote the script, told stories, and sang original songs, was "Air Juniors," a very successful children's show, which was sponsored for five years by the Commonwealth Edison Co.

By 1927, according to Metronome Magazine, "her broadcasts over WENR were getting tremendous fan mail."

In 1930, WENR became a part of the National Broadcasting Company. In 1932, Irma's program was broadcast in the morning, but one wealthy lady preferred her organ music in the evening. She went to NBC, asking what could be done. "Nothing," said the officials, "unless Miss Glen plays on paid time."



Irma poses at the NBC studio Wurlitzer in Chicago in 1940. Facilities were on the 42nd floor of the Civic Opera Building.

So, this "Lady Bountiful" asked questions as to cost, time and other details. As a result, she contracted to pay for 15 minutes a week, every Tuesday evening for 13 weeks, with no commercials, just to hear Irma's music in her home. This sponsor chose to remain anonymous.

The cost of this program was \$1,000 a month, but the program was kept on the air by this benefactor for two years. In addition to her weekly show over WENR, Irma had a Monday show over WMAQ, and as staff organist for NBC, played roughly five hours a day on various programs.

During the thirties, Irma Glen could have been appropriately called "Miss Radio Organist of Chicago." A press release from the station will best cover her attainments in this period of her professional career:

"Irma Glen — 'Mrs. Melody' of *Melody House* and supporting artist of



Still possessing her famous smile, Dr. Irma Glen poses in her ministerial robe. Tremendously interested in all religions since her youth, she holds doctorates in both religion and music.

The Gaucho — brings to her listeners one of the most distinguished talents in all radio. A veteran entertainer whose youthful, sparkling air personality belies her long professional popularity, Miss Glen brings both imagination and vigor to her organ interpretations. The vitality of her featured solos and the support of her sympathetic accompaniments provide effective highlights for *Melody House* and *The Gaucho*, alike. Miss Glen offers a thorough going background of experience in ensemble direction, having conducted orchestra groups, both here and in South America.

"Currently, Miss Glen is heard in such airline successes as *Crime Files of Flamond*, *Mystery House*, and *Country Sheriff* for Meisterbrau; *Jimmie Evans' Sports Review*; Smilin' Ed McConnell's *Poultry Journal Show*; *Quiz Kids* for Alka-Seltzer; *Amateur Hour* for Morris B. Sachs; and *Adventures of Omar*, featuring original music by Miss Glen.

"She has long been heard on various programs for Red Heart Dog Food, a John Morrell Co. product, and on such past hits as *The Galaxy of Stars* for Red Star Yeast; the famous *Kaempfer Bird Program*, and *Little Orphan Annie* for Ovaltine. Numerous programs have, in addition to her role as organist, highlighted Miss Glen as actress or commentator, and to these duties, she brings an eager refreshing warmth which has contributed to the success of such shows as *The Smith Family* for National Tea; the ever-popular *Air Juniors* for Commonwealth Edison; and her own *Lovable Music*, one of America's all-time favorite broadcasts.

(continued on page 10)



Irma Glen at the Terminal Theatre Wurlitzer. This is the 1929 picture which Associated Press sent to all its member newspapers. The organ was a 260 Special.

Billy Nalle Thrills AGO At Kline Wurlitzer

by Ray Brubacher

Monday evening June 7 saw the Washington, D. C. chapter of the American Guild of Organists well represented at the Richard F. Kline residence in Thurmont, Md. to hear the 4/28 Wurlitzer in the capable hands of Billy Nalle. Dick made introductory remarks concerning the development of the organ (story in June 1970 issue of T.O.) and then turned the program over to chapter dean Everett Kinsman who introduced Billy.

The members were treated to some of the most flawless organ playing this writer has heard in many a concert, the selections for the program were chosen largely from Billy's new record on the Project 3 label which certainly is a stellar attraction in the annals of theatre organ recording.

At the conclusion of the program the chambers were opened to the curious many of whom wished perhaps secretly that their local baroque showpiece was endowed with a brand new Moller Post Horn Dick had just installed or a Wurlitzer brass rank. It is to be hoped that anyone who came to the concert expecting to hear and examine some quaint musical curiosity was jolted into the realization that the art of theatre organ playing is as legitimate as that of classic form and that if there is anyone that can prove this point beyond a shadow of a doubt it is Billy Nalle. Visitors to the 1972 A.T.O.S. convention will have the opportunity to hear this great residence organ and the opportunity should not be missed. □



(Above) Host Dick Kline tells the Washington, D. C. chapter of A.G.O. about the installation of his 4/28 Wurlitzer.



(Right) Billy Nalle acknowledges the ovation from fellow A.G.O. members. For many, it was their first taste of theatre organ.

(continued from page 9)

"Now, in these two new productions, Miss Glen offers a wealth of worthwhile possibility for any sponsor; the splendid musicianship, which is her forte; the versatility which provides recurrent interest; the winsome, light-hearted appeal of Irma herself — *Mrs. Melody*."

She also served as instructor for the American Conservatory of Music in the summer of 1933, when she taught classes in Radio Organ Interpretation. Frank Van Dusen, her former organ teacher, also was affiliated with the course. Two lessons and one demonstration weekly, the latter in the NBC studios, constituted the schedule.

The theatres had phased out their organists for some time, while the broadcasting stations featured organ music

into the 1940's. Irma remained as NBC staff organist in Chicago until 1945, playing the Wurlitzer in Studio "G" of the NBC station in the Merchandise Mart. She was organist on 23 shows weekly. NBC had formerly been on the 42nd floor of the Civic Opera Building.

In 1946, she moved to California, continuing to work for NBC in Hollywood. Interested in all religions since childhood, she continued studies in that field which ultimately led her to a doctorate in religious science. She later earned her teacher's diploma and ordination as a minister. She had previously earned a doctorate in music. Her first assignment was to Dr. Ernest Holmes' program "This Thing Called Life," on both radio and television.

She founded the Church of Religious Science at Palm Springs, and later trans-

ferred to the LaJolla Church. In 1963, she resigned her ministry of this church to make a world tour and to devote more time to composing, concert work, recording, teaching and lecturing. Dr. Homes said of her: "What Irma Glen is doing with prayer through music, is a new art form."

In spite of Dr. Glen's intense occupation with matters religious, she is fully aware of the resurgence of the theatre organ. She regrettably had to decline a concert engagement for the Los Angeles ATOS chapter because of prior commitments: concerts, recording dates for the Numusic Label. There, her talents in composition, speaking and playing are helping to raise the consciousness of humanity to high levels. She lives in Escondido, California. □

Musical Accompaniment for Motion Pictures

by Edith Lang and George West

ATOS gratefully extends its thanks and appreciation to: The Boston Music Company, which has given us permission to use the information contained in their 1920 book "Musical Accompaniment of Moving Pictures" by Edith Lang and George West; to ATOS member, Dr. Edward J. Bebko (Eddie Baker), who made a copy of the book available; and to ATOS member, Lloyd E. Klos, who prepared the resulting feature.

Introductions

That music is an invaluable and necessary aid to the success and enjoyment of moving pictures, is a fact which no one will deny. But the accompanying, or illustrating music must be of the *right kind*, or else its very aim will be defeated. Unfortunately, the right kind of "picture music" is something which is not universally understood, and the musician, no matter how learned he may be in his trade, is beset by a great many problems when he attempts to follow and illustrate in music the fast-moving film. This text is not intended to exhaust a subject which is almost unlimited in its aspects, but it rather endeavors to lay down a few safe and dependable rules and courses of action from which any student of these problems may make his own deductions and develop his own personal style. For nothing would be more tedious or impracticable than to attempt uniformity where variety and individuality are the essentials. The most successful and highest-paid player is the one whose style is the most distinctive. When you analyze this distinction, you will find that it is mainly based on certain characteristics of his personality, such as intelligence, quick perception, realization of dramatic values, insight in human psychology, and well-grounded musical technique. But aside from these factors, there is one quality which the player requires above all, and which this book primarily intends to awaken and develop. That quality is resourcefulness.

With resourcefulness, the average player of even mean endowments may fit himself to follow any kind of picture which may be thrown onto the screen. This resourcefulness extends in two different directions; one of them is the musical training which must aim to

perfect facility in improvisation; the other is a cultivation of taste and a sense of fitness in adapting musical material to the pictured scene. We shall try, in the following paragraphs, to give practical hints in both of these directions. Therefore, this text may be considered as a "first-aid" manual for the beginner in the field of moving picture music.

The prime function of the music which accompanies motion pictures is to reflect the mood of the scene in the hearer's mind, and rouse more readily and more intensely in the spectator the changing emotions of the pictured story. One hears much music in the movies which is as foreign to the action on the screen as anything could be, and frequently actually kills the effect of the photographer's art. Producers have been quick to realize this danger, and therefore many pictures are being released with minute instructions concerning the music which is to accompany them. But even so, the player will require some training to do the music and the picture justice, and will succeed best if his mental alertness and his musical resourcefulness work hand in hand.

EQUIPMENT

1. Mental Alertness

The player will do well, first of all, to size up his audience. Hardly two theaters in any place cater to exactly the same crowd. What goes in one house, falls flat in another. He will therefore have to experiment and judge carefully what road to follow. But it should be stated right at the beginning, and strongly emphasized, that most audiences are misjudged in that they are capable of much more education and cultivation than they are generally given credit for. He is a lazy and sterile player who is satisfied that what he is giving his audience is "good enough." The standards of good and bad music may vary according to country and clime. But it would not be hard to agree on desirable and undesirable material for the musical accompaniment of moving pictures. Its first requisite is fitness. The player will determine this according to his lights and to the measure of his taste. It is well to choose from among the contemporan-

eous popular music such numbers as have become identified with certain emotions, either of patriotism, joy, or sadness. The audience will grasp quickest what it is fairly familiar with, and sometimes a short strain from, or mere suggestion of, a popular number will go a long way toward telling its story. The classical repertoire, on the other hand, is an inexhaustible treasure trove for all who seek diligently and patiently.

As the musical interpreter of the emotions depicted on the screen, the player himself must be *emotional* and respond to the often quick changes in the situation. In fact, if not his knowledge of life, his knowledge of the picture must enable him to *anticipate*, so that his music is always slightly ahead of the film, preparing, rather than reflecting. Therefore, *the player's eyes should be on the screen as constantly as possible*, and never for too long a stretch on the music or on the keyboard. His attention should be riveted on the turn of events, his emotions should promptly respond to pathos or humor, to tragedy or comedy, as they may be interwoven in the picture play. A keen sense of humor is a necessary requirement in his make-up. But his wit should be capable of attuning itself to various gradations, from subtle irony to broad "slapstick" farce and horseplay.

Mental alertness is needed in quickly locating the *musical atmosphere* for a picture. If a scene is laid in, or suddenly shifted to the Orient, if in the news section of the performance the film should portray a scene in a foreign country, music of a corresponding nature will make the picture get over much more successfully than would the indifferent playing of a waltz tune. The player must be exceedingly careful not to italicise the situation so that it becomes distorted or burlesqued. Therefore, he should refrain from all excesses. A case in point may be cited here. In the series of Burton Holmes' travel pictures, the "Tagalog Toilers of Luzon" in the Philippines are shown, planters and reapers of rice. These toilers, hard-working men and women, are pictured in the act of threshing the cereal, which they accomplish by a peculiar and complicated treading of the sheaves with their feet, resembling for all the world a weird dance. With a monotonous rhythm in the bass and an exotic inflection of the melody, the strangeness and primitiveness of the scene would stand out, the long and patient toil of the treashers would be apparent, the photographer's aim would be gained. Instead, the musician

Detroit Organist F. Donald Miller

The following article was found in a July 1927 issue of *Metronome Magazine* by Lloyd E. Klos. The subject, Don Miller, created a sensation at the 1967 convention in Detroit, a performance which is still discussed by those who were in attendance.

Back in 1909 in a small town in Iowa, F. Donald Miller at the age of 12, began his career in Motion Picture Playing. It was in one of those theaters where three reels comprised the show, two shows a night, with matinee on Saturdays. Mr. Miller played the piano nights in this theater and went to school in the daytime, dreaming big dreams for the future. He started at the fabulous salary of \$3 per week, and at the end of his first year, had been raised to \$7 per week. By this time, a trap drummer had been added to this one-man orchestra. It all sounds funny now, but it was a beginning.

As time went on, the two, three, four and five-reel features were introduced, and Mr. Miller's musicianship increased accordingly. From the very first, the knack of the art of improvisation was foreseen, and every opportunity was taken advantage of in this line. During this time, Mr. Miller had taken up the study of the organ with the idea in mind



Don Miller in 1951.

that the picture theater would soon adopt it for picture playing, which materialized.

Mr. Miller received his early instruction in his musical studies from his mother, she being a very fine pianist. His father and sister were also very musical and this environment helped to stimulate his interest. A separate music room in the home afforded plenty of atmosphere for study and practice, and often Mr. Miller would practice long into the night, improvising melodies and groping for the peculiar harmony which has now come into its own in our modern American compositions. You might say Mr. Miller's harmony is "futuristic," but it has always registered strong with his audiences.

To be a thorough theater organist, Mr. Miller says that "one must be well acquainted with all branches of music, dance, jazz, religious, and foremost of all, he must have a natural talent for improvisation and understand the construction of the classics."

Other sidelines were taken up by Mr. Miller such as courtroom reporter, automobile salesman, study of law, but inevitably, he was drawn closer to his musical studies. Like most musicians, he sold his musical library at one time, thinking he was not cut out for a musician, but in spite of all this, he was drawn back into his music, stronger than ever.

Mr. Miller has played in theaters throughout the country, and his last engagement before coming to the State Theater in Detroit in July 1926, was at the new \$5,000,000 Hollywood Beach Hotel in Hollywood-By-The-Sea, Florida, where he gave daily organ recitals. Since coming to Detroit, Mr. Miller's organ solos have been becoming more and more popular, and one of the leading newspapers acclaimed him as Detroit's most popular organist.

His solos are comprised of both the classics and the popular numbers, and a great vein of originality runs through all of them. Some have said his success has been due to his magnetic personality, others say it's through his technical skill, but others say it is a combination of both.

Surely, the future holds nothing but the best for this talented young organist. "May the gods be with him!" □

MUSICAL ACCOMPANIMENT

(continued from page 11)

plays a Broadway cabaret tune, with plenty of jazz; the house is roaring with laughter and the photographer's intended lesson is lost!

This leads to the remark that flippancy and facetiousness are wholly out of place in a serious and educational picture. The player's attitude of mind should always be one of interest, never betraying tiredness or boredom. Nothing is more quickly sensed by an audience than the inattentiveness and indifference of the player.

In order to illustrate properly in music the happenings on the screen, the musician should be endowed with *psychological insight*. Many books on the subject are within reach of the student, and enough of them are written in so popular vein that they can be

understood and read with profit by the layman. Human nature, in spite of its complication, can be reduced to a rather limited field of observation, so far as the movies are concerned. There is more or less resemblance between a great many films. The intrigue is very often the same, the emotions follow each other in a given circle, the development varies but slightly. The law of compensation rules supreme, virtue receives its reward, crime its punishment. Love and hatred, hope and despair, harrowing moments of tension and episodes of comic relief make up the bulk of moving pictures. Such fundamental emotions, and their related affections, should be carefully studied by the player; he should be able readily to recognize them, and he should seek to express them in turn by means of music. In order to do this successfully, he should not wait until he is in the theatre and the film has started. He

should devote hours of study to the carrying out of a pre-conceived plan by which he sets himself the task of playing or improvising music which corresponds to these basic moods of human nature. In other words, he should put himself successively into a frame of mind which is the equivalent of happiness or grief, of quiet contemplation or hurried flight, of hope attained or shattered dreams. With sympathetic curiosity, he should study the mental processes by which human actions are guided, he should learn to distinguish between noble and dastardly motives. Music is a speech more subtle and pliant than that of mere words, and a sensitive player is capable of conveying, more clearly than the spoken word could do, what the thought or gesture of the film actor may imply.

(To be continued in future issues as space permits.)

When *Reginald Foort* resigned as staff organist to the BBC in 1938, 10,000 people wrote begging him to stay. When he returned here in April, from his new home in Florida, many of them must have turned out to hear him play a short concert tour.

Not bad going for a performer of 78 who told the Times of London that he does not go much on "that awful pop stuff" and stuck to his well-tryed routine of popular classics and light melodies.

At the Granada, Tooting, he played one show before a nervewracking audience, which included many of his old colleagues and, in fact, most organists of note in the country. The organ is a good 4/14 Wurlitzer and Reg commented: "I just can't tell you how thrilled I am to be playing here in this beautiful theatre on this very, very fine Wurlitzer . . . I must say it is a joy to play a real big four manual Wurlitzer again because there are hardly any left anywhere in theatres either in this country or in America and it just feels like good old times to be playing them. This organ is extraordinary — not quite so big of course — but very, very much like in sound to the daddy of all theatre organs, the one Jesse Crawford designed for the Paramount, New York, where I played . . . I can't tell you how many years ago, but it was a great thrill."

One other Wurlitzer still in its original setting, which Reg also played on his tour was the 4/20 at the Odeon, Manchester. And even if this beauty should be disposed of by the theatre owners, its future is assured. The Lancastrian Theatre Organ Trust, an enterprising group of lads and lasses, have got themselves registered as a charity (which helps tax-wise over here) and have got an option on the whole box of whistles. Apart from merchandising key-fobs, calendars, pens, and the like, they have also gone into the LP business and come up with a fine stereo disc called "Double Touch" featuring *Charles Smitton* and *Treavor Willetts* on a side apiece. All profits from sales devoted to keeping the organ playing, of course. It's a Publix No. 1 model, by the way, and Crawford himself played it during the thirties.

* * * *

A remarkable chain of circumstances combined to create what may well be Britain's finest re-installation of a theatre organ in a church. It is the Compton 3/6 plus Melotone from the Ritz, Nuneaton, which is now in the Roman

Catholic church of St. John Vianney, Clayhall, Ilford (a London suburb).

It's a new church and when it was entrusted to the Reverend Gerard Kerr he decided he wanted pipes.



Father Gerard Kerr. Now he's an organ buff, too.

"I had said Mass so many times at American service camps I never wanted to hear another plug-in," he told me with a smile.

He was seeking a bargain and, after a few false starts, was able to buy this instrument. At that time, neither he nor his parishioners knew much of the theatre organ movement. Maybe their innocence helped. When they started to re-install, they put the whole lot in — traps, effects and Melotone.

This was in August 1968. At that point, a non-Catholic Angel of Mercy entered on the scene. His name is Dennis Hunt and he has aided or carried through several restoration projects.



Dennis Hunt, one of Britain's dedicated band of organ restorers.

Somebody asked him for advice and before long he was well and truly involved.

"I realized that there was much I could do to bring it up to really first-class condition," he says. "It was such a fine instrument and such pains had been taken to install it that I felt it would be a great pity if it were not brought to the peak of performance so that it could be used as the church intended that it should be used, to give glory to God in worship and pleasure to all who wished to listen."

A full programme of work was started and another important person joined the venture — *Andrew Fenner*, who has been both cathedral and theatre organist and recitalist. He played the organ at the first public recital in 1969 and has performed on it since as well as giving valuable advice to the church's own voluntary organists.

Father Kerr is now a keen organ buff — he visited the 1970 ATOS Convention in New York — and his presbytery has an open door for fellow enthusiasts.

* * * *

One of those odd little controversies which enliven life stirred the British sector of the organ game for a few months recently.

It all started, quite innocently, with a list of all the Dutch installations which the North Holland broadcasting organist and buff supreme *Taco Tiemersma* compiled. This was published in a newsletter and when it was seen that he had listed the City Theatre, Amsterdam as having a 4/17 Strunk the fun started.

Was it not, somebody asked, a 4/24? Well, others thought so and a letter from the late *Cor Steyn*, who was resident there for a while, was produced to support this view.

But the argument raged for a while until copies of the second edition of *Reginald Foort's* book "The Cinema Organ" reached British shores. In the new material added to the original work, he recalls opening this organ and gives it 24 ranks. But he adds that the Echo organ, played from the top manual, failed on the first day and was never replaced.

Trying to get all the theories reconciled, I enlisted the aid of the City's present resident *Harry Klompe*. "There are at present 17 ranks," he assured me. "But the Echo organ is still stored and I am hoping, one day, to persuade the management to install it under the stage."

He took me on a tour of the chambers for a quick count to confirm the situation, and he let me try my hand at the console. Which provoked an inter-

esting thought. Since the top manual has never yet been playable, should we really describe this as a three-decker? Now that could start another controversy.

* * * *

STACCATO SNIPPETS — After some years in the wilderness, a home has been found for the little Wurlitzer from the Regent, Brighton. It is to go into the Spa Pavillion at Bath, noted Regency watering place, adding to the sparse roster of installations in that area . . . Star performer ANN LEAF was in London for a few days late April but, alas, not concertising . . . GERALD SHAW, London's last-surviving full-time theatre organist (he's resident, of course, at the Odeon, Leicester Square) recently paid a return visit to Lisbon, Portugal, for a highly successful seven days at the Cinema Sao Jorge. Instrument there is a Compton three-manual electronic . . . Sheffield Theatre Organ Enthusiasts have now installed their own instrument, a Compton, in a local school. Official opening slated for September 19, with REGINALD DIXON officiating, but there was a try-out in May . . . Also in London for a few days in May were ATOS-ers Mr. and Mrs. Max Henderson, from Dearborn, Michigan. Max told me he cued silent flicks in Lansing, Mich., until 1928 when he went to learn the Chicago style from Al Melgard and got the usual letter telling him sound equipment had been installed, etc., etc., during his leave of absence. He lost his sight a year or so ago but still plays Hammond and is a member of the Detroit Theater Organ Club and the Wolverine and Motor City Chapters of ATOS. □



Max Henderson (left) and Tony Bernard Smith at the London International Hotel.

Will the REAL Robert Morton . . .

What's Really in a Name?

by Dewey Cagle

Having heard conflicting stories about the naming of the Robert-Morton Organ Company we decided to get to the bottom of it if possible. But where to turn? Most of the principles were long gone, and those we talked to just couldn't remember, or never really knew. A search through directories from the time the company was in business turned up several names which we then proceeded to trace. And one path led to the "pot of gold!"

We located the widow of Harold Werner and called her on the telephone to be greeted very warmly by this spritely lady who admits to being "in my eighties." Yes — she remembered much about both the R-M company and the forerunner American Photo Player organization. Enough to do a considerable story, which we shall attempt one of these days.

Mrs. Werner told us of the day in the early part of the century when the Werner's became proud parents of a boy. The following day, while being visited by her doctor, an attendant came into the hospital room to obtain information for the birth certificate. But, alas, a second name had not yet been chosen, although Mrs. Werner was very emphatic that the boy should be called Morton. She allowed that she had considered Robert for a middle name, so let's make it Morton Robert Werner. But, objected the doctor "It doesn't scan well. Why not Robert Morton Werner?" "No," said Mrs. Werner,

"I wish him to be called Morton!". "Well," spoke up the doc, "You can still call him Morton. He can be R. Morton Werner." That did it!

We have a name for the boy, but what about the company. For a short time thereafter the company was still the American Photo Player Company. Smart boys, these, for both "Photo Player" and Fotoplayer" were protected, one in the company name, the other as the product name. Then came the move from Berkley to Van Nuys, new people and new money were brought in, to face the formidable ruler of the TO market, The Wurlitzer HOPE-JONES Unit Orchestra. First requirement was to use the magic of a hyphenated name. To Americans the name with the hyphen meant foreign glamour, high society, and who knows what all. Certainly Hope-Jones was a name to be reckoned with.

So then, what names to be hyphenated and appended to the new ambitious company. Many were considered, but finally the vote was in and it was named after Werner's son: ROBERT MORTON WERNER.

What of the son, after all these years?" He is now Vice President in Charge of Programming for NBC-TV in New York City. His comment "Don't Ask Me — I was too young to remember all that. But I do recall in my early days in radio being hired by a Los Angeles radio station and being proudly shown their ROBERT-MORTON Theatre Pipe Organ." □

Clean Those Dirty 78's

Here are a few lines about a detergent-silicone wash that helps to cut down the surface noise on 78 RPM records. It will also improve the sound on older 33 RPM discs.

To start with the record is washed with a liquid dishwashing detergent, liquid not soap. Soak a piece of lintless cloth with the detergent (full strength). Work the detergent soaked cloth into all the music grooves with a circular motion. Do both sides of the discs and don't worry about finger prints. Rinse it with cool water and stand it on edge.

Plan to do about a dozen records at a time. When the record has drained off wipe it again with a dry piece of lintless cloth. After wiping the dozen or so discs let them dry thoroughly. A

piece of lintless cloth is now saturated with Amway's Wonder Mist, Permatex Silicone, Dow 200, Silicone K-2, etc. *DO NOT spray the record. Spray your cloth at close range until it is well soaked.*

Lay the disc on a flat surface covered with clean paper (newspaper will do) and with circular motions wipe the silicone soaked cloth well into the music grooves. Take about one minute to do the side that is up. Pause for a minute or two to allow the silicone to set a bit. Then using the same cloth work the silicone well into the grooves. *Very little silicone is needed to do the job.* If you have an excess wipe it off with another clean dry lintless cloth. Do the other side.

(Submitted by Peter Henkel, based on an article by Mel Piotrowski in Amateur Tape Exchange Newsletter.)

Hobby Becomes Full Time Business

by James Crawford

What was to become a unique innovation in the today's theatre organ world began with a phone call I received in July of 1966. It was from my good friend and former student, Bob Arndt who invited me to come over to his home to see the finished product of a year's work. While not exactly certain as to what to expect, I knew that it would have something to do with our favorite subject—the theatre pipe organ. I also remembered that Elmer Arndt, Bob's father had mentioned he had been working on patterns for this project while Bob was in the service.

Upon my arrival to Bob's home I was ushered into the living room and there much to my amazement stood a duplication of a product that had not been produced since the golden theatre organ era . . . the Howard "Wonder" seat. In the Arndt's living room that day, in fact, were three complete seats ready to be packed for the trip to Portland for the premiere showing at the 1966 national ATOE convention.

To the surprise of Bob and Elmer the showing of the seats was well received and they returned home to Des Moines with orders for seven more seats. Little did they know even then that this first product would build the foundation for an organ supply company. During the years to follow the seats were built on a custom basis while Bob and Elmer continued with their organ service and installation work. Also during this year customers began inquiries as to what other parts and items were available. Many customers sent samples of such parts as contact blocks, pneumatics, etc. to be reproduced.

After finding a real need for these, many hard-to-get parts and items that no one else in the country could supply, Bob decided to make a product listing of the nearly 35 different parts they could supply. This listing booklet was



ready for the 1968 convention which was held in Los Angeles.

After talking with many customers at that convention Bob and Elmer decided that there was a definite need for a business that could supply the hobbyist and organ builders with these hard-to-get parts, and also new products for the pipe organ field.

In 1969 I attended the national convention, a first for me. By this time Bob and Elmer had too many parts to carry in a suitcase and had built a portable display for this convention. The late Ben Hall referred to this display as "Arndts' General Store." So at the close of each late night's concert they would give convention-goers a friendly reminder that the "store" would be open in the lobby of the Marriott.

Upon returning home to Des Moines following the convention, Bob and Elmer were busy night and day filling orders that had come in while they were away. One of the orders received was a signed contract to build new chests for the former New York Paramount 4/36 Wurlitzer which had been destroyed in a fire. By this time the Arndts had over 100 different parts and items to offer their customers in many areas of the world. Within a year a

new 36-page catalog with pictures and part numbers was ready for the 1970 convention in New York.

After returning from that convention and being swamped with orders from the new catalog, Bob and Elmer decided it was time to move their shop out of their basement as Mrs. Arndt could no longer get to the washing machine. Plans were then made to build a new shop and office building for the following spring.

A one-acre plot of land was purchased in a new industrial park north of Des Moines, and a building contract was signed. With the completion of the new building, orders for new Wurlitzer consoles and chests along with several pending orders for complete new theatre pipe organs can be filled. The new building will give the Arndts an opportunity to employ more help to speed up orders. Along with many orders from hobbyists, Bob and Elmer receive many orders from organ builders around the world.

Their business has been built on a strong foundation of quality through pride and workmanship, many letters from customers have been received praising their products. After looking around the Arndts' shop on different occasions I have noticed that many dollars must have been spent on tooling (dies, jigs, templates, etc.) to make all the parts available. Now that the new shop and office building is being completed, punch presses and other needed equipment are on order to expand their manufacturing facilities.

As I viewed the new building now in the final stages of completion, I am sure it would be worth the time and effort for anyone interested to visit this new organ supply house located just north of Des Moines, Iowa, near Ankeny, Iowa, off Interstate 35 in the Ankeny Industrial Park, 1018 Lorenz Drive. □

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The Saga of the Wiltern Orgoblo

Story by Bill Exner

Photos by Stu Green

Back in the Fall of 1961, the first major project undertaken by the newly reorganized Los Angeles Chapter of ATOS was the restoration of the Wiltern Theatre's mammoth 4/37 Kimball. Since then the Wiltern has become the unofficial concert headquarters of the Chapter, and the Kimball has been featured in frequent "club" concerts, less frequent public presentations, and two ATOS National Conventions.

In the beginning, the Kimball was rather a ponderous sounding beast, but many improvements have been made, and thanks to untold man-hours of effort and the wisdom of theatre organ experts ranging from youthful Lyn Larsen to veteran Lee Haggart, it can now take its place with the finest sounding theatre installations.

Through the years, however, Wiltern organ crews and concert-goers alike have been plagued by an ungodly amount of noise reaching the auditorium from the big 25 horsepower blower. In 1966 member Bruce Skovmand, intrigued by a discrepancy between the information on the blower's nameplate and its actual operating RPM, wrote to the Spencer Turbine Company, manufacturer of Orgoblos, for advice. Now, one thing must be said for the Spencer Turbine Company; it surely deserves an award of some kind for the completeness of the records maintained on every Orgoblo sold! In this case, the records yielded the following information:

Orgoblo #15111 was built in 1923 for the W. W. Kimball Company and shipped to Los Angeles for installation in the Forum Theatre. This unit was equipped with a 25 HP., 220 volt, 60 cycle, 3 phase, 1150 RPM motor, and designed to supply 4450 cubic feet per minute at 10" pressure, and 900 cubic feet per minute at 25" pressure. (NOTE: The pressures specified for Orgoblos are *regulated* pressures; not blower static.) The blower was built with two 38" diameter impeller fans for the low pressure section, plus two 41" fans for the high pressure.

In 1931 the organ was moved from the Forum Theatre to the Wiltern. At that time many parts of Los Angeles were still supplied with only 50 cycle power, and the Wiltern was in such an area. To accommodate the change, Spencer rewound the motor, changing it from a six pole to a four pole machine; at 50 cycles this gave a speed of 1450 RPM. To compensate for the increased speed they installed smaller fans: two 30 inch and two 33 inch.

There the Spencer record ended, but the rest of the story was pieced together from other sources. In the late forties the entire Los Angeles area finally standardized on 60 cycle power. Instead of restoring the blower to its original configuration, some unidentified genius decided to leave the motor alone, allowing its speed to increase to 1750 RPM with the change in frequency, and to compensate for the increase by removing one of the four fans and trimming the blades of the remaining ones to make them smaller yet. This bit of butchery resulted in the inefficient, very noisy blower which has been in service until now.

With the above facts in hand it became crystal clear that the blower needed to be rebuilt; that is, restored to its original configuration. A quote was obtained from Spencer for a proper set of fans: \$366.25, FOB Hartford, Connecticut. Rewinding the motor would have cost another \$300 or so. All this was reported to the Executive Board, whose members considered, and discussed, and considered some more. In view of persistent rumors of plans for tearing down the Wiltern, it just didn't quite seem like a good investment. Years went by. The subject came up for discussion from time to time, but no action was taken.

So matters stood on the morning of September 19, 1970. It was a Saturday, and the Kimball maintenance crew, headed by Crew Chief Leonard Worne, was busy with last minute tuning and touch up in preparation for a concert by Carol Jones scheduled for the fol-

lowing day. A few minutes before 10:00 o'clock all hell broke loose in the blower room, with the big Orgoblo threatening to tear itself loose from the floor. After hasty disassembly, inspection revealed a piece roughly two inches square missing from the tip of one of the fan blades! The resulting imbalance had caused the severe vibration.

As Chapter Chairman and a regular member of the Kimball crew, I found myself in the middle of a king-sized problem, with a concert scheduled for the next day. My call for help was to Bruce Skovmand, an industrial electrician by trade, and the Chapter's number one expert on all heavy machinery. Bruce was 15 miles away in San Gabriel, working on his own project, the elevator for the San Gabriel Auditorium Wurlitzer installation. Over the telephone we came up with a plan which sounded as if it might work.

First we located the missing piece of fan blade, badly battered and bent, and took it and the fan out to San Gabriel. There we straightened out the piece as best we could, and Bruce, an expert welder, welded it back in place. But what about balance? Everybody knows that the balance of blower fans is very critical, so, we kept track of the amount of welding rod used and, with our fingers crossed, ground off what looked to be an equal amount of metal from the end of the finished blade.

It worked, and Carol's concert took place without a hitch. For the next six months, until it was finally disassembled for rebuilding, the blower ran as well as ever, but as a result of the mishap the Executive Board decided that the time for the long-contemplated overhaul had finally arrived, and I started to work out the details.

The first step was to contact Spencer (through their Los Angeles representative, Ross Cook and Company) for an up-to-date quote. John Betzold, the vice-president of Ross Cook and a most knowledgeable and helpful gentleman, suggested that we could save some money by contracting locally for the rewinding of the motor, and after some shopping around the Littlejohn-Reuland Corp. was selected for that part of the job.

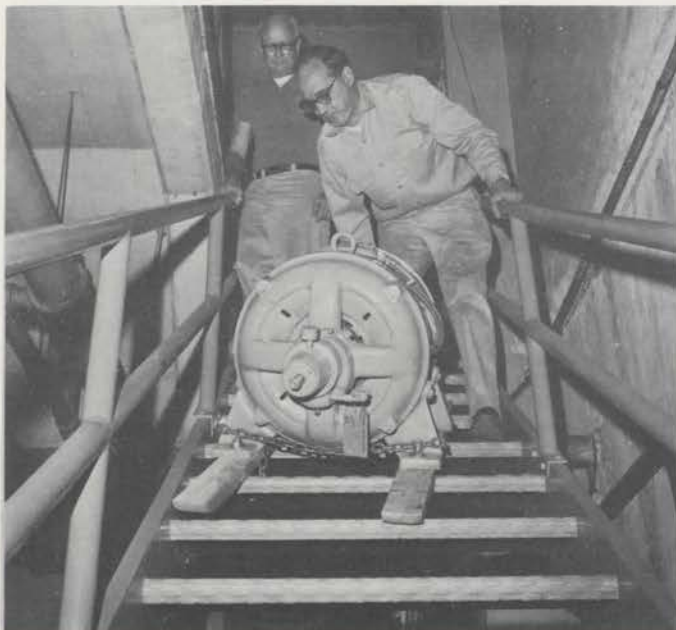
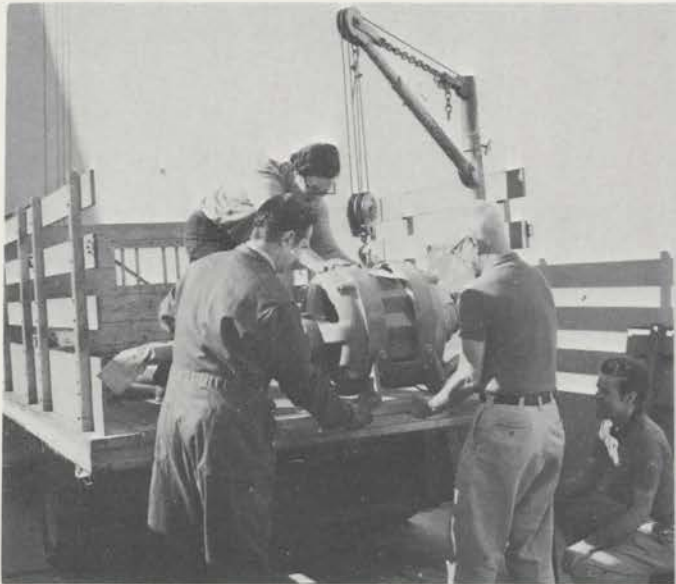
Just as I was about to place an order for the fans, we began to worry about wind pressures. Since 1946 the organ had been operating with higher static pressures than originally intended, and all the tremulants and regulators had been adjusted accordingly. Still worse, the main Tibia had been raised from 10" to 15" pressure, and it was pretty clear that the output from the original blower would be too low to handle it.

At the suggestion of John Betzold, I telephoned the president of Spencer, Lester C. Smith, who is probably the world's number one authority on organ blowers. Proving once again that it pays to take your problems to the top, he dug into his files and came up with the 1923 blueprints of the original pre-Wiltren blower! He studied them for a few minutes, and decided that by going to two 42-inch fans followed by two 38's we would get static pressures of 18" and 33", which were close enough to what we wanted. We took his recommendation, and after the new fans were installed the measured pressures were exactly what Mr. Smith had predicted. How about that?

With the fans on order and a contractor selected for rebuilding the motor, the remaining problem was the purely physical one of getting that monster of a motor off the blower, out of the blower room, and up the 20 foot stairs to the street where the contractor's truck could pick it up. In 1923 they built motors big, and our 25 HP job is about the size and weight of a modern 50 HP machine. We considered and rejected numerous plans for handling it, and finally came up with one which worked to perfection. Highlights of the re-installation procedure are shown in the accompanying series of photographs.

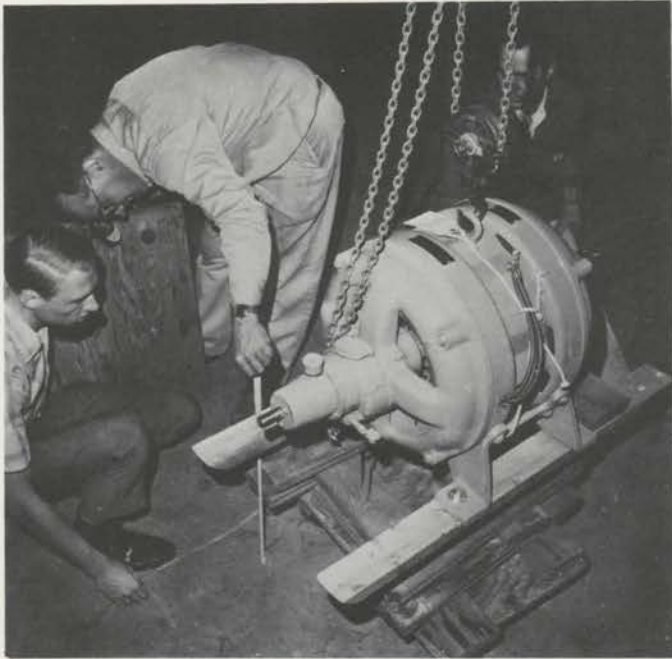
(Left) Back from the rebuilding operation, the heavy motor must be lowered by hoist. Leonard Worne and Bill Exner bolt on wooden skids before lowering it to the dolly.

(Right) Getting ready to guide the dolly down the long incline to the Wiltren stage door. Bill Buck smiles as Bruce Skovmand fakes a 'no-no': never use a motor shaft, especially a long one, as a 'handle'.



HOLD 'ER, NEWT! Poised at the top of the 20-floor stairway, the motor is raring to try its 'skis'. Messrs Hoffman (left), Worne and Exner restrain it while the block and tackle 'snubber' is rigged.

AND DOWN SHE GOES! Neither of these motor jockeys had the nerve to ride it down.

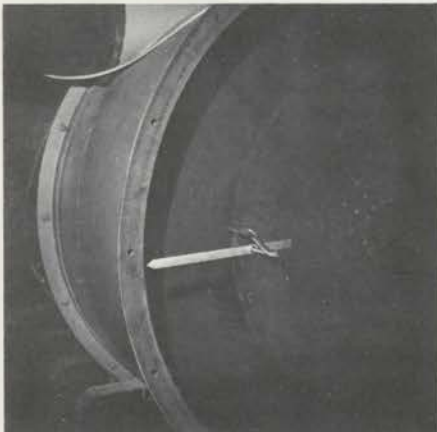


OFF COME THE SKIDS. Motor is supported by chain hoist hung from a steel beam in the Wiltern basement. The dolly has been built up to the level of the motor mount on the blower chassis so the motor can be slid from dolly to chassis with no level difference to contend with.



BACK IN WORKING POSITION. After considerable jockeying, grunting and a little cussing, the motor rests in the spot where it can do the most good. The generator, still to be remounted, can be seen at left.

With the motor reinstalled on the blower chassis, a long thick shaft protrudes into the air-pressing section of the blower — just the thing to hang rotary fans on. The text tells about the new fans purchased but in this photo one of the old fans has been installed as a temporary hub and a pointer attached near the outside edge. As the hub is rotated by hand, the distance pointer tip to blower case must remain constant. To achieve this, motor position is shifted and shims added under its feet. Then mounting bolts are tightened.



When the motor shaft has been centered, the fans are slipped onto it and tightened (after removing the temporary hub, of course). Here, Bill Buck holds while Bill Exner appears to be operating two wrenches with one hand. Not so, says Bill. It's an optical illusion. Centering is critical and any play in the shaft beyond the very close tolerance results in rumble, even though the rotating fans clear the housing.



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Leonard Worne tightens the mounting bolts on the low voltage generator after it has been coupled to the motor shaft — the final steps of the job. Note the acoustic material on the wall. This was done some time ago in an earlier attempt to reduce the noise conducted to the auditorium, but it didn't help much. The rebuild job did the trick.

Now, for the first time in 40 years, the Wiltern blower is running at the speed for which it was designed, smooth as silk and quiet as a cat. As a result of our experience with it we learned a few things about Orgoblos — particularly big ones — and the following suggestions are passed along for what they may be worth:

1. If the motor is too heavy to man-handle, get a heavy duty four wheel dolly and build it up with scrap lumber to the height of the motor mounts. Bridge across from the dolly to the motor mount with a couple of well-

oiled steel angles, and slide the motor over the bridge onto the dolly.

2. If the motor has to be moved up stairs, roll the dolly to some place where there is support for a chain hoist. Hoist the motor, bolt on a pair of straight grained two-by-four skids, using countersunk carriage bolts, and lower the motor back on to the dolly. Then roll the dolly to the bottom of the stair and use a block and tackle to skid the motor up the stairs.

3. Protect that long, precision, motor shaft as if it were made of solid gold! It looks rugged enough, and makes a tempting handle, but the allowable bend, or run-out, measured at the end of the shaft is only 0.0015 inch, which is about one-third the thickness of this page. In spite of all our care we ended up on our first try with too much vibration, and traced it to an out-of-tolerance shaft. So the motor had to come out again, the whole miserable process repeated, and back to the shop to have the shaft straightened.

4. One of the first things anybody working with Orgoblos learns is how critical the fan balance is. Be sure the balance mark on each fan matches the line scribed on the motor shaft. If there seems to be too much vibration, try removing the air intake guard, loosen the number one fan, and rotate it 90° on the shaft. If this makes the vibration worse, try 90° the other way. A good check for excessive vibration is to try balancing a nickel on the housing with the blower running. If the nickel won't stand on edge there is too much vibration. □

THE SPENCER TURBINE COMPANY

The company was founded by Ira Spencer, a native of Hartford, Connecticut. He was a self-educated man who, in his youth, worked in a grocery store in Hartford and also had the job of pumping the organ in his church on Sundays. Impressed by the futility of the latter job, he invented a successful water motor to operate the bellows. This worked so well that he formed a company to manufacture the water motors, and this later became the Spencer Turbine Company. Spencer technical records are extraordinarily complete, including data on every machine they ever built, and going all the way back to the early water motors built in 1892.

Following the invention of the Kinetic rotary blower in England around the turn of the century, Ira Spencer turned his attention to turbine blowers and developed the Spencer Orgoblo as we know it today.

President Lester C. Smith joined the organization in 1925 as a young graduate engineer, and was given the assignment of learning the organ blower business. To this end he worked under the guidance of Ira Spencer until the latter's death in 1928.

Until the collapse of theatre organ sales, organ blowers made up the lion's share of Spencer's business. Since that time the company has developed numerous other markets for its turbines, both large and small, and the continuing manufacture of Orgoblos accounts for only a fraction of its total business.

Closing Chord

JIM DAY, partner with organist Gaylord Carter in "Flicker Fingers" presentations, died of cancer July 1 in the City of Hope Hospital near Los Angeles. He was 58.

Day had a love for the theatre organ in his youth when he used to hang outside the projectionist's booth in an eastern theatre just to hear the organ. Eventually moving to the west coast, he conceived the idea of the Flicker Fingers silent movie shows with organ accompaniment, and in 1960, the Day-Carter partnership was formed. Day was an official of Local 47, AFM, at the time of his death.

* * *

RUTH CAROL GEBHARDT—Funeral services for Miss Ruth Carol Gebhardt, 34, a former Secretary and Silent Newsreel Editor of the Niagara Frontier Chapter, were held July 3 in Calvary Episcopal Church in Syracuse, N. Y. Burial was held July 6 in South Bend, Ind. Miss Gebhardt died July 2, 1971, in Crouse Irving Memorial Hospital in Syracuse, N. Y., after a brief illness. She was attending Syracuse University, where she was studying for her Ph.D. degree.

Miss Gebhardt was a former assistant professor of occupational therapy at the State University of Buffalo, a licensed occupational therapist, member of the local, state and national chapters of the Occupational Therapy Association; Adult Education Association of America, and Mensa, a national organization for persons of high IQ.

Surviving are her mother, Mrs. Ruth Collins Gebhardt of South Bend, Ind., and a brother, Robert C., of Lake Hopatcong, N. J., also a member of ATOS.

* * *

ESTHER McDONALD STAYNER, former Pacific Northwest theatre organist, whose biography appeared in the August 1970 issue of THEATRE ORGAN died on June 9. She was 77.

A native of McAllister, Oklahoma, she played the American Theatre in Salt Lake City, the Clemmer in Spokane, and the Rialto, Broadway and Colonial theatres in Tacoma. A sister, Gladys O'Brien of Bremerton, Washington, survives.



Registration in the Olympic Spanish Lounge encourages informal socializing. Included in convention packets — compact plastic rain coats and rain hats for Seattle's Liquid Sunshine. By Sunday, the sunshine was real.

ALOHA from a lei festooned M.C. Gaylord Carter fresh from the AGO Regional convention in Honolulu.



Unique in design, the 3/8 Special Wurlitzer, opus 1427 at the Seattle Center Food Circus was installed by the city for the World's Fair in 1962. Originally in the Capital Theatre, Salem, Ore., organ now speaks from chamber cut through 16" wall above console. Artists heard at open console on Saturday afternoon were: Lowell Ayars—New Jersey; Lloyd Del Castillo—Los Angeles; Gerry Gregorius—Cleveland; Dennis James—New Jersey; Dick Kimball—Seattle; Warren Lubich—San Francisco; Sam McKee—Olympia, Wash.; Korla Pandit—Vancouver, B.C.; Donna Parker—Los Angeles; Mahon Tullis—Seattle; Luella Wickham—Syracuse, N.Y.



Mix fine-sounding pipe organs with an equal number of excellent artists, sprinkle in some of the finest scenery anywhere, and success will be yours in producing an organ enthusiasts' get-together. The Puget Sound Chapter used these ingredients with outstanding success.

The official concert programming began Saturday, July 10, with the national board meeting scheduled the day before. (Results of this meeting are reported elsewhere in this issue).

ATOS members began arriving at the renowned Olympic Hotel our convention headquarters on the seventh and eighth. Consequently, they began encouraging informal socializing well before the official day, thereby firmly establishing the mood of fun and music.

Saturday began with the weatherman being in an uncooperative mood. It was a damp walk to the Paramount to hear the exciting Billy Nalle. Billy's playing made everyone forget the drab day.

From the Paramount, a walk to Seattle's famous monorail for a short trip to the Food Circus was a delightful experience for all, as the weather had improved. Eleven members played the 3/8 Wurlitzer.

The evening's program was a double bill at the Queen Anne High School's Kimball, featuring Eddie Zollman, Sr. and Paul Davis. The High School dramatics club performed a sketch as an extra attraction to promote a forthcoming 1890's melodrama.

Sunday morning found members attending seminars, one on writing for publication by Lloyd Klos, associate editor of THEATRE ORGAN magazine, and another by Lee Bauscher on recent technology in electronics which can be applied to pipe organs. Both discussions proved to be very educational.

In the afternoon, Terry Anderson was featured at the 3/70 Balcom & Vaughn organ located in the First

Swingin' Sweet Sixteen Success

Photos by Bill Lamb



Billy Nalle opens the convention at the Publix #1 Wurlitzer, 4/20, opus 1819. Billy has many credits in TV music, AGO and ATOS events, also several recordings including first theatre organ recorded in quadrisonic, 4 channel sound.



Eddie Zollman at the Queen Anne High School 3/10 Kimball, opus 6760. Originally installed in New Everett Theatre, Everett, Wash. in 1924 as a 2/9. Eddie played organ in Washington theatres and piano in many "big bands" besides radio broadcasts and teaching.



Paul Davis at Queen Anne High School Kimball. His theatre organ career began at age 15 in Moberly, Mo. where he played intermissions in the local theatre. While in Marine Corps, he played piano for Camp Pendleton Radio band.



NEXT STOP — TACOMA. Early risers board buses sporting smiles in anticipation of day long excursion.



"With its capacity of nearly 4000 seats, the largest and most beautiful theatre west of Chicago . . . An atmosphere of intimacy, of luxurious comfort, of warmth . . ." states the grand opening program of the Seattle Theatre, now the Paramount.

Presbyterian Church. This program was well attended.

Sunday evening was devoted to the annual membership meeting and banquet, always a convention highlight. This year's was no exception. The banquet brought out 390 members, including 26 charter members. The head table seated sixteen, in keeping with the "Sweet Sixteen" designation. Gaylord Carter served as Master of Ceremonies for the banquet, while live entertainment was furnished by Dick Schrum, Tom Hobbs, Pete Carrabba, Paul Davis, Marilyn Davis and Von Davis.

A gift from the Puget Sound Chapter to all attending the banquet, was an exact replica of the original 1928 grand opening program of the Seattle Theatre (now Paramount), including a two-color hard paper cover and a purple tassel. The original program was furnished to the chapter by Harold R.

Musolf, Jr. of Seattle, and the reproduction was by William Espe, also of Seattle. Russ Evans was in charge of this project.

George and Vi Thompson were selected as honorary members for their efforts in behalf of Theatre Organ Magazine and ATOS. This presentation was made by "Tiny" James, who pointed out that this was the first dual award which had ever been made.

Don Baker was selected for the Theatre Organists' Hall of Fame. This award was enthusiastically applauded, and Don responded with appropriate remarks from the rostrum. Nine deceased or inactive theatre organists were also named to the Hall, their names announced by Lloyd Klos, who chaired the selection committee. (These names are listed on page 3.)

Finally, a check for \$201 was presented by Potomac Valley Chapter official, George Johnson as Puget Sound Chapter's contribution to next

year's Seventeenth Convention to be held in the Washington, D. C. area.

Following the banquet, proceedings adjourned to the Paramount where the colorful Korla Pandit displayed his unusual talent. The program included many numbers not often heard, plus several of Pandit's own compositions. Korla Pandit's stylings are quite different from the normal concepts of theatre organ. This difference comes over well which adds more proof of the extreme versatility of the instrument.

On Monday morning, the conventioners boarded buses for a trip to Tacoma and Bremerton. This was a combined sightseeing and organ-listening day. Dick Schrum arranged with the weatherman for perfect conditions — bright sunshine and mild temperatures.

The sightseeing from Tacoma to the Olympic Peninsula enroute to Bremerton included traveling over the successor to the famous Tacoma Narrows



MUSICAL COUCH — Organists Dennis James, Lee Erwin, Billy Nalle, Gaylord Carter and Lowell Ayars elevator watch in the Olympic's spacious lobby before the cocktail party.



Associate Editor, Lloyd E. Klos conducts seminar on preparation of articles for publication in Theatre Organ.

Lee Bauscher discusses application of recent electronic innovations to pipe organ with ATOS'ers at Sunday morning seminar.



"Galloping Gertie" bridge which collapsed during a high wind in the early 1940's. Later in the day, a 45-minute ride on the Bremerton-Seattle ferry proved to be a highlight. The charter bus drivers were very congenial; consequently, each of the eight buses contained a happy group.

Organ listening started with Jane McKee at the Temple Theatre's Kimball in Tacoma. Jane's playing is very pleasant to hear, and the immaculate condition of the theatre enhanced the program.

In Bremerton, the lovely Wurlitzer at the Masonic Temple sang nicely under the deft control of Byron Melcher. Despite a bad back acquired from lifting a chest.

Monday evening was given over to hearing Jonas Nordwall at the Granada Organ Loft Club Wurlitzer. This large organ reacted very nicely to the awe-inspiring technique of Nordwall. His

playing electrified the audience. It was best described by M. C. Gaylord Carter who said: "This young man is going to send a lot of us back to the woodshed."

Tuesday morning found the assemblage again at the Paramount to hear Ashley Miller. As expected, his playing was of the first order. The organ came alive with the lushness of the "Ashley Miller Sound."

The afternoon was devoted to listening to Andy Crow's putting the Calvary Temple Wurlitzer through its paces. Andy presented a beautifully executed program which showed the well installed organ at its best.

Then to the Haller Lake Community Club where the Puget Sound Chapter's organ is located. Helen Dell was brought in by the chapter as a special guest to do the honors on the Wurlitzer. This was a brilliant idea since Helen's charming manner and competent playing are perennial delights.



Terry Anderson, graduate of University of Washington and now working for a Masters degree plays the largest Balcom & Vaughn installation (3/70 built in 1959) in the First Presbyterian Church in Seattle. He is currently organist for Seattle's First Baptist Church.

— Photo by Claude V. Neuffer



Korla Pandit at the Paramount Wurlitzer. Born in New Delhi, he has successfully bridged the east and west to achieve the truth that music is a "universal language." With over 700 TV appearances during a period of nearly five years, he has received many awards, including TV Guide, Best Show Award, and TV-Radio Life, top instrumentalist.

The final concert was performed at the Paramount, featuring the convention M.C., the inimitable Gaylord Carter. His program consisted of an organ presentation, a sing-along, and an accompaniment to Harold Lloyd's "Grandma's Boy." Any writer is hard-pressed to express in words what has already been said about Gaylord and his film programs. Therefore, the word "terrific" will be used as it has many times before. Anyone who has heard Carter will understand.

Following the film presentation, Gaylord finished the program and the convention by playing "Aloha Oe," and the effect of this quiet number, coupled with superb use of colored lights on the console, put the audience into a state where one could hear a pin drop. It was a most fitting ending to a very successful and relaxed convention, as those assembled in the lobby afterwards agreed, many saying fond goodbyes for another year.

Jane McKee at the 2/9 Kimball built in 1927 for the Temple Theatre in Tacoma, Wash. This instrument and the Seattle Paramount are the only two convention organs heard in their original locations. Featured at Seattle-Tacoma theatre instruments for many years, Jane and her husband Lawrence opened the McKee Piano-Organ Center in 1958.



Jonas Nordwall, a 1970 graduate of University of Portland, played for 1966 ATOS convention at the Oriental Theatre in Portland. At 23, his playing portends a brilliant career. The 4/32 Wurlitzer (Style 285, opus 164) was acquired by the Granada Organ Loft Club about 1962. It was removed from the Liberty Theatre, Portland, Oregon.



(above) Byron Melcher appeared with Mitch Miller, the Harmonicats and Rubinoff over a period of years and was a favorite organist at several Florida resort hotels. The 2/8 Wurlitzer (style F, 1927) was moved from the Rialto Theatre in Bremerton to the Masonic Temple in 1941. (below) Andy Crow, traveled extensively for the Rodgers Organ Co. appearing with Ted Worth at the 1971 NYC convention. Wurlitzer (opus 697) purchased from Lorin Whitney was recently combined with Kimball (opus 655) moved from the Liberty Theatre, Centralia, Wash. to Calvary Temple in 1942. It is now a 3/19.



Ashley Miller, well known for his seven years at Radio City Music Hall, has several records in release. TV credits include "Secret Storm", "Love of Life" and "Search for Tomorrow". A featured performer at ATOS conventions and events, he is a graduate from Juilliard and holds an associate degree in the A.G.O.



Helen Dell developed her technique on accordion then went to the organ. With many radio and motion picture credits to her name, her most recent film was "The Interns". The chapter owned 3/8 Wurlitzer at Haller Lake Community Club, originally a 2/6 (opus 1432, Ohio Theatre, Toledo) was increased to eight ranks and a three manual Marr & Colton console was added.



The day following official convention events was devoted to home tours and a trip to Puget Sound. Designed as a relaxer, the Puget Sound Chapter pulled out all the stops to insure that everyone had a good time.

Nearly two hundred signed up for home tours, taxing the capacity of chapter member's autos which were used for transportation. The home tours were an interesting experience and once again, the gracious chapter members proved that western hospitality is still practiced to the fullest degree.

At 3:30 in the afternoon everyone converged on the Salmon Bay Fishermen's Terminal for a spectacular trip aboard the "Good Time," a charter boat. Leaving the terminal the boat cruised across freshwater to the Hiram M. Chittenden Locks, where the boat was lowered by the lock system (a la Panama Canal) to the salt water of Puget Sound.

The little boat then fixed a course for the north end of Bainbridge Island. The weather cooperated completely, presenting a magnificent view of Mount Rainier to the Southeast, Mount Baker to the North, and the rugged Olympics to the West — all this amidst a panorama of beautiful green islands. It would take a Fitzpatrick travelogue of superlatives to describe the scenery.

Rounding Bainbridge Island, the ship headed for Kiana Lodge on the Kitsap Peninsula. Upon docking at the lodge, relaxing ATOSers debarked and were greeted with cups of clam nectar (steamed clams in broth) in seemingly unlimited supply. Surrounded by stately evergreens, lush Begonias, and brilliant Fuchsias, the Salmon Bake was served. The delectable fish dinner, under the influence of outdoor dining, could not have been improved upon.

Upon concluding the feast, the "Good Time" was re-boarded. She

cruised southward to Bremerton where a water side view of U. S. Navy Vessels, including the New Jersey, Hornet and Missouri ("Big Mo") were seen close up, with a running commentary which helped to identify the different types of ships. Reversing course for the return trip to Seattle, a happy, tired, fulfilled crowd arrived in port at 10 P.M., debarking rather reluctantly as this super-fine closed the 1971 convention.

Special mention should be made regarding this cruise and other unusual events. Genny Whitting sparked much of the arranging. Russ Evans, Marilyn Davis, and of course Marilyn and Dick Schrum were everywhere doing everything. These people have been singled out for mention with the realization that they would not have accomplished as much without the help of the entire chapter. It is regretted the roster of the chapter cannot be published due to limited space.



Gaylord Carter is heard at the Seattle Paramount where he played regularly early in his career. Besides his engagement at the Los Angeles Forum for sporting events, his Flicker Fingers presentations have gained in popularity throughout the country. Gaylord's accompaniment to the Harold Lloyd film "Grandma's Boy" was a fitting climax for the Sweet Sixteenth. Dick Schrum (left) talks with conventioners after the final concert.



Official convention photographer Bill Lamb relaxes during the forty-five minute ferry ride across Puget Sound.

— Photo by Dick Schrum



Heated discussions occurred almost everywhere. Gaylord Carter and Lloyd Klos get engrossed in arm-to-arm verbal combat.

Dick Kline missed his first convention in thirteen years. Too bad, Dick! Another absentee was Dick Loderhose. The rumor spread around Long Island that cigars were verboten in Seattle due to a fight against air pollution. This may explain Dick's failure to appear. Among other perennials very sorely missed were Stu Green and Peggy, and also Grant and Dottie Whitcomb.

Puget Sound chapter chairman, Harry Harkness, reluctantly resigned his office during the meeting. A new job in Southern California demanded his presence in Los Angeles on Monday, July 12. It is a loss to Puget Sound, but will be a gain for the Los Angeles chapter. His duties during the convention were taken over by other chapter members and proceeded smoothly.



Newlyweds, the Jonas Nordwalls spent their honeymoon at the convention.



Among those attending Friday afternoon Board meeting were Don Lockwood, Mary Bowles, Lloyd Klos, Harry Harkness and George Johnson. Non-voting members shown are George and Vi Thompson and Mildred Rice.

26 Charter Members Attended the Annual Meeting in Seattle

Other Board members and chapter representatives were Dick Simonton, Bill Rieger, Judd Walton, "Tiny" James and Dewey Cagle.





Enjoying the cruise back to Seattle from Bremerton are Steven Irwin, Gaylord Carter, Lloyd Klos, the Judd Waltons and Bill Brown.



A definite theatre sound comes from the 19 ranks of Kimball-Wurlitzer in the Calvary Temple. (Don't let the new Balcom and Vaughn console fool you.)



Norman Ray and President Stillman Rice share a seat on the monorail ride to the Seattle Center Food Circus.



Two pianos flank the console of the 4/32 Wurlitzer at the Granada Organ Loft Club.

Bus #6, piloted by driver Bill McKail of Auburn, Washington, was deluxe equipped. It contained an air whistle the sound of which faintly resembled a European train whistle. Judd Walton argued the point, stating it was in truth an authentic organ stop known as a Bussenfiefe, tuned celeste. Steve Irwin of "Dictionary of Organ Stops" fame did not agree. The argument will probably never be settled. However, this whistle provided much fun for the riders of Bus #6 and was the envy of the others.

Bob Balfour and Secretary-Treasurer Mary Bowles purchase records from Puget Sound Chapter member Les Lawrence.



The need for an organ for program use at the banquet brought the assistance of the Myers brothers from Oregon and the Taylor family. The hardworking folks moved the Rodgers from the showroom to the ballroom and back.

Incidentally, the electronic organ industry was officially represented by Rodgers and Thomas.



Steves Gay 90's, a Tacoma landmark, provides excellent food amid a sizeable collection of coin operated pianos, Tiffany lamps and most of the woodwork from a long-gone municipal building. The 3/8 Wurlitzer is not fully installed yet.

A Hammond was put aboard the "Good Time" for entertainment during the Puget Sound Cruise. Open console prevailed. Many members including Gordon Kibbee, Ashley Miller, Lee Erwin, and Bob Arndt (of spare parts fame) were noted at the keydesk. The power supply on the boat was not too well regulated, causing the organ motor to slow down. This provided some weird effects and the slowest tremulant yet heard.

1971 Honorary Members



George and Vi Thompson

George and Vi Thompson were the unanimous choice of the Board of Directors to share the title of Honorary Member for 1971 in appreciation of outstanding contribution in the preservation of theatre organ. This marks the first year in which the award has been given to two recipients.

George Thompson has ably served as senior editor of THEATRE ORGAN magazine for the past ten years. Among the first charter members of ATOE, he

dropped his membership in the Classic Car Club and the National Model Railroad Association when our society was formed to devote his full time to the pursuit of theatre organ.

George became hooked on theatre organs while an apprentice projectionist, early in his nearly twenty-five years in theatres during which time he learned all facets of theatre operation, from backstage to marquee, which served him well in later years as theatre manager and owner. With the decline of theatres in the 1950's, George became manager of pianos and organs in a music store.

Prized, among his many recordings, is a nearly complete collection of Crawford 78's.

George has a wide reputation as the world's worst organist, for although he owns Wurlitzer, Opus 1900 (Style 165 with two ranks added), he is a graduate of the Pointer System, Book One.

Vi Thompson has been Circulation Manager (and solely the often referred to "Circulation Dept.") of THEATRE ORGAN magazine since 1963-64 when this operation was gradually phased over to her from her predecessor, Ida James. She devotes nearly full time to the problems attending circulation.

Vi has a keen interest in theatre organ music although she does not play herself. A Navy wife during the second world war, she worked with George in their theatre in the 1940's and until closing in 1956.

The Thompsons have three children and two grandsons.



(above) The only way to travel. Comfortable busses and congenial drivers made program-hopping a pleasure. (below left) Gaylord Carter shows appreciation of all conventioners to Marilyn Schrum as Dick promises not to watch. (below right) Del Castillo, writer of Denny's Colyum, at the Food Circus Wurlitzer.



Sweet Sixteen Convention Souvenir Programs Available

Pictures of the organs and artists featured in the 1971 ATOS National Convention.

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ATOS 1971 National Convention
P.O. Box 7422, Bitter Lake Station
Seattle, Wash. 98133



(above) Lee Erwin, Allen Rossiter and Don Lockwood enjoy the cruise across the sound. (below) Al and Betty Mason receive a standing ovation at the banquet in recognition of their work on the magazine.



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1971 Hall of Fame



Don Baker

A surprise, but always welcome, guest at the banquet was Don Baker, unanimously elected by the board of directors as the 1971 member of the Theatre Organists Hall of Fame. Established last year, the Hall of Fame recognizes organists who have made an outstanding contribution to theatre organ as an art form.

Don began his theatre organ career when, as a pianist in a Flushing, L. I. theatre, he was asked to sub for the organist who failed to show one evening. His active career has included playing engagements in New York City's Rialto, Rivoli and Paramount theatres, the latter for 14 years.

Since leaving the Paramount, Don's activities have included radio and television appearances, recordings, electronic organ demonstrations and as featured artist at ATOS Conventions in Chicago in 1965, Detroit in 1967 and New York City in 1970.

Don has no plans to retire and still has a varied concert schedule which has included several ATOS Chapter sponsored programs. It is with pride that we welcome Don Baker, whose gracious cooperation with ATOS is deeply appreciated, to the Hall of Fame.



Warm sunshine greets conventioners as they prepare to leave for another program from in front of the Olympic Hotel. Whether on foot or by bus, getting there was half the fun.



Andy, Jr. has several outfits to wear when Andy Crow (Sr.) displays him at many concerts.

— Photo by Claude V. Neuffer



New York gave Puget Sound a check last year for \$200 toward the 1971 convention. Puget Sound decided to 'go one better' so Dick Schrum presented George Johnson of Potomac Valley a check for \$201 toward the 1972 convention.

G.C. — Superstar



Master of Ceremonies, Featured Artist and Board member Gaylord Carter says good-bye until next year after an action packed week in Seattle.

NUGGETS from the GOLDEN DAYS



Prospected by Lloyd E. Klos

This time, Jason and I travel to Washington, D.C., a good theatre organ town in the Golden Days. References were Diapason (D) and Jacobs (J) magazines.

Oct. 1926 (J) HARLAN KNAPP of the Rialto Theatre, spent a week in New York and stopped at the Philadelphia Sesquicentennial Exposition on the way back. Didn't care for the Sesqui organ as it was "too highbrow" for him, but he enjoyed the Philly theatre organs, however.

Oct. 1926 (J) GEORGE EMMONS is offering Sunday afternoon concerts on the Colony Theatre's organ, a special unit, built last winter by Harry Simmons, the Stanley-Crandall "organ doctor."

Jan. 1/27 (J) DICK LEIBERT recently married a Congressman's daughter. HAROLD PEASE substituted for him at the Palace while the newlyweds honeymooned in New York.

Feb. 1927 (J) Organist GEORGE EMMONS, recently at the Colony, has been transferred to the Tivoli as first organist.

Aug. 1927 (J) The Washington College of Music announces the opening of a school of theatre organ playing, with two large Wurlitzers being used for teaching and practice. The college will have an affiliation with the House of Wurlitzer for placing competent pupils in positions.

Aug. 1927 (J) A 3/15 Wurlitzer is being installed in the new Fox-Roxy Theatre to open in the fall. A Fox Movietone, one of the highest developments in talking pictures, will be among the many novelties the theatre will offer.

Aug. 1927 (J) Tom Gannon's orchestra and DICK LEIBERT at the Palace, recently did a squib on Gallagher and Shean which was a knockout. Cannon directed, wearing straw hat, and Dick was at the organ in the well-known

Shean cap. Some clever kidding on slides brought down the house, and after the alternate organ and orchestra work, they finished to great applause. Recently, Dick did an organologue tribute to Col. Lindbergh, and the orchestra finished with him to big returns. HARRY CAMPBELL is alternate organist at the Palace.

Aug. 1927 (J) MADLYN HALL is playing all the big houses in Washington for vacation work, while MABEL CLARK is relief organist at the York Theatre for the summer.

Sep. 1927 (J) DICK LEIBERT puts over some original slide novelties at the Palace. In one show, he used "Yankee Rose," first as old home week, then as Scottish. Then "The Clock Shop," using chimes and bells. Next, a comedy take-off on the Glen Echo carousel as heard at Wu Ling's Laundry, and for a finale, as the U.S. Marine Band from PP to a grand finale with entire orchestra. It was a riot! ROBERT MACHET is associate organist, playing morning and supper show shifts which are solo stints.

Oct. 1927 (J) HAROLD T. PEASE, otherwise known as "Harold Tease," is using song slides at Washington's Old Colony Theatre.

Oct. 1927 (J) NELL PAXTON was the music feature at the Washington Auditorium when Will Rodgers and his troupe appeared.

Dec. 1927 (J) STANLEY WALLACE opened the organ in the new Fox Theatre, but when his solo work on the Wurlitzer didn't stand out, he left for Chicago. WALDO NEWBERRY and WALTER SALB are house organists on the Wurlitzer 260.

Mar. 1928 (J) The Washington College of Music is advertising "A complete course for theatre-organ playing on a modern Wurlitzer with screen projection." Booklet and information upon request.

Apr. 1928 (J) Things are moving fast in Washington. Remember when the Keith-Albee was the big-time house on Fifteenth Street? Well, it has gone into vaudeville and pictures now, and a 2/10 Wurlitzer plays the moans and groans for the pictures.

July 1929 (D) All Washington theatres have been wired for the talkies, but the organists have been retained. The orchestras, however, have been dismissed.

GOLD DUST: Now, we'll do a little name-dropping of Washington, D.C. organists and the theatres in which they performed. 1/25 ROBERT RODWELL, Crandall's Tivoli 3/10 Wurlitzer . . . 4/25 OTTO F. BECK, Tivoli . . . 5/25 Mr. ARRIN, Ambassador; GLEN ASHLEY, Apollo; STANLEY RHOADES at the 2/10 Wurlitzer in the Avenue Grand; W. E. THOMPSON, Crandall; HAROLD PEASE, Tivoli 2/10 Wurlitzer; MILTON DAVIS, Metropolitan . . . 6/25 HARRY J. BARKER at the new Park . . . 8/25 KURT HETZEL, Earle; JOHN SALB, Rialto's 2/8 Wurlitzer; CHARLES WORTHY and WALTER SALB alternating at the Columbia; CARL HINTON, Metropolitan; GEORGE EMMONS, Avenue Grand; NORMAN STOCKETT, Rialto . . . 11/25 ROBERT E. MACHAT, Park; GLEN ASHLEY, Crandall's Apollo . . . 12/25 KURT HETZEL, Chevy Chase . . . 1/26 HAROLD PEASE is first organist at the Ambassador; ALEX ARRON at the Earle's Kimball . . . 2/26 ROBERT MACHAT, Park . . . 3/26 HARLAN KNAPP, Rialto . . . 7/26 GERTRUDE KREISELMAN, Savoy; GEORGE EMMONS at the new Colony; IDA CLARKE is associate organist at the Tivoli . . . 9/26 MARGARET LIBBY, Avenue Grand's Wurlitzer . . . 2/27 MARIBEL LINDSEY is featured organist at Crandall's Ambassador; IRENE JUNO subbing for NELL PAXTON at the Metropolitan; OTTO F. BECK, Rialto; GEORGE EMMONS, Tivoli . . . 8/27 RUSSEL H. HINES at the Auditorium Theatre's Moller . . . 9/27 ARTHUR THATCHER, Chevy Chase . . . 10/27 OTTO F. BECK, Tivoli; HARLAN KNAPP at the York's Wicks; GERTRUDE KREISELMAN, Rialto; MARY HORN, Princess . . . 12/27 Mrs. MILTON CHEYNE, assistant organist at the Ambassador, MABEL CLARK doing Weekend relief work at the Apollo; GLEN ASHLEY, associate organist at the Tivoli under OTTO F. BECK . . . 2/28 WALDO STARR NEWBURY, Fox . . . 4/28 HERBERT HENDERSON, Fox; VIRGIL HUFFMAN featured Tuesdays from Homer Kitt Studio over WRC; ROBERT MACHAT at the Palace.

And so, we say good-bye to our nation's capital. In October, Jason and I will have some goodies taken from the rocky soil of the Mother Lode. So long, sourdoughs!

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Fact and Fiction

by John Muri

The subject of today's dissertation, friends, is false belief and ignorance in the theatre organ game. It's a good one, because there is plenty of material. The things people believe about theatre organs and organists you wouldn't believe! The passing of time magnifies historical errors and there are some people who would rather lie than tell the truth. There is a current story about the way the silent movie people used to prepare musical scores. Many people today have visions of organists being given large books full of music which were prepared solely for a single film. Actually this assumption calls for too much faith in the ability of organists to read music and watch for film cues at the same time. Relatively few organists had more than rudimentary training in music. It didn't take much to make one eligible for a theatre job; Chicago alone used about 350 organists between 1925 and 1927. We improvised a great deal and we made transcriptions of everything that would suit our purposes — symphonies, opera, oratorio, vocal solos, instrumental pieces — and people generally liked to hear them. But it was asking too much of most organists to read a score at sight for a full movie. There were scores for some of the big films, but the only ones I was ever asked to play were those for Mary Pickford's "Rosita" and H. B. Warner's "King of Kings." There were others ("Birth of a Nation," for example) but I never saw them.

What some people confuse with a score is the "Thematic Music Cue Sheet," a two- or four-page listing of changes in screen-titles and pieces of action, together with the number of minutes and seconds that the action takes. A piece of music is suggested for each sequence. The sheets were patented by M. J. Mintz on July 31, 1923 and were produced in great quantities for several years. Since about 520 films were produced every year, the work of making up the cue sheets was done by Michael P. Krueger, Ernst Luz, and James C. Bradford. Bradford did most of the work, producing hundreds of sheets every year. As might be ex-

pected, they became merely suggestion sheets, for Bradford used mainly stock movie-music, and resourceful organists would substitute their own choices at the appropriate cues. The film exchanges supplied the cue sheets to theatres along with advertising materials as a regular service.

Another item that has been messed up in our discussions is the bouncing ball. Silent movie organists had virtually no experience with this device. In 1926 the Irving Berlin music publishing company released a unique five-minute film to organists in which the ball was used to plug their new tune, "Oh Mabel." It may be that organists who had more funds available for production purposes than most of us had some special film items created for them; I know that Jesse Crawford did, for I saw some of them at the Chicago Theatre between 1924 and 1926. He even had one film made in which he appeared with the theatre musical director, Nathaniel Finston, making preparations for the "Syncopation Week" extravaganza that the audience was about to see live on-stage. The ball came into prominence with the sound-movie. Paramount Pictures attempted to help fill the void created when organists were banished by producing community-sing films. No organists or musicians were visible in the films. All

you saw was the ball bouncing over the words. In the theatres I worked in, the reels were unsuccessful, for audiences would not sing to the accompaniment of a phonographic device. There are probably a lot of those reels lying around in Paramount vaults; I know of a couple that are on the rental market. But there is one thing for sure: the bouncing ball was not a device commonly used by theatre organists.

Misunderstandings can make the world seem crazy. People usually have good reasons for acting as they do, but their motivations can be hidden. It is easy to understand the unresponsiveness of some theatre managers to our efforts to unearth and revitalize organs. Besides those who have been burned by pipe-stealing and vandalism there are those who are afraid of lawsuits for injuries in old buildings full of decaying wood, masonry, metal, rope, and electrical equipment. A special case occurred recently in Detroit when a young pipe-organ explorer got permission from a manager to photograph the theatre on a following Saturday morning. When he arrived for his appointment he was confronted by a surly theatre owner who brusquely told him that there would be no picture-taking. The crestfallen photographer departed, only to find out later that the owner had been frightened into thinking that photographs were being sought for the use of the city health department!

Elusive as the truth may be, it doesn't pay to be too skeptical or hopeless. That way you miss a lot of the fun, and you miss lots of good opportunities for profit. Wishes are surprisingly fulfilled; all you have to do is to keep looking. During the past three years I have been advertising for some rare pieces of theatre projection equipment, only to find a store of it for the taking within blocks of my home. Need some organ traps? I have it on good authority that there is an organ man in central Ohio who has accumulated a barn full of percussions. He bought theatre organs and sold them to churches minus drums, bells, etc. There is a farmer near Detroit who has two five-rank chests full of trumpets, a stenterphone, and a horn diapason — the loudest pipes he could get — in his attic. The shutter-areas are only five feet square; so he gets his swell effects by using the crescendo pedal and adding trumpets. In the barn he has three organ consoles in which chickens are roosting. Pipes and eggs are lying all over the place. So a word to the wise: don't overlook the out-of-the-way regions. You might find an organ in somebody's cowbarn. □

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Directed by
Lyle W. Nash

NORMA Talmadge films (51 starring roles from 1915-1930) are being restored and renovated for possible re-issue. Historians and collectors think that such Talmadge hits as "Smiling Thru," "The Dove," "Eternal Flame," "Secrets," "Kiki" and "Camille" will be among those earmarked for showing once again. Not many of Norma's films seem to be floating around and I cannot recall seeing any but "Forbidden City" (1918) of the woman some writers called "Hollywood's most accomplished actress." It'll also be nice to see handsome Eugene O'Brien on the screen again.

* * *

SOME fans contact Anita Loos at 171 West 57th St., New York City, 10019.

* * *

EVELYN Brent (1904 Manning Ave., West Los Angeles, 90025) scorns the sordid sex dramas now cluttering up the movie screens. "I thought 'Patton' was excellent . . . but see few films because they do not interest me."

* * *

QUESTION: "What ever happened to that Prince David Mdivani who married Mae Murray?" A. He was last reported living in Los Angeles but rarely seen at film functions.

* * *

CLOSE-UPS . . . Silent screen player Lane Chandler is going strong and may be reached via the Lu Irwin Agency, 9165 Sunset Blvd., Los Angeles, 90069 . . . More than a few fans write Zsa Zsa Gabor at 938 Bel Air Road, Los Angeles, 90024 . . . A recent address for Buster ("Flash Gordon") Crabbe was 150 Theodore Fremd Ave., Rye, 10580, New York . . . Dame Judith Anderson's California address is 808 San Ysidro, Santa Barbara, 93102.

* * *

MILTON Berle said it recently: "Pola Negri was the most exciting woman I ever met." Berle worked with

the exotic silent screen star during her 1930's vaudeville tours.

* * *

SELECTED SHORTS . . . Insiders who know swear that Jane Withers earns \$150,000 a year from her "Josephine the Plumber" TV appearances . . . In January 1921 more than 700 children were working in films in the Los Angeles area . . . King Vidor told interviewers that he did work as an extra in "Intolerance" . . . Prints of "Evangeline" (1929, UA, Dolores del Rio) still exist and are shown by collector groups . . . Mail to Mary Pickford has zoomed to such proportions that two secretaries are needed to answer it. The Pickfair address is 1143 Summit Dr., Beverly Hills, 90210, Calif. . . . Doris Kenyon is mourning the loss of her son, Kenyon Sills (father was Milton Sills, the Gregory Peck of his era).

* * *

A SMASH is best word for the Frank Capra autobiography "The Name Above the Title" (Doubleday). The story bristles with names, events, battles and problems of film making from 1921-1971. The best book out of Hollywood in years. It will warm your heart with its inspiration, patriotism, loyalty and dedication.

* * *

"Yes" I would return to films if a good part in a good movie were offered me." So spoke Mae Clark at a recent interview. "My semi-retired status does not extend to turning down a good acting job," Mae explained. She looks as trim and energetic as when James Cagney was pushing her about in "Public Enemy". She prefers to get her fan mail via the Screen Actors Guild, 7750 Sunset Blvd., Hollywood, 90046, Calif.

* * *

FAMED motion picture director Mitchell Leisen, Carter DeHaven, Dorothy Devore and Blossom Rock are happy to hear from friends at their beautiful estate, The Motion Picture Country House, 23388 Mulholland Drive, Woodland Hills, 91364.

* * *

CARTER DeHaven had some caustic comments about today's films when I talked with him last month. Did he enjoy the current crop? "No . . . not at all. I think films will get dirtier and more loose than nowadays . . . There's hardly a film showing today that doesn't have a couple in bed . . . Yes, I think they will become more objectionable." The only comment I can think of is: HOW?

* * *

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

Book Review

TWO CENTURIES OF AMERICAN ORGAN BUILDING, by William H. Barnes and Edward B. Gammons. Published by J. Fischer & Bro., Glen Rock, New Jersey. Price \$5.50 postpaid from Two Centuries, 1530 East Spring Street, Tucson, Arizona 85719 (Dept. T).

This book, written by two distinguished architects of straight organs, is indicative of the revival of interest in the theatre organ: 15 of its 142 pages are devoted to a brief history and discussion of the theatre organ. Mr. Barnes' previous book, "The Contemporary American Organ," written years ago, is considered by many to be the definitive work of its kind. Yet it makes short shrift of the unit organ and its practitioners. Apparently the worm has turned. Our member, Jack Bethards was commissioned to prepare a chapter on the theatre organ for this book.

But before going into that matter let's examine the book as a whole. It traces church organ history from colonial days but the fascination sets in near the middle of the last century when familiar names start to appear. The text becomes even more engrossing when the personal reminiscences of the authors begin to color the history of the present century. Men whom we had known only from their engraved names on organ nameplates are fleshed out and take on dimension as human beings. Such names as Jardine, Pilcher, Skinner, Kilgen, Roosevelt and Kimball become people, and in so doing they enrich our understanding of the organ world they pioneered.

For example, we catch a glimpse of an aged Ernest M. Skinner, long after his days of idolization had passed, wandering about at AGO conventions wondering why his wisdom was no longer sought by the cognoscenti. He was still trying to sell orchestral organs in a pro-baroque era. We find out how Walter Holtkamp was conned by three organist friends into building the "exposed plumbing" type of organ which is associated with his name (perhaps unfairly). We learn the rules applied to the voicing of residence organs: make the stops all sound as much alike as possible, so the unmusical millionaire you sell it to can mix the stops in any fashion and still not wander into any unpleasant combinations.

We learn of the great feud between organbuilders Ernest Skinner and G. Donald Harrison, a jockeying for top spot which finally forced Skinner out of

(continued on page 36)

DINNY'S COLYUM

as transcribed by Del Castillo



"The Elevator Shaft" which appeared in *JACOBS' MAGAZINE* during the 1920's, was written by organist Del Castillo under the pseudonym of Dinny Timmins, a semi-literate Bostonian operator of a non-existent elevator who murdered the English language. Lloyd E. Klos found the column while researching old music periodicals in 1967.

Now Del Castillo once again recalls, for *THEATRE ORGAN*, the humorous sidelights of the world of theatre organ as seen through the eyes of Dinny Timmins.

Gosh, what do you know, here I am in a national organ magazine with a colyum all my own along with big-time ritters like Stu Green and Effie Klotz and Elmer Fubb and Lloyd Klos and Jason and Lyle Nash and John Muri and people like that there. And I guess all because Mr. Klos found out I had writ a colyum a long time ago for the Jacobs music magazines called *The Elyvator Shaft*, and when he printed it in this magazine it started my riting career all over again when I was fixin to take it easy and jest lie out in the sun in California. So I guess once a riter always a riter as the sayin goes. I jest hope I can keep up with all these big ritters like the fellers I mentioned above. I got me a new dictionary and I'm goin to ask Mr. Stu Green if he won't go over what I rite and see if it's all right and maybe kerreck my English which I know I aint too good at.

I get kinda scared sometimes at the nerve of me settin myself up as a riter, especially after a letter I got awhile back from a feller name of Gottfried Swizzle which started out — I cant figger out how a iggorunt clod like you gets to rite a colyum for a extinguished maggyzine. He goes on with a lot of stuff about how I got my facts rong. I cant put them in here because Mr. Swizzle wound up by sayin this hear letter is only for your privat inflammation. This Mr. Swizzle he lives in Pasadena so maybe Mr. Green knows him and maybe I can get both of them to help me.

When I called my old colyum *The Elyvator Shaft* on account I had been runnin the elyvater in Mr. Jacobs buildin, I hadnt caught on to how important elyvaters was to theayter organists. Half the fun of the organ solo was seein the organ player come a-shootin up out of the cellar in a big blaze of light. I hear they got a organ elyvater some place in New Zealand I think it is where the elyvater goes up 35 feet and they have to use short organ players so they wont bump their head against the ceilin. And then they got little short elyvaters made by the Barton organ co. which dont have no special pit to come up out of but just hoist theirselves ups 5 feet on four little legs they call a four-poster like an old fashion bed. And now the Theayter Organ Enthoosiasticks are gettin the theayter organs goin again, they have to dig up enough scratch to try to put elyvaters in. Down to San Diego they got so snarled up in red tape on account of the buildin codes it got so the elyvater cost almost more than the organ. They have to have a cement coffin 8 feet square all around the pit and they even have to build the sides on a kind of a slant so the organ player cant get his foot caught. Over to San Gabriel they got all kinds of troubles puttin in the elyvater under the organ at the Audytorium, with a 12 by 12 coffin 9 foot deep, and then another 15 foot hole for the shaft that sends the organ up. The whole thing was so deep they was afraid they might of struck oil before they got it dug.

Then back East in Rochester Noo York they got one where they wasnt no way for the organ player to get into the pit so he has to kind of sneak in acrost the orchestra pit and then when he goes up the platform is so small he cant stand up to talk, and one organ player they had fell offen the platform and broke his leg and they had a big suit. They was a good organist in Boston not mentionin no names who got into a heap of trouble over organs. Oncet he was playin in a small theayter where the organ was on a elyvater and they

was just a couple railins to perfect it from the people in the front row, and when he started to come down they was a kid who had put his feet over the railins and the elyvater broke both his legs, and I aint kiddin. And then another time, he was playin in a big theayter where they had built a second console on a platform at the other side of the orchestra pit for organ duets, and when they rung a bell in his dressin room that it was time for the duet, this organ player had been hittin the bottle as they say and he didnt pay attention to the bell, so the other organ player he got panicky and he run over to the main organ on the elyvater and took it up and played the solo all alone. But in the meantime the organ player who had been hittin the bottle he finally come to, and he zigzagged down to the door into the pit and it was summer and the organ players had on white suits and the organ had already gone up and he fell into the pit and got all covered over with black grease so he got fired the next day. But then I heard that he got his job back after a couple of weeks because the manager said he would rather have him drunk than any other organ player sober. So I guess the moral is that if you get to hittin the bottle as they say you got to be a pretty good organ player.

Lee Meets "The Beloved Rogue"

Present at the Grand Barton theatre organ in Alexandria, Virginia's VIRGINIA THEATRE to play the accompaniment for *THE BELOVED ROGUE*, a 1927 film dealing with the adventures of the 15th century French poet Francois Villon was Lee Erwin who by now needs no commentary from this writer as being perhaps the finest exponent of film styling in the world today. The film was made available through the efforts of the American Film Institute and two performances were given on June 16th. To quote from a review which appeared in the *Evening Star* on June 17th, "After a couple more numbers, the picture "The Beloved Rogue," circa 1927, with the great John Barrymore, began and the organist proved his ability; he was immediately forgotten by the audience; his music fit the film so expertly that his audience accepted it as if it were a part of one of those new-fangled soundtracks."

RAY BRUBACHER

theatre organ



LETTERS

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

Address: P. O. Box 2329

Livonia, Michigan 48150

Dear Sir:

While looking something up in back issues I came across the article "American Theatre Organ Etiquette," by Ray Brubacher. I had seen it before; however, this time I was moved to comment because of a personal experience.

The gist of the article is that "members planning a trip . . . should drop a letter to the owner (of a home T.O. installation) asking if it would be convenient for them to see the instrument in question. Enclose a self-addressed envelope for a reply, especially if you do not know the person."

This is only proper of course, rather than dropping by unannounced and expecting the owner to drop anything he has planned and show the slob around. But I'd like to remind the recipients of such notes that it would be courteous of *them*, too, to reply to same, even if they have to say the visit won't be convenient at that time.

On visiting my old home town a couple of years ago, I did just as Mr. Brubacher suggested, addressing a letter to a prominent T.O. enthusiast there, who I had good reason to believe would be in town and working on his large home installation over the holidays. I enclosed the self-addressed envelope, and even had a couple of local phone numbers where I could be reached in case he didn't feel like writing. I explained that I never had met anyone in the local T.O. hobby, and would appreciate any courtesy he or anyone he chose to hand the letter to could give me.

I never heard a word out of him, and returned home without learning a thing about theatre organs there or having spoken to a single person connected with the ATOS there. My feelings about the entire group in that city no doubt suffer because of the apparent

thoughtlessness of one individual.

Let's make this courtesy business a two-way street!

BEN LEVY
Ann Arbor, Mich.

Dear Sir:

I have just joined ATOS and find your publication most fascinating, and especially appreciate the high quality of your work at a very modest price — quite the opposite of normal trends these days.

I am enclosing a copy of a photo of probably the most **striking** theatre I have ever seen anywhere, taken from a brochure on German architecture of the period.

The caption reads as follows:

"Interior of the Titania-Palast Picture Theater in Berlin-Steglitz (1927). The auditorium, one of the largest in Berlin, strikes a new note. The organ is effectively built into the frames of the arches which enclose the stage. Powerful lighting effects render the interior particularly attractive. Designed by the associated architects Schoffler, Schloenbach and Jakobi of Dusseldorf."

I am wondering if any readers of THEATRE ORGAN can give any information concerning this organ: who built it, and if the theater still exists, etc. (Steglitz is in the Western sector of Berlin). Note the unique location of the console, at the foot of the center aisle, and the simulated pipes in the arches, apparently concealing the actual ones. A most spectacular effect, and "Art-Deco" at its classic best!

At any rate, I thought this might be of some interest and serve to uncover further history of this fascinating installation.

Z. HANSEN
1626 Sherwin Ave.
Chicago, Ill. 60626



Gentlemen:

I very much enjoyed the article "Integration Accomplished" on page 18 of your February 1971 issue. Being a Hammond fan I was thrilled that Mr.

Ray would combine one with a pipe organ! Many of us have a Hammond in our homes, but very few can have both a Hammond and a 42 rank PIPE organ ! ! ! ! !

Would it be possible to purchase a recording of this organ? If so, I would appreciate if you could send me complete details and current price. Also I am sure many would like to see photos of how the Hammond drawbars were combined with the organ stops. Also description of the tone cabinets used (Hammond or Leslie).

ED RICKS
Baltimore, Md.

Well-Tremulated Amigo!

Reading about the reissue of two Ashley Miller discs on the Columbia label in the last issue of THEATRE ORGAN came only a day after I'd heard them again at the home of friends here. We agreed emphatically with what I was to read in the magazine when it arrived the next day. The review galvanized me into writing this and its way, way long overdue for my feelings about those two albums I've carried for several years. Certainly I **don't** want to put any gravel into the craw of any other player who has recorded the Radio City Music Hall organ in the past in expressing an opinion in this letter. However, if some of your readers have not heard them or, possibly, have forgotten how fine they are, then I'd like to chirp loudly in urging them to "go gettem' tiger!"

In the writer's opinion they are so beautifully played and the recording of the organ so wonderfully balanced that they simply are the finest recordings we have from the largest of all Wurlitzers. In the playing and in the sound they have an elegance seldom encountered and every element of musicianship to be heard is of the highest order. The reissue of these makes me hope that it will be possible eventually for Ashley to arrange a reissue also of the one he recorded at the Music Hall on the Cabot label which that company found itself unable to afford releasing. Only a few copies were pressed, if my information is correct. I've heard one and, if possible, it has an edge on the two now in reissue. To me these recordings are the definitive ones on this great organ and anyone who hasn't the gumption to get copies while they are available will live to cry some well-tremulated tears in years to come. Now, please be quite clear about just one thing more: As they say in television, "This is an **unsolicited** commercial!"

BILLY NALLE
New York, N.Y.

Stan Todd's Shady-Nook

by Hubert S. Shearin

Good food, the promise of surprises, and the opportunity of hearing the largest Wurlitzer theatre pipe organ in Ohio brought out a record attendance of the Ohio Valley Chapter to Stan and Virginia Todd's Shady-Nook Restaurant on the night of Monday, May 24, 1971.

First the chapter members were guests of the Todds at a bountiful and excellent buffet that left everyone highly satisfied and eager for the surprise that was to follow. So eager, in fact, that the members passed probably the fastest motion in the history of the chapter — to dispense with all business! Following appropriate introductions, Chairman George Eaglin proclaimed "On with the show!"; the house lights were dimmed and the strains of "The Perfect Song" identified the surprise guest to be Gaylord Carter as the console arose from the pit.

Stan Todd has recreated all the flavor of the golden age of theatre organs in his restaurant. Customers who come for the first time sometimes wonder if he has made a theatre into a restaurant or a restaurant into a theatre. Actually it is mostly the latter. All tables of this intimate restaurant have an excellent view of the console which rises from a pit inside a curved bar. Behind the bar and the console is a stage, with curtains which open on a screen used for showing both silent and sound movies projected from a well-equipped booth.

Mr. Carter played a number of selections before the house lights were dimmed and the console brought down to picture level as the feature presentation of the evening began, Laurel & Hardy in "Putting Pants on Philip." As is his custom, following the picture Mr. Carter brought the show to a close with some "sleepy time" music.

Monday nights Shady-Nook is usually "dark," so for this event Chapter members had the restaurant all to themselves.

The Shady-Nook as it is today is the culmination of a dream for Stan and Virginia Todd as they have built a restaurant with intimacy, excellent food, and the professional playing of Stan himself. Cincinnatians looking for something different as well as theatre organ buffs are constantly making this spot more popular, as it takes its place as one of the few good restaurants in the country featuring live theatre pipe

organ music. It is located 40 minutes drive north of downtown Cincinnati on US 27 just south of Oxford. Stan begins playing at 8 p.m.

The organ is basically a Wurlitzer Crawford Special Plus, and was one of the WLW organs; the 4 manual console is from the Chicago Theatre. When completed there will be 31 ranks, and 27 are now in use with the other ranks installed and being completed. When pressed for an answer as to just how large this organ actually will be, Stan's charming wife Virginia shakes her head doubtfully that it ever will really be complete, for growing pipe organs are what organists' dreams are made of.

This installation incorporates the largest Peterson solid-state electronic relay system in use today. Stan states that this system "saved the day" for him, eliminating the need for a relay room about 15' x 12' and insuring low maintenance. In its original home at WLW, the specs for that installation were drawn by the late Pat Gillick who played this organ for many years on WLW. At that time it was a 17 rank installation.

Stan's Howard seat has its own interesting history. This came from the Paramount Theatre in Des Moines, Iowa. Under the upholstery are the signatures burned into the wood portion of the seat, of such organ greats as Jesse Crawford, Doc Lawson, Preston Sellers and Herbie Koch. The latter became well known in the Ohio Valley through his years as organist at the WHAS Kil-



Ohio Valley Chapter Chairman George Eaglin proclaiming "On with the show" from the stage of Shady-Nook Restaurant at May 24, 1971 meeting.

gen organ in Louisville. Stan played at the Paramount Theatre in Des Moines while a member of the staff of WHO. With him on that staff was the present Governor of California, the Honorable Ronald Reagan.

The Todds have owned and operated the Shady-Nook for 11 years and this organ has been in use for the past two years following one year spent in installation. Dave Junchen did the voicing and regulating and is Stan's chief organ engineer.

Following the show members tarried to talk with Mr. Carter and to watch as well as be part of the picture taking. The evening only ended when a thunderstorm turned off the lights in the whole neighborhood, and Shady-Nook took on an additional charm as candles were lighted including those of the large candelabra that graces the stage. □

Stan Todd, Gaylord Carter and Virginia Todd at Shady-Nook Restaurant, Millville, Ohio, standing in front of the 4/28 Wurlitzer.





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

GEORGE WRIGHT AT THE MOVIES (formerly REEL GEORGE), ERS-OIW stereo, available by mail postpaid at \$5.50 from Essential Records, Box 3544, Glendale, Calif. 91201.

The jacket photo of George kicking up his heels in front of the famous Paramount studio gate has a lot of meaning. The tape of this recording was made 11 years ago and was intended as a second release to follow *Let George Do It* on George's own SOLO label. He had just finished the installation of his own theatre organ and had declared his independence from A&R men, commercial record company lackeys and execs — from everyone who tried to tell him what to play, and how — the latter including tape speedup and the continual over-dubbing of additional parts and effects, which he deplored. Having kicked up his heels in a mood of independent exuberance, George cut two recordings. But fate stepped in to mothball *Reel George* for over a decade when distribution problems proved to be too much for the fledgling SOLO label and George ended up with stacks of *Let George Do It* and no practical way of selling them.

But this album was recorded before that cataclysm, while George was feeling the oats of his emancipation from Hi-Fi label, the thrill of owning his own pipe organ and the expected clear sailing ahead. It's George at his most flamboyant; the light touch of his flip-pant humor, expressed musically, is felt in many of the tunes, which reflect both the innocence and schmaltz of the '30s

movie musicals. Those who felt that George's "declaration of independence" expressed in *Let George Do It* was the best of the Wright way, will find this recording just as exciting — good news for organ buffs who shudder to learn that George's bow to rock music expressed in his final Dot disc, *Now Is The Time*, is his best Dot seller since his Hawaiian platter.

George wrote his own jacket notes and they tell much about the 3/30 organ (destroyed by fire in 1970, as organ fans know), the registration and the music; the frankest and most entertaining comments we've yet seen accompanying a GW recording.

As might be expected, the treatments are all different. George presents some sly corn with *You'll Never Know*, goes solidly sentimental for *The Way You Look Tonight*, and does a Marcel Dupre-type treatment for part of *Over the Rainbow*. *My Old Flame* conjures a picture of Mae West (who can slink, according to George, either walking or reclining), while *I'm a Dreamer* offers "a large amount of sub-conscious Jesse Crawford." The console riser is *Let's*



GEORGE AT HIS STUDIO ORGAN — Those were the happy days. — Stufoto

Face the Music and Dance with plenty of Posthorn punctuation. *If I Had a Talking Picture of You* is pure satire, with a speeded-up voice track doing the punctuating (George!!!). Listeners can slow the turntable to 16 rpm and hear what George is saying between the introductory and closing Paramount News fanfares. A mighty "thud" finally silences the babble of the "talkies." Amen! *Button Up Your Overcoat* rates a big "feature picture" intro before hitting the rhythm and the many registration changes. *Shadow Waltz* is very atmospheric, a bit foggy and indefinite the first time through, then perky via the "pizzicato relay" bite. A very dirty *Ain't Misbehavin'* solos a Krumet/Saxophone melody and a bridge played on

the Style D Trumpet George loved so much.

There's a sad note; the organ sounds wonderful and the realization that there'll be no more is a sobering thought. No more, that is, unless Essential re-releases *Let George Do It!* Oh happy day!

At the risk of John Muri's blood pressure, we'll rate this one a gasser.

* * *

PIPE DREAMS, Lloyd del Castillo playing the 4/32 Robert Morton organ in the Fox Theatre, San Diego, Calif. No. CR-0084 (stereo), available by mail postpaid at \$4.50 from Concert Recording, Box 531, Lynwood, Calif. 90262. Also on 4-track (7 1/2 ips) stereo tape at \$5.95.

Lloyd del Castillo is one of the great names remembered from the "golden era" even to gaining the grudging admiration of such a straight organ proponent as author William H. Barnes, who credits him in one of his earlier books (along with "Edward Dunstetter") as one who performs artistically on the theatre organ. It's been a long time since those salad days at the Fenway and Met in Boston (where Del opened his own T.O. school) and the artist was swallowed by years of usually anonymous scoring of radio and TV programs out of Hollywood, mostly with studio orchestras. But Del never allowed his organ technique to diminish, nor his sense of humor (he made his console riser appearance at an ATOS early morning Wiltern concert still garbed in woolen nightshirt and cap).

Everything about this recording was a Del Castillo project, from the selec-



Lloyd G. Del Castillo.

tion of material to the cover photo (which shows Del spelling out "Pipe Dreams" with the smoke from a smoldering Tibia pipe). The music is relaxed and easy going, like the man. It was recorded in one all-night session with Bob Lewis of the 7-man San Diego Theatre Organ Group standing by to silence the ciphers which never materialized. The program is aimed straight at the old school of T.O. fans and Del succeeds in recreating an "in theatre" atmosphere on an instrument which is somewhere between a theatre and concert organ. It is an early Morton and lacks a lush Tibia sound. The instrument is sparsely unified and there seems to be no way to avoid the dominance of string sounds. There appears to be a shortage of tremos, as whole ensemble combinations shake together at a slow beat. These are all items which the hard working Group will take care of in time, but meanwhile Del Castillo must work doubly hard to get the effects he wants. He does nobly in the performance of an ambitious program which included Kern's *Waltz In Swingtime*, Tchaikowsky's *Sleeping Beauty Waltz*, Gautier's fingerbusting *Le Secret* and at last a *Pomp And Circumstance* besides that overcooked *Land Of Hope And Glory* — the best of Elgar's suite of coronation marches, No. 4. Standards include an unhurried *Ah Sweet Mystery Of Life* (with a piano the organ doesn't have), a lush *Drifting And Dreaming* (shades of the long gone Paradise Island Trio!) for which Del somehow cooked up a Vibraharp sound which isn't on the stoplist, a faraway and long ago *Forgotten Dreams*, a fast moving *Midnight In Mayfair*, *Smoke Gets In Your Eyes* and for pure nostalgia *Indian Love Call* and *Just A Love Nest*. All are performed in a solid theatre organ style, a credit to the undiminished talent for entertainment of a veteran who hails from the glory days of the theatre organ.

Oh yes, the phantom piano and vibes were overdubbed back in the Concert Recording Studio, we learned, with a Thomas organ providing the vibraphone sounds. It's well done.

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THE FAMOUS RADIO CITY MUSIC HALL ORGAN, Ashley Miller, organist. Reissue of Columbia stereo disc No. CS-8230 available by mail from Milco Music Co., 66 Demarest Ave., Closter, New Jersey 07624. \$5.50 postpaid.

This recording is not to be confused with the recording of nearly the same title (only the "famous" was lacking) reviewed in our last issue. This is one

of two re-releases recorded by Ashley Miller after his seven year stretch as an RCMH resident organist some years ago. Like its twin it is fascinating, a true collector's item but without the usual drop in technical quality sometimes noted in reissues. The presence is quite satisfactory even when played on one of those hypersensitive outfits which seem to concentrate on producing audible representations of fingerprints on the surface.



ASHLEY MILLER — His grooves seem to mellow with the years.
— Photo courtesy of Dick Loderhose

The impeccable playing of Ashley Miller is heard through a program of standards and light classics with plenty of variety in registration which is well captured in the miking of the 4/58 Wurlitzer especially the color reeds. Considering the massiveness of the organ and the size of the hall, the closeups of Glock plinks and clarity of light combinations, without compromising the fullness of the big combinations, adds up to some remarkable audio work. Standards include *Poinciana*, *A Foggy Day*, *Someone To Watch Over Me*, *Fascination*, *Non Dimenticar* and *Vienna City Of My Dreams*. Light classics are Monti's *Czardas*, Chopin's *Minute Waltz*, *Musetta's Waltz*, a medley of mostly familiar Viennese waltzes and including a snatch of the rarely heard but lovely *Count Of Luxembourg Waltz*. The only misfit in the medley is *Vienna Dreams* which is a folk song and doesn't quite fit in with the big Oompah Strauss and Lehar.

The jacket bears a color shot of the RCMH marquee, a likeness of Ashley (with a boyish brushcut!) and some notes on the theatre organist. Don't forget that both RCMH/Miller stereo reissues may be ordered together at a saving — \$10.00 for both. They belong in the collections of all theatre organ aficionados.

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We are experiencing a second generation of organ album titles. Reviewed

above is "Pipe Dreams," the title of an album recorded by Bob Kates on a 2/10 Wurlitzer then installed in his Bay Area home in the mid-'50s. A fine album it was. Now it's a collector's item. Perhaps the title will bring good luck to Del Castillo's new release. Next we deal with "Holiday for Pipes." Eddie Baxter — are you listening?

* * *

HOLIDAY FOR PIPES, Ralph Wolf playing the Old Town Music Hall 4/25 Wurlitzer. No. CR-0093 (stereo). Available at \$4.50 postpaid from Concert Recording, Box 531, Lynwood, Calif. 90262. Also on 7½ ips 4-track stereo tape at \$5.95.

Ralph Wolf is something of a newcomer to the theatre organ scene, but he's been involved with music since the age of seven. In recent years he has been conductor - pianist - arranger for such entertainment world stars as Terry Moore, Margaret Whiting, Marilyn Maxwell and Mel Torme when they played the big time. Of course he had long ago locked horns with the electronic organ, but recently he has shown increasing interest in pipes and good comments on his concerts for the LA ATOS chapter, the DTOC and Old Town Music Hall have raised his pipe stature. We listed a recent plug-in record he released in this column and noted that the musician was better than his instrument, while tacitly wondering whether a musician raised on tone generators could ever make it big on pipes. We are happy to report that Ralph Wolf has done that; there's not a trace of leftover electrons filtering into his pipe approach. In fact, he sounds as though he had been playing on pipes for many years. His style is occasionally old time theatre but more often contemporary. Either way it's a fundamentally romantic approach. Many "transfers" from electronics to pipes, organists used to playing on one or two basic voices, fail to take advantage of the many tone colors afforded by pipes, but not Ralph; registration is one of his strong points.

He opens with a spotlight solo *That's Entertainment* in rhythm and with many color changes, then, after a mood-setting intro, hits the color reeds plus mutations to float a smooth ballad presentation of *More Than You Know*, which like most of the tunes on the disc, is beautifully phrased — "Crawfordian" without copping. *Close To You* is equally smooth but punctuated by a "rumty-tum" accompaniment pattern which characterizes so many tunes, with the accents played on the upright piano. *Time After Time* is given the

full Tibia/Vox treatment, beautifully gooeey at first, then comes a rhythm chorus featuring a gruff Tuba and highly spiced reeds. *A Man and a Woman* is heard principally on bright strings with Glock/Harp comments. *Brassman's Holiday* is up-tempo novelty in the *Roller Coaster* tradition with a few bars of Tibia sentiment midway through to break up the battle of brass and percussions.

Ralph's emotionally charged intros are very effective scene setters for tunes which depend heavily on mood, and his lead-in to *The Touch of Your Hand* is no exception. The very prominent (unenclosed) percussions are evident in the nostalgic *Holiday*, and there's a smidgeon of Buddy Cole in the arrangement of *Orchids in the Moonlight*. The closer is a well done medley of Mancini favorites, *Charade*, *Moon River* and *Mr. Lucky*.

Playing is always clean, arrangements imaginative and registration tops. The instrument has the romantic sound of one of the Chicago broadcast studio organs of the '30s, in Ralph Wolf's hands and the recording is good. Recommended.

* * *

— THE PLUG-IN CORNER —
LIQUID SOUL, Eddy Hanson playing the Hammond, stereo, available at \$5.25 postpaid from Rollo Records, 788 West Foster Street, Appleton, Wisconsin 54911.

As an album title *Liquid Soul* conjures up a lot of thoughts, but not thoughts relative to what's in the grooves of this biscuit. It's actually "easy listening" by an old master of the theatre organ, one who has a claim to the title of Chicago's first broadcast organist. A direction among the jacket notes suggests, "Kick off your shoes, lean back in your chair, close your eyes, and be carried into Eddy Hanson's world . . ." In that context it really works; no fireworks, just pleasing and uncluttered renditions of 12 mostly memory teasers plus a brand new original by Eddy which

BOOK REVIEW

(Continued from page 30)

the firm which bore his name. The authors assess the "back to tracker" movement with veiled distaste.

The plotting between Senator Emerson Richards and organbuilder Seibert Losh to get Atlantic City to okay the building of a 455-rank behemoth for its civic auditorium is explained. Although a 100-rank Kimball would have been more than adequate, the senator insisted on something larger than the nearby Wanamaker store organ. The authors question the wisdom of the plan, but it resulted in the largest of all organs — although everyone connected with it went broke — including the senator, the builder and Atlantic City.

There are many such vignettes, all engrossing. The book has faults. It needs a thorough editing to tie the fragments together. For example, when the text lapses into first person narration, there's no indication as to which of the authors is speaking. Much of the information concerning the various organ companies is fragmentary and sometimes exasperatingly incomplete. For example, the one page devoted to Estey company history, reveals not one given name of the four generations of Esteys who operated the company for more than a century. And only four lines are devoted to William Haskell, the tonal genius who invented not only reedless (labial) Saxophone, Oboe and Trumpet pipes, but also the space-saving telescoped pipe which many builders are using now that Estey is out of business. There are serious omissions: the Mormon Tabernacle organ builders rate no mention at all.

The theatre organ chapter is the best organized part of the book. Mr. Bethards writes with great clarity. Due to space limitations he had to be brief. Yet he covers the essential ground. When he is making with the facts he is excellent. It's when he starts mixing in his personal opinions that he leaves

himself open to the slings and arrows of those who may disagree. Mr. Bethards is what might be described as "Wurlitzer oriented." His preference for that brand is made clear throughout the chapter — which is fine for other Wurlitzer-oriented readers. Robert Hope-Jones is chronicled in about two pages, so much of his story remains to be told, although the important areas are covered. What bothers this reviewer is that Hope-Jones coverage is confined to the chapter on theatre organs — a development farthest from "H.J.'s" mind when he conceived the plan for an orchestra organ, divided into separate swell chambers according to tonal family, and with most voices available at several pitches on all manuals and pedals. This was his concept of a radically different orthodox organ before the turn of the century. The theatre organ boom didn't start until after the H. J. factory at Elmira, N. Y. had been absorbed by Wurlitzer (1910). Therefore, it must be stated that confining history of Robert Hope-Jones to the theatre organ chapter tends to aid and abet those who seek to minimize his contributions to the art. It would seem reasonable to assume that there can be hardly an organ builder operating in the USA since 1900 who hasn't used numerous H.J. tonal or mechanical developments. H.J. deserves wider recognition — positive recognition.

The book could have done with a better proofreading to eradicate the too numerous typos and printing errors, such as the truncated T.O. stoplist which had to be repaired by the addition of an unattached page.

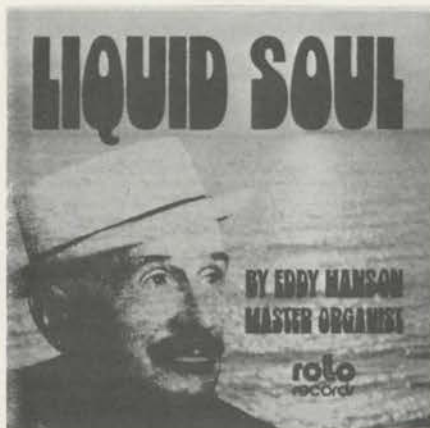
For all our carping, the book remains a treasure; more so because of Jack Bethard's contribution. No other volume we know of covers the same ground with such good humor, nor with so many personal touches. Readers will find themselves going back to it time after time.

STU GREEN

sounds like an old favorite. Eddy plays the tunes at a *Moon River* program tempo, ballad style with occasional piano comments.

He effects as much registration variety as his instrument allows, and often phrases with his swell pedal in those 4-measure groupings which were sometimes both the blessing and curse of that other organist who was his colleague and contemporary — Jesse Crawford. It's an attractive study in soporifics, as the jacket note suggests, but we'd have titled it *Dream Along With Eddy Hanson*.

Received too late to review for this issue: JACK LOREN AT THE LOS ANGELES SHRINE AUDITORIUM 4/73 Moller. A program of pop-standards played on a large scale concert-theatre behemoth (remember the George Wright concert on it some years ago?) This is a "first" — the initial recording of an instrument heretofore deemed too huge and unwieldy for effective recording (its left and right chambers are a city block apart). For further information re availability write to Artistry Records, Box 1356, Beverly Hills, Calif. 90213.





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.

"I suppose I'm just a guy who likes a challenge" replied organist Jack Loren when asked why he had chosen the "unrecordable" 73-rank large scale Moller in the Los Angeles Shrine to record. With pipework in chambers a block apart, there is indeed a time lag and acoustics problem in the 6600-seat house. But by many all-night trial and error microphone placement sessions Jack has come up with an ear catching record of pop-standards, using mainly the theatrical voices of the monster, which hasn't been much in the news since George Wright played a very successful concert on it in the mid-'50s. Many efforts have been made to capture the sound of the giant in grooves but this is the first to reach the release stage. Jack, a long time pipe enthusiast (he had a 2/10 Wurlitzer in his Berkeley, Calif. home in 1938), released an earlier recording played on a good quality electronic. Sales provided the bread to finance the Moller project. "Here's a case of a plug-in supporting pipes," beams Jack. During recording sessions Jack did a lot of touchup work on the organ. He enjoyed once again working in the chambers. Posing before a row of pipes nearly as fat as ocean liner funnels, Jack pressed a pneumatic to produce a deep-throated roar from the unmitered 32' Bombarde. "That's my Tyrannosaurus love call," said Jack. We'll swear the huge pipe leaned over and snapped at him. The record is scheduled for late summer mail order release, complete with Tyrannosaurus voice.

Mrs. Mabel Maguire of Boylestown, Pa., reports that on June 22, the Wanamaker Store organ in Philadelphia passed its 60th birthday. The lady who played it for 55 years, Mary Vogt, died in a Philadelphia nursing home on March 2 at the age of 86. Now playing three half-hour concerts daily on the 33,000-pipe instrument is a fine young artist, Keith Chapman.

Organist Lyn Larsen put on a fine show for Essex County (Mass.) organ enthusiasts on May 8, playing the huge concert organ in Hammond Castle, Gloucester. Choosing his program to take full advantage of the orchestral organ, Lyn leaned toward the classics (French, Norwegian and German romantic era music) plus a reading of Eric Coates' descriptive and more theatrical "London Suite." Earlier, he presented film score selections. For those who find this concert a bit off the beaten path for the young man who has built such a fine reputation as a theatre organist, remember his solid straight organ foundation dating from his boyhood (he didn't decide to switch to T.O. until the ripe old age of 20). That's why it's difficult to put much credence in persistent rumors that Lyn Larsen has retired from the organ concert field, as his friends insist. Lyn—say it isn't so!

Rosa Rio, Connecticut's dynamic gal organist, continues a full schedule of concerts, school appearances, funerals, teaching, and student recitals, reports her hubby and business manager, Bill Yeoman. On May 14 and 15, she played a Rodgers before sold-out houses at the Huntington Congregational Church in Shelton, Conn., and on May 23, presented a program for the Dover, New Hampshire Kiwanis Club on a Hammond. On October 30 and 31, she is



JACK LOREN. A 73-rank monster with Mesozoic rumblings.

— Stufoto

scheduled to play the 3/44 Balcom & Vaughn at the University of Cincinnati, which was donated that institution by ATOS member, Jack Strader last year.

A near capacity audience at the New York State Fairgrounds Auditorium near Syracuse on June 12, heard Eddie Baker in his second appearance at the 3/11 Wurlitzer maintained by the museum-backed T.O. group. He played some solos, accompanied a sing-along, and provided the musical background for two silent movies: "Hollywood Kids" and "The Strong Man", starring baby-faced Harry Langdon. Eddie who has played the latter movie four times, knew Langdon personally. Both participated on a New York radio show in the thirties, "Famous Fathers".



AFTER THE FINAL ENCORE, George relaxes among his well-wishers — and poses for the first flash photo allowed during the 7-concert series.

— Stufoto

George Wright ended his 7-concert series at the So. Pasadena Rialto theatre in a blaze of glory on a Monday in June. It was a sentimental time for both organist and the large audience (which wanted an assurance of another such series). The series has been a fine showcase for George, who revelled in the fan mail and spiced his concerts with impromptu interviews with members of his audience. On one occasion an 11-year old girl was invited to come down front and play. Without ever having been near pipes before she knocked off a passable "Alley Cat" to George's and the audience's delight. Throughout the series George maintained a running commentary with ex-carney gal Blanche Ehat who was in the front row for every concert. He led the audience through many a "Happy Birthday" for all who had natal days during the month, and musically, each concert was more appealing than the last. Always in the audience was George's mother, Lulu, intensely proud of her

talented son who often kidded her for the audience's benefit. It was a time to get to know George, for audiences, and to appreciate the insidious sense of humor transmitted most effectively through his music. During his closing show he paid tribute to the venerable "40 plus" 2/10 Wurlitzer (increased to 14 ranks for the series), which he described as "real beat," then admitted he was about as old as the organ "but I haven't been rained on as much." The theatre chain is willing to go along with another series for an obvious reason: George fills up the theatre—the only time it enjoys such patronage. Things look good for a new series, contingent mainly on the pull of George's other myriad activities in music.



MORE TO COME? Could be.

"The difficult we do immediately; the impossible takes a little longer" is an old military slogan which might have come to mind when the U.S. Air Force Dept. in Washington sent out buyers in search of a pressing of Billy Nalle's "Big, Bold and Billy" album, planning to use it for an Armed Forces Radio Service program (to be heard worldwide). The assigned buyers reported back that 10 Sears stores in the District of Columbia had sold out their shipments of the disc in five days. It was no news to Billy because similar sellouts had already occurred in mid-Manhattan record shops. Not wanting to miss out on a "first" (the USAF airwaves have apparently never before been modulated by T.O. sounds), Billy saved the taxpayers \$4.79 by dispatching a "complimentary pressing." Those having similar difficulties in locating a pressing, can mail that sum direct to Project 3 Records, 1270 Avenue of the Americas, New York 10020. Just ask for "the Billy Nalle record."

Young artists continue to grasp the torch and hold it high, thus insuring the organ against the kind of disinterest, neglect and abandonment which very



ROSANNE. A good first concert peppered with 'un-Forgette-able' prose.

— Stufoto

nearly did it in as an instrument of popular entertainment during the '30s. One of the young organists who made a spring debut this year is Rosanne Forgette, 16, a pupil of organist Carol Jones. Rosanne did her own MC-ing and not the least of her talents is an unconscious ability to come up with combinations of words reminiscent of Jane Ace, the radio comedienne who was forever stupefying her long-suffering husband, Goodman, with such fractured sayings as "You could have knocked me over with a fender!" While giving out the credits to all who had helped make her debut (played on a Rodgers "Trio") possible, she was especially beholden to audio expert Dick Stoney, who was there only as a member of the audience. The organ needed some adjustments so Dick was called on, and rose to the occasion. But he wasn't quite ready for the credit given him by girlishly enthusiastic Rosanne: "... and special thanks to Dick Stoney who voiced the combination pistons for me!" We know what you mean, gal—but how's that again?

No one got a bigger lift from our THE CIRCUS IS COMING story (June issue) than its subject, Col. Harry J. Jenkins—who offers one correction: Cornetist Merle Evans, leader of the Ringling Bros. Barnum & Bailey circus band for more than three decades, retired some months ago.

VOX POPS' editor thanks all the thoughtful folks who have contributed items, and regrets he can't generate all the "thank you" mail contributors deserve; limited writing time (and ability!) must place articles for this mag in the top priority box. It doesn't take long for the circa 10 letters received daily to pile up and we are even behind on the reading of them—except those

marked VOX POPS. So if your item hasn't hit print yet, be patient. We'll get to it. Meanwhile, keep those undated shorties coming.

In Siloam Springs (Arkansas), all those pipe organ-equipped pasta emporiums pictured recently in these pages, the ones which advertise "pipes n pizza", made reader Hugh Lineback wonder. If these beaneries had found the wind-blown music makers such an attraction, weren't the more modest calorie merchandisers, ones boasting only tone generated music, missing some spinoff promotion by not taking advantage of the vogue? Perhaps with a motto such as "Ham'n Organ?"

Byron Melcher took the news standing up: after several happy years in Southern California (including a term as the L.A. chapter's Program Chairman) his company was moving his base of operations to Chicago. Moving is a horror to contemplate for the owner of a pipe organ but Byron, aided by a bevy of friends and well wishers, dismantled the 4-rank Robert Morton and crated its parts for the long journey. "I had to tear it down even before I could make a test record on it" mourned Byron, aloud. His wail was not unheeded. It was, in fact, overheard by helper Harvey Heck, who asked "why not make the record on my little squeaker?" That's how it started. Inside of a week, Harvey had the 4/27 Wurlitzer "squeaker" in his Tarzana home ready for recording and Concert Recording moved in with a load of equipment and prexy Bill Johnson, who pledged to "put some bass in this one" (he'd had a previous bout with the big beast several years ago). In all, enough tunes for two platters were taped. The first all set for release. Meanwhile Byron worried about (1) his scheduled ATOS convention concert and (2) Chicago weather.



HARVEY & BYRON. The 'squeaker' came through with plenty of bass.

— Stufoto

Youthful organist Mike Ohman was about to realize the dream of all pipe fans—to own playing pipes. He had finally bought an available 3-manual Wurlitzer and had collected enough parts to assemble a 17 ranker. He had the works stashed in a Montclair (Calif.) garage. His employer, a music retailer, had approved installation of the organ in his Montclair store, and things were looking up. Mike had almost forgotten that application for a scholarship—until the letter came; he had been awarded a scholarship to Brigham Young University in Utah. So, the organ had to be disposed of, and rather hastily. After making numerous attempts to sell it as an instrument (no takers), Mike was forced to sell it for parts.

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It couldn't happen to a nicer guy. Just as he finished the final segment of his triple play concert at the Old Town Music Hall in El Segundo, Calif., Tom Hazleton learned that he had been selected to concertize for Rodgers Organs at the Annual Home Organ Festival to be held at Asilomar (near Monterey), Calif., Sept. 26 to 30. A few miles away in his Woodland Hills home, Bill Thomson was beaming over a similar invitation. Meanwhile Stu Green and bride Peg Nielsen had accepted the assignment of writing and publishing the Festival's daily "Parlor Organ Official Press" (P.O.O.P. Sheet, for short) during Festival week. Information about the Annual Home Organ Festival, including a registration blank, may be had for the price of a postcard addressed to H.O.F., Box 248, Alameda, Calif. 94501.



TOM HAZLETON. Good news is worth a smile.

—Stufoto

Organist Ken Wright was just starting as a movie cuer when he read an article in a mid-'20s music magazine by Lloyd del Castillo suggesting that

most organists had two feet—why not use them on the pedals? No need to wear out only one's left sole and the C and G pedals, chided the Harvard alumnus-turned-theatre organist. Ken was impressed and started some right foot exercises but in the mag's next issue was an asbestos backed bit of vituperation in the LETTERS column from a gal organist. She took Del to task for even suggesting the upsetting of one's "technique" by such an unnecessary idea as two-footed pedaling. To prove Del wrong she had demonstrated before a group of her students and had, by her own admission, fallen on her face. "See—it aint practical. Forget it!" She warned. What amused Ken, who now plays a Conn 605 as WKY-TV's staffer in Oklahoma City, is the gall of the gal in admitting to all the mag's readers her own shortcomings. As Ken remembers, her name was Avelyn Kerr—probably the same dizzy dame who authored the reprint of "A Woman's Place in the Theatre" in the June issue of this mag. Meanwhile, Del Castillo is still traversing the pedalboard as a biped with good effect—45 years after being warned "it's no good!" Some guys never learn.

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A recent NET playhouse TV biography of British composer Frederick Delius reveals that two organists strongly influenced the man and his music—and one was a theatre organist. As a youth Delius was shipped to Jacksonville, Florida, by his music-hating father, to learn the citrus fruit business. But Frederick quickly found a teacher, a church organist named Thomas Ward, who did much to shape the lush and moody Delius style of orchestral composition. Toward the end of his career, a blind and paralyzed Delius was aided by youthful theatre organist Eric Fenby (he is first pictured in the teleplay cueing a Laurel and Hardy comedy on a drawknob straight organ). Delius dictated some of his finest compositions (e.g. "A Song of Summer") to Fenby between 1924 and 1934, when the composer died. Thus a theatre organist can be credited with transcribing music which has enriched many a symphony concert, music which without his 10 year devotion to Delius, might have been lost. The one-time theatre organist is now a professor at London's Royal Academy of Music.

* * *

The charter bus drivers at the convention were a superb lot—courteous, knowledgeable—and amusing. The trip up Queen Anne Hill for the High School program turned into a laugh riot, especially for those in bus #21.

The driver repeatedly fed inane remarks into his PA system, and the occupants of the bus were in near hysterics. For example, when ascending the hill, the high school was pointed out. But the closer the bus got to the top of the hill, the farther away from its destination it went. Several cruises about the block were necessary before pulling up to the door. On another bus, the driver had to pause momentarily to consult a street map. Detroit had its restaurant problems, New York its stalled subway train, and Seattle had its uncertain route up Queen Anne Hill. These are the little things which make ATOS conventions memorable and entertaining.

* * *

A cute twist marked the Andy Crow concert at the Calvary Temple. Like Liberace, who features candelabra atop his piano, Andy brought out a stuffed crow to display atop the organ console. As he explained, one of the students in his school decided that he should have something to identify his organ playing. His father went out and gunned down 4 crows with one 12-gauge shot. One of them was processed by a taxidermist, provided with a standard, and given to Andy. A little costume of top hat, diamond-studded tie, and coat adorns the bird, and Andy says there will be several changes of costume for Andy Jr.

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Emil Velazco, who once played one of the triple consoles in New York's Roxy, now works and lives in Buenos Aires, Argentina. It is possible that Mr. Velazco might know the whereabouts of former New York organist, Raoul del Toledo de Galvao, who was known professionally as Paul Brass and played such houses as the Grand Opera, the Cedarhurst, the RKO Chester and soloed for the Keith circuit in the New York area. He sometimes substituted for Mauro-Cottone at the Capitol. Brass once shared a lunch of cold turkey legs with organist Eddie Baker, eating them in a nearby cemetery, because "the place is the quietest around here."

* * *

Midwest theatre organist, John Muri, between concert dates, is busily engaged in collecting information and photos necessary for the writing of his biography which will appear in these pages. He informs nugget-snatcher Klos that it will be a big one, as he kept a diary of his activities, complete with dates, during the Golden Era of the theatre organ.

High School Organ Speaks Again

The 2/13 Rosary Hour Organ at St. Francis High School in Athol Springs, New York, is once again "piping out" its beautiful voice. The organ was originally installed in the Gothic styled Chapel by the Hall Organ Company in 1928. This organ was heard by many radio listeners of Father Justin's Rosary Hour. In recent years, however, the program moved its broadcasting facilities to a new location.

Dan Tenerowicz, a freshman at the high school, became interested in the organ. He asked for permission to undertake this restoration project. When the permission was granted, an inspection of the organ took place. Air leaks, ciphers, dead magnets, a dead tremulant, "pretzled" pipes, out of tune pipes, silent chimes, loose contacts, a non-working combination action box, and one out of the ten swell shades working were the problems facing Dan. Still he continued his ambition to work on the organ. The Great chamber was completely dismantled after two weeks of removing all the pipes and their rank holders out from the organ itself. The pipes were cleaned inside and out, the magnet units each tested, and the chamber itself was cleaned and polished. It was anything but clean on the outside of the organ chest. Pews were occupied by pipes of every size and shape. After the pipes and the other materials were back inside the organ, tuning was attempted. Since Dan was the sole worker, tuning was extremely difficult and perfection could not be achieved.

Now the Swell chamber was tackled. Pipes were cleaned and revoiced right in the chamber so as to speed the work

and eliminate the heavy burden of carting the pipes to and from the chamber. The Oboe was more "oboe-ized" while the diapason (swell) was increased in volume. The chimes (tubes) were taken down, polished, and then put up back to the position originally set. The air pouches required work as did the console chime setterboard and contacts. The swell shades are undergoing repair and repatching work. Nine are now working, contrary to the one when Dan started.

The last chamber in the chest is the sub-chamber. This chamber is below the swell and great chambers and contains the two reservoirs, a tremulant, three offsets, and a combination action box. This chamber, like the others, was never cleaned throughout its 42 years of existence, so as a result accumulated the most dust. Thus work was extremely dirty and difficult. After everything was cleaned up, the tremulant's air pouch was releathered, also its speed increased. The Tibia Flute volume was increased slightly to add the depth needed. Age and other factors have taken their toll on the combination action box. Electrical work and releathering is needed to make it work once again. Since some of the air pouches still work when some of the pistons are activated, Dan has made use of them by adding percussions to them. These include a train whistle (two shrill sounding pipes), a whistle, a bell, and a castanet. A crash cymbal is well on its way to being added on to the 2/13 organ.

The console was rejuvenated by finishing and by necessary repairs. The console itself was repainted black by Dan and accented with a brass trim. The upper manual and pedal sharps were

also repainted black. The other manual will be repainted in the summertime. The reversible is on its final stages of operation. The nine pistons were cleaned of the tarnish on their contacts.

Closing the school year, Dan is checking and patching minute airleaks and sometimes rarely, a cipher. To help get the organ in its final stage of perfection, a technician from a local organ company came to get the organ in PERFECT tune. Dan has many plans for the future which will enhance the size and quality of the organ.

So, the Rosary Hour Organ speaks again, not only with a dignified and solemn church voice, but with a fairly sharp theatrical voice. □

RANK ANALYSIS

1. Tibia/Flute	55 pipes	pedal, 16' & 8'
2. Bourdon	73 pipes	pedal and swell, 16'
(pedal is an ext. from swell)		
3. Diapason (swell)	73 pipes	swell, 8'
4. Viole Orch.	73 pipes	swell, 8'
5. Viole Celeste	61 pipes	swell, 8'
6. Gedeckt	73 pipes	swell, 8'
7. Flute Harmonic	73 pipes	swell, 4' (metal)
8. Oboe	73 pipes	swell, 8' (reed)
9. Diapason (great)	73 pipes	great, 8'
10. Dulciana	73 pipes	great, 8'
11. Clarabella	73 pipes	great, 8'
12. Gamba	73 pipes	great, 8'
13. Octave	73 pipes	great, 4'

+ 29 exterior pipes = 948 pipes TOTAL

Couplers

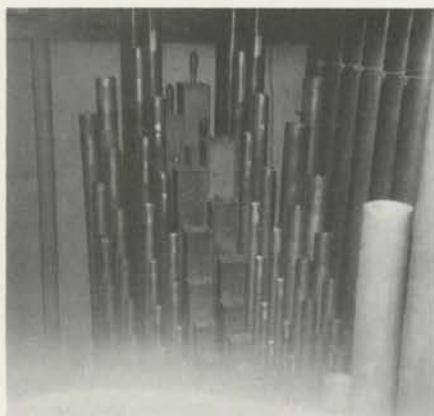
Great/Pedal — 8'
 Swell/Pedal — 8', 4'
 Swell/Swell — 16', 4'
 Swell/Great — 16', 8', 4'
 Great/Great — 4'

Percussions

Chimes — 20 note, A to E
 *Train Bell
 *Castanet
 *Train Whistle
 *Whistle
 Crash Cymbal — on way
 *operated via piston

Divisions

Swell — enclosed, 7 ranks, Diapason
 Great — unenclosed, 5 ranks and 1 offset
 (low CCC to FFF)
 Offset — unenclosed, 3 ranks; Tibia, Flute
 and Diapason FFF# to BBB



Great chamber.



Father Xavier Nowrocki and Dan Tenerowicz.



Swell chamber.



"Alice" the Wurlitzer in the Wildwood

by Doris Ensele

Everyone, no doubt, has some kind of pipe dream and Ken's dream was to own a pipe organ. We never thought there was the remotest possibility of this dream coming true but when Bob Jacobus reluctantly decided to sell the Wurlitzer pipe organ (Opus 1334, Style F) he had tenderly extracted from the State Theatre in Monterey, California, Ken jumped at the chance and bought her.

We very soon discovered that it is one thing to own a Wurlitzer and quite another to find a place to put her. We then had plans of remodeling and enlarging our home, in Napa, California, but this was a long way off.

Our friend suggested a storage place in a defunct food market building which was being leased by his relatives as a storage place for furniture. He assured Ken that it would be quite all right to move the Wurlitzer in, as they used only a small portion and did not need the extra space. Everyone was willing and enthusiastically helped move the monstrous pile of pipes and paraphernalia from Bob's place in Vallejo to the market in Napa, a distance of about 15 miles. All was fine except for one minor detail. The friend had inadvertently forgotten to ask his relatives' permission and when they encountered the bowels of the organ piled in a mountainous heap they hit the ceiling and demanded its immediate removal.

Upon hearing of our predicament, the owner of an airport in Sonoma about 14 miles away, said he had a chicken house and no chickens at his home and would be glad to let the Wurlitzer move in. With the help of several friends the move to Sonoma was accomplished, except for the console which was moved into our house.

All seemed to be well for awhile, but when the owner built a new airport we

discovered we had really laid an egg! Circumstances now necessitated him selling his home. We started looking for another storage place which was then urgent as the buyers of his home threatened to haul the Wurlitzer, bag and baggage, to the dump if we did not act with haste in removing her. As it was then the middle of winter and too muddy to get a large truck in, we were in a dilemma.

Then came the offer from the owner of Lund's Nursery in Napa. They had storage space where we could put her. With their help and use of their pickups, she was again uprooted and moved to a shed in the nursery, another 14 miles. You can't expect anyone to store such a massive accumulation forever, and as they had planned some renovation, it became obvious that the huge heap must be moved again.

What to do? Our poor Wurlitzer was getting her pipes battered and bruised and beginning to feel insecure with no permanent home. This had to stop and we decided to make a place for her at our home where she belonged. At first, we thought of building a storage shed large enough to house her. But when we noticed some cupolas nearby, we had a brainstorm. Why not have an outdoor organ? We could build outdoor chambers so constructed that they could be put on wheels and moved if desired. On our three acres, we had a beautiful grove of redwood trees, complete with a running brook, in which the organ could be located. Using redwood lumber, Ken built two chambers placed end to end. The shutters for Main and Solo chambers were placed side by side and are also covered in rough sawn redwood to match the rest of the structure. The whole assembly is mounted on 4 x 12 beams and can be raised and mounted on wheels, to be towed and placed next

to the wall of a club should we want to use it on a job. (Exterior siding and interior walls of a club could be removed leaving the 2 x 4 studs intact to provide swell opening access — relatively easy to replace if the job were to end.) A rustic chalet was built for the console and piano across the garden and grove from the pipe chambers.

This was a start, but it was slow going as Ken worked full-time as an Engineer at Mare Island Shipyard. We play organ and accordion duos every Saturday and Sunday at Kleist's Heidelberg, a restaurant and dance hall north of Santa Rosa. So time to put her together was limited.

Gerald Carver, our son-in-law, had from the beginning shown interest in the project. Gerry, being musically inclined, has played the trombone with the Army Services Orchestra in Germany, and so understood our desire to put "humpty-dumpty back together again." He converted credulous interest into donated energy, painted the chambers, helped build the redwood chalet, taped and textured the walls and then topped it off with a shake roof! This effort is interspersed with visits to the Heidelberg with his parents from Spokane, Washington, and, more frequently with friends.



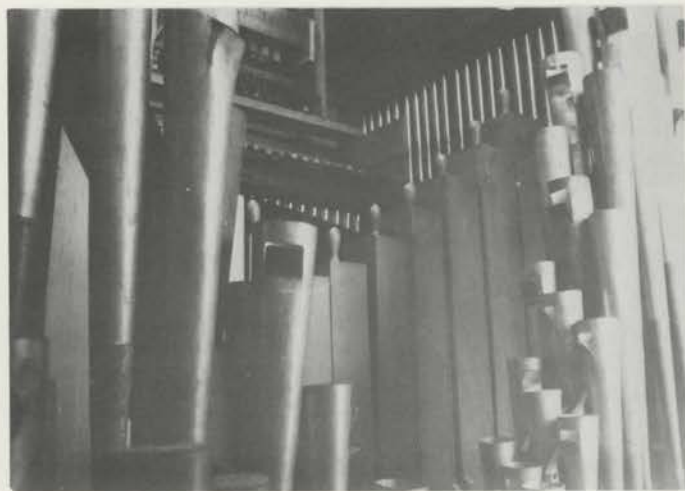
Son-in-law, Gerry Carver, putting the finishing touches on the roof of the Console Chalet.

Others whose efforts were helpful were John Northern, Loren Stratton, Ed Hall, John Hall and Andrew La-Casse who were hired to lend their skills in this work, wiring, console refinishing and building. Our friend Don Venturino, a local organist, graciously lent us his pickup and help in our mad scramble to get the organ settled.

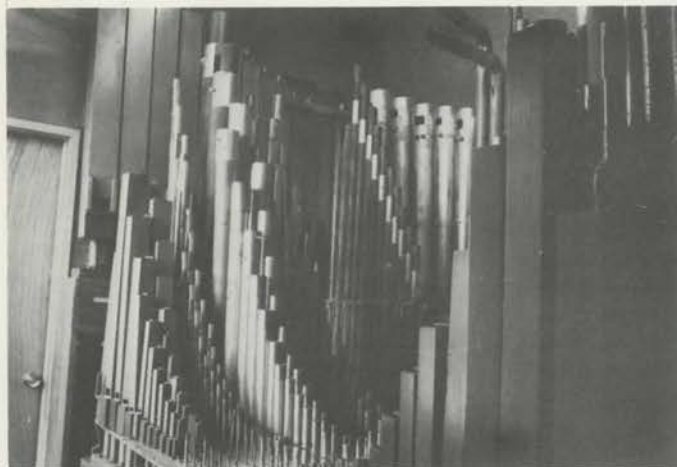
Our task was complicated by the fact that many of the pipes could not stand the gaff and had become mutilated in their frequent travels, some so badly bent they resembled hula-hoops. There was much straightening and soldering



The Console Chalet. Note that the console is on a movable platform so that it can be wheeled forward. Note gas heater behind console — organ piano is to the right behind the folded doors.



A view of the Solo chamber looking from the shades back over the main chest.



Main chamber showing offset Flute and Diaphone in the background. Blower is located just beyond the door.



A view of the organ chambers through the garden and picnic area. Main chamber on the left and Solo on the right.

to do but we finally completed this task without getting stuck in the pipes. They were then stood in long rows, held by ropes to facilitate washing off the dust, grime and cuss words.

Partly from old age and partly from lack of TLC when moved, the skin on her chests had become dried and wrinkled. So once again she was on the move like "Alice in Wonderland." The chests were sent by C-Line truck to Richard S. Villemin in Porterville, California for re-leathering and repair. After the operation was completed, Ken pooled expenses on a U-Haul truck and drove to Porterville, hauling some of Joe Chadbourne's Wurlitzer (Myrtle, Opus 909 — see THEATRE ORGAN, Vol. II No. 2) down for repair and hauling back Alice's revived chests, which were installed in the waiting Solo and Main chambers.

The large pipes then were lugged in and planted in their proper sockets where they stood mutely at attention waiting for their turn to speak. Then followed the planting of scores and dozens of smaller pipes of all sizes and shapes. They ranged from the obese tubas to the skinny violins.

In the meantime, our console was ailing and in order to console her a check up was arranged. This revealed that she needed numerous operations and several transplants. Also, her upper and lower rows of teeth had to be re-capped. We carted poor Alice away to restore her to top condition. Unfortunately her convalescent location was near a river which sprung its banks and lapped its murky waters against her sides and bottom. She literally went to pieces and arrived home in sad shape. She had to be re-screwed and glued and

partly put back together again.

To connect the console to its innards in the other building we had to go underground. First there were nearly 800 wires, 85 feet long to be stretched out and marked, which constituted a 12½-mile hike back and forth; about 770 times hurdling several unmovable objects.

Then came the ditch digging, burying of waterproof cable conduit and wind line and tugging the bulky wire through the conduit. Then we got going great (soldering) guns to connect the hundreds of wires.

A huge snake of wind line spiraled from the blow hole of the blower into the chambers, where it branched out and the enormous nostrils were firmly affixed to the chests. There was air to the pipes. They could breathe again. Tubas snorted, flutes piped and violins



Ken and Doris Ensele on the job at the Kleist's Heidelberg on the Old Redwood Highway north of Santa Rosa, California. The organ is an Artisan built up by Ken.

celested! We were in business, complete with cipher, as one tibia screamed a protest and refused to be squelched. Cats scampered and horses galloped away but she screamed on. She had some kind of problem and was letting the world know about it. A close inspection revealed that she had swallowed a spider. The culprit was removed and she ceased her complaining.

Playing but ailing would best describe Alice at this point in time. Now came the painstaking detail work of adjusting contacts, replacing magnets and pneumatics, building the parts to convert the piano to organ current action, and so on far into the night. But she's coming around — her convalescence is nearly over — soon now she'll be singing away through the redwoods to the sounds of the babbling brook! Judd Walton and Bob Jacobus provided invaluable counsel ("do it right the first time and do it only once!") and much needed parts as they gallantly marched into action at the slightest hint of difficulty.

Great plans are in store as Alice soon joins the horses, cats and Ken and myself as a fun loving musical family! □

Moving . . . ?

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Ray Brubacher: Man of Many Talents

For the past dozen or so years the name of Ray Brubacher has been seen often in the pages of THEATRE ORGAN. As one of the associate editors, Ray has been responsible for major articles on many important organ installations and some of the most factual and accurate reporting in the journal. Few people know that Ray is also a concert artist in our area. So after much anxious waiting, December 13, 1970, finally arrived and the chapter, together with the general public, had the opportunity and pleasure of hearing him present his third annual Christmas program at the George Washington Masonic National Memorial in Alexandria, Virginia. The organ in the spacious main auditorium of the memorial is a Moller, three manual of forty ranks built in 1953. It is the last such instrument to be equipped by the factory with an artiste roll player which sees frequent use for visitors to the memorial.

The purpose of this review is not to comment on every selection performed, but rather to make mention of the versatility of both organ and artist. The instrument while of a concert organ in nature nevertheless contains all of the necessary celestes, strings and tremulants to make music of a lighter nature playable on it. Ray's versatility as an artist more than amply demonstrated this. For a program opener, Ray chose Suppe's Light Cavalry Overture and then followed with appropriate music for the Christmas season by Pachelbel, Dupre, and Brahms. His improvisations on familiar Christmas carols are most inspiring to hear. Then to please the younger listeners, he performed Leibert's ever popular Under the Christmas Mistletoe or "Unter den Weinachten Mistel," Jessel's Parade of the Wooden Soldiers, and the most beautiful and poignant setting of the Little Drummer Boy one could ever hope to hear.

After a brief intermission to reset pistons, Ray returned to the console to perform the Fantasy and Fugue on 'Ad nos ad salutarem undam' of Franz Liszt, a work of more than half an hour's duration and one which, as Ray explained in his introductory remarks, could beautifully fit a good silent film as it makes use of the organ in all modes from bombastic fire and brimstone force, to lush and quiet passages for celestes and tremulants and chimes, all of which demand topnotch virtuoso playing. □



Ray Brubacher

After awarding Ray a much deserved standing ovation, an appreciative audience recalled the artist to the console. They just hadn't had enough. All in all, his presentation of a program is one which makes the listener feel as if he were an intrinsic part of it. His witty and interesting introductory remarks and comments do much to make a program far more enjoyable than the usual straight-forward way most players offer their material.

Ray is active in recital and teaching work in the Washington, D. C. area. Pupils have been on his waiting list as long as a year and some travel a great number of miles for their lessons. This speaks for itself. In addition to a very busy schedule, he found time this past summer to head the rebuilding project on the Wurlitzer organ in the Tivoli Theatre in Frederick, Md. He is as much at home on the theatre organ as he is on the classic instrument and feels that the demise of the romantic organ is a sad and needless waste being perpetrated by modern organ builders anxious to please a small minority of so called baroque enthusiasts who in all probability have never heard such instruments in their original settings. Besides writing for THEATRE ORGAN, Ray finds time to ride steam locomotives, drive steam traction engines and grow hybrid iris. We, the Potomac Valley Chapter, and others from surrounding areas are looking forward to more programs and our magazine is indeed most fortunate in having the talents of this fine young man, Ray Brubacher, at our disposal. □



All news must be received at Box 2329, Livonia, Michigan 48150, by the 1st of the month preceding publication.

ALOHA CHAPTER

The most ambitious chapter project yet has been occupying every spare moment for the last few months. Finally, the reinstallation of a 4/16 Robert Morton into the downtown Hawaii Theatre is nearing completion. Many of the chapter members have been involved continuously with the project, putting in 10 to 12 hours a day. Heading the entire effort has been Larry McPherson, Aloha Chapter Chairman; assisted by Phil Walters.

The organ was removed from the Princess Theatre (where it was installed in 1922) shortly before the building's demolition in May, 1969. Since then, problems with everything from the size of the chambers (too small!) to termites in the relays (too many!) held up its installation.

But Consolidated Amusement Co., owners of both the Hawaii and the old Princess, as well as the Waikiki, came to the rescue. Through the efforts of Bob Weeks, Director of Theatres, and John Traut, President, the company has been giving much assistance to the organ effort. Not only financial help, but also providing carpentry, ducting and electrical work and much needed material. The Aloha Chapter has been fortunate to have the help and cooperation of the theatre owners. So often, such is not the case in other cities. It's also thanks to Consolidated Amusement that theatre organs are still heard publicly in Hawaii. Through their interest in keeping the T.O. alive, they feature John DeMello, Consolidated's long-time staff organist, at the Waikiki Theatre every weekend evening. He's undoubtedly one of the few staff theatre organists in the country still employed on a regular basis. The company has

also helped arrange various T.O. events and concerts.

After much work by Aloha Chaps, the first sounds were heard from the organ in late May—after a two year silence—and they were welcome indeed! Now, the usual adjustments are being made to get it in good shape for all to enjoy. Already, it's often being played before the show in the morning.

With the organ's completion there are, once again, two organs in theatres in Hawaii—both 4/16 Robert Mortons. There's also a 2/7 Robert Morton in the home of Aloha Chap Roger Angell. His organ probably has the distinction of being the only T.O. in the world to be partially destroyed by a tidal wave!... but that's another story.

In addition to working on an organ installation, Chapter members have been busy fixing up a club-room. The Chapter was given use of a large room backstage on the second floor of the Hawaii Theatre. Located in what was once the chorus girls' dressing room, the room was a real 'ugly duckling' when the Chapter came upon it. It had been the theatre chain's Art Department and was covered with "spare" paint from floor to ceiling—and then some! But a lot of dedicated hands, elbow grease, and a few material benefactors, have transformed it into a comfortable, colorful meeting place, complete with some attractive second-hand furniture and theatre carpeting installed "wall-to-wall." It's sure to be the scene of a lot of activity.

One of the first such events was connected with the Regional Convention of



Aloha Chapter's new club room.



the A.G.O. in early July. About a dozen ATOS members accompanied the convention to Honolulu. Among them were Al and Betty Mason, Dick and Helena Simonton, Dr. and Mrs. Phil Olson, Sam and Charlotte Dickerson, and Gaylord Carter.

Informal concerts were given on both Hawaii's T.O.'s and a morning Chapter reception drew about 50 people, including many A.G.O. members. A surprise event was an impromptu hula by Olga DeMello while her husband John, Hawaii's resident organist, was playing a medley of Hawaiian numbers on the organ.

The highlight of all the activities was Gaylord Carter's "Flicker Fingers" presentation of Harold Lloyd's "Safety Last" at the Waikiki Theatre. In spite of the midnight showtime, the event drew over 650 people.

It's not often that the Aloha Chapter can show its Hawaiian hospitality to other ATOS members, but when we can, we enjoy it! So any ATOS members who find themselves in Hawaii are invited—and urged—to look us up. We'll "organ-ize" your vacation in the islands. Aloha!

LOWELL ANGELL

DAIRYLAND

Dave Olson, as always, played a stellar performance at the home of Mr. and Mrs. Roger Wetterau in Menomonee Falls, Wisconsin. It was Sunday, April 25th and the monthly meeting of the Dairyland Theatre Organ Society.

Among selections Olson played were his ever popular "Tea for Two," a rendition of "Tropicana" which Olson stated Kay McAbee had just recorded and some selections from *West Side Story*. Probably the greatest of the day was when the artist did "A Time for Us," theme from "Romeo and Juliet."

Dave Olson is a member of DTOS and is always ready to play a concert when called upon. This, however, was something different from the usual, the organ was a Hammond X-66 electric rather than the usual pipe organ. The organ which is the current pride of Hammond is capable of semi-classical, classical, as well as the jazz and entertainment in night clubs and restaurants. In the Lake Geneva, Wisconsin area many restaurants have the instrument for entertainment. It uses a 200 watt tone cabinet containing horns and speakers to cover five channels of sound from which emerge the sounds of brushes, maracas, cymbals and blocks. Some of the sounds were not used in the type of music Dave Olson played, among them the arpeggiator. The sforzando has the full-organ response.

Century Organ Co. Tour

On May 23rd at 2:56 p.m. the Dairyland Theatre Organ Society were guests of Century Organ Company at their 'new'* plant in Geneva, Ill. Peter Channon and John Hill, owners of Century Organ, led a tour through the factory demonstrating various facets of organ construction, maintenance and rebuilding. The group was highly impressed by John Hill's ability to slant his ideas and suggestions to a theatre organ direction and explain some rather technical problems and solutions so they were completely understood by everyone.

After the plant tour the chapter members drove to St. Charles, a mile away. At the St. Charles Hotel Kay McAbee played a program on the three-manual Geneva Organ followed by other members in an open-console session. This Geneva Organ was tuned by Century Organ especially for this program and the atmosphere of 'Old English' architecture was charming.

Following the St. Charles program the group again returned to the factory for refreshments and a question and answer session.

*'new'—this is the original Geneva Organ Co. factory in a lovely wooded setting.

MOTOR CITY

The weather cooperated (which in Michigan is unpredictable) for our mid-March banquet with the Wolverine Chapter at Cregar's Pickwick House in Detroit. Bob Lilleyman provided dinner music at the Conn theatre organ. Bothered by a somewhat tipsy organ bench during the first concert at the Royal Oak Theatre in February, Lew Betterly made the surprise announcement that he had ordered a Howard Seat for the Barton as his contribution to our restoration project.

Lee Erwin returned to the Redford Theatre on April 20 for a presentation of "My Best Girl." People are still talking about the combination of Lee and the Mary Pickford film.

The organ at Christ Church Cranbrook and the 2/7 Barton in the Cranbrook School Auditorium were heard played by chapter members the evening of May 11. Recently adopted by the chapter as our fourth official restoration project, hours of work by hard working members, including releathering the reservoir, have made this instrument playable once again.

The line began forming at the box office of the Royal Oak Theatre long before 7 o'clock the evening of May 25, 1971. The program was scheduled to begin at 8:00 P.M., and as ticket-

holders poured into the theatre, the line at the box office continued to grow. Some got tired of waiting and left their names in the lobby (for our mailing list) and went home.

Shortly after 8 o'clock, as John Muri brought the Royal Oak Theatre's Barton Pipe Organ up from the pit with a rousing march, the box office opened and some 73 standing-room tickets were sold to the first public concert of this instrument in almost 40 years.

As indicated in the program, "The Phantom of the Opera" began following intermission, with John Muri providing a musical introduction to the film. John's introduction, however, soon turned into a full-blown overture, as anxious chapter members awaited the beginning of the film, unaccustomed (as are John Muri fans, but not the general public) to long film overtures.

Only after the picture finally appeared on the screen, was it learned by some that the projection booth was in dire need of fuses, which the portable 16mm arc projector ("The Phantom" is available only on 16mm) was expiring with great rapidity.

During a change of scene, shortly after the film began, the screen remained dark for what seemed too long a time. Although no one in the audience objected, another fuse had blown in the projection booth, and to put the picture back on the screen, the fuse controlling the lights in the booth itself was pressed into service, leaving the projection booth in near-darkness. Meanwhile, ushers were dispatched to the nearby Washington Theatre to obtain emergency fuses.

With intermission past and people again settled in their seats, the final reel of the film proceeded, seemingly without incident. However, dirty work was afoot far beneath the throbbing sound emanating from the Royal Oak's long silent pipe chambers.

Well into the second reel, Bill Murdock notified Mert Harris that perhaps all was not well, for he smelled something hot in the direction of the basement where the blower is located. Upon investigation, Mert found the organ's power generator severely overheated, so much so that when he applied lubricating oil to the generator bearing, it went up in a puff of smoke. Sensing the impending danger, should the bearing become so overheated that it might freeze-up and cease to function, Mert made for the nearby "head" and returned with water to pour over the laboring bearing.

Not knowing how much longer the program was going to last, Mert continued to pour water and oil on the

appropriate parts of the ailing bearing (with many excursions to the 'head') until John sounded his final chord, NEARLY 30 MINUTES AFTER THE MALFUNCTION WAS FIRST DISCOVERED.

Our gratitude and sincere thanks go out to Mert Harris for his dedication beyond the call of duty in a situation which could have spelled disaster, but resulted instead, in a seemingly flawless program that was enjoyed by the first standing-room-only audience the Royal Oak Theatre has had in many years.

DON LOCKWOOD

NIAGARA FRONTIER

Personable Larry Ferrari's return visit to the Riviera on May 26 publicly initiated our twelfth rank of pipes — 16' wooden diaphones. His program consisted of many popular movie and show tunes as well as traditional favorites such as "Stars and Stripes" played with fife and drum. Larry's beautiful renditions of "Roses of Picardy" and "Red Roses for a Blue Lady" found Carol Piazza and your reporter dressed in floor-length gowns and picture hats handing roses to members of the audience with one of our new and elegant backdrops onstage.

On June 16 Chicago's Tony Tahlman performed at the 12-rank Wurlitzer console for the first time. His repertoire was interesting and varied and was comprised of such unusual numbers as "The Green Door," "Quiet Village" (complete with birds and mysterious sounds), and a terrific medley from "Jesus Christ Superstar." Tony, who is also a railroad buff, gave us an extra surprise — he accompanied a silent movie about trains in Colorado. His program contained several current popular hits for the younger set.

SHIRLEY COLE

OHIO VALLEY

Climaxing the Ohio Valley Chapter's busiest year, the following officers were elected June 29, 1971 at a dinner meeting held at the Lookout House, Covington, Kentucky.

George V. EaglinChairman
Leon E. PapenhausVice Chairman
Glenn E. Meriam.....Secretary-Treasurer

The restoration of the former RKO Albee 3/19 Wurlitzer and installation in its new home, Emery Auditorium, has been the prime project of the chapter during the past year. Meetings thus far in 1971 have featured genuine theatre backgrounds.

The first of these was held at Mr. Fred Baum's Alpha Cinema in the Northside section of Cincinnati in Feb-

ruary. Chapter member "Tote" Pratt furnished the console artistry for the occasion on the Gulbransen Premier organ which was installed by the Barnett Organ & Piano Company.

A preview of "things to come" after installation of the ex-Albee Wurlitzer is completed, was given in April when members gathered for a Sunday afternoon of organ entertainment at Emery Auditorium. For this occasion Mr. Jack Schooley of the Schooley Piano & Organ Co. had installed a 3 Manual Conn Custom, a Conn Caprice spinet, and a piano. For the Custom, the speakers were placed in the balcony in the exact spots where the chambers are to be built for the Wurlitzer installation. Guest artist was organ project manager, Herbert Wottle. Chapter Chairman George Eaglin had hinted Herb had some surprises up his sleeve. George himself turned out to be the surprise, joining Herb in some fine organ and piano duet work.

The final meeting of the spring was reviewed elsewhere in THEATRE ORGAN and was held at Stan Todd's Shady-Nook Restaurant in May. Gaylord Carter was the guest artist.

HUBERT S. SHEARIN

POTOMAC VALLEY

On the weekend of February 28th we found several members in Bedford, Va. where a Hillgreen & Lane Theatre Organ was located in a church. While there, member Norman Thibeault's inspection convinced him this was the instrument in his home. Purchase completed, it was moved about 225 miles north to Bryan's Road, Md.

On the night of March 5th and 6th about a dozen members of Christ Methodist Church, Newport News, Va. moved their 2/9 Lewis & Hitchcock Organ from storage in the Virginia Theatre. While the loading was going on Jimmy Boyce and Edith Evelyn took their turn at the console of the Grande Barton Theatre Pipe Organ which is installed in the Virginia Theatre. Has anyone ever heard of an instrument being moved with live pipe organ music? Installation was made by about seven or eight church members who had never worked on a pipe organ before, supervised by chapter member P. K. Johnson. Three months later on June 6th the organ was presented to the church by the Methodist Men's Club and was played for the first time. It would be hard to say who had the biggest smile—the members who did the work or the congregation.

Saturday morning March 20th Chapter members arrived at the Tivoli Theatre in Frederick, Md. to see and hear

the 2/8 Wurlitzer that was restored last year by a crew of chapter members. Our guest artist was Lin Lunde, a 16-year-old student of Eddie Weaver. At times he has substituted for Eddie on the Wurlitzer in the Byrd Theatre in Richmond, Va. Lin presented an interesting program with several encores. Open console concluded the meeting just before the afternoon feature.

On April 14th at the Virginia Theatre on Woody Wise's 3/11 Grande Barton, was Gaylord Carter. The features were Harold Lloyd's "Sailor Made Man" and "Never Weaken." I believe Gaylord must have played some pipes that are seldom used—two cyphers—oh well, just play in the same key, zap on the post horn and tuba, but it sure is hard on old dad's ears. 'Nuff said. Public response was great. Several new members joined as a result of ATOS being mentioned as helping hands.

On April 30th a milkman's meeting at 11 p.m. Following a short business meeting at the Virginia Theatre, we had Charlie Keaton as our guest artist at the Grande Barton Theatre Pipe Organ. To my knowledge he is not related to Buster Keaton. Charlie is a man of many talents having performed as a staff organist at various times for most of the major networks on radio and TV: at present a teacher whose talents are in great demand in the Alexandria, Va. area.

On June 13th an open house meeting was held at the studio of Doug Bailey, our assistant at the console of his 2/11 Moller. Mrs. Bailey and daughter served as hostesses. A short business meeting was held which evolved into a 1972 convention meeting. I might say that plans are proceeding. Several artists have agreed to perform and a number of instruments have been promised for feature parts of the program or open house.

At the Virginia Theatre on June 16th was a silent movie entitled "The Beloved Rogue" starring John Barrymore with Lee Erwin at the console of the Grande Barton Theatre Pipe Organ.

GEORGE R. JOHNSON

OREGON CHAPTER

The first six months of 1971 were notable for the Oregon Chapter of ATOS for two events. First, the dedication of the restored Benson High School Kimball Pipe Organ on Sunday, March 28. We had the old pro, Gaylord Carter, playing for what had to be two of Harold Lloyd's funniest movies, "Sailor Made Man" and "Never Weaken." The organ sounded wonderful and those who spent many hours

working on it have reason to feel proud of their accomplishment. The movie was preceded by a concert by Gaylord and a Sing-A-Long. On the practical side, we made enough money to pay off our debts and have some left in the organ fund for future contingencies.

The second event of note was a concert at the Portland Paramount on May 23 at 10:30 a.m. Dick Schrum, our neighbor from Seattle, was the artist this time and he made himself right at home on the console, playing a concert of familiar popular melodies.

We hope to have a large contingent at the convention in Seattle and to see many familiar faces there.

RACHEL ZENK

SOUTH FLORIDA

Ground breaking took place on May 19th, 1971, a momentous occasion, in prelude to the building of a "Little Florida Theatre" by South Florida Chairman Bob Andre, a builder and contractor. The location in southwest Miami will be quite spacious and is accessible from all directions. It will be erected as a facility to house the former Jacksonville Florida Theatre Wurlitzer style 260, with the addition of an enlarged four manual Kohl console which Mr. Andre has been rebuilding for some time. The entire facility is owned by Mr. Andre, but will be a Chapter project at organ time. The building will also be able to handle group gatherings of any sort.

G. W. GERHART



Chapter Chairman Bob Andre and wife Vivian break ground for new building to house Wurlitzer 260, formerly in Jacksonville's Florida Theatre.

SOUTHEASTERN

Dolton McAlpin, celebrated organist and recording artist, presented a special concert at the Atlanta Fox, Sunday,

May 23, for the Southeastern Chapter meeting. The free concert was enjoyed by almost 100 enthusiasts — many of whom traveled from other states for the event.

"Georgia On My Mind" began McAlpin's concert at stage level in the cavernous atmospheric house. The first half of the presentation was marked with a sentimental vignette of two traditional American ballads, "Swing Low, Sweet Chariot," and "Shenandoah." At times the Fox Moller, under McAlpin's deft touch, sounded much as the Radio City Music Hall Wurlitzer when Richard Leibert is in command.

After a brief intermission, the organist played "Begin The Beguine" — rendered in a fascinating rhythmic treatment and altogether new to that composition. The essence of the "conga" that swept thirties dance lines into orbit was the musical setting for the Cole Porter romance. Included in the program was a good sampling of the Jackson, Mississippi native's favorites, many of which have been recorded on two issues for Concert Recordings (at the Baton Rouge Paramount's Robert Morton organ).

"Till There Was You," the *Music Man* hit, closed McAlpin's stint on the Fox Moller. Audience response was marked with generous applause as it viewed the instrument and heard a new master of its 42 ranks as he descended into the Fox pit.

"Just Like the Old Days"

Although Lee Erwin's presentation of "Wings" at the Atlanta Fox on May 6 was not an ATOS event, the Southeastern Chapter was allowed exhibit space in the theatre lobby for a huge billboard of blinking lights proclaiming the American Theatre Organ Society.

May Ireland, chapter chairman Tommy Teaver, Charles Walker, John McCall, and Bobby Clark were on hand to welcome Fox patrons, to sell records for Erwin and former Fox staff organist, Bob Van Camp, and to distribute 1,000-plus handouts on information about the club.

The greeters — some tuxedoed for the occasion — were unexpected by most, causing many to remark, "Well just like the old days!"

JOHN CLARK MCCALL

WOLVERINE

The ancient adage which informs us that Anticipation exceeds Realization was disproved on Sunday morning, May 23, when John Muri's Victory at Sea became a Victory at the Detroit Fox.

— CLASSIFIED ADS —

Classified ads are carried at 20 cents per word, per insertion.

No charge for first ten words for members.

WANTED — All Wurlitzer: Oboe horn, brass trumpet, brass sax, post horn, and top 3 octaves of standard large scale tibia. **Mike Foley**, Box 66, Buckland Station, Manchester, Connecticut, 06040. 203-646-4666.

WANTED — Late model Wurlitzer "235," "260," or 4-manual — complete. **T. Gordon Young**, 5106 Manning Drive, Bethesda, Maryland, 20014, (301) QL 4-6627.

FOR SALE: Rodgers Theatre Organ, Trio 321. Two years old. New cost \$8,420, sell for \$5,500. **F. W. Mann**, 9517 Central Rd., Des Plaines, Illinois 60016, (312) 296-2608.

FOR SALE — Theatre Organ Rodgers 33-E. Perfect condition. Save \$8,400. Write **R. G. Otto**, 618 Eberwhite Blvd., Ann Arbor, Mich. 48103.

FOR SALE — Wicks' ORGAN BUILDING FOR AMATEURS. 287 Pages. \$10.00 postpaid. **Organ Literature Foundation**, Braintree, Mass. 02184.

FOR SALE — MORTON, 2m/5r, chimes, harp. **Call G. Armerding**, Los Angeles, 213-670-5534.

FOR SALE — Demonstrator theatre pipe organ, 2 manual five ranks. Built 1968. **Johnson Organ Co., Inc.**, Box 634, Moorhead, Minnesota 56560. Serious inquiries only.

FOR SALE — Residence Pipe Organ — 3M/19 rank — chimes, Resiner console, comb. action, relay and switches. Organ in excellent condition — is in storage. Best offer over \$4,750.00. **J. H. Doyle**, 149 N. Seneca Road, Oak Ridge, Tenn. 37830.

RECORD — "Midnight At The Centre", Paul Wesley playing the 3/28 Kimball at the Centre Theatre, Milwaukee, Wisconsin. \$4.95 Stereo only. Send check or money order to: **Paul Wesley**, P. O. Box 8442, Minneapolis, Minnesota 55408.

Following many weeks of effort devoted to the restoration of the 4/36 Crawford Special, Wolverine chapter members were elated to hear a magnificent concert played on an equally magnificent instrument. John Muri has been termed a Dean of the Theatre Organ, and the skill which he displayed on this occasion testified to the authenticity of the title. He has mastered the technique of playing one chamber against the other for a true stereo effect; he orchestrates as much as any symphonic conductor; and he takes advantage of the tremendous reverberation in that

Don't buy my Wurlitzer 2M/6R organ unless: you've always wanted the real thing, toys and traps, incl.; you're handy; you've space for her. Mostly re-leathered. A buy at \$2,000.00 you carry. **Charles E. Drexler**, 22 Watson Lane, Setauket, New York 11733. 516 - 941-9315.

FOR SALE — Everything for large tube type Artisan Organ. Too much to itemize. Please send for list of sacrifice prices. Also a 1863 Decker, Square Grand Piano. **W. Norman**, 1734 Kaweah Dr., Pasadena, Calif. 91105.

FOR SALE — Moller 3/16 Theatre Organ No. 5214. Complete with 7 percussions. Recently playing, now stored in Florida. **Newport Organs**, 1593 Monrovia Ave., Newport Beach, Calif. 92660. (714) 645-1530.

FOR SALE — 190 Kimball 6 Rank church pipe organ in reasonable condition — needs some work. Electrified modern console. \$2,600.00. **G. M. Crosby**, Box 513, Wallace, Idaho 83873.

FOR SALE — 100 Wurlitzer magnets complete even with nails. 25 Robert Morton magnets — complete. Packed in styrofoam case. Will not break whole lot. \$55.00. **William D. Manley**, RFD 1, Box 657, Stockbridge, Georgia 30281.

FOR SALE — One Kinetic Blower with motor: Cu. Ft./min-500 at 4"; RPM — 1165; 110 volts; Style-204 M \$50.00. One Simplex Organ Blower with Robbins generator and motor HP-¾; RPM — 1750; Pressure 6". \$50.00. **George R. Smith**, R.R. 1, Box 139 C, Vincennes, Indiana 47591.

UNIQUE RECORD available! 7", 33 RPM, Stereo record of 3,200 people singing along with Roger Garrett at the Mighty Morton 4/22 in Columbus' Ohio Theatre. Fund-raising effort to provide funds to restore 3/13 Wurlitzer from Col's Palace Theatre. To cover purchase, postage, tax, send \$2.30 to **Central Ohio Theatre Organ Society (ATOS)**, 4642 Musket Way, Columbus, Ohio 43228.

theater to produce a most awesome effect.

The audience of over 500 enthusiasts awarded John a standing ovation in recognition of a highly impressive experience.

Later on, Wolverines adjourned to the Detroit Theater Organ Club where Chairman Gary Montgomery had reserved the facilities for the afternoon. Its 4/34 Wurlitzer was introduced by John Muri, and then placed in the hands of capable members who added a series of encores to a day of musical memories.

BETTY HEFFER

theatre organ

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