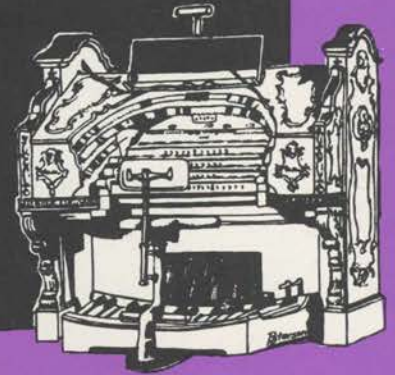


THEATRE ORGAN



VOLUME 14, NUMBER 2

APRIL, 1972



JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

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THEATRE ORGAN

Journal of the American Theatre Organ Society

Volume 14, No. 2 • April, 1972

ATOS National Membership is \$8.00 per calendar year, which includes a subscription to THEATRE ORGAN, the official publication of the American Theatre Organ Society. Single copies: \$1.25. Make check or money order payable to ATOS, and mail to P. O. Box 306, North Haven, Connecticut 06473.

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

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

cover photo . . .

The Byrd Theatre in Richmond, Virginia appears today (after recent renovation) exactly as it did when it opened on December 27, 1928. The 4/17 Wurlitzer will be featured at the 17th Annual ATOS Convention. Preview begins on page 23.

(Photo by Ray Brubacher)

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president's message . . .

The Los Angeles Regional Convention was, in my thinking, a great way to start what promises to be an eventful year for ATOS. The chapter is to be congratulated for three programs of dedication held in the beautiful San Gabriel Civic Auditorium and all the other enjoyable programs scheduled during this convention. Their generous contribution of a true labor of love — the preservation of the theatre organ — shall be shared by many through beautiful music from the King of Instruments, "The Theatre Pipe Organ".

I have been requested by Al Mason, Publisher of THEATRE ORGAN, to remind you that newsletters sent in from chapters cannot be used as chapter news in THEATRE ORGAN. We have no staff (paid or unpaid) to excerpt items of interest from these newsletters to be printed as "Chapter Notes".

Again it is time to nominate members for the National Board of Directors to serve a two year term. Send the names of your candidates to National Headquarters immediately as ballots must be printed soon. Don't forget to include a picture and short resume including occupations and hobbies.

Our membership is over 3500 on March 1st as compared to 2800 at this same time last year. We continue to grow through the efforts of all our members.

ORGANIZE your fun at the 17th Annual Convention in the Washington, D.C. Area — "IN TUNE FOR YOU IN '72".



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THE
MAKING
OF
A
THEATRE
ORGANIST

OR . . .

How I Got Hooked!

by Bernie Venus



3/10 WURLITZER

I do not know just when it began but I remember that it was at a time when on Sunday night the theme song, "If I Could Spend one Hour with You," meant that Eddie Cantor was coming on the radio; on Thursday night, "Where the Blue of the Night Meets the Gold of the Day," meant Bing Crosby and the *Kraft Music Hall*;

on cold wintry Monday nights Cecil B. DeMille presented "*The Lux Radio Theatre*"; and in Toronto the films changed twice a week with two pictures showing and often the "B" film was better than the headliner. A check into the radio program listings would always give you an "Organ Recital" or "Organ Reveries".

I lived in Montreal where we had Leo LeSieur playing the Aeolian pipe organ in Ogilvie's Department Store every noon hour, five days a week. On the radio Kathleen Stokes played the CBS studio organ with "*The Happy Gang*" from Toronto. Shea's Theatre still had a Wurlitzer playing and in Montreal Billy Eckstine played piano on stage at different theatres. Sometimes you were able to hear Norton (Buddy) Payne, who used to play the Palace, Capitol, and Imperial Theatres in Montreal in the silent days.

Bernie in his solo chamber — The Venus 3/10 Wurlitzer came into prominence with the release of the film "My Wife Said 'THAT'S ENOUGH!'" The flicker short was premiered at the 1968 ATOS Convention in Los Angeles and one of the memorable moments was Bernie's booming, triumphal laughter when his months of installation were behind him. The film had one glaring fault; it failed to characterize Bernie's long-suffering wife as the spoilsport of the title. In fact she gets on very well with the monster which occupies so much of the Venus abode.

My brother Alfred was an avid organ fan and had quite a collection of 78's of Jesse Crawford, Dick Leibert and Eddie Dunstetter. I recall one Christmas eve when Alf pulled me on a sled three miles to pick up two 10-inch discs he had ordered for Christmas. They were "Tip-Toe Through the Tulips", and "Body and Soul", and were played all through the Christmas holidays.

I remember getting interested in theatre organs after hearing some of Alf's English recordings of Quentin MacLean, Sidney Torch, and Reg. Foort. This started me reading organ books and sending away for photos of theatre organists.

The last thing my father said to me as I boarded the train for Halifax to embark for England at the beginning of World War II was, "While you are traveling around keep in mind that England has a lot of theatre organs



still playing." As soon as I landed in our base area, I hit out for the nearest town which turned out to be Woking, Surrey. After walking around and finding the Ritz Theatre I decided to go in and see the movie. Well I never did see it because as I walked in all hell seemed to break loose as the spotlight aimed at the hole in the floor and out came this wonderful, beautiful looking console, with Harold Coombs, playing "English Organist's Theme Songs". As soon as he finished I headed backstage and learned something; the average theatre organist is a human being just like the rest of us. Even though they are thought of as in the same status as famous actors and actresses, they can be warm friendly people.



Reg. Foort's hospitality was much appreciated by a soldier far from home.

Harold started me on four and a half years of visiting organs, organists, and organ companies, and making so many friends. One particular incident that has always stayed in my memory of wonderful times was an invitation to visit a well-known organist. I was traveling by train and as I came to the station before the one where I was to get off, there standing in the rain with his cap on but no umbrella, looking into every window for me was one of the finest gentlemen I have ever met and one of the greatest organists, Reggie Foort. I became good friends with Reggie, his wife Betty, and their children. After taking me to their home they treated me like royalty. During the following week we visited the Capitol Theatre to see and hear Reg's magnificent 5-manual Moller which was spread across the stage. It sounded beautiful.

Finally the Canadian Army decided I should earn some of my pay. They

sent me to Italy, but not before I met my future wife, Elaine, while visiting the famous Blackpool Tower Wurlitzer. Miss Ena Baga was playing there while Reg. Dixon was in the Air Force and in no way was Elaine going to let me tour the Tower Organ with Miss Baga, without her tagging along.

While stationed in Brighton I spent each Saturday night at the Dome listening to Dudley Reeve play the big Christie Organ. Because I was there so often to hear him play, Dudley arranged for me to get in free.

The last person I talked to in England while waiting for the train to come home to Canada, was Sidney Torch. My unit had twenty minutes to wait so I phoned him. I was hoping he would make some more organ recordings, but he said no, he was going to start an orchestra.

After I was home in Montreal for a few weeks I decided to visit Toronto where I heard Quentin MacLean playing at Shea's. Result: I stayed in Toronto.

When the decline in theatre organ playing became evident, I started checking out the organs in theatres in Ontario, Canada. I soon learned that there were fewer Wurlitzers in all of Canada than in the city of Buffalo. After checking out organs from Rochester, N. Y. to Detroit I met Harold Logan who has a very fine installation in Niagara Falls City, Ontario. He informed me that the Wurlitzer organ in the Granada Theatre, Buffalo, was for sale with two or three bids in already. This was in 1959.

It was on a very cold Saturday morning in January that a friend and I left Toronto at 6 AM to get to Buffalo to see the Granada manager and present my bid. After one tense week of waiting I received a phone call which said "You now own a Wurlitzer pipe organ but I don't know what you're going to do with it."

After securing an official receipt, my cousin, Joe Booth, and another organ nut, John Holywell, and I spent the weekend from Friday night to Sunday night dismantling the solo chamber and packing it for shipment. The following weekend we did the main chamber. After three weekends of dismantling and packing the organ, we discovered the Government of Canada had just passed an "anti-dumping" law that included pipe organs, or as they put it, anything not made in Canada. This meant the special duty could be up to 75 percent of the



Listening area — The main chamber is behind the Chinese characters at the left, Solo chamber at the right.

original value, less depreciation, plus the regular 25 percent and sales tax. This started a five-month battle (from January to June) and nine trips in order to deal with Canadian customs. I obtained a letter from the Wurlitzer factory giving the original cost, shipping and installation charges, and present value. After all this I came to a dead end with customs. It seemed that no one had sufficient authority to make a decision on this entry.

Finally, after so much frustration, I decided to write to the Prime Minister of Canada, who was then the Honourable Mr. Diefenbaker. His secretary informed me that he had read my letter and put it in the hands of Mr. George C. Nowlan, the Minister of National Revenue. Three weeks later he said if I had proof of date of purchase please let him know. So on June 11, five months after I got my receipt, we got the go-ahead.

Loading the 36-foot tractor-trailer took all weekend. When the driver arrived on Monday morning he said "now I've seen just about everything." The load was higher than the top of the trailer. It was impossible to go under the highway overpasses so we headed out into the country to go over level crossings until we arrived at Canadian Customs. The customs men were waiting and wanted to know who I knew in Ottawa to get this kind of pull. I told them "The Prime Minister" and that was that.

The next day, what a sight! The garage was filled with organ parts till it bulged, and the lawn was covered. Finally we managed to get everything else into the basement.

I started to wash away the more than thirty years of accumulated dirt. (The organ was installed in the Granada February 3, 1927). This took me until January 17, 1960, exactly one year to the day since we first left for Buffalo to put in our bid.



Console and main chamber — The console is floodlighted. Walls and floors are hard-surfaced.

Elaine and I decided that since we were already adding on a bedroom we would add two rooms and plan on a large two-chamber installation. It wouldn't cost much more to add two rooms instead of one. After three years of building, mixing concrete and sawing wood we had a 14' by 38' extension with an 11' ceiling. The main chamber is 14' by 12' and the solo chamber, with switches and relays, is 14' by 35'. The ceiling joists are 10" deep with 6" of fiberglass insulation right through and lined with gyproc sheating. The walls are hard surfaced and the floors tiled throughout.

The blower is in a separate concrete room with a 4" soundproof door. The power supply, my own design, provides 10 volts at 125 amperes. The main chamber contains the Flute, String, Celeste, Violin, Diapason, Clarinet, Bourdon 16', and Diaphone 16'. The solo chamber has the Tubahorn, Tibia, Kinura, Vox humana, Ophicleide 16', Xylophone, Chimes, Harp, Glockenspiel, Sleigh bells, plus all the traps, relays and switches. The piano is outside the chambers near the console.

The chambers speak out into the music room which is 25' by 30' with finished hard walls. The console is finished in off-white and gold, floodlighted in colour. It is on a platform which is moveable up to 20'. Gold and black velvet drapes help to set off the decor of the music room which is

Music room and console — From the solo chamber grille.



authentic Chinese. We have not lost any of the original Wurlitzer sound and the shutters give us complete control of volume.

The organ, after four years of steady rebuilding, played its first recital in June 1968. It was such a success that we had another recital in September. This has become a regular event and each time there seems to be more people. The only problem seems to be that no one ever wants to go home.

In November Horace Lapp played and told us of some of his experiences while playing 'The Silents' around Toronto. It was a memorable afternoon and as usual no one wanted to go home.



Horace Lapp playing the 5/105 Casavant. He's one of Canada's leading theatre organists and he's equally adept at a straight organ.

When it was ascertained that Mildred Alexander, the distinguished organist from California, would be in Toronto earlier this year, it was decided by the Toronto Theatre Organ Society to have a weekend organ crawl to coincide with Miss Alexander's appearance. More than a month of planning, which included radio and newspaper advertising went into this endeavour.

There were three concerts over the weekend; Saturday evening at the Metropolitan United Church that has a 5/105 Casavant organ. Horace Lapp, presided at the console with an outstanding diversified program.

Sunday morning, Colin Corbett gave a brilliant performance at the 3/19 Hillgreen-Lane at the Odeon Carleton Theatre where he has been resident organist for a number of years. Colin's organ recital consisted of popular tunes and the background music to a hilarious Buster Keaton movie.

Sunday afternoon a large number turned out at the Venus residence to

hear the 3/10 Wurlitzer. Among those attending were several from the "Home Theatre Organ Club" and representatives from the Niagara Frontier Chapter in Buffalo, N. Y., Randy and Carol Piazza; Wally, Irene and Shirley Cole.



Colin Corbett and Mildred Alexander during the organ crawl which ended at the Venus home. Andy Jarosik, who does a regular stint at the Wurlitzer in the Riviera at North Tonawanda, looks on.

The program opened with Douglas Young at the Console. We were then graced with the artistry of Mildred Alexander, looking so lovely dressed in an exquisite lace pant suit. Millie played "Open Your Eyes" and "Cry Me a River" with such feeling that it brought tears to our eyes. One of her other selections was the full score of Gordon Jenkin's "Manhattan Tower" in a stirring presentation. It was evident that Millie enjoyed the Wurlitzer, using everything it could give including the recently installed piano, but certainly no more than we did listening to her perform. An open invitation is extended to Millie to visit us on her next trip to Toronto, which cannot be too soon.

We would up the crawl with some tunes by Colin Corbett (unfatigued by a long morning concert) and more played by Miss Ling Kong Chan and youthful Andrew Jarosik, who plays the Riviera 3/11 Wurlt "South of the border" in North Tonawanda. It was quite a crawl.

I have a Gottfried French Horn and Wurlitzer Trumpet which I hope to add in the near future to round out the organ. Of course — my wife said "That's enough" and I think she means it this time. I noticed she wasn't smiling, when she said it! Never-the-less, I think I would like to — (Bam!!!) — A 000-000-000-00!!

(Er — Mr. Venus is temporarily indisposed. Ed. □

THE TED MEYN STORY

by Lloyd E. Klos

Ted Meyn, a theatre organist whose work took him to several areas of the United States, was born in 1901 in Kansas City, Kansas. From his debut in show business in 1907 until his retirement in the sixties, his life was one adventure after another, but all so interesting that Ted agreed to work with the writer in preparing his biography for publication in "THEATRE ORGAN."

Ted Meyn's introduction to entertainment began at the tender age of six, on the stage of one of his father's six nickelodians. It was not at a piano or organ, but as a participant in an amateur night, and in the most daring fashion.

Tom Daley, a tight-wire acrobat and escape artist, attempted to demonstrate his skill with a machete in splitting a potato atop a volunteer's head. Having seen the performer practice this feat on a block of wood, Ted leaped to the stage. The potato was placed on his head, the audience sat in deathly silence, until one swish of the blade split the potato. Ted bowed to the audience which went wild over his bravery. Daley got first prize, a \$5 gold piece, but Ted merely got a pulled ear from his reprimanding mother.

In 1909, Ted helped his father by "bicycling" the reels of film from one showplace to another. When one reel was finished at the Photatorium, he would deliver it on his bicycle to the Liberty, 7 blocks away. Then he'd race back for the second, while intermission at the Photatorium was taking place. The patrons either would have to pay another 5¢ or leave, a bouncer being employed to evict reluctant ones. Thus, Ted's father had the advantage of double-booking at the cost of one film.

"Bicycling" was eventually eliminated by the film distributors. When this occurred, Ted became a candy



Ted Meyn at the console of his one-man-trio instrument with which he made appearances throughout the east in the late fifties and early sixties. Third manual controls the Wurlitzer electric piano. — (Meyn collection)

butcher, selling peanuts, popcorn, Cracker Jack, and chewing gum, up and down the aisles.

In the meantime, he was given lessons on the piano. Since his three brothers were cranking the Edison projectors, and a sister was selling tickets, it was felt that he could join the family at work by playing for the silent films.

In 1911, to gain experience, Ted would relieve the regular pianist during the supper hour; the time of day when the audience was smallest — mostly drunks sleeping it off. However, this experience soon taught him that music could set any mood called for on the screen, and he, the musician, became as much a medium for the success of the movie as the players themselves. All were at his mercy. However, if he had played "Turkey In the Straw" in-

stead of "Hearts and Flowers" while little Eva was dying, he would have become a target for over-ripe fruit, for showing such heartless disrespect for a dying female.

It mattered not whether the pianist were an accomplished musician, an ear player, or faker, as long as he could express the emotions and tempos properly. When a drummer was added, the pianist's status did not change. But, when a violin, cello (which could really draw the tears), flute, cornet etc. were added, only an accomplished pianist could qualify.

Ted Meyn, at 12, was far from being an accomplished musician — one who could sight-read rapidly. Even though he could by improvising, make a silent picture live and breathe with emotion, he was out of business for several years.

Then Wurlitzer, the world's greatest maker of carousel organs and saloon bandboxes, began making devices called Duplex Orchestras, consisting of an upright piano with a large box on each side. One box contained flute pipes, the other, drums, bells and sound effects. The pipes were played from the keyboard; the drums and sound effects by striking the feet on a series of piano pedals. There was also a roll player.

Now, Ted was a one-man orchestra, and he did such creditable work that Wurlitzer offered him a job as demonstrator of their several models. So, he advanced to this position, performing after school and on Saturdays in the Wurlitzer showrooms on McGee Street near Twelfth in Kansas City, Mo.

Small theatre owners, for whom the instrument was intended, came from miles around to hear its possibilities. Many were sold, and Ted Meyn became a "boy wonder" in this field. When his schedule permitted, he played the opening program in theatres which had installed the instruments.

A doctor in St. Joseph, Mo. purchased an instrument for a small theatre he operated. Knowing Ted's father, he got permission to keep Ted as a player for a week. The doctor, also a collector of antiques, provided room and board, and to Ted's surprise, was privileged to sleep in a room, completely furnished with Jesse James' memorabilia — his bed, his wash basin, his comb and brush, yes, even the pot under the bed. What young man wouldn't leap to take advantage of Jesse James' pot in those days? The memory of that famous outlaw was still fresh in the region.

At that time, Wurlitzer had installed only two Hope-Jones organs in the Kansas City area. One was in the Isis Theatre in Kansas City, Mo., and played by Carl Stallings, the greatest ever, in Ted's opinion. The other was in a theatre in Manhattan, Kansas, played by Gene Moore.

Whether or not the territory was ready for Wurlitzer to install a Hope-Jones unit orchestra in its Kansas City showrooms, was debatable. What they did install was a converted saloon band-box. It consisted of an upright piano with full keyboard, a second keyboard to play the pipes, a full compass of organ pedals, a swell pedal, and a knee-operated arm to effect piano sustain. There were buttons to control a train whistle, bird whistle,



Ted Meyn at Loew's Jersey 4/23 Robert Morton, one of the five "Wonder Mortons" opened in the 1929-1930 period in the New York Metropolitan area. Ted played all of them. (Meyn collection)

horse hooves, train bell etc. A 6' x 12' x 10' chamber housed the pipes, and the ranks were Flute, String, Vox Humana and Trumpet.

Ted had the instrument mastered within a day, and it was imperative that he learn quickly because the motion picture owners of Kansas descended on the city for a convention, especially to hear the new instrument. A dozen were sold, which rewarded Ted with grand openings of these devices.

As he was eager to progress as a musician, he accepted an offer to play the 2/6 Moller at the Orpheum Theatre in Leavenworth, Kansas. In a few weeks, Fred Broder, Wurlitzer store manager, engaged Ted, at double wages, to play the converted band-box at the Mayflower Theatre in Florence, Kansas, and then a similar instrument in the Kansas Theatre in Wichita, this theatre being converted from a shoe store.

In less than a year, having quit his job in Wichita, Ted was back in Kansas City, determined never to play a band-box again. Since there were no theatre organs installed since he had left town, he was advised to write Farny Wurlitzer in North Tonawanda, N.Y., who was known for placing organists. He wrote Ted that he had been highly recommended, and that "there is no question that Wurlitzer owes you something."

Feeling that the young musician could handle a Wurlitzer 285, Farny had two openings. One was in the Royal Theatre in Sydney, Australia, two performances a day, Sunday off, at \$75 a week. The second job was in Paramount's Missouri Theatre in St. Louis, where Stuart Barrie was leaving for the nearby Capitol Theatre.

Not wanting to go to Australia, Ted went to St. Louis. The Wurlitzer store manager arranged for a tryout, and while passing thru town, C. Sharpe Minor, one of the leading showman organists of all time, stopped at the store and gave Ted some advice in handling the Missouri's 285. "Be sure to take notice of how Stuart Barrie employs second touch. He plays the melody on second touch, the accompaniment on first touch, both on the first manual with the left hand, thus leaving his right hand free to play any of the other three manuals with variations and such. The guy is the best in the business with that trick."

Stuart Barrie introduced Ted to the 285 the night before Ted's audition. This occurred after the last show, and Ted, upon taking his place on the organ bench, "almost died from fright!" There were six swell pedals, dozens of toe studs, combination pistons, and rows of stop tabs which "seemed to run from coast to coast." The third and fourth manuals seemed too far

to reach. What were they there for?

When the big moment for his audition arrived, the Missouri was packed, the management stood by critically, and Crazy Kat jumped onto the screen. Ted froze in sheer terror, so confused was he. In a flash, Barrie was at his side, Ted eased off the bench to let the master take over.

Ted was heart-broken; he had failed, but it was not because he wasn't made for playing the big organ. It was simply that he had not the experience necessary to handle the large instruments. He returned to Kansas City, went into seclusion, but not for long.

The 1500-seat Doric Theatre on Walnut Street had closed because of bad business caused by the theatre chains' hogging the best pictures. The Doric had a 3/20 Kimball, and Ted persuaded the management to allow him to practice on it as much as he pleased. This was the training ground so necessary to his future success. Here, he could work out combinations, blend voices, practice Barrie's second touch trick, employ the toy counter and traps. He admits that the failure in St. Louis was the best thing which could have happened to him — it gave him time to stop, take inventory of himself.

While his training sessions were going on, various persons were tipped off as to the young man's growing artistry. One day, Walter Finney, manager of the Pantages Theatre, sat in on one of Ted's practice periods. Convinced that what he had heard was true, Finney offered Ted a job at the Pantages, which he accepted.

The Pantages, a 2,800-seat house, was a combination picture and vaudeville theatre, housing a 2/18 Robert Morton. The organ was installed beneath the stage, because Alexander Pantages believed all music should come out of the orchestra pit. So, a smaller console had to be installed in the meager space provided.

The back of the chamber faced a hall, along which were the actors' and musicians' dressing rooms. Joe Jackson, famous pantomimist, appearing on stage the same week as "*What Price Glory*", a World War I picture, remarked "Ted sure knows how to give an example of what Sherman said: 'War is Hell'. Another week of this, and we'll all be shell-shocked!"

Ted remained at the Pantages for 6 years. Radio station WDAF, owned by the Kansas City Star and Times, broadcast him nightly from midnight

until 2 A.M., sharing the "*Night Hawks*" program with the Kuhn-Sanders orchestra, emanating from the Muehlebach Hotel grill room. The announcer was Leo Fitzpatrick, known as the "Merry Old Chief." Ted is credited as being the first to play an organ over radio.

Broadcasting from the theatre, Ted had only one line to the station thru a pick-up mike. He employed ear-phones of a crystal set, using the brass rail around the orchestra pit for an aerial. Requests from listeners throughout the middle west poured in, which resulted in many personal appearances.

It was at the Pantages where Ted Meyn conceived the idea of the "organologue", a live illustration of the song being featured. When "Moonlight and Roses" was introduced, a long ladder, coupled to a railroad baggage truck, was employed in a crude version of a boom device. An electrically-lighted quarter moon hung from the boom, and inside sat a girl with an armful of roses. Everything else was blacked out for the effect. As the device was drawn across the stage, the girl threw roses to the audience.

Ted's organologues were so successful that Pantages cut an act in his theatres and replaced it with this feature. Ted also ran community singing, termed a songfest, not a sing-along. Whether he were the first to do this is uncertain, but some old song pluggers insist that he was.

Toward the end of Ted's fifth year at the Pantages, competition with other theatres drastically increased. The Newman installed a 3-manual Wurlitzer. The Main Street had a 3-manual Kimball, its console on an elevator. Two neighborhood houses put in Wurlitzers. The plush, 4,000-seat Loew's Midland was being constructed, a place which would "glow in the mid-west as a flower in a weed patch, so beautiful and large would it be." It was to house a 4/19 Robert Morton, its console on a rotating elevator. P. Hans Flath, organist and director of Wichita's Miller Theatre, was signed to play it.

Business at the Pantages was off, simply because the chain houses were getting all the good pictures. The booking agents were saying: "There ain't enough people out there to keep themselves warm if they bundled together."

Publicity stunts became common, and if the stunt were original and big enough to hit the papers, it always

paid off. Song pluggers, traveling out of Chicago, talked about Paul Ash, the Master of Ceremonies at the McVickers Theatre, who with long, wavy hair, was standing them outside in lines four abreast.

Ted says: "The permanent wave machine was introduced for the first time in Kansas City at Woolf Bros., an exclusive men's store, which, with the introduction of the machine, hoped to attract the patronage of women. The store was having no luck with the women, who were more modest then, (You've come a long way, baby!).

"Working with the theatre and store managements, I let my hair grow until I was ready for the machine. Photographers from the Star and Times were present, three attendants worked over me. The resulting publicity in the press, plus my statement that 'I wanted hair like Frederic Chopin', was like a sensation. Theatre patrons stormed the Pantages in droves to see and hear Ted Meyn."

During this run of good fortune, the director of stage presentations of Loew's Theatres, Louis K. Sidney, called on Ted, saying: "Get a haircut, join Loew's, grow with us, and I promise you that one day, you'll play the organ in New York's Capitol Theatre."

Bill Dalton was premier organist in Columbus, Ohio. Sidney wanted him to open Loew's Ohio, but Dalton wanted too much money. He had "to be cut down to size", was how Sidney phrased it. Sidney planned to open the Ohio's 4-manual Robert Morton with Henry B. Murtagh, and Ted Meyn at Loew's Broad 3-manual Kimball. "That will put Mr. Dalton right smack between the two greatest novelty men in the business. I'm willing to match whatever expense you've required in the past, and that's what I told Murtagh. I'll be needing you in Cleveland in 10 weeks, but I'll get Dalton, one way or the other." Ted accepted this most generous offer.

Before heading east, Ted had lunch one day in the Nance Cafe with a man who was destined to be world famous. He was the artist at the Newman Theatre, painting beautiful lobby display posters and drawing art for newspaper advertising. The man's name: Walt Disney.

Walt sensed the importance behind the introduction of sound movies, starting about 1928. "You realize," said Walt, "that sound is going to put

a lot of people out of work, especially musicians. But, the guy who goes with sound is going to stay in business."

Walt explained that he was heading for the west coast soon, to produce a sound cartoon of a mouse caricature, and in time, other features. "That is where you come in, Ted. I want sound effects. Anybody who can produce organ sound effects for *Krazy Cat* as you do, can supply such ability to the background for any caricature. Are you interested?"

Ted hesitated a moment, but replied in the negative. He had his sights set for the east, and that's where he thought the opportunities lay.

That was the last time Ted saw Walt Disney in person. Carl Stallings, the Kansas City Isis' organist, went west and became director and composer of sound effects for Looney-Toon cartoons. Bill Livernash, organist of the Warwick Theatre in Kansas City, also went west. "If Disney took him, he took the greatest," says Ted.

Also from Kansas City, Leo Forbstein, orchestra director of the Newman Theatre, went to Los Angeles to join Paramount. His brother, Louis, in a similar post at the Royal Theatre and later in the Saenger Theatre in New Orleans, directed orchestras in west coast studios. Lou helped compose and direct the score for "*Gone With the Wind*." Eddie Dunstedter, wonder organist from Minneapolis, joined the studios on the west coast as did Oliver Wallace, organist in Seattle's Liberty Theatre, composer of "Hindustan" and "Der Fuehrer's Face", found the studio doors open to him. He wrote the score to Disney's "*Fantasia*", among others.

Ted played 10 weeks at Loew's Broad in Columbus. Lou Sidney eventually got Bill Dalton after both compromised on salary. Murtagh, Dalton and Ted used to meet at the College Inn nightly following the final show, for a friendly get-together and mid-night snack.

Next came Ted Meyn's tenure at Loew's Park, a 3300-seat theatre in Cleveland at 105th Street and Euclid Ave. The house had a Wurlitzer 235 on an elevator, and Ted presided over it for a year, until in 1929, he was transferred to Loew's State, playing a 2/18 Wurlitzer, the console also on an elevator.

In the meantime, Loew's Midland in Kansas City opened, but like the Mastbaum in Philadelphia and the Fox

in Brooklyn, it was a flop. Sound was in full bloom, and Loew's pulled the stage shows and went for pictures only. With the musicians' contract in force, the orchestra was kept, but to play only the overture. P. Hans Flath turned to radio, Ted was called for, but the Midland remained a white elephant.

J. R. Vogel, managing director of all Loew's Theatres, and Louis Sidney asked the Midland's manager what could be done to make it a success. "Take the gold braid off the ushers, ticket takers and footman, forbid the musicians from wearing formal dress, get some cow manure from the stock yards and spread it about. You'll do big," was his reply.

The Midland, years later, became a most beautiful repository for bowling alleys.

At the end of the musicians' contract, Ted went east again, this time to Jersey City to open Loew's Jersey, a 3,200-seat house, with sound pictures, house orchestra with director Don Albert, Master of Ceremonies Teddy Joyce, stage shows direct from New York's Capitol Theatre, a line of 24 Chester Hale girls. The organ was a 4/23 Robert Morton.

Occasionally, Albert, Joyce, and Meyn were sent to perform as a trio in Loew's 175th in Manhattan, the Paradise in the Bronx, the Valencia in Jamaica and the Pitkin and the Kings in Brooklyn. Readers will recognize the "Wonder Theatres" in this array.

The time is now 1930; the effects of the October 1929 stock market crash are being felt. Ted, for over a year, had done very well playing the Loew's houses in metropolitan New York. Suddenly, he was transferred back to the State in Cleveland. Dick Leibert, transferred from Loew's Penn in Pittsburgh, to the State, was being brought east to Loew's Jersey.

On the night of his final show at the Jersey, a 70-piece high school band paraded down the aisles with Ted spotlighted on the Howard seat. A complete surprise, this was arranged by hundreds of fans.

Upon his return to Cleveland, he was given a welcome night, which was featured by the delivery of a 4' x 8' postcard from Jersey City, with hundreds of signatures wishing him luck. At the same time, a scroll of signatures was sent to 1540 Broadway in New York, Loew's home office, demanding his return to Jersey City. There was an

attempt later to get him back, but the Cleveland office wouldn't release him.

By the spring of 1932, the depression had set in. The era of the live theatre musician was fast bowing out. Loew's cut vaudeville, orchestras and organists; everything in theatres became mechanical. In May 1932, he heard from Louis Sidney with two propositions. Because of his loyalty (two big salary cuts), the brass liked him. Ted was offered a job in Denver's Paramount, but if he could afford to take a vacation, he could become solo organist in Loew's Jersey in September.

The latter was his choice, and following vacation in Kansas City, he opened at Loew's Jersey, featuring songfests. As there was sound, he would pass the microphone around so vocalists could hear themselves sing. Among those were Monk Berkowitz, John Ryan, and a sliver of a kid named Frank Sinatra. Monk eventually was featured as a singing guitarist with Meyer Davis' society orchestra; Johnny became affiliated with Sammy Kaye's band; and everyone knows what happened to "Frankie".

After Pearl Harbor, New York's Times Square really boomed. The Paramount and Strand featured name bands, the Roxy had a stage show built around Paul Ash. Loew's, cautious at first, eventually featured live bands at the Capitol; Tommy and Jimmy Dorsey, Paul Whiteman, Horace Heidt, Gene Krupa, Sammy Kaye, Guy Lombardo, Xavier Cugat and others.

It was decided to raise the Capitol's orchestra elevator to stage level. What about the Estey organ console? "Cut the cable and throw the damn thing out into the spillway," said Louis Sidney. And that is exactly what they did on the spot. A junk dealer carted it away.

Lester B. Isaac replaced Sidney, who joined M.G.M. He sent for Ted, saying he was wanted at the Capitol as an organist — a Hammond organist. Ted was shocked, fearing the thing would be a laughing stock compared with those instruments in the Music Hall, Paramount, and Roxy. "No one will notice the difference", said Isaac. "The console will be placed high to the right of the pit, the carpenters will build a coat around it so it will look like a huge pipe organ."

Still with misgivings, Ted opened on the highly amplified Hammond on July 24, 1944, after 14 years at the

Jersey. He lasted at the Capitol until 1955, at which time, Loew's was breaking up into two companies by anti-trust action.

He was given six months' pay, a lump sum from the pension fund, and a note that his 27 years with Loew's had terminated. The latter years of his Capitol tenure made Ted the only live attraction in a Times Square motion picture theatre.

He was 54 now, had spent 43 years in the theatre. What next? He didn't want to teach, and there were no more theatre jobs.

Lester Isaac contacted him. Isaac had left Loew's to direct the presentation of Cinerama. He introduced Ted to Otto K. Eitel, part owner and managing director of the Bismark Hotel in Chicago. Ted signed for the Bismark, playing a Hammond with all speakers and equipment. He featured songfests nightly, with the aid of two 35 MM projectors in the ceiling, controlled at the console. The engagement lasted a year.

Back in New York, Ted Meyn put together a one-man trio idea; a Hammond with Wurlitzer electric piano keyboard above the second manual, a Kruger electronic string bass, their sounds coming out four speakers. General Artists booked Ted as a one-man trio.

Until 1964, he played the Bismark; two summers at the Lake Tarleton Club in Pike New Hampshire; Plaza Hotel in Jersey City; Continental Restaurant in Paramus, N. J.; Mark Twain Hotel in Elmira, N.Y.; Hotel Dixie in New York, and lastly Paul's Edge-water Restaurant in Wanamassa, N. J., where he slowly phased himself into retirement. He sold all his equipment, including station wagon, trailer and van.

He was asked some questions pertaining to music and musicians. "Rock Music? It's just another cycle. Some of it is nothing more than another version of jazz. And that ear-splitting stuff: I improvised that back in 1909 as the proper music for a silent picture in which a tribe of cannibals was dancing around a big kettle of boiling water in which they were going to cook their captive. Victim was rescued by Francis X. Bushman, while I played 'Napoleon's Last Charge' and the 'Midnight Fire Alarm'.

"Today's fashion of dress? One cannot give the long-haired, bearded, shabby-looking musician of today

credit for having guts; you have to feel sorry for him, because it seems that it is the only way he can make a living in the music business. The first unwritten rule of yesterday's musician was 'never take a drink on the job'. That rule still stands, but narcotics have been added to it."

"Other unwritten rules? My father gave this one to me: 'He who resorts to smut for laughs, or the flag for bows, is no showman'."

Ted Meyn and his wife, Helen, will have celebrated their 50th wedding anniversary in July 1971; both are 70 years young. They are planning a European trip which may become a round-the-world venture. Their son, Ted, a pilot-engineer with Pan-Am for 30 years, believes they should go the whole route.

There is another Meyn who is an organist, grand-daughter Charlotte Ann, 20, and attending Hartford's Hartt School of Music. She is majoring in organ, is a member of the organists' guild, and is a church organist. The apple of Ted's eye, she plays the masters with ease. No rock stuff for her!

"Bach", says Ted, "is like writing

Latin with one hand, Greek with the other, kicking a wild cat in the tail with one foot, and mad dog with the other, all at the same time."

And so, we come to the end of the Ted Meyn story. We have seen that for over 55 years, the man devoted his life to entertaining others. Now, with retirement, it is hoped he and Mrs. Meyn will enjoy many years of relaxation which retirement is designed to assure. □

Closing Chord

GEORGE EPSTEIN, who played the Roxy Kimball during its last days, died in New York in November. Born in that city in 1900, Mr. Epstein studied organ under John Hammond, and piano and theory at the Damrosch Music Institute. At 16, he began his theatre organ career, and played several houses in Brooklyn and on Broadway. He broadcast over WSOM, and was organist at the Roxy for over 5 years. His biography is scheduled for THEATRE ORGAN. □

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SHUFFLE OFF TO BUFFALO

The Niagara Frontier Chapter has scheduled a great weekend of Theatre Organ music – June 17th and 18th – two full days of fun and fellowship.

Larry Ferrari, popular east coast recording artist, will be featured at the Riviera Theatre, and Frank Olsen, well-known British recording artist, to be featured at the Hollywood Theatre. Also at the Hollywood will be a Cameo performance by Luella Wickham, the Chapter's "Sweetheart."

PROGRAM

June 17 – afternoon

Thomas and Sieben home installations.

June 17 – 8:00 P.M.

Riviera Theatre. Admission \$1.50 per person.

June 18 – 9-11 A.M.

Open console time at the Riviera.

June 18 – 2:30 P.M.

Hollywood Theatre, Admission Free.

June 18 – evening

Hontz and Gilbert home installations.

Riviera Theatre, 67 Webster St., North Tonawanda, N.Y., 3/12 Wurlitzer with Posthorn.

Hollywood Theatre, Gowanda, N.Y., 2/6 Wurlitzer, small in size but not in sound.

Joe and Laura Thomas, 3534 Bowen Rd., Lancaster, N.Y., Phone: 683-3488. 3/7 Wurlitzer – Marr & Colton.

Robert Sieben, Fix Rd., Grand Island, N.Y., 2/3 Sieben Special.

Harold Hontz, 612 Hopkins Rd., Williamsville, N.Y., Phone: 633-8925. 3/10 Wurlitzer.

Earl Gilbert, 2289 Hopkins Rd., Getzville, N.Y., Phone: 689-8683. 2/9 Wurlitzer.

There are a great many motel's and hotels in the area, and an excellent one, The Packet Inn, is just a few steps from the Riviera Theatre.

Early arrivals may contact Chapter Chairman Randy Piazza at 834-2712, or Laura Thomas at 683-3488.



LARRY FERRARI



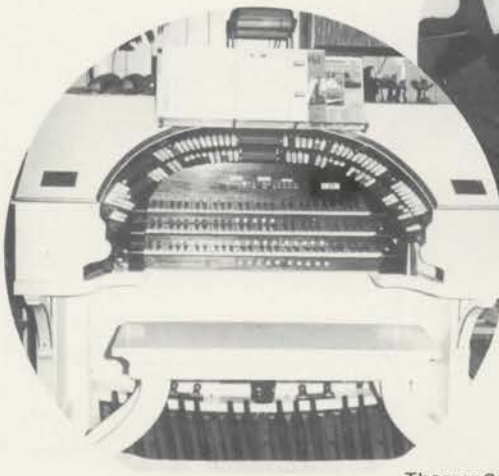
Frank Olsen-Riviera console North Tonawanda, N.Y., 3/12 Wurlitzer.



LUELLA WICKHAM



Hollywood Theatre console Gowanda, N.Y., 2/6 Wurlitzer.



Thomas Studio console Lancaster, N.Y., 3/7 Wurlitzer-Marr & Colton.



Earl Gilbert and console Getzville, N.Y., 2/9 Wurlitzer.

SALUTE TO WEST PENN



Our Youngest Chapter

A PICTORICAL REVIEW OF THE
WEST PENN THEATRE ORGAN SOCIETY
PITTSBURGH, PENNSYLVANIA



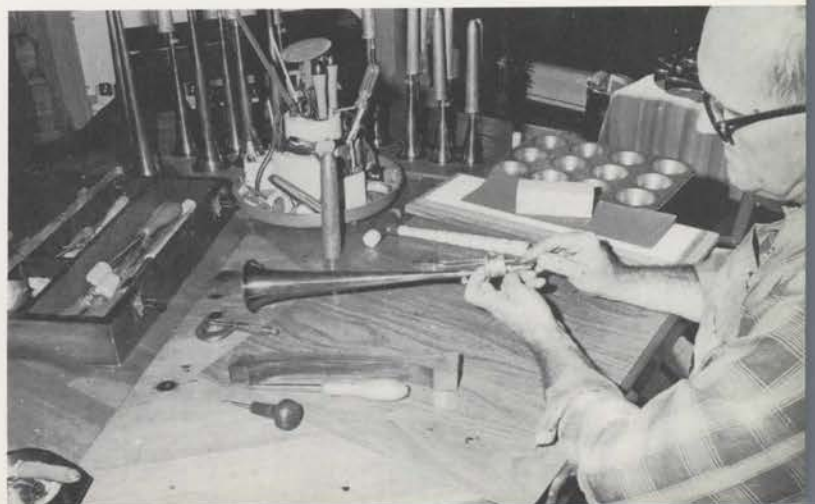
PRESIDENT ELECT MEINHARDT

PAST PRESIDENT BAGIENSKY

REY GALBRAITH AT THE KLINE WURLITZER



BOB MITCHELL VOICES THE SICKLY ONE



One of the youngest chapters of ATOS has become one of the most active due to the dedicated efforts of the officers and members.

The chapter began its official life on July 2, 1971 when the signed Charter from National ATOS was received. The chapter officers were: Chairman, John Bagiensky, Vice-chairman, Herman Knell, and Secretary-treasurer, Lawrence Schwartz. Bob Mitchell was selected as Program chairman.

Since there are no pipe organs remaining in the theatres of Pittsburgh and surrounding area, program chairman Mitchell used considerable ingenuity in developing interesting programs to maintain a high level of enthusiasm.



KEITH FLOWERS UNLEASHES A PINK PANTHER



LUNCHEON AT HOLIDAY INN, FREDERICK, MD.

In June (before the charter was official), the West Penn group toured the Moller factory as the guest of Moller. The tour was under the guidance of Moller V.P., Mr. John Hose.

The following month the membership traveled to Canfield, Ohio, to hear

the Wurlitzer 260 Special owned by member Guenther Hille. Incidentally, this instrument was once installed in the Colfax Theatre, South Bend, Indiana. It is a late model Wurlitzer, complete with French style console, a rare beauty. This console was featured on posters recently distributed

to dealers of Wurlitzer products.

A highlight of 1971 was the trip to visit the fantastic Dick Kline home installation. (See T.O. June 1970) ATOS charter member Dick Kline, hosted the chapter. Rey Galbraith was the featured artist.

Another highlight in 1971 was a

BAGIENSKY AT THE 1826 HALL TRACKER ORGAN



MR. HOSE VOICES A DIAPASON PIPE





GUENTHER AND JOE RECEIVE WPTOS AWARD



JOE GATELARO PLAYS THE "MIGHTY THOMAS"

trip to the Arden Trolley Museum, Washington, Pennsylvania. Since many members of the West Penn chapter have been active with the Pennsylvania Railway Museum Association, this trip was a "natural". Although this trip was basically railway, organ music was not ignored. Bob Jordan brought his

Thomas electronic to entertain members, and tapes were heard from previous meetings.

Later in the year (1971) nominees for 1972 were selected, and the 1972 slate was elected in December. They are: Chairman, Harold Meinhardt, Vice-chairman, Lawrence Schwartz, Sec-

retary, Rey Galbraith, and Treasurer, Fran Veri. Program chairman is again Bob Mitchell.

Several home installations, both classic and theatre are in work. It is projected that the West Penn Theatre Organ Society will become a big factor in the future of ATOS.

MOLLER VICE PRESIDENT JOHN HOSE



JOE GATELARO AT THE HILLE "260 SPECIAL"





CLANG! CLANG! CLANG! GOES THE TROLLEY



BOOOAARD!

Remember

the great days when countless trolleys thronged the streets of almost every city and town throughout the country? Or perhaps your memory brings back one favorite trolley line somewhere.

Whatever your recollections, a visit to Arden Trolley Museum will bring back many fond memories. See the cars and recapture some of the thrill of riding them. Give the children a glimpse of the big electric cars that

carried Father and Grandfather to and from their daily work or on weekend pleasure trips.

Trace history of car development back past the turn of the century. See a streamliner similar to those on most modern trolley lines . . . the familiar yellow cars that served Pittsburgh by the many hundreds before the days of the streamliners . . . a high-floored car that was new in 1905 . . . a four-wheel car from the 1890s.

From beyond Pittsburgh have come several cars from other parts of Pennsylvania . . . and from New Orleans the famous "Desire" car of theatrical and movie fame.

These cars share a unique distinction: they are "broad gauge." This track, 6 inches wider than standard railroad track, was common on many Pennsylvania lines, but was seldom used elsewhere despite the many odd gauges at various places. □

GUENTHER FINDS A SICK REED PIPE



PRES. MEINHARDT NEEDS A FIREMAN



'GREAT WESTERN REGIONAL'

A Brilliant "Happening"

by Hal Steiner — Photos by Stu Green

To say that it was an ambitious undertaking would be understatement, especially in view of the loss of two showcase instruments, the Rialto Theatre's augmented Style 216 by fire and Harvey Heck's 4/27 Wurlitzer by sale. Yet, two brilliant new instruments appeared to replace the loss. It was such timeliness, good luck and much hard work which made the Los Angeles Chapter's Great Western Regional ATOS Convention an unqualified success.

Registrations numbered 329, yet one of the concerts open to the public



Buses transported conventioners to all events. They maintained a tight schedule under the direction of Bill Exner who handled similar duties during the 1968 ATOS Convention in Los Angeles.

attracted nearly four times that number. After many months of planning by L.A. Chapter officials, which included bus transportation to all events, activities started on Thursday (Feb. 10) with registration at the convention HQ, the venerable but very presentable Alexandria Hotel in downtown Los Angeles. In the evening there was an "open house" at Joe Koons' Motorcycle Shop in nearby Long Beach where Joe's 22-rank mostly Wurlitzer showed off its new Wurlitzer 3-deck console for the first time, with soft drinks, beer



Former Chapter Program Chairman Dwight Beacham played the kickoff concert on the Leet organ in the Culver City Baptist Church.

and peanuts "on the house." Many organists were heard briefly during the 3½ hour session, including Gene Roberson, Lyle Knight, Mike Ohman, Donna Parker and Dick Schrum. Gaylor Carter, suffering from the effects of having tried to use his thumb for a beer can opener, understandably cut his performance time to a one minute version of his radio theme, "Perfect Song" — all quarter notes.

Next morning at daybreak (9:00 AM) the buses left for Culver City where Ross Farmer's pride and joy is



Closeup of Dwight and the Leet console, which appears to be 'straight.' However, the sound is theatrical.

the rare Leets 3/12 organ in the West Culver Baptist church. On hand to play the Wurlitzer-like instrument was Dwight Beacham, a veteran of the 1968 L.A. convention, whose selections ranged from classical ("Trumpet Tune", and "Forest Green" by Purvis) to "Hooray for Hollywood" and "Cabin in the Sky." The concert session was followed by a chamber tour and then because the group was behind schedule, Stu Green was asked to empty the house. A couple of minutes of his best playing had the crowd aboard the three buses pronto.



Bill Field and Bill Coffman pose with one of the visible blacklighted Diaphones of their Old Town Music Hall Wurlitzer.

The next stop was the Old Town Music Hall in El Segundo where old pro's Bill Coffman and Bill Field provided fast moving entertainment of their 4/24 Wurlitzer. Introducing "My Old Flame," Coffman confided that Mae West was never discussed in his very proper home and he didn't learn about her until he ran away from home — "at the age of 30!" Their sure-fire routine included a slide-accompanied sing-along and Fields cueing Laurel and Hardy's "Hog Wild" which left the group laughing while they boarded the hotel-bound buses.



Conventioneers leaving the Harold Lloyd residence stroll toward waiting buses.

The afternoon event was a guided tour of the fabulous Harold Lloyd 16½-acre estate in Beverly Hills, where conventioneers saw the still neatly-kept grounds, the film vault containing



Mike Ohman breaks up while coaxing pretty tunes from the 32-rank Aeolian player organ in the Harold Lloyd living room.

Lloyd's priceless negatives, the playground with kid-size buildings, dozens of fountains, water cascades between rows of stately trees, an old Rolls-Royce and the late comedian's huge home. Mike Ohman presided at the L.A. chapter-restored Aeolian 2/32 residence organ in the living room. Ohman brought out it's best qualities; no easy task.

Back to the hotel to grab a bite, rest a bit and catch the bus for San Gabriel where Lyn Larsen was ready

to play the dedicatory concert on the L.A. chapter's newly installed 3/16 Wurlitzer (transplanted from the Brooklyn Albee theatre).

Lyn's entry, as the shiny white console climbed the white beam of light, caused a ripple — due to his appearance. The handsome young organist has apparently “metamorphosed” back to his original image



The Mission Theatre's illuminated sign hawked these stellar attractions. At some Mission concerts there were three San Gabrielites for each registered ATOSer.

— full dress suit and “establishment” haircut. A far cry from his “Who Am I?” period and he is many pounds lighter. But never handsomer.

His program offered a wide range of music, from a Jessified “Stars are My Windows of Heaven” to “War March of the Priests” (Mendelssohn) from a recent horror film, starring Vincent Price at a musty console.



Lyn Larsen played the dedication concert at San Gabriel.

During intermission San Gabriel's mayor, Helen Kennedy, had nice things to say about ATOS, the L.A. Chapter and especially about Neal Kissel who is largely responsible for making the “Wurlitzer-in-a-public building” a reality.



Man of the Hour was Neal Kissel. He was warmly lauded by San Gabriel's attractive gal mayor Helen Kennedy during the dedication for his work in securing the organ and overseeing the installation from start to finish.

Lyn Larsen then went into Part II which included the theme from the film “Summer of '42” and closed with his familiar “Satyr Dance.” His encore was stopped short by a Great manual cipher (middle C sharp). Lyn expressed thankfulness that it didn't happen earlier. An so to bed — after a half hour bus ride.



Stan Kann talks about his antique vacuum cleaner collection during his Wiltern Theatre concert.

On Saturday morning the “people carriers” (each supplied with a “keeper” to keep the inmates informed) disgorged their eager cargoes at the Wiltern theatre where Stan Kann was about to make his Los Angeles debut.

In the lobby we approached a maroon-coated usher and asked how to get to the Parterre. The “usher” gave us a scathing look and replied “I dunno — I'm new around here. Just got in from St. Louis.” It was Stan Kann, and I learned I wasn't the first to mistake his garb for an usher's.

Stan is a showman/musician and his patter is as compelling as his music. He provided some nostalgia (“Valse Blulette”), selections from “the Jewish Oklahoma” as he called “Fiddler on the Roof,” a Duke Ellington medley, a sultry silent movie “vamp” theme

("The Birth of Passion"), a memorable "When the Parade Passes By" and a thrilling "Knightsbridge March." Stan Kann was a solid hit with his audience.

Back to the Alexandria, some lunch and then off to an unbelievable adventure; the antique auto and automatic musical instrument museum of J.B. Nethercutt - San Sylmar. This private museum is in the process of construction, and even partially completed it's incredible. Our point of interest was one of the upper floors of the six story windowless structure, the floor with the 3/26 Wurlitzer. Builder Dick Villemin and his able assistant, Gordon Belt (now on the museum staff) hurried the installation to meet convention dates. The combination of finely regulated pipework, the live acoustics of the incomplete room and the arresting musicianship of Rex Koury added up to a unique musical experience, Rex, whose artistry was, until this performance, largely unfamiliar to L.A.



Rex Koury created a sensation at the J.B. Nethercutt Museum 3/26 Wurlitzer. The instrument will be enlarged to circa 50 ranks.

hobbyists, took care of that deficiency in one fell swoop. Rex found the reed-rich Wurlitzer "his type" of organ, and he demonstrated with an electrify-



Saturday Banquet at the Alexandria Hotel. Stan Kann (lower right) is the center of attention at his table.

ing "Sabre Dance," a misty "Foggy Day," a "Night they Invented Champagne" with more than a hint of hiccups and a "Rhapsody in Blue" which brought the audience to a standing position in toto. For one group Rex closed with a reading of a patriotic medley he arranged for a tour of the Salvation Army Band, all the old flag wavers in new colors, including the counterpointing of "Dixie" with "Battle Hymn of the Republic."

We forgot to mention that the conventioners were divided into "A" and "B" groups for locations which couldn't accommodate them all at once. The staggered system required organists to play two performances.



Gaylord Carter takes the audience into his confidence during his San Gabriel concert.

Saturday night was "Gaylord night" in San Gabriel and the local citizenry out-numbered ATOSers 3-to-1 in the Mission theatre (the only concerts open to non-members). The musician/entertainer was in particular fine form. Relying sometimes on film clips, Gaylord celebrated the completion of 50 years as a theatre organist by cueing a wild silent comedy entitled "Lizzies of the Field." He offered musical themes from radio and silent movie days, then cued one of the

great movie chases, Harold Lloyd's race (from "Girl Crazy") via a dozen commandeered modes of transportation to stop his girl's marriage to an already married villain. The ingenuity of Lloyd in devising sight gags and the musical skill of Carter in heightening those gags with skilfully applied music were wonders to behold.

After intermission Gaylord cued Lloyd's feature "Why Worry?" which detailed how to win a revolution in a banana republic with the aid of a beholden giant and continual sight gags. Wonderful fun. Back to the Alexandria via bus.

Sunday morning it was on to the Wiltern to hear Jonas Nordwall, a young man who knocks off a real dirty "By Jingo" or "Baby Face." not to mention a very orchestral transcription of Sibelius' "Valse Triste." "Didn't We"; "Rainbow Round my Shoulder" and "For All We Know" were typical of the pops Jonas played but it was the First Movement of Mendelssohn's "Italian Symphony" which gave some indication of the Nordwall musical prowess. For an encore he mixed a Bach-type fugue with "Irish Washerwoman." That requires imagination plus digital skill.



Jonas Nordwall talks to his audience during his concert at the Wiltern Theatre 4/37 Kimball.

REMEMBER



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All material to be published must be received at
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By the **FIRST** of the month **PRECEDING** publication

Copy for June Issue must be in by May 1st.



An ATOS-laden bus noses up to the San Gabriel Mission Theatre for the only daytime concert held there.

The final concert was at the San Gabriel Mission theatre on Sunday afternoon, with Bill Thomson playing the 3/16 Wurlitzer. Bill's program was typified by such selections as "Jalousie," Jobim's "Meditation," "Holiday for Strings," "Just One of Those Things" and DeFalla's "Ritual Fire Dance." The organ developed some minor ciphers but Bill ignored them while Neal Kissel's cipher hunters pulled the pipes. The squeakers weren't prominent enough to mar Bill's performance. He closed with a Lehar medley and the convention was over.



Always popular Bill Thomson played the closing concert of the mini-convention on the San Gabriel Wurlitzer.

The master of ceremonies for all events was a personable young man named Jerry Vogel. Jerry not only handled the intros with skill but also took delight in mystifying his audience with card and rope tricks. At 19, Jerry is a professional magician.

The Los Angeles mini-convention was a triumph for all personnel involved, especially for its organizers. Chapter Chairman Chick Landers has a talent for assigning tasks to those best equipped to handle them. The results set a standard which would be difficult to follow.

LOS ANGELES PROFESSIONAL ORGANISTS STAGE 'EXTENSION' TO ATOS BASH

by Elmer Fubb

Although the mini-convention ended with the Bill Thomson concert on Sunday afternoon, conventioners were intrigued by an announcement made during several of the concerts; organ enthusiasts were cordially invited to a Monday night concert at the Pipe & Pizza pasta emporium, sponsored by the Los Angeles Organists Breakfast Club, that fun-loving association whose members play for money — on any night but Mondays.

The Pipe & Pizza, sampled briefly by conventioners, was jammed to the gun's by 7:30 PM Monday, and among the musician pizza chompers was a generous sprinkling of conventioners enjoying a "convention extension."

The first artist was 15-year old Donna Parker who had been seen and heard in cameo appearances during the convention. Donna was defying a 103° "flu" temperature but she gave a fine performance on the 2/10 Wurlitzer and also on a model 650 Conn loaned for the occasion. In the audience was Woody Wise, who revealed he had invited Donna to play a cameo spot during the July convention.

Next on the bill was popular Leroy Davidson, who also played both instruments and included a Stu Green tune to mark Stu and Peg Nielsen's first wedding anniversary.

Then staffer Bob Garretson introduced the piece-de-resistance, music and clowning by veteran theatre organists Arlo Hults and Lloyd del Castillo, aided and abetted by a real, live soubrette. The theme was "St. Valentine's day," and the corn was deep and green as the two hammed it up with duets which always included attempts to throw each other off by abrupt and unexpected key changes. Del scraped a semblance of music from a battered fiddle and was attacked at the console by the show girl on whom he planted a buss and a bear hug embrace. The 2½ hour concert closed with a well performed duet of Tchaikowsky's "March Slav" by the talented pair.

The session provided conventioners an opportunity to observe California's southland "pro's" at play as well as to sample the music of organists not heard during the ATOS bash. □



Donna Parker played a cameo spot during a Convention luncheon at the Alexandria Hotel but she really sparkled during her portion of the Monday night concert at the 'Pipe & Pizza' staged by the L.A. Organists' Breakfast Club.



Like Donna, Leroy Davidson played both the 2/10 'Pipe & Pizza' Wurlitzer and the Conn model 650 shown here.



Pizza parlor staffer Bob Garretson (center) hosted the Pro Organists' bash as he did earlier for the ATOS conventioners. He is flanked by veteran theatre organists Lloyd Del Castillo (left) and Arlo Hults, who clowned for the pro's.

Rochester Hosts Convention

by Lloyd E. Klos

In August 1923, many of the country's leading theatre, concert and church organists descended upon Rochester, N.Y. for the sixteenth annual convention of the National Association of Organists. The five-day affair used the Eastman Theatre and adjacent Kilbourn Hall for its headquarters, and the city hasn't seen the likes of such an event since, or will it ever.

An adjunct group to the NAO was the Society of Theatre Organists, which held sessions in conjunction with the parent organization. This group was organized in 1921, and existed solely "for the purpose of advancing the ideal of motion picture accompaniment."

The convention registry list was a veritable Who's Who in the organist profession; T. Tertius Noble of St. Thomas Church in New York and president of the NAO; Eric DeLamarter of the Chicago Symphony; Palmer Christian of Chicago; Dr. Healey Willan of Toronto; Vera Kitchener and Frank Stewart Adams of New York; Robert J. Berentsen of Brooklyn; Firmin Swinnen of Philadelphia; and Harold Gleason, John Hammond and Guy Fraser Harrison of Rochester were heard in recitals, motion picture demonstrations and discussions.

Many papers were read, and round-table discussions were held, with the sessions open to the public. The event was well-publicized in the daily press, and the writer will strive to bring out the more interesting aspects, with prime emphasis on theatre organ activity.

The convention began on Monday evening, August 27 with an informal get-together in the corridor of the Eastman School of Music. On Tuesday morning, registration was held, followed by addresses of welcome by Major Clarence D. Van Zandt and Dean Hoing of the University of Rochester. A business meeting was held prior to lunch, reports from officers, committees and state presidents, and election of nominating and resolutions committees.

Tuesday afternoon was devoted to two recitals. The first was in Kilbourn Hall where Harold Gleason performed works on the 4-manual Skinner. The second was held in the Eastman Theatre on the 4-manual Austin Organ, Vera Kitchener, STO, the soloist.

Following supper, the conventioners returned to Kilbourn Hall where the NAO president, T. Tertius Noble, presented a program of selected works.

Wednesday morning was devoted to a meeting of the Executive Com-

mittee, greetings from representatives of various organist groups, among them the Society of Theatre Organists, represented by its president, Robert J. Berentsen. Of note was a greeting from David J. Marr, founder of the Marr & Colton Organ Co., and representing the Organ Builders Association.

Following lunch, was a reading of a paper by Hamilton C. MacDougall of Wellesley College on "The Country Organist", a recital in Kilbourn Hall by S. Wesley Sears of St. James Church in Philadelphia, and winding up with a demonstration of the Eastman Theatre organ by Robert Berentsen.

At 8 P.M. a festival concert was held in the Eastman Theatre with Vladimir Schavitch conducting. Artists included Frank Stewart Adams, Eric DeLamarter, Guy Fraser Harrison, Firmin Swinnen and Palmer Christian.

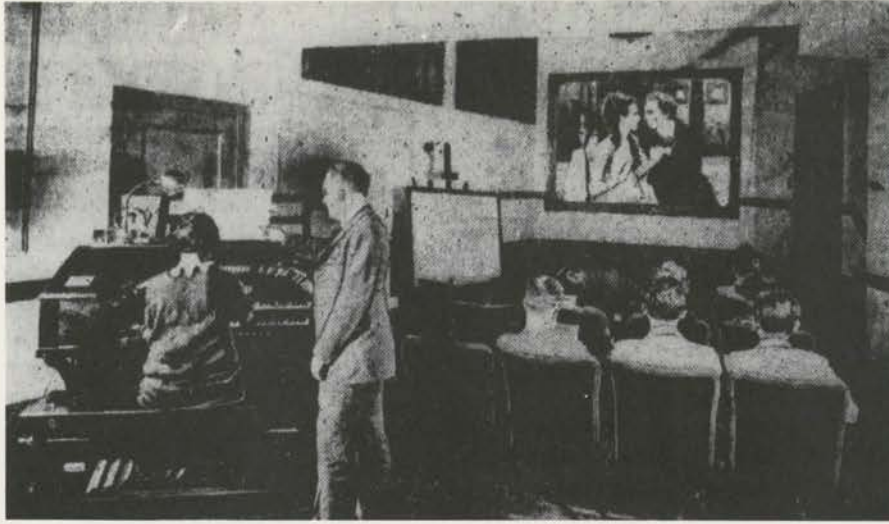
On Thursday morning, the Society of Theatre Organists took over the scene which was held in the Eastman Theatre to give members an opportunity to use the organ and have pictures shown to illustrate how the true theatre organist adapts his music to the themes of the screen stories. Following the address of welcome by the theatre manager, William Fait, a survey of the STO for 1922-23 was read by Mr. Berentsen, the president. He said that this society "was three years old, had 75 members, and that mighty few of them think that the wage scale is most important."

Frank S. Adams played an organ sketch adapted to the comedy "The Apartment House." He gave an example of the many humorous, highly comical, even side-splitting possibilities of the up-to-date motion picture organ.

A demonstration of the Eastman Theatre organ by John Hammond endeavored to "show the technique of the profession and bring to the attention of the public the tremendous strides which the theatre organist has made. Few people realize the amount of musical knowledge which a really first-class theatre organist must possess, and the public was well paid for attending this session of the convention."



The Eastman Theatre was the site of National Association of Organists 16th annual convention in 1923. Motion picture studio for students training was located on the top floor.



A very rare photo of the former Motion Picture Organ Studio of the Eastman School of Music, located on the sixth floor of the Eastman Theatre. Here, aided by a 2-manual Wurlitzer organ, a screen, projection equipment, and a library of 70 silent films, covering a wide range of subjects, comedy, drama, romance, tragedy and current events, the student learned how to accompany the silent pictures. The instructor shown in this June 1924 photo is Robert Berentsen. — (L.Klos collection)

Hammond then played the music to the feature picture *"The Primitive Lover"*, in which he exemplified all that is highest in playing a picture. He specified three themes, partly from Puccini's *"Girl of the Golden West"*. A general discussion period followed.

Hammond then demonstrated the resources of the Eastman organ with a comedy entitled *"Toonerville Trolley"* and a feature *"Fruits of Faith"*. He explained to his hearers that there are two separate blowers and motors to the organ; a second touch is somewhat of a novelty; the so-called traps and unusual shifts attracted attention; the pipes over-stage and above the center chandelier are all hidden from the listener; most remarkable is it that this complicated large instrument, in use from 1 to 11 o'clock daily, should remain in such good condition.

T. Scott Buhrman, editor of *"The American Organist"* was scheduled to appear with a paper entitled *"Progress of the Theatre Organist"*. However, his place was taken by Dr. Alexander Russell of the Wanamaker Auditorium and Princeton University. He said that ten to fifteen million people see pictures daily, and their musical tastes are much influenced, sometimes even formed, by what they heard played. When the Wanamaker Auditorium was loaned to the Society of Theatre Organists for a public demonstration of ideals in picture playing, he was gratified to note that truly cultured and refined people attended. Playing a picture is a remarkable thing, for it

requires big memory, sense of humor, common sense and other important qualities. Humanizing of the intimate touch between the player and the audience is needed.

He paid a warm tribute to Mr. George Eastman's vision in this magnificent building, devoted exclusively to educational and moving picture purposes. Dr. Russell believes the public wants artistic pictures, combined with music of similar character.

Following the program, the audience was invited to inspect the studio where students were trained in the art of motion picture accompaniment. (See photo). With the aid of a 2/8 Wurlitzer organ, complete motion picture projection equipment, a library of 70 films of every description, and the most competent instructors, many students were graduated from the Eastman School as competent theatre organists. The studio was of great interest to all those who inspected it.

The remainder of the convention was devoted to discussion and recitals, with emphasis on church and concert work. The affair wound up in a spirit of gaiety on Friday when more than 300 organists and guests gathered at Newport on beautiful Irondequoit Bay for a picnic and banquet. Several trips about the bay on a steamer were taken before supper.

Of interest were the names of those elected officers for the coming year: President, T. Tertius Noble; Vice Presidents, Harold Gleason, teacher at the Eastman School, Henry S. Fry of

Philadelphia, Mrs. Bruce S. Keator of Asbury Park, New Jersey and Dr. Francis Hemington of Chicago; Secretary and Director of Publicity, Willard Irving Nevins of Brooklyn; Treasurer, John Doans of New York; Chairman of the Executive Committee, Reginald L. McAll of New York.

Several people were introduced at the banquet. Senator Emerson Richards of New Jersey, designer of the Atlantic City Auditorium organ, told the guests that, speaking for the New Jersey delegates, he would say that "it was simply a marvel how they had been surrounded by the home atmosphere in Rochester. This was true even to the mosquitoes."

John Hammond, Eastman Theatre organist, told the members of the association that he wanted them to know how greatly the Association of Theatre Organists appreciated their backing.

"We have had your support from the first", he went on to say. "We need the encouragement more than you know. The theatre organist is so apart from the people's hearing him play that he doesn't know what his audiences are thinking. Once in awhile, someone goes to the box office and tells the manager that he or she wishes that the organist would play some jazz.

"I don't mean that we should play from Bach's *"Fugue in E Minor"* when there is a comedy being shown; that wouldn't be good, but I wish they would encourage better music. I feel that the day is coming when they will, but it will come much sooner if we have the co-operation of the church and concert organists."

One of the most heartily applauded when he rose to speak was Mr. Skinner, of the Skinner house of organ builders. His was one of the best talks given. He said he would rather be an organist than anything else if he were not an organ builder.

Frank S. Adams, acknowledged to be the humorist of the association, and an ideal player of comedies on the screen, told stories.

And so, a most successful convention of organists was held in the Flower City. Today, it is a far cry from those days, as concert and church organists have their own convention, and it is a rarity when someone of the theatre organ vein is asked to perform in a special program before church and concert organists. □

'72 Convention Highlights

Gee, Dad . . . it's a computer! "Jenii" will make her debut at the 17th annual convention of the American Theatre Organ Society July 10-14 in the Washington, D.C. area.

Jenii is a computer-operated Wurlitzer, created by convention co-chairman Marvin Lautzenheiser. It will never replace the live organist, but it would take eighty fingers to match its capabilities.

Host for this year's national convention is the Potomac Valley Chapter of ATOS, which is the center of one of the nation's most active areas in the theatre organ revival.

There are five in-theatre installations, four of them in their original locations. And, there are well over twenty home and studio locations, many of which will be open for conventioners.

Organists include such well known concert and recording artists as Rosa Rio, Lee Erwin, Eddie Weaver, Ray Bohr, Tiny James, Everett Nourse, Jimmy Boyce, Dick Smith, Ray Brubacher and John Steele.

A major highlight of the convention will be a trip to nearby Richmond, Virginia, which has three working instruments in theatres: Loew's 3/13, the Byrd's 4/17 and the Mosque's 3/17 Wurlitzers. All are used regularly for the public as well as ATOS. Richmond has never been without live theatre pipe organ music. Eddie Weaver is probably the area's best known personality in show business, and his brilliant career goes all the way back to the silents.

Home base for many convention events is Woody Wise's 3/11 Barton. It fits so perfectly into the Virginia Theatre, it looks as though it was originally installed there, although it began life in the Norfolk area. Since being transplanted to the Virginia Theatre, it has received public support through regular screenings of silent films, and is used nightly for intermission concerts.

The biggest organ in the convention is Jimmy Boyce's spectacular 4/34 Wurlitzer in the Alexandria Arena. It was originally in the now-gone Center Theatre, which was the sister of the Radio City Music Hall. The spacious

Arena provides a perfect setting for what many consider to be the richest theatre organ sound in the nation.

Spectacular is also the word for Dick Kline's beautifully restored and augmented 4/28 Wurlitzer which was the last in-theatre instrument to be heard in Washington. It is from Loew's Capital (now a book store). The setting for the organ is a huge two-story high studio adjoining Dick's home. It overlooks a picturesque quarry, and the scenery matches the sound. The studio is every bit as large as many theatres of the day.

Dick Kline is also the man who helped bring the Tivoli's 2/8 Wurlitzer back to life. This Frederick, Maryland theatre is like stepping back in time. It is maintained in like-new condition, from the marquee to the stage.

The WXLN studio theatre 2/11 Moller is probably the only radio installation used for daily live pipe organ music in the nation. The station features "*the Golden Age of Radio*" with drama, comedy, music from the 30's and 40's and the daily 90-minute show with ATOS member Doug Bailey, who owns the organ. There will be a live convention broadcast from the organ, and ATOS members can keep up with what's going on with regular news coverage of the convention.

George Merriken's 3/22 Wurlitzer (formerly at Warner Brother's Tivoli in Washington) is in a barn in suburban Maryland that is filled with theatre memorabilia; Stump Miller's 2/12 Wurlitzer is in a home filled with a spectacular collection of antique clocks; George Johnson's 2/7 Wurlitzer was once in the Richmond Theatre in Alexandria; and Lem Keller's 4/17 is an original instrument that is a great example of creative expertise. Marvin Lautzenheiser's 3/13 Wurlitzer will also play as a conventional instrument, as well as performing with the computer.

For early birds, there will be a pre-convention concert at the Alexandria Arena on Sunday, July 9 at 5:30 P.M.

There will be workshops and seminars, with Lloyd Klos and others, and ample opportunity to tour the Nation's Capital. Certainly there is no better chance for sight seeing than that afforded by this year's convention.

Convention headquarters is the spacious and convenient Twin Bridges Marriott Hotel on route 1 and I-95, a few minutes from Washington via the 14th Street Bridge, and almost as close to the Virginia Theatre. This will be the scene of the banquet on Wednesday, July 12.

There will be a convention store for the sale of albums and other pipe organ related items. (See separate story.)

Certainly a new star will be born, with the premier performance by Jenii, the computerized Wurlitzer.

Marvin Lautzenheiser conceived the plan five years ago, bought materials four years ago, and heard her make the first recognizable sounds this January.

He invented a new computer language called "musictran", which translates a score into a number and letter scheme. These punch cards are read into a magnetic tape reader, which controls 500 functions and handles up to 80 activities at one time.

Everything on the pipe organ is under Jenii's control, including all three manuals, all stop tabs, swell pedals and percussions. It can change keys and switch manuals and octaves between any two measures. The metronome speed is continuously variable. It does more than eight organists could do, since all of its "fingers" are working at the same time.

Unlike a player-organ, there is no human performance involved at any time.

The name "Jenii" has many derivations. The word relates to "music generator", "genius", the fabled Jenii from the bottle who could work miracles, and Marvin's wife, Jean. She'll be playing a concert during the convention, but is limited to ten fingers and two feet, although she does very well.

"Also," explains Marvin, "I needed a girl's name for the computer, since I spend so much time with her."

Advance registration forms have been enclosed with this issue of THEATRE ORGAN. This affords a discount price for both registration and air-conditioned bus transportation. Rooms can also be reserved now. While this is not required, it is recommended. □

**the Potomac Valley Chapter
hosts the...**



REGISTER NOW AND SAVE!!

\$17.00 per person, plus (optional) bus transportation to all events for \$10.00. (Regular registration at the door is \$19.00 and \$11.00 for transportation.) (See the handy order form as an insert to this issue.)

AMERICAN THEATRE ORGAN SOCIETY

JULY 10 thru 14, 1972 - WASHINGTON, D.C.

our fun-packed convention schedule...

	MORNING	AFTERNOON	EVENING
MON. JULY 10	REGISTRATION Marriott Twin Bridges Hotel	VIRGINIA THEATRE 1:00 — Dick Smith 2:45 — Jean Lautzenheiser ALEXANDRIA ARENA 4:15 — Jimmy Boyce	ALEXANDRIA ARENA 8:00 P.M. — Ray Bohr
TUE. JULY 11	SEMINARS — 10 A.M. Lloyd Klos and others how-to-do-it lectures, discussions	12:30 P.M. — buses leave for Frederick, Md. TIVOLI THEATRE, Frederick 2:00 P.M. — Ray Brubacher	DICK KLINE STUDIO Thurmont, Md. 5:30, 6:45 and 8:00 P.M. three concerts — John Steele
WED. JULY 12	HOME TOURS 9 A.M. - 4 P.M. Special trips to many un- usual home organs. Also: open console, VIRGINIA THEATRE	HOME TOURS (continued) Including 12:30 - 2 P.M. live broadcast, WXLN studio pipe organ.	MARRIOTT TWIN BRIDGES HOTEL 6:30 P.M. — cocktails 7:30 P.M. — banquet
THUR. JULY 13	SIGHTSEEING Free time to tour the Nation's Capital.	VIRGINIA THEATRE 1:00 P.M. — Don Thompson 2 - 4 P.M. — Cameos MASONIC TEMPLE 3:30 — Ray Brubacher	VIRGINIA THEATRE 8:00 P.M. — Rosa Rio spectacular
FRI. JULY 14	7:30 A.M. — buses leave for Richmond, Va. BYRD THEATRE — Richmond 9:30 — Everett Nourse and Tiny James	LOEW'S THEATRE, Richmond 11:30 A.M. — Doug Bailey MOSQUE, Richmond 3:00 P.M. — Lee Erwin	MOSQUE RICHMOND 8 P.M. — Eddie Weaver Finale 10 P.M. — Buses return to Washington area.

IN TUNE FOR YOU IN '72!

see and hear these beautiful organs!

THE VIRGINIA THEATRE 3/11 BARTON will be the center for many convention events, including the kick-off concert with Dick Smith, and a stage spectacular with Rosa Rio. This recently reinstalled organ is located in a beautifully appointed theatre which is the scene of many pipe organ events for the general public as well as ATOS. Jean Lautzenheiser and Don Thompson will also be featured.



← THE MOSQUE 3/17 WURLITZER in Richmond creates a mammoth sound in this 5,000 seat auditorium. Lee Erwin will be at the console, as will Eddie Weaver for the big finale.

THE BYRD 4/17 WURLITZER in Richmond, Virginia boasts unique top-of-the-proscenium chambers in a mint-condition, newly renovated theatre. Everett Nourse and Tiny James will ride the lift (but not together!)



← DICK KLINE'S 4/28 WURLITZER in Thurmont, Maryland has what many consider to be the most imposing home installation in the country in a room as large as many theatres. John Steele will play this very beautifully restored and augmented instrument.



← LOEW'S 3/13 WURLITZER in Richmond, Virginia kept daily pipe organ music going way into the 1950's, and looks like new in 1972. Doug Bailey (probably the only organist playing live daily radio pipes in the country) will perform.

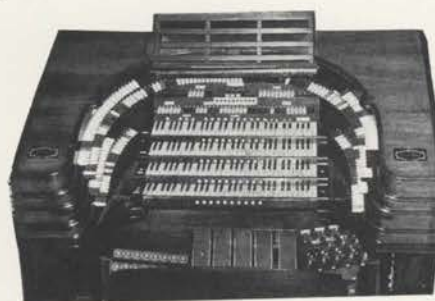
← THE TIVOLI 2/8 WURLITZER in Frederick, Md., defies its size by sounding like a much bigger instrument. The last remaining pipe organ in a theatre in the state of Maryland will be played by Ray Brubacher.



← JIMMY BOYCE'S 4/34 WURLITZER in the Alexandria Arena was once located in the sister theatre to Radio City Music Hall, the now-gone Center. You'll never hear a richer, bigger sound. Jimmy Boyce and Ray Bohr will share the spotlight in two concerts.



ALSO — many unique home installations in one of the nation's most active areas for the pipe organ revival . . . and the 2/11 Moller at radio station WXLN, which will also broadcast some concerts, present interviews, and serve as the news center for the convention. All of this plus the first demonstration of a computer operated pipe organ, created by Marvin Lautzenheiser.





Hollywood Cavalcade

Directed by Lyle W. Nash

MAIN TITLE – Mary Beth Hughes entertains nightly at a Hollywood restaurant . . . Florence Lake and Arlene Harris do TV stints from time to time . . . Laura La Plante now lives near Indian Wells in the Palm Springs area . . . Margarita Fischer, who was in films from 1913-1928, lives at 440 Ocean View Drive, Vista, California, 92083. Margarita played in Universal's "Uncle Tom's Cabin" in the first two versions . . . Unchecked reports say Leslie Fenton was living in the Carmel (California) area . . . James Cagney visited Las Vegas recently and was mostly unrecognized . . . Jean Parker and Virginia Fox were not forgotten by the autograph fans at a recent Hollywood happening.

PRINT piracy grows bolder. Now the MGM classic "Dinner at Eight" is offered by film bootleggers for a mere \$250.

CALIFORNIA organist and law-maker Frank Lanterman recalls the 1927 trade preview of the MGM picture "Student Prince" this way: "The film had its production problems and the night of the showing I was told not to play the regular score. But just before the start of the picture a studio chief said 'play it like it should be.' I did. The crowd loved it. I used much of the fine original score. The Alex theatre in Glendale was the place. MGM did a lot of previewing there."

IN 1931 the Women's Clubs of America declared: "Smut in the talkies must go." What smut and what do they say now about X & R (for repulsive) films?

BY the time you read this Charlie Chaplin will have been honored with a Hollywood Oscar and had his star

inscribed in the Boulevard Walk of Fame. But CC has been honored before. In 1927-28 Chaplin was nominated for an Oscar for acting in the "Circus", for comedy direction of the same film and then given a statuette for general genius of producing "Circus." In 1947 CC was again nominated for an Oscar for his screenplay "Monsieur Verdoux."

KING VIDOR mini-interview:
"Films are in another transitional stage . . . College kids do things we were not permitted to do in the silent days . . . I enjoyed 'Blowup' . . . There are not too many entertaining films to see at the moment."

"MARY ASTOR: A Life on Film" is a magnificent book about her 45-year Hollywood career. She explains the technical details of movie making as never before and how she understood her role as an actress. You feel as if you are on the movie set. It is beautifully illustrated and has an index of Miss Astor's 109 films. Excellent reading.

SELECTED SHORTS – Hollywood hears that Ben Lyon and Marion Nixon will marry this spring . . . MGM says its "Ben Hur" had the most (452) speaking parts of any movie . . . In the depression year of 1931 a movie mogul solemnly predicted: "Cimarron" is the last film ever to cost a million dollars."

MAYBE the secret of Walt Disney films is that most of them contain "enduring cinema values" as the professor would say. "Fantasia" is a choice example. Although over 30 years old, it is a big hit with the mod generation of today.

THE Los Angeles Chapter of ATOS did itself proud with the installation, renovation and dedication of the 3/20 Wurlitzer in the San Gabriel Civic auditorium. Organists Carter, Larson and Thomson (see other stories) were brilliant.

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

AT CONVENTION HOTEL

Ye Olde Musick Shoppe

ATOS recording artists will have the opportunity at the '72 convention to sell their album and/or tapes on consignment.

The Potomac Valley Chapter's store, "Ye Olde Musick Shoppe," will open for business, Sunday afternoon, July 9th, in the Registration Center at the Twin-Bridges Marriott Motor Hotel, the convention's home base.

Proprietors for the "shoppe" are Potomac Valley Chapter members, Ray Mays and Jean Fairbank.

Because of limited space, the store is limiting its album sales to the first 50 people, including record companies, who request sale of albums on consignment only.

Inquiries should include name of person or company, name of album(s), suggested number of sale-on-consignment on each album, wholesale price and suggested retail price. Information should include a "will ship" or a "will bring".

Address inquiries to:

Raymond Mays
3850 Tunlaw Road, N.W.
Washington, D.C. 2007
Phone: (202) 337-7447

If recording companies wish to comply with the sale-on-consignment arrangement, they are urged to contact Mays for written agreement.

Potomac Valley Chapter of ATOS will not be responsible for any albums left over. Artists or recording companies will have to make own arrangements for return of unsold albums. □



Manufacturers, distributors or individuals sponsoring or merchandising theatre pipe organ records are encouraged to send pressings to the Record Reviewer, Box 3564, Granada Hills, California 91344. Be sure to include purchasing information, if applicable, and if possible a black and white photo which need not be returned.

NOTES FROM DETROIT, Ann Leaf, America's First Lady of the Organ. Played on the Detroit Theater Organ Club's 4/34 Wurlitzer in the Senate Theatre. No. CR-0097 (stereo) available from Concert Recording, Box 531, Lynwood, California 90262 at \$4.85 postpaid.

The combination of Ann Leaf's musicality and the DTOC's finely balanced Wurlitzer should be enough bait for the seasoned buff. He won't be disappointed. Rarely have the talents of orchestrally-minded Ann been turned loose on an instrument so well-equipped to meet her stringent demands. The result is her most orchestral recorded playing in recent years. One gets the impression that Ann is in control at all times and is making the huge beast jump through the fiery hoop on cue, and that just about tells the story — a very satisfying story.

Ann Leaf devotes all the time to a selection which she feels is required to tell the musical story. Thus seven of the eleven selections run well over three minutes, with "Love is Blue" one second short of five minutes.

A few highlights: Exciting "Belita" is marked by an arresting rhythm and many color changes. "Green Dolphin

Street" enjoys generous applications of both color and solo reeds. Ann's digital skill with "South of the Border" rhythms is ably demonstrated during "Minute Samba" and the same applies to "Quiet Nights," but with a greater emotional impact. "Nights" is presented in a quite different garb, leisurely in pace but penetrating. It's a field day for the bright reeds during Morton Gould's "Pavanne." "Gypsy Dance" is from the opera "Carmen" (remember "Beat out that Rhythm on a Drum"?), and it serves as a palette of many hues throughout the ever-growing frenzy of Bizet's compelling music. Ann makes the scene come alive. "Jamaican Rhumba" is also music which conjures visions of frenetic dancers through Ann's magic, but "Love Story" is purely romantic music with the Tibia holding forth until replaced by a huge string section which is later absorbed by color reeds. "Ode to a Man About Town" for some



ANN LEAF

reason seems to describe Ted Knight, the scatterbrained newscaster on the Mary Tyler Moore TV show; it's "big city" music. "Cadiz" is a leisurely intermezzo with interplay between Tibia and reeds; silent movie music depicting a Spanish atmosphere. There's an electrifying chorus of strings during "Love is Blue" and effective use of solo brass.

We've hit only highlights in Ann's fast changing array of tonalities and rhythms, else we'd run out of adjectives. It must be heard, over and over.

This recording, except for the pressing, is a product of DTOC. Ann Leaf would be first to credit organ technicians Dave Brewer and Ben Levy for the high polish on the instrument during recording. And recording technicians Ted Amano, Frank LaPerriere, Richard Little and Walter Plumhoff deserve much credit for placing microphones in the most advantageous positions and maintaining the balance and levels for such a satisfying result. The sum and total is sheer delight.

SPECTACULAR, LYN LARSEN AT THE WURLITZER THEATRE PIPE ORGAN. Played on the Bob Carson 3/26 Hollywood residence organ. No. ERS-1010 (stereo). Available postpaid at \$5.50 from Essential Records, Box 3544, Glendale, Calif. 91201.

Lyn Larsen wrote his own jacket notes for this production and described it as a "Heinz 57" concoction. It's that, all right — something to please everyone. With each recording, Lyn's playing becomes ever more orchestral and his selection of material more discriminating in behalf of those who seek the more unusual in organ music, whether by tune title or treatment. For example, "Flight of the Bumblebee" has been recorded many times — but never before, to our knowledge, in "ping pong" stereo. One almost instinctively dodges that divebombing varmint!

We can overlook that flippancy for the fine work Lyn does during "Love Story" which features the grand piano played from the console, an instrument



LYN LARSEN

enhanced by several degrees of "touch" control. A specialty of Lyn's is conjuring up impressions of the "roaring '20s," an effort given much impetus by the tune, "Thoroughly Modern Millie," a delight for the nostalgia buffs. Recollections of Tom Jones' overblown "Delilah" are pictured effectively (get that Clarion frippery!), followed by a delightful tone picture, "Sylvan Idylle," by Richard Purvis. It sets a bucolic scene, perhaps a summer afternoon enjoying the woodlands of say, the early 1900's, with clouds viewed through pines swaying gently in warm breezes (that's what it said to this reviewer). Lyn takes a different approach to "As Time Goes By"; it's replete with bumps and grinds executed by an undulating "Gypsy Rose" clutching clusters of fans - or balloons, if preferred.

A very sentimental "Coco" is followed by that serenade of an egoist to himself, "My Way," with large doses of self admiration administered via cloying Tibias punctuated with icy Glockenspiel pecks and occasional spine-tingling Harp glissandos.

Side II opens with a high kicker played in authentic '20s style, "I Want to Be Happy", then a very individual arrangement of "76 Trombones" made fresh with a touch of Sousa and an overdubbed obligato played on the organ piccolo. "Stanley" is a Larsen original, and one which, to our way of thinking, deserves special enshrinement. Lyn dashed it off to accompany a silent film tribute to Laurel & Hardy presented by the noted film historian Robert Wade Chatterton at the Avenue theatre awhile back. It caught on and audiences often call it out as a concert encore. It's an ode to innocence, the inept but well-meaning resignation indicated by Stan's upturned palms when a bristling, frustrated Ollie blurts, "Why Don't You Do Something to Help Me?"

Lyn usually manages to include something of lasting value in his selection of tunes to be recorded. We have witnessed his discovery of the music of Grieg and Borodin; now he had found the wonderful descriptive music with which composer Eric Coates described his beloved England. We have all heard "Knightsbridge March" over and over, but Lyn has selected "Covent Garden" from that same "London Suite," a much more symphonic work (Coates scored for a large orchestra) which bristles with melodic activity

before settling down for a slow movement based on an old English folk song ("Cherry Ripe," if memory serves me well), and then more energetic passages depicting a lively part of the city. It's Lyn Larsen at his best; and that's saying a lot.

BRINGIN' DOWN THE HOUSE, Tom Sheen at the 2/9 Wurlitzer in the Joe Spurr Studio, Chicago. No. CR-0098 (stereo). Available postpaid at \$4.85 from Concert Recording, Box 531, Lynwood, Calif. 90262.



TOM SHEEN

It's a long time between theatre organ records for Tom Sheen. Just 10 years ago Dick Loderhose hit the organ record market with his Renwick label, and the initial release was played by a young man named Tom Sheen on the Loderhose behemoth. It was a fine recording from all aspects, but there was no followup. Until now. Instead of the Loderhose then 4/38 Wurlitzer, Tom works here with a much smaller instrument; his musicianship has obviously grown but we are not certain the 2/9 installation and attendant problems permit him to express it adequately. The close miking results in a pelucidity close to stridency on many selections. Echo has been added to further confound a fault. Much of this objection can be overcome by juggling playback tone controls to decrease high frequency range. This removes some of the music but makes what's left more listenable.

Despite technical drawbacks, Sheen presents some irresistible stylings. On

both Sheen discs there is one tune, which we feel stands out above all others; on the Renwick label it's "Mr. Goldstone" (from "Mame") played as a march. This time around it's a beguine by Percy Faith, "Souvenir", alternately on untrem'd Strings, Tibia mutations and Solo Clarion. Both sum up the sensitivity and musicality of Tom Sheen better than words.

Tom starts his program in console-riser style with an upbeat "Another Op'nin' Another Show", then into a low-key "It Might as Well be Spring" which includes an attractive massed Strings bridge. "When My Sugar Walks Down the Street" is often carried by a brassy Posthorn, then again by Glock pecks. "Overture" to the Musical "Milk & Honey" is melodically attractive with lively showtunes.

Side II opens with more show tunes of a different genre, "Diamonds are a Girl's Best Friend" and "Bye Bye Baby", which conjure 1950's memories of Jane Russell and Marylin Monroe who sang the songs in "Gentlemen Prefer Blondes."

"Weep No More" is a Dave Brubeck tune of great appeal in the mood of Kern's "Yesterdays", beautifully performed. Tom turns off the tremors for "Bugler's Holiday", allowing the Posthorn to stand in for the bugle. But it's the understated string passages which pack the appeal here. "Donkey Serenade" is pretty much pedestrian but "I've Got a Crush on You" is a masterwork in understatement throughout, a love song in slow drag tempo. It brings out the finest qualities of the instrument. The closer is a bit of slambang inspired by the Peggy Lee or Lena Horne versions of "Love." It's a gasser for its entire 1 minute and 46 seconds.

This recording may have technical faults but the unquestioned artistry of Tom Sheen makes it worthwhile.

RICK SHINDELL playing the 3/11 Marr & Colton organ in the State Theatre, Toledo, Ohio. No. CR-0114 (stereo). Available from Concert Recording, Box 531, Lynwood, Calif. 90262 at \$4.85 postpaid.

From the evidence supplied by this recording we can state that Rick Shindell is definitely a "comer." The first exhibit is the organ; before the record could be taped, the organ had to be roused out of 25 years of

slumber. Rick and his buddies managed to make it sound like new, perhaps better, because one of builder David Marr's faults was a lack of understanding of tremulants (a 12-rank M&C organ might have only two). Marr often placed the strings, Tuba or Diapason on the same chest (and trem) as the Tibia! Thus if the trem was adjusted to put the proper chirp in the Tibia, the Strings, Tuba and Diapason were "overchopped." Problems which Rick seems to have overcome, or at least minimized, sometimes by playing minus trem.

Exhibit two is Rick's handling of the M&C. His style is youthful, loaded with enthusiasm and his own innovations. The result may be a little unseasoned but it may be a harbinger of great things in the offing.

Rick opens with a full blown "I Want to be Happy" then settles into a swinging "Caravan" which stars the M&C Kinura, the raspiest color reed ever developed for theatre organ use and so distinctive it makes a useful solo instrument. The repeated harmonic pattern used during the second chorus adds interest, even when the chording isn't entirely satisfying.

One criticism of the Marr and Colton organ is that it's ranks are chiefly solo-oriented, with little attention given to ensemble sound. However true that may be (and we suspect it is), Rick has found a particularly beautiful String/Vox combination on which to float "Softly, as in a Morning Sunrise." "Those Were the Days" is played in a bombastic style then back to sweet balladry and "Serenade in Blue" with the fine String/Vox ensemble, a bridge played solo on the Tuba Sonora and a brief interlude on flute mutations. Rick knows how to use a "sting" emphasis, too. "This Can't be Love" gets the "big organ" treatment, complete with percussers clapping. This mode carries over into a rather frenetic "How the West Was Won", then to Strings and mutations for a particularly beautiful "As Long as He Needs Me" with Harp punctuation, until the full organ segment. Next a haunting 3:49 minutes of "Charade" played with great subtlety throughout. The same applies to the first chorus of "On a Clear Day" and all of "Spanish Eyes." Local pride is expressed in a peppy march, "We're Strong for Toledo", for which Rick conjures a brass band with slide whistle and Klaxon punctuation. Throughout this review session

we had the strong feeling that Rick Shindell is actually a picture-playin' movie organist born out of his era.

ENCORE, LARRY FERRARI AT THE MIGHTY WURLITZER PIPE ORGAN. No. 708 (stereo). Available from Sure Music Co., Box 94, Broomall, Penna. 19008. Price not stated.



LARRY FERRARI

This Larry's second record session with the Detroit Theater Organ Club's 4/34 Wurlitzer, an event bound to spark a celebration among members of his fan club in the Philadelphia area where his frequent concerts, broadcasts and eight record albums have made him something of a musical institution. This one is bound to please them; it has something for all tastes.

The opener is the romantic ballad "More" which enjoys an offbeat harmonic treatment among reed-rich combinations before the Tamborine and Posthorn chorus. Then to the big majestic Radio City Music Hall full organ finale. "Love Story" provides an opportunity for fan clubbers to shed a sympathetic tear, at least until the Tamborine solo, which precedes the big RCMH chorus.

The Strauss medley ("Blue Danube", "Voices of Spring", and "Tales from Vienna Woods") is out-of-the-ordinary for a waltz medley because it is played in tempo rubato, often lacking the firm 3/4 rhythm characteristic of Viennese waltzes. Larry instead lingers over the melodic values involved in nicely orchestrated phrasings and some deviations from melodic line.

The Posthorn provides jazz riffs during "St. Louis Blues," sassing an

impudent and persistent piano. Surf laps the console throughout "Ebb Tide," and even the piano sounds a little waterlogged. Then the wind howls in for a sou'wester which nearly drowns out the RCMH chorus. It all finally simmers down to a tranquil scene with the organ's bird adding its glycerin-tremulated chirp. "Onward Christian Soldiers" is given full military band treatment as the drums go bang and the fanfares blast forth, leading up to the full organ chorus. "Bill Bailey" is beckoned home with a fast rhythm treatment rich in reedy punctuation.

This one should not only please the fans but should go far toward making Larry a raft of new friends. The DTOC crew has maintained a high quality level in taping the music, which is available in tape and cassette form as well as on disc.

— THE PLUG-IN CORNER —

WHO? THE KEY MASTERS — Franke Denke (piano) and Everett Nourse (Rodgers 36E organ). Doric stereo No. 1402. \$5.50 postpaid from Doric Records Sales Co., Box 605, Alamo, Calif. 94507.

Remember those piano/organ radio programs which graced the airwaves in the '30s? Nourse and Denke have recreated another slice of nostalgia for us with their sprightly stylings of such favorite standards as "Limehouse Blues," "Lulu's Back in Town," "La Rosita," "Valencia," "Caravan" (a la Frank Stitt!), "Sweet Georgia Brown" and others to total 12. Arrangements are well thought out and a light mood is maintained throughout. Dewey Cagle's jacket notes provide biographies of both artists. □



**NUGGETS
from the
GOLDEN
DAYS**



Prospected by Lloyd E. Klos

This time, we have a sort of "pot luck" column with no theme in mind. References were American Organist (AO), Diapason (D), Jacobs (J), Melody (M) and Metronome (Met.) magazines.

July 1923 (D) Because of the great demand by organists who can't get to New York for theatre organ coaching, SIDNEY STEINHEIMER, of the Frank Miller Lyceum, has begun a correspondence course for motion picture work.

Oct. 1923 (D) JESSE CRAWFORD returned September 16 to the organ in the Chicago Theatre where he gave the first of a series of fall and winter recitals, alternating with the symphony orchestra.

Dec. 1923 (AO) Theatre Organists may practice at 60¢ an hour without screen and \$2.50 an hour with special private use of the screen in the American Conservatory's theatre organ school under FRANK VAN DUSEN.

March 1924 (D) JOSEPH A. MALOTTE, for many years assistant manager of the organ department of Wurlitzer in Cincinnati, has been made sales manager of the Page Organ Company.

Apr. 1924 (Local Press) Rochester's Murray Theatre Wurlitzer was dedicated by TOM GRIERSON, who was released from his Strand Theatre position for the evening.

June 1924 (D) A 2/8 Marr & Colton organ was opened in Mante's new theatre in Irwin, Pa. on April 21. The organ has orchestra bells, a harp of 49 bars, and various traps. ROBERT WILSON ROSS PLAYED for the dedication.

Aug. 1924 (Met.) Organist at Liberty - First class musician. Picture player and soloist of exceptional ability, experience, reputation. Union man. Good library. Play any standard make organ. Good instrument and salary essential. ARTHUR EDWARDS JONES, Hotel Loretta, Atlantic City, N.J.

Sep. 1924 (Local Press) JOHN HAMMOND, recently at Rochester's Eastman Theatre, has become organist at New York's Piccadilly Theatre. The Piccadilly's \$60,000 Marr & Colton will be featured in a recital every noon. HAROLD OSBORN SMITH, who was organist at the Brooklyn Strand for two years, succeeds Mr. Hammond in Rochester.

Oct. 1924 (J) DR. MELCHIORRE MAURO-COTTONE presides at the 4-manual illuminated-stop Estey at the Capitol Theatre in New York, backing the 75-man symphony orchestra.

Nov. 1924 (D) HARRY H. COREY, organist of the Mt. Prospect Theatre in Newark, N.J., makes a feature of organ solos. The programs are printed and mailed weekly to as many as 5,000 patrons, who are asked for their requests.

Jan. 1925 (M) HARRY NORTON, organist at the Washington Theatre in Boston, has more than 20 years of service, making him the dean of Boston theatre organists.

Apr. 1925 (M) GRANT LINN is at the Wurlitzer at Washington's new Park Theatre. His wife plays the piano as part of a duet feature.

Aug. 1925 (M) STANLEY RHOADES is organist at the Ocean Grove, N.J. Auditorium, playing "one of the biggest organs in the world." It was installed by Robert Hope-Jones.

Sep. 1925 (D) CLAUDE B. BALL, Chicago teacher of Movie players, has placed his 500th student in a theatre position. A pioneer unit organ player, he has 8 organs at his disposal for teaching and practice.

Jan. 1927 (Local Press) HARRY G. SULLIVAN and HERBERT HENDERSON are the organists in Rochester's Strand Theatre. Mr. Sullivan formerly played the Gordon and Piccadilly here, and Mr. Henderson was formerly chief organist at New York's Warner Theatre.

Sep. 1927 (J) The Wurlitzer Co. appears to be the leading installer of organs in the New York area. The Wurlitzer Organ School has been training players to meet the demand. CHESTER H. BEEBE is the director.

Sep. 1928 (Local Press) JACK

COURTNAY, Scottish organist and favorite of the Prince of Wales, opened the new 3/13 Wurlitzer in Rochester's Piccadilly Theatre. HUGH J. DODGE and J. GORDON BALDWIN are house organists on the dual-console instrument.

GOLD DUST: 2/23 DR. PERCY J. STARNES AND RALPH BRAINARD, Strand, and J. VAN CLEFT COOPER, Rivoli in New York . . . 3/23 FRANK STEWART ADAMS, Rivoli, N.Y.; HERBERT BIRCHALL, Regent Wurlitzer, Dunkirk, N.Y.; CARL WISEMANN opened the organ in Ft. Wayne's Majestic . . . 4/23 HERBERT SISSON, Rialto, N.Y. . . . 8/23 H. ST. JOHN NAFTEL at the Capitol's 3-manual Warren in Winnipeg; GEORGE H. LATSCH, Capitol, Atlantic City; D. KENNETH WIDENOR, Rialto, Omaha; HERMAN F. SIEWERT at the Bachman's Austin, Winter Park, Fla. . . . 10/23 GEORGE LEE HAMRICK at Jacksonville's Arcade Theatre Wurlitzer; HUGH MC AMIS, Criterion's 3/45 Austin, Oklahoma City; WILLIAM ROCHE, Casino, Halifax; HERBERT VOGES AND BRUCE METCALFE at the Kimball in Cleveland's Loew's Allen; LYNWOOD WILLIAMSON, National in Greensboro, N. Car.; JAMES E. DURKIN at the Greenwood (Miss.) Theatre's Robert Morton . . . 12/23 EDWARD NAPIER at the Atlantic, New York . . . 1/24 DR. C.A. J. PARMENTIER, Fox, Philadelphia; LESTER HUFF at the Ohio Theatre's \$30,000 M&C, Indianapolis, E. H. GORDON has left Montgomery's Strand for a position in Cincinnati; STANLEY ANSTETT in Kenosha's Butterfly Theatre; F. V. Stump in Canton, Ohio; FREDERICK MARRIOTT in Chicago's Adams . . . 2/24 EDMOND FITCH, Chicago's Stratford Kimball; MERLE J. ISSAC in Chicago's Wilson . . . 3/24 D. KENNETH WIDENOR at the 3-manual Kimball in Philadelphia's 69th Street theatre; EDWARD A. HANCHETT, Rialto Moller in Camden, Ark.; JAMES E. DURKIN, Alamo, Vicksburg; W. LEE WOOD, Belvedere, Tuscaloosa, Ala. . . . 4/24 HAROLD RAMSBOTTON, Rivoli, New York . . . 5/24 CARL MCKINLEY, associate organist in N.Y.'s Capitol . . . 12/24 GEORGE CEIGA, Capitol in Whiting, Ind.; HAROLD COBB, Burke in Kenosha, Wisc.

That should do it until next time. So long, sourdoughs!

LLOYD & JASON



Readers are encouraged to submit interesting sidelights on the organ hobby (exclusive of chapter news items) material they believe will be of general interest about local organ activities and installations and the people who work at the hobby. We know "there's VOX POPS in them there chapters" and it only requires a 6¢ postcard to get it to VOX POPS Editor, Box 3564, Granada Hills, California 91344. If the contributor can afford an 8¢ stamp, why not include a black and white photo which need not be returned.

Conducted by Stu Green

Dewey Cagle sent us an enlightening clipping about San Francisco "Chronicle" columnist Stan Delaplaine enduring a cruise to Central America. Stan described his stop at the El Panama Hotel in Panama City thusly:

"The bar has an old theatre organ — 'the mighty Wurlitzer' — that used to play background music for silent drama. Organs put me in a mood for weddings and funerals — both sobering events. But Panama is very proud of the organ. It's one of two left in the world' said the tourist board lady . . . The Mighty Wurlitzer began to groan and huff and puff. The bar had a bunch of seamen. A few mellow-skinned hustlers sat on stools — waiting for Mr. Right — Mr. Right Away."

Panama has gone us one better. Grandpa tells us that all the hustlers of his day had for musical inspiration was the tinkling of a ragtime piano.

Anyone wonder where the first honest-to-goodness movie palace in the United States was built? If one believes a writer for one of the Seattle newspapers, that northwest city gave birth to this now vanishing American art form in 1916. The building was

the Coliseum Theatre, designed by B. Marcus Priteca. Both he and his initial work are still on the Seattle scene. It has been suggested that the city buy the Coliseum and convert it to a legitimate theatre, thereby preserving the last of the Priteca-designed houses. The Pantages fell to make a parking lot; the Orpheum deferred to the Washington Plaza Hotel, and the Metropolitan fell to provide an addition to the Olympic Hotel, recent convention headquarters of ATOS.



Organist Doc Bebko, reporting on the annual Christmas show at the Radio City Music Hall, informs us that the usual Nativity Scene, using orchestra and "Grand Organ", was the main bill of fare on stage. For the final act, the twin consoles were exposed with Donald Duck on the left and Mickey Mouse on the right, going through the motions of playing. Eventually, Jack Ward emerged to take over. Mickey graciously relinquished the bench, both exchanging bows in the process with nary a beat missed.

Doc states, "Of all the playable theatre organs, this one certainly must have the most awe-inspiring pedal tones of all. That rebuild a few years ago surely did wonders in that department." Business at the Music Hall was tremendous during the holiday season with endless lines outside. Reserve seats are a must for out-of-towners during Christmas and New Years' weeks.



Organist Esther Higgins reports the recent death of Sam Fox, founder of the Sam Fox publishing Co., in San Francisco at the age of 89. His passing marks the last of a triumvirate of publishers who specialized in silent movie cue music in the '20s. Fox, along with Walter Fischer of Carl Fischer Inc. and Gustav Schirmer of G. Schirmer, founded the Standard Publishers Group of ASCAP in 1924. Fox was the publisher of many John Philip Sousa compositions and for J.S. Zamecnik, who turned out an incredible 1500 titles tailored mainly for cueing silent movies.

Fox was the publisher for the 20th Century Fox Film Co. in the '30s and '40s. He remained active in the publishing firm until recent years and was Chairman of the Board at the time of his death.



Ralph Bartlett — (John D. Sharp Photo)

According to Ralph Bartlett, perennial secretary of England's Theatre Organ Club, the Compton Organ Co., one of the most respected British builders of theatre organs, did not come into its own until circa five years the end of the silent movie era. True, there were organs with Compton nameplates playing for silent films in British theatres, but these were not built in Compton's factory. Until around 1933 orders for cinema organs were farmed out by Compton to other builders. From 1933 more and more organs were built in the Compton factory and the firm's finest work is apparent in instruments built between 1936 and 1938. Most all of these were equipped with Melotones, the electronic tonal supplement which blends so beautifully with pipes. Development ceased with lengthening war shadows.



Arlo Hulst sometimes forgets how many electrical gadgets he has rigged in his Sherman Oaks, Calif. home. He was sharply reminded when the Feb. 1971 earthquake hit. The ex-silent film organist was awakened by the lurching house and crashing crockery, and decided the safest place would be under his bed. He made a dive for the sub-Beautyrest safety spot and enroute his hand hit a bank of switches on his night table. Whatever terror he experienced was transformed to laughter a moment later when a tape recorded voice broke into "Strangers in the Night."

It is said that the hobbies or second-line work of musicians are more interesting than their main occupations. For example, Billy Nalle. He is as prodigious at a 4/44 IBM typewriter as he is at a 4/28 Wurlitzer. Recognizing this, the AGO, before whom Billy has performed several times, has approached him for a regular column in the AGO publication "Music". It is expected that by the time you read these lines, Billy will be covering the theatre organ front for that periodical. Another barrier successfully assaulted!

On the west coast, Helen Dell, concert artist, recording star, and executive of Malar Recordings, spends her spare time making glamorous dresses



Helen Dell — (Stufoto)

which she wears at her concerts, thereby upholding her title as "The Dainty Miss". Incidentally, Helen was in St. Louis in December to supervise the Malar label taping of Stan Kann at the 4/36 Fox.

Audience reaction to a 15-minute program on Channel 21 January 8 and repeated the following evening concerning the Rochester, N.Y. Theatre Organ Society and its 4/22 Wurlitzer, was most encouraging. The show, sponsored jointly with the Rochester Arts Council, featured former RTOS program chairman Don Hall narrating a visual trip around the organ, a summation of RTOS concert and educational programs, as well as its plans to install a 3/8 Wurlitzer on Rochester Museum property in a few months. Coordinator for RTOS was Joahn Fox, educational committee chairman. Publicity like this is priceless in advancing the theatre organ cause. Yet it's usually free to clubs who ask for it.



JOHN DEMELLO

Lowell Angell (Alpha Chapter) reports from the 50th state that staff theatre organist John DeMello was asked not to play for some Waikiki Theatre intermissions recently. It seems that there were such large crowds for the new James Bond film, "Diamonds are Forever", that the new show patrons couldn't get seats because the earlier patrons wouldn't leave after the show was over. They wanted to hear John at the Robert Morton organ, and were creating a "traffic jam".

But, fortunately for theatre organ buffs, John is back on his regular Friday and Saturday night schedule now. The DeMello story will be presented in these pages shortly.

Dr. C.A.J. Parmentier, who performed at New York's two largest theatres, the Roxy and the Music Hall, is still active and plays concerts "whenever the fee is satisfactory." In talking about the death of ex-Roxy organist, George Epstein, Dr. Parmentier says, "George and I were very close at one time, but I only learned of his demise by reading it in the *Local 802* magazine, which news is sometimes a couple months old (Epstein died in November.)" Dr. Parmentier says he phoned Epstein's widow, but was told the house at Brighton Beach was sold and she had moved to Florida, address unknown.

Approximately 1300 members and guests of the Rochester Theatre Organ Society heard John Ferguson at the Auditorium Theatre's Wurlitzer on December 28. This is the John Ferguson who is teaching at Kent State University and working toward his master's degree from the Eastman School of Music. There are two other John Fergusons, both organists, just to confuse things. John's program showed his "straight" organ leanings, as he presented considerable Christmas music, augmented with a sing-along. A "trip around the organ" with very ample dissertation in which he acted the part of a teacher instructing his "class" as represented by the audience, was well received. Family membership of RTOS now totals 750.



JOHN MURI

Detroit organist John Muri was so busy in December that he didn't have time to address Christmas cards. His newsletter, sent later, describes the activity of this busy man. Besides his concerts in the east, he is teaching in three colleges; he has made a half-hour educational TV film for the University of Michigan; and two recordings made on the Detroit Fox and Senate Wurlitzers are ready for pressing. Wayne State University awarded him his second master's degree for work in James Joyce Studies, and on top of that, he purchased a 20-acre farm near Lakeport, Michigan. His biography is slated for THEATRE ORGAN shortly.

Returning for his third appearance under RTOS auspices, Lyn Larsen received a standing ovation from 1200 enthusiastic Rochester theatre organ addicts on January 25 at the Auditorium Theatre, following a program of semi-classics and popular numbers. Of special interest was the two-foot pedaling throughout the concert which



Lyn Larsen — Ephatpic

proves that the 26-year-old Californian is no "left-foot" organist. After several years on the concert circuit, Lyn has now developed his own brand of musicianship. According to Times-Union reviewer George H. Kimball, "judging by the reception Lyn received, and his own spoken wish, (this appearance) won't be his last."



LUELLA WICKHAM

Veteran Syracuse, N.Y. organist Luella Wickham was honored by the Niagara Frontier Chapter one Tuesday night in February with a "This is Your Life" — type of testimonial at the No. Tonawanda Riviera theatre. That Luella, now 80 but still making music, has made a lot of friends along the way was indicated by the "Standing Room Only" sign in the lobby, the floral gifts on stage and the bales of congratulatory telegrams — not to mention the friends from her musical past who came in person to pay their respects. Said beaming Luella, "It was a sell-out. The SRO sign went up at 7:45 P.M.; it was about the most fantastic thing that ever happened to me!"



The Sacramento Union on December 4, ran an interesting item in its tabloid section, giving publicity to the Sierra Chapter ATOS. The occasion was a recent program of silent film fare with organist George Seaver's playing the accompaniment to the Buster Keaton epic "The General" at Grant Union High School. Seaver, who played during the silent era, suggested a horror film for the next program to be held in about six months.



The Granada Organ Loft Club was the subject of an excellent article in the *Seattle Times* on January 16. The history of this club, which was organized in February 1963 for the showing of silent movies with organ accompaniment, was given, as was a discussion of the public's taste in nostalgia. The non-profit organization has grimly hung on through several adversities. When a profit is realized, it is pumped into a scholarship fund for piano and organ students. If there was a shortcoming in the article, it was the failure to mention the periodic concerts by leading organists. The Granada was the site of a memorable concert by Jonas Nordwall during the 1971 ATOS Convention.



With the nostalgia binge in full swing, one never knows when reference to a theatre organist will pop up. Old Prospector Klos was twirling a radio dial January 14 while having a nighttime snack (milk and pretzels!) when he came to a Chicago station which was presenting an old-time burlesque of a quiz show, starring Bob & Ray. "Play the next song, Rosa Rio", said the MC. Yes, the vivacious occupant of the house beside a Connecticut water-



Old Prospector Klos — Shorn. — (Stufoto)



Rosa Rio during a recent concert at the Waterbury (Conn.) State Theatre 2/10 Wurlitzer. — (Photo, Art Dietle)

fall was playing a plug-in for the hilarious antics of Wally Ballew, Mary Magoon and musical chairs game. Incidentally, Convention Chairman Woody Wise has informed us that Lloyd Klos will present his Seminar on Promotion and Publicity during the convention.



Don Robinson, maestro of the "Organ Loft" radio program in Utica, N.Y., reports that the program will have observed its tenth birthday on April 23, which probably makes it the longest-running pipe organ program in the country. Don also reports that the Wurlitzer, once housed in the Stanley Theatre in Utica, is in its final phase of rebuilding. The group engaged in this work, of which Don is a member, will begin installation of the instrument in a high school very shortly.



Shirley Hannum — No batteries.

Organists playing theatre intermissions on pipes are accustomed to the confusion of the young when confronted with theatre pipes for the first time, usually resulting in the question "Where are the speakers on this crazy Hammond?" But Shirley Hannum, who keeps intermissions live-

ly at the Lansdowne Theatre Kimball in Landsdowne, Penna., recently confronted with a different question: "Where are the batteries?" And Shirley wasn't even using the stylus!



Youthful organist Dolton McAlpin still denies that the leggy girl whose likeness is spread across the 2/6 Baton Rouge Paramount Morton console for the cover photo on his Concert Recording release, "Hey Look," is actually TV star Sandy Duncan before she made it big. If not, it's a very good likeness. On other subjects he's more revealing. Dolton reports from Oxford, Miss. that over in Laurel, Jeff Seale has added a Wurlitzer Tuba and Clarinet to his little 2-deck Morton making



JEFF'S 'WURLIMORTON.'

it a rare "Wurlimorton." Now Jeff is shopping for a 3-deck console. Looks as though he has come down with the syndrome which hits so many buffs. — "Expansionitus."



Due to the ever increasing public interest in his one-of-a-kind "style 260" Rodgers theatre organ, owner Bob Power listened to the proposition made jointly by organists Bill Thomson and Lyn Larsen. The result was a weekend of organ music at the Power Camarillo, Calif. home open to all who could crowd into the limited seating space. To avoid overcrowding strict limits to ticket sales were observed. Over two weekend days (Feb. 26 and 27), more than 350 auditioners peopled the folding chairs set up in the Power patio for four concerts, two by each organist. Thus a segment of those interested in the world's



Concerto at 37,000 feet. Enroute to a midwest concert engagement via American Airlines Astrodome, Bill Thomson entertains his fellow passengers with ditties played on the firmly battened-down piano.

most elaborate (and expensive) electronic theatre organ had an opportunity to sample the pipelike voices of the instrument under the guidance of Thomson and Larsen. Many in the audiences expressed wonderment at the realistic tonalities after hearing both popular and standard organ works played. So much interest was generated that Larsen and Thomson are considering a second concert on the "3/14," perhaps during the summer, which is okay with Bob and Alice Power. Those interested in attending may obtain further information by sending a self addressed 8¢ stamped envelope to Lift Records, Box 884 Woodland Hills, Calif. 91364. Replies will be delayed until firm dates are set.



After playing silent film accompaniments, concerts, sing-alongs and spotlight solos since the early '20s,



Carleton James. — (Alvah Finch Photo)

organist Carleton James finally received his first standing ovation — and liked it. Playing the same 3/11 Wurlitzer he used to play in Syracuse N.Y. Keith's Theatre, James cued "Four Horsemen of the Apocalypse" for a group in ESTMIM's Harriet Mills building on New York State Fair grounds. "I put my best playing in the accompaniment and for the first time in my life I got a standing ovation. It was such a surprise — the whole audience standing and applauding!"



BOB EBY

Our old friend, Bob Eby, has a slew of available goodies listed in his Newport Organs bulletins. Bob, who originated the do-it-yourself kit organ ("all you need is a screwdriver, pliers and a prayer"), has expanded his present service to include consignment sales of available pipe organs in addition to a fascinating array of custom electronics, many of them trade-ins which were assembled with "TLC" by enthusiastic soldering iron welders. All are listed and illustrated in Bob's brochures, along with the individual tone generators, filters, percussion boxes, manuals and consoles needed to build a plug-in from scratch at a considerable saving. Send a large self-addressed, 8¢ stamped envelope for the bulletin: Newport Organs, 846 Production Place, Newport Beach, Calif. 92660. Great browser bait. □

FINDING THE RIGHT TEACHER

by John Muri

Selecting a teacher of theatre organ is a process offering a number of alternatives and problems for students. To begin with, the student must have some idea of his own talents and of his willingness to work. The latter can be easily determined, for interest and motivation usually impel the talented student to successful achievement in spite of his natural inertia and apathy, while the former is often over-rated and sometimes under-rated. The prospective student should decide early which level of achievement he hopes to reach. Is he willing to learn to read music fluently? Is he willing to practice the scales and exercises that he must make a part of his being if he is ever to play with ease? How much practice time is he able and willing to give? Finally, what exactly is to be the end-result of all the training? A certain amount of self-knowledge is essential in making a wise choice of a learning program, particularly if the student is a self-taught player with a lot of bad musical habits. To engage a teacher just to have fun learning to play an organ might not be the worst way on earth to spend money and time, but it will end fairly soon in some questions being asked about one's progress and its value.

An adequate teacher can usually be found without much effort; but the more-than-adequate or superior teacher will require some searching-out. Such a teacher is sensitive to student needs and development. He is able to analyze deficiencies and prescribe effective teaching devices (and I'm not talking about special visual aids, pointer systems, and play-time games.) He will certainly try to keep his pupil interested, but he will do more than that. He will see that the pupil gets something from each exercise, lesson, or piece that can be used afterward in other playing. I favor the early learning of scales and arpeggios and in the development of full control of both hands and feet as soon as possible. Such development can be the center of attention for serious students, but since many do not care to achieve high musical proficiency, the teacher must try to make every lesson-experience contain elements of lasting value, if it be only a right-handed scale-run in the

key of C, buried in a pop-tune.

If the student wants to do serious work, he should associate himself with a teacher of some reputation and perhaps some academic background, which is to say that the teacher should have credentials from a music school or university music department. Many fine teachers do not have credentials, and some very bad teachers do have credentials; but, generally speaking, teachers who have certified training are to be preferred. Legitimate music schools (that is, schools that are in business to teach music and not to sell musical instruments) are most likely to have a number of superior instructors who are disciplinarians of high standards. They are excellent for the self-taught players who have been careless of rhythm, harmony, fingering, and phrasing. After a thorough workout with such a teacher, one may consider moving to other instructors who specialize in styling and interpretation. One should not hesitate to quit studying with a teacher; you have to quit sometime anyway. Those who plan to move upward beyond the level of elementary playing should plan to study with at least two good instructors. More than two would be quite in order.

The beginner should be wary of teachers who teach in neighborhoods, going from house to house, professing to teach all instruments. They can be really bad. These teachers often accept very low fees. It is well to keep in mind that a fee less than five dollars per half-hour is too low and that there is probably something wrong somewhere. Sometimes teachers affiliated with music schools will operate independently and try to get commissions selling organs without the student's being aware of the financial tie-up. The free-lessons deal with the purchase of an organ is generally to be avoided, although one may get some idea in a few sessions about one's potential in organ-playing. Especially to be avoided by all serious students are the teachers who use pointer systems (devices that show you where to place your fingers) and teachers with major character disorders. The latter may often be discovered in a pre-

liminary conversation. One should never mistake aberration for "musical temperament."

Surely the teacher ought to be able to play as well as the student hopes to play after a few years' practice. The student will have to learn to keep his ears and brains open. He must listen to his teacher in several different ways. Does the teacher frequently play wrong notes? I know one teacher of electronic organ who can't play pedals even with his left foot, and he has made his living teaching organ for the past thirty years. I have heard of another teacher who plays only two pedal notes, C and C sharp. Sometimes the notes fit the music.

I find it hard to believe that good teachers of theatre, church, and concert organ are very far separated musically in anything other than the kinds of music they play in public. I have heard more than one classical specialist swing out with popular tunes at rehearsals and organ try-outs; they seem to enjoy it as much as the rest of us. Likewise, good theatre organists have collected and used libraries of pieces that included much of the so-called high-class music. Passages from symphonies, operatic selections, and light concert pieces made up the major part of their scores for dramatic movies, for you couldn't play such films using only popular music. They spent much time looking over new music of all kinds and were occasionally serious students of harmony and technique. It took years to accumulate a fine library of music suitable for theatre work, and there has never been a shortage of new titles to add to a collection. A good teacher is familiar with most of the theatre organ repertory, has it in his library, and can make valuable recommendations. Obviously the remaining old pros of the theatre organ are the most competent in this area.

To summarize, the choice of a teacher depends upon what one wants to do in music. If all that is desired is the fun of amateur playing, almost any teacher will serve, provided he enjoys the same kind of playing that the student does. On the other hand, such a student won't have much fun going to a teacher who believes in a solid foundation of technique; but if the student hopes ever to be able to study independently without a teacher, he'll have to go through the program that all good players have undergone. □

THE pipe piper



This is a reasonably up-to-date listing and schedule of use of theatre organs in the United States. Additions, corrections or deletions should be reported to Lloyd E. Klos, 104 Long Acre Rd., Rochester, N.Y. 14621. Remember: we cannot keep this list as up-to-date as possible if information is not sent to the above address.

CALIFORNIA (North)

BURLINGAME

Encore Theatre,
1157 California St.
3/11 Wurlitzer. Occasionally.

CAMPBELL

Capn's. Galley No. 3
1690 S. Beacon
3/26 Wurlitzer/Morton.
Nightly except Monday.

COURTLAND

River Mansion,
Steamboat Slough.
3/10 Morton. Regularly.

FREMONT

House of Pizza,
20 Fremont Ctr.
2/7 Morton. Weekends.

FRESNO

Wilson Theatre,
1455 Fulton
3/11 Wurlitzer. Weekends.

LOS ALTOS

Melody Inn,
233 Third Ave.
4/20 Wurlitzer.
Nightly except Monday.

MARTINEZ

Bella Roma,
4040 Alhambra Ave.
3/15 Hope-Jones Wurlitzer.
Daily.

REDWOOD CITY

Capn's. Galley No. 2
821 Winslow St.
4/18 Wurlitzer.
Nightly except Monday.

SACRAMENTO

Carl Greer Inn,
2600 Auburn Blvd.
4/16 Robert Morton.
Nightly.

SAN FRANCISCO

Avenue Theatre,
2650 San Bruno Ave.
3/14 Wurlitzer.
Friday evenings.

Cinema 21,
2141 Chestnut St.

2/6 Robert Morton.
Occasionally.

Lost Weekend,
1940 Taraval
2/10 Wurlitzer. Nightly

Orpheum Theatre,
1192 Market St.

4/21 Robert Morton.
Occasionally.

SAN LORENZO

Ye Olde Pizza Joynt,
1951 Hesperian Rd.

3/13 Wurlitzer.
Nightly except Monday
and Tuesday.

SAN RAFAEL

Marin Pizza Pub,
526 Third St.

3/13 Morton.
Nightly except Monday.

SANTA CLARA

Capn's. Galley No. 1
3581 Homestead Rd.

3/12 Wurlitzer.
Nightly except Monday.

SANTA ROSA

California Theatre,
431 B St.

2/7 Wurlitzer. Occasionally.

VALLEJO

Rudy's Supper Club,
2565 Springs Rd.

2/6 Wurlitzer.
Nightly except Monday.

CALIFORNIA (South)

EL SEGUNDO

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

GARDENA

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

GLENDALE

Whitney Recording Studio
4/34 Wurlitzer/Morton. Often.

LONG BEACH

Koon's Motorcycle Shop,
1350 E. Anaheim
3/22 Wurlitzer.
Saturday evenings.

LOS ANGELES

Elk's Lodge,
607 S. Parkview Ave.
4/61 Robert Morton. Often.

Tubes Inc., Warehouse
2/15 Wurlitzer. Often.

Wiltren Theatre,
3790 Wilshire Blvd.
4/37 Kimball. Monthly.

PARAMOUNT

Iceland Amphitheatre,
8041 Jackson
3/19 Wurlitzer. Regularly.

RESEDA

Pipes'n Pizza,
7500 Reseda Blvd.

2/10 Wurlitzer.
Nightly except Monday.

SAN DIEGO

Fox Theatre,
720 B Street

4/31 Robert Morton.
Monthly.

COLORADO

ALAMOSA

Rialto Theatre
2/7 Wurlitzer. Nightly.

LOUISVILLE

Three Coins Restaurant,
Main St. S.
3/13 Wurlitzer. Nightly.

CONNECTICUT

THOMASTON

Opera House.
3/10 Marr & Colton. Often.

DELAWARE

WILMINGTON

John Dickinson High School.
3/19 Kimball. Often.

FLORIDA

DUNEDIN

Kirk of Dunedin
2686 U.S. Alt. 19.
3/19 Wurlitzer. Often.

GEORGIA

ATLANTA

Fox Theatre,
660 Peachtree St. NE.
4/42 Moller. Weekends.

HAWAII

HONOLULU

Waikiki Theatre,
Lalakava Ave.
4/14 Robert Morton.
Friday and Saturday nights.

ILLINOIS

CHICAGO

Aragon Ballroom,
1106 W. Lawrence
3/10 Wurlitzer. Occasionally.

Chicago Stadium,
1800 W. Madison
6/62 Barton. Often.

Downer's Grove High School
3/10 Wurlitzer. Periodically.

Montclare Theatre,
7133 W. Grand
3/10 Barton. Occasionally.

Oriental Theatre,
20 W. Randolph
4/20 Wurlitzer. Occasionally

Patio Theatre,
6008 W. Irving Pk.
3/17 Barton. Occasionally.

WGN Studios,
2501 Bradley Pl.

3/10 Wurlitzer-Kimball. Sundays.

CRYSTAL LAKE

Martinetti's Restaurant,
6305 NW. Highway
2/8 Wicks w/percussions. Nightly.

ELMHURST

Elm Skating Club,
Roosevelt Rd. and Route 83
4/24 Hybrid. Daily.

JOLIET

Rialto Theatre
4/21 Barton. Saturday evenings.

LA GRANGE

Lyons Township High School
3/21 Moller. Occasionally.

NORRIDGE

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

PARK RIDGE

Pickwick Theatre,
5 S. Prospect
3/11 Wurlitzer. Occasionally.

ROCKFORD

Coronado Theatre
4/17 Barton. Occasionally.

INDIANA

EAST CHICAGO

Indiana Theatre,
3458 Michigan
3/10 Wurlitzer. Occasionally.

FORT WAYNE

Embassy Theatre,
121 W. Jefferson
4/15 Page. Weekends,
September thru May.

INDIANAPOLIS

Rivoli Theatre,
3155 E. Tenth
3/14 Uniphone. Daily.

WHITING

Hoosier Theatre,
1335 119th. St.
3/11 Wurlitzer. Occasionally.

MARYLAND

FREDERICK

Tivoli Theatre
2/8 Wurlitzer. Occasionally.

MICHIGAN

DETROIT

Fox Theatre,
Woodward Ave.
4/36 Wurlitzer. Occasionally.

Redford Theatre,
Lahser Rd.
3/10 Barton. Friday evenings,
September thru May.

Senate Theater,
6424 Michigan Ave.
4/34 Wurlitzer. Monthly.

FLINT

Capitol Theatre
3/11 Barton. Weekends.

GROSSE POINTE FARMS

Punch & Judy Theatre,
Kercheval Ave.
2/5 Wurlitzer. Friday evenings,
September thru May.

LANSING

Michigan Theatre
3/10 Barton. Sunday nights.

ROYAL OAK

Royal Oak Theatre,
318 W. Fourth Street
3/10 Barton. Friday and Saturday
evenings, September thru May.

MINNESOTA

MINNEAPOLIS

Diamond Jim's
2/7 Wurlitzer. Nightly

MOORHEAD

Bud's Roller Rink,
2120 First Ave. N.
3/7 Barton-Johnson. Weekends.

MISSOURI

KANSAS CITY

Russell Stover Auditorium
3/8 Wurlitzer. Occasionally.

POINT LOOKOUT

School of the Ozarks,
Highway 65
3/15 Wurlitzer. Often.

ST. LOUIS

Fox Theatre,
N. Grand and Washington
4/36 Wurlitzer. Daily.

NEW JERSEY

ASBURY PARK

Convention Hall
3/7 Kilgen. Occasionally.

ATLANTIC CITY

Convention Hall
7/455 Midmer-Losh. Occasionally.

Convention Hall Ballroom
4/42 Kimball. Occasionally.

EATONTOWN

Mahns Bros. Bicycle Shop.
2/18 Robert Morton. Occasionally.

MONTAGUE

Montague Roller Rink
2/8 Robert Morton. Daily.

OCEAN GROVE

Ocean Grove Auditorium
4/12 Hope-Jones. Occasionally.

PITMAN

Broadway Theatre
3/8 Kimball. Sundays.

RAHWAY

Rahway Theatre
2/7 Wurlitzer. Often.

SURF CITY

Surf City Hotel,
Long Beach Island.
3/15 Wurlitzer. Nightly,
May thru September.

TRENTON

Lincoln Theatre
3/15 Moller. Periodically.

WANAQUE

Suburban Restaurant
3/17 Wurlitzer. Nightly.

NEW YORK

BINGHAMTON

Roberson Center,
30 Front
3/17 Link. Monthly.

BROOKLYN

Loew's Kings Theatre
4/23 Morton. Periodically.

Long Island University
385 Flatbush Ave.
4/26 Wurlitzer. Often.

NEW YORK CITY

Beacon Theatre,
Broadway and 74th. St.
4/19 Wurlitzer. Periodically.

Radio City Music Hall,
Rockefeller Center
4/58 Wurlitzer. Daily.

United Palace,
175 th. St.
4/23 Robert Morton. Occasionally.

NORTH TONAWANDA

Riviera Theatre,
67 Webster
3/12 Wurlitzer. Monthly.

ROCHESTER

Auditorium Theatre,
875 Main E.
4/22 Wurlitzer. Monthly,
September thru May.

ROME

Capitol Theatre
3/7 Moller. Weekends.

SYRACUSE

State Fair Grounds
3/11 Wurlitzer. Monthly.
September thru June
and during State Fair Week
in August.

OHIO

AKRON

Civic Center
3/13 Wurlitzer. Periodically.

CANTON

Palace Theatre
3/9 Kilgen. Weekends.

CINCINNATI

Shady Nook Restaurant,
Route 27 between
Milville and Oxford
4/25 Wurlitzer. Nightly
except Monday.

COLUMBUS

Ohio Theatre
4/20 Robert Morton. Occasionally.

LORAIN

Palace Theatre
3/10 Wurlitzer. Occasionally.

OLMSTEAD FALLS

Lamplighter's Inn,
7068 Columbia Rd.
3/18 Kimball. Wed., Fri. and
Sat. Nites.

OKLAHOMA

MIAMI

Coleman Theatre
3/7 Wurlitzer. Often.

TULSA

Christan Crusade Auditorium,
2808 S. Sheridan
3/10 Robert Morton w/traps.
Sunday.

OREGON

COOS BAY

Egyptian Theatre
4/12 Wurlitzer. Saturday evenings.

OAKS PARK

Oaks Park Roller Rink
4/17 Wurlitzer. Daily.

PENNSYLVANIA

BROOKLINE

Brookline Theatre
3/16 Kimball. Weekends.

HERSHEY

Hershey Community Theatre,
off Chocolate Avenue
4/45 Aeolian-Skinner. Occasionally.

LANSDOWNE

Lansdowne Theatre,
Lansdowne Ave.
3/8 Kimball. Daily except Sunday.

KENNETT SQUARE

Longwood Gardens
4/200 Aeolian w/percussions.
Sunday during winter months.

PHILADELPHIA

Wanamaker Store,
13th and Market
6/452 Organ. Daily.

UPPER DARBY

Tower Theatre,
69th and Market
3/17 Wurlitzer. Weekends.

TENNESSEE

KNOXVILLE

Tennessee Theatre,
604 Gay St.
3/14 Wurlitzer. Weekends.

MEMPHIS

Malco Theatre
3/13 Wurlitzer. Sundays.

UTAH

SALT LAKE CITY

The Organ Loft,
3331 Edison St.
5/42 Wurlitzer-Morton. Often.

VIRGINIA

ALEXANDRIA

Alexandria Skating Arena,
First Street
4/34 Wurlitzer. Nightly.

Virginia Theatre,
First St.
3/11 Barton. Nightly.

RICHMOND

Byrd Theatre,
Cary St.
4/17 Wurlitzer,
Nightly except Sunday.

Loew's Theatre,
6th and Grace.
3/13 Wurlitzer.
Nightly except Sunday.

Mosque Auditorium
3/17 Wurlitzer. Occasionally.

WASHINGTON

FEDERAL WAY

Big Bob's Pizza,
31406 S. Pacific Hwy.
2/5 Robert Morton. Nightly.

SEATTLE

Granada Organ Loft,
5011 California Ave.
4/30 Wurlitzer. Weekends.

Ridge Skating Rink,
620 N. 85th
2/7 Wurlitzer. Nightly.

Seattle Center Food Circus
3/8 Wurlitzer. Daily.

SOUTH TACOMA

Steve's Gay Nineties
3/8 Wurlitzer.
Fri. and Sat. nights.

WISCONSIN

MILWAUKEE

Center Theatre,
Wisconsin Ave. and 2nd St.
3/28 Kimball. Fri. and Sat. Nights.

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Detroit, Mich. 48214

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See . . .
WASHINGTON, D.C.
in the summer
•
come to Our
ATOS CONVENTION



John Seng at Radio City Music Hall. — (P. Miller Photo)

NEW YORK CHAPTER HOSTS

JOHN SENG AT RADIO CITY MUSIC HALL

by Allan Day

On Sunday morning February 13 Radio City Music Hall saw an audience collected of New York chapter faithfuls plus organ-minded out of towners. Certainly, for anyone who is familiar with the brilliant musicianship of John Seng and the fame of the Music Hall Organ this was one attraction worth traveling for.

Following a warm greeting from Claud Beckham, John began his program with "Tonight" from *West Side Story* using registration most characteristic of the Music Hall Wurlitzer. Next was an interesting arrangement of LeRoy Anderson's "Sleigh Ride" boasting Sengian harmonic treatment that lent an effective spirit to this standard. The three numbers which followed; namely "Summer of 42'", "Wachet Auf" by J.S. Bach and the suite from "The Nutcracker", made use of the organ in a manner that was most colorful and orchestral. Here

John brought out beautiful solo voices that are too often rendered undistinguishable in fuller registration.

During the intermission the Good Will Ambassador of the Music Hall stage, RCMH Vice President, John H. Jackson, revealed much of the magic of the "behind-the-scenes" mechanisms that make each show a wonder of entertainment even to 1972's sophisticated audiences.

John Jackson has been a good friend of ATOS through association with prominent members such as Richard Simonton and the late Ben M. Hall, whose memory the audience reflected upon in silent tribute as requested by Mr. Jackson. Arthur Cox, New York Chapter Chairman, presented on behalf of the N.Y.T.O.S. Board of Directors an honor to Mr. Jackson in the form of an Honorary Membership in ATOS and the chapter.

Our ears were then filled with the

sound of Chopin's Fantasy-Impromptu. But was it John Seng or Ashley Miller? Nevertheless, the audience was treated to an admirable tribute from one great musician to another. (John graciously acknowledged that he was inspired by Ashley's famous arrangement.) With the right hand console sitting in its twin performance perch we just about guessed what John had up his sleeve as he respectfully introduced Lee Erwin who joined him in an effective dialogue of "It's Been A Long Time."

Each of John's numbers had something special to offer the audience. This writer, however, finds it difficult to resist revisiting each one in detail, as would be fitting in a review. Instead of a lengthy commentary of each piece as to the stylistic and musical approach I would say this. To all his numbers John exercised good judgement in handling the organ as much as an orchestral musical instrument as possible.

At the time John was using individual ranks to achieve orchestral realism, the organ seemed quite faint in that large room. I feel that this, however, is the essence of the organ and was well worth throwing my ears for. I think this treatment revealed to New Yorkers, and to us, that this instrument is more than just an intermission filler. With John Seng and John Jackson, The New York Chapter will do well to repeat this one. □

LEN CLARKE TO HEAD ATOS ADVERTISING

Leonard R. Clarke, former manager for organist Arsene Siegal, has been appointed advertising manager for THEATRE ORGAN magazine, effective March 1, 1972. A member of the Chicago Area chapter, Len will assume the duties of Dick Schrum who asked to be released as advertising manager, a position he has held since 1970.

A purchasing agent for The Schwinn Bicycle Company, Len Clarke wrote *Pipe Dreams, Chicago, U.S.A.*, a feature article about radio station pipe organs, for the June, 1969 issue of THEATRE ORGAN.

Advertising correspondence for THEATRE ORGAN magazine should be directed to: ATOS Advertising, 2231 North Burling Street, Chicago, Illinois 60614. □

BLACKOUT AT CLAPHAM JUNCTION but the Organ played on!

by Lee Haggart

The effect of the recent electrical power shortage in Great Britain on organ enthusiasts is revealed in this communique from across the "pond."

A new high in devotion to the art of theatre organ must have been set recently by the members of the Theatre Organ Club of England. On Sunday February 13, 1972 the concert at the Granada Theatre, Clapham Junction, London, presented three favorite theatre organists under the most difficult of conditions. The coal miners' strike and the resulting shortage of electrical power made the concert date doubtful due to the rotation shutdown of electrical power in the various sections of Metropolitan London.

A good attendance, most unexpected in view of the chance of blackout with only a five minute warning, encouraged the general secretary and the organists to put the program on as announced. After a hasty consultation with the theatre manager and his staff the program was allowed to proceed.

The theatre auditorium lights were not used. All seating of the large audience was done using two "work lights," 500 watt "clear" bulbs mounted on top of a seven foot standard.

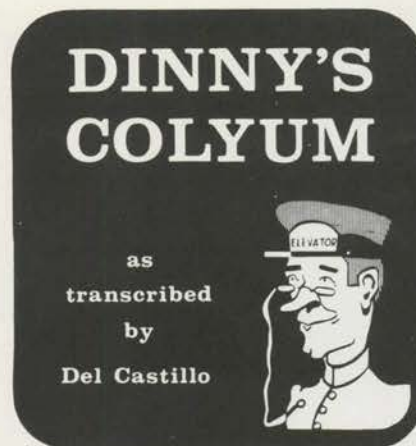
With the audience seated the work

lights were cut off and a spotlight was centered on the console position. The organ lift brought David Sheppard and the three-manual Wurlitzer up. When the lift attained solo position and stopped, the organ blower was started, not before.

Ralph Bartlett, acting master of ceremonies, using the public address system explained the house lighting arrangement in one word: "none!" The spotlight and public address were turned off and the program proceeded with nothing but the fire exit lights glowing. John Mann and Ray Bains were each introduced by momentary use of the spotlight and the P.A. Organists exchanged position with the lift in solo position. The program closed with a spotlight on the last organist as the lift went down. Then the work lights came on to allow the audience to depart. In the words of Ralph Bartlett as he made the first introduction "you came to *hear* the organ and the management is making that possible — but no lights."

Most of the audience seemed to like the opportunity of hearing the organ alone without the trimmings, giving each artist excellent support.

As we said: Surely this must be a record of some kind for devotion to the theatre organ. □



They's somethin kinda interestin goin on lately that takes me way back pratically to The Berth of a Nation. What I mean is they've started to show the old silent pictures all over again, and then they get the organ players to play the music for them just like they used to back in the twenties. I can remember back to them old silent movie theyters when all they had at first was a piano player and sometimes a drummer to put in all the sound effects. Then pretty soon they started puttin in them theayter organs which they called Unit Orkestras on acct. they had all kinds of different sounds on them which was suppose to sound like a orkestra. So then the piano players had to rassel with these organs. Sometimes they tried usin church organ players but that didnt work so good on acct. the church organ players wasnt hep to the kind of music they needed for pictures. So the piano players got in with both feet as you might say, except they just used there left feet for the pedals so they got to be called left-footed organ players.

Not havin a tin ear they say I got so I could tell whether the organ players was good at there jobs or not. A lot of them would just kinda dribble through a picture without usin any music. Some feller in the know about harmonics I guess you call them said that a organ player could play a whole adventure picture just usin what I think he called diminishin sevenths whatever they are. They had little tunes they used for different kinds of scenes. One of them was called misteriosos and it was in the miner and it went dum, dum, dum, dum, da-a-a-a, dum. Then they was another one for edgitatos and that was in miner too only it went faster like this — daddladdlum, daddladdlum. I guess they was



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other ones too but that's all the ones I remember.

Then they was the kind of organ players who could read good and they got out a lot of music they got the names of from what they called cue sheets. All the music depts. of the movie companies would make up these cue sheets with the place in the picture they was to use called cues, like for instance Man leaps on horse, and then it would say Hurry No. 8 by Lake and then give how long it was suppose to last, and then maybe the cue sheet would have two or three main themes for the different carakters to be use all through the picture. They was composers like this Mr. Lake and Mrs. Savino and Mr. Zamecnik and a lot of other riters who didnt do nothin but rite these things they called mood music and the only trouble is that it was a kind of phony music that could start and stop most any place, so that when the organ player sees the next cue on the screen he can jump to the next piece of music and no bones broke as you might say.

And then finally they was the real good players somethin like Mr. Gaylord Carter who is now called Mr. Flicker Fingers on acct. he has been makin a lot of jack goin around the country and playin the organ for the old Harold Lloyd pictures, and fellers like him and Mr. Lew White and Mr. John Hammond and Mr. Velazco and Mr. Oliver Wallace and a lot like that could impervise real good so it sounded like good music and they had a good memory for pieces from the classick composers that would fit the action just right and it was a pleasure to hear them play. Mr. Carter he made up a meddley he calls The Chase and it goes lickety-scat and it has every fast piece you ever heard of all rolled into one long piece and whenever he plays it I can just see those crazy old autos tearing along until they go over the cliff and turn over and burst into flames. So we still got some of those guys around like Mr. Koury and Mr. Castillo and Mr. Muri and Mr. Erwin who can make them organs sit up and talk and make those old silent pictures seem about twicet as good as they are. □

something to CROW about!



THE ATOS
NATIONAL CONVENTION
JULY 10 thru 14, 1972



ALOHA

Since our last "Aloha", the Chapter has been keeping quite active.

Back in December, the first public concert was presented on the recently completed Hawaii Theatre installation. The former Princess Theatre 4/16 Robert Morton was given it's public debut jointly by local staff theatre organist John DeMello and fellow member George Krecji. Over 130 people were present for this premiere concert and were also witness to a little "surprise". John DeMello had just finished a musical trip across the U.S.A. and was ready for George to take over the second half of the program, when Aloha Chapter's Roger Angell walked onstage and, on behalf of the chapter, presented John with an Honorary Life Membership in the Aloha Chapter. It was in gratitude for his many years of devoted work and dedication in the promotion and preservation of the theatre organ in Hawaii. Judging by the many friends John has gained over the years while at the console in the islands, the award was well-deserved. Roger confided to the audience during the presentation how difficult it was to lure John away from chapter meetings on two occasions so the award could be discussed without his knowledge. Needless to say, John was deeply appreciative of the honor.

Following the second half of the concert, the Aloha Chapter held a reception for members and guests in our newly-decorated chapter room backstage at the theatre.

This year's activities began with an "Aloha" concert featuring member George Krecji. "Aloha" in Hawaiian can mean either "welcome" or "good-bye", and in this case it meant both; welcoming the New Year and bidding goodbye to George, who'll soon be leaving the islands.

The concert, Sunday morning, Feb-

ruary 20th at the Hawaii Theatre drew over 200 fans of the theatre organ. George played for a very receptive audience for nearly an hour, touching upon many different styles of music.

As if *one* organ concert wasn't enough for George, the following week he played a repeat performance at a meeting of one of the local *electronic* organ clubs. When queried about his preference, George said he definitely liked the pipes better . . . don't we all?

While all the details haven't been worked out yet, the chapter has scheduled its second concert of the year for Sunday, March 19th featuring frequent isle visitor and theatre organist Elbert LaChaille.

And finally, a reminder to all ATOS members to be sure and look us up when you visit the islands. Aloha!

LOWELL ANGELL

CENTRAL OHIO

Three concerts are scheduled in Columbus on the Ohio Theatre's Mighty 4/20 Morton. Longtime staff organist Roger Garrett will return for the fourth time on March 11 followed by Gaylord Carter in his third appearance on April 29 and Dennis James on May 19. Gaylord will present his special 50th anniversary show plus accompanying "The Winning of Barbara Worth". Dennis, in his first appearance at the Ohio, will be presenting a couple of silent goodies including Laurel & Hardy and Charlie Chaplin.

COTOS member Tom Hamilton and the Rodgers Organ Co. will be scoring a first with the unveiling in May of Tom's fabulous Rodgers-Morton organ in his home. Rodgers design engineers have been working closely with Tom for several months to come up with a considerably modified Rodgers 340 built into a Morton 3 manual console. The new hybrid will feature an equiv-

alent 10 ranks, more than 200 stop tabs, second touch, electronic and Morton traps including piano, equivalent 4 manual performance with separate Solo and Orchestra divisions, transferable to the same manual by means of a tab, plus many more features.

Tom used a Howard seat, from the Ohio Theatre Morton, as a pattern to have a local foundry cast two more, Borrowing this was no problem since Tom and fellow COTOS member Carlos Parker jointly own the Ohio Morton. Carlos is also the manager of the Ohio. Willard Ebner, who is one of the key men on the restoration of COTOS' 3/16 Wurlitzer from the RKO Palace, did the machine work on both castings. One seat will wind up on the Rodgers-Morton and the other on the Wurlitzer.

The COTOS Wurlitzer was an item on a local TV station this month for the second time. This came as a progress report on an earlier documentation of the restoration work being done on this organ. Several minutes on the 11:00 pm news were devoted to shots of the organ and the people devoted



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to its restoration, Paul Noblitt, COTOS secretary, explained the operation and made an appeal for a permanent home for this fine instrument.

FRANK BABBITT

CHICAGO AREA

The first event of the 1972 calendar was an open house at the Downers Grove North High School in January with members and guests taking turns at the console of the well-prepared 3/10 Wurlitzer.

In February members congregated at the Patio Theatre and heard a Mini-Concert by Ron Bogda, assistant organist at the Chicago Stadium. After Ron finished, the 3/17 Barton console was turned over to those who had signed up for a chance to play. The truly Golden-voiced Barton at the Patio is now under the care of Andy Haban and his crew.

The last echo of the Theatre Organ Era in Chicago was the sound of the Chicago Theatre Wurlitzer with Arsene Siegal at the four manual console. Things were pretty quiet until CATOE got organized and gradually most of the still existing theatre organs in the Chicago Area came under CATOE care, but not the Chicago Theatre Wurlitzer. For many years many people had tried to obtain the opportunity to restore this organ without success. Somehow succeeding where all others had failed, Bill Rieger finally obtained an official O.K. — and currently CATOE members are at work preparing the organ for a show which is planned for later this year.

The chapter's newest project, a 3/10 Barton at the Genessee Theatre in Waukegan got started in February with George and Joan Geyer heading the crew.

As we wondered what to do about an almost pipeless Wurlitzer in the Aurora Paramount, theatre management decided for us by selling it. Luckily it went to CATOE member Terry Kleven who plans to use the gorgeous waterfall console along with previously obtained Wurlitzer pipework to set up an organ for a limited membership club to be patterned after the very successful DTOC.

TONY TAHLMAN

DALLAS

The folks of the Dallas Chapter of the American Theatre Organ Society and their guests were warmly greeted

by the E.M. Johnson family in their beautiful North Dallas residence for our annual Christmas program.

Mr. E.M. Johnson acquired the 3/11 Wurlitzer from the First Presbyterian Church in Corpus Christi, Texas in April 1960, then put it in storage while building a home for it and their family. Moving time was August 1961 and the giant roared into action in August 1966. The organ originally had two Diapasons, but Mr. Johnson found a Wurlitzer Harmonic Tuba for the solo chamber. The only rank not Wurlitzer is the Orchestral Oboe in the solo chamber.

We were surprised by the young organ student from T.C.U. by the name of Lew White. He took command of the instrument as though he had been playing it forever. Along with a friendly smile, he joined our Dallas Chapter though he lives in Ft. Worth.

We had no business meeting, however February will have all in order.

EDWARD O'NEAL STONE

LOS ANGELES

The Los Angeles Chapter's 1972 lead-off concert, scheduled for Sunday morning, Jan. 9, was to have been the long-awaited return of Tom Hazleton to the Wilern Kimball. All arrangements had been made, publicity had been sent out, and everything was all set, except for one detail: an unplayable organ!

One week before the scheduled concert Leonard Worne and his maintenance crew gathered at the Wilern on Sunday, morning, prepared to tackle the problems of final touch-up and tuning. Instead, they found to their horror that the roof, which had been repaired following the February 1971

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earthquake, had sprung another leak, and the main chamber was thoroughly soaked. The principal damage was to the main switch stack: magnets, primaries, valves, and secondaries — 150 switches completely wiped out. Additional casualties included a Tibia treble offset chest, one Vox chest, four Diaphones, part of the English horn and Tibia main chests, one tremulant, and numerous odds and ends.

On a 37-rank organ you can have a few things not working and still play a good concert, but the main switch stack is definitely not one of those things. After a hastily called conference of Board members and maintenance experts, we had to face the fact that, except possibly through Divine intervention, there was absolutely no way the Kimball could be patched up in time for the concert.

Minor Miracle Department: Minor Miracle No. 1 consisted of getting 4020 cancellation announcements printed, addressed, and in the mail soon enough to prevent a riot of enraged customers outside the Wiltern at concert time the following Sunday. Somehow we did it. Only 11 people showed up at the door, and thanks to Chairman Chick Lander's on-the-spot salesmanship two of these ended up joining ATOS.

Minor Miracle No. 2 consisted of getting all the water damage repaired in time for the Great Western Convention starting Feb. 11. (See complete coverage of the Great Western elsewhere in this issue.) One month is simply not much time to repair that much damage and re-tune a big organ,

particularly in a working theatre where access to the organ is necessarily limited. Fortunately we had lots of skilled and willing help, or the job never would have gotten done. To list here the names of everyone who pitched in to help would be out of the question, but the L.A. Chapter is sincerely grateful to every one of them.

Simultaneously with all the ruckus and blood-shed at the Wiltern, Neal Kissel and his crew were putting the finishing touches on the new San Gabriel Wurlitzer, getting it ready for its dedication as part of the convention. Finishing and regulation were under the direction of member Gordon Kibbee, assisted by Ken Kukuk. Perfectionist Kibbee insists that there is still more finishing to be done before he will be completely satisfied, but those who attended the dedication concert will agree that any further improvement to the sound will have to be in the area of "lily-gilding".

Meanwhile, in nearby Long Beach, Joe Koons and his assistants were working day and night at the famous motorcycle shop, completing the installation of the new three-manual console for his 22 rank Wurlitzer-Welte — also in preparation for the convention.

And right along with all this technical activity Chick Lander and his Convention Committee were madly at work on the thousand-and-one pre-convention preparations which only those who have survived the hosting of a major convention can properly appreciate.

Taken all together, January was a pretty wild month for the Los Angeles Chapter. But somehow we survived, and when the many guests for the Great Western began to arrive and enjoy themselves it made all the work and effort seem very much worthwhile.

BILL EXNER

MOTOR CITY

The Punch and Judy Theatre's 2/5 Wurlitzer was heard on Saturday morning, January 15, in a program presented by the Detroit Association of Film Teachers. Ken Edgington, of Blanchester, Ohio, was guest organist for the program which featured an hour-long concert, including a sing-along. Following intermission, we found ourselves viewing Peter Bogdanovich's "The Last Picture Show," a film which had not been released commercially in our area, but has since been nominated for "Best Picture of the Year" by the Academy of Motion Picture Arts and Sciences.

On January 20th the Motor City Theatre Organ Society presented Thomas M. Kuras, F.A.G.O. in recital at the 4/79 Casavant Freres pipe organ in the Detroit Institute of Arts Auditorium. Mr. Kuras, Blessed Sacrament Cathedral Organist, chose selections by Franck, Vierne, Durufle and Dupre to illustrate the instrument's capabilities. The Institute is encouraging Motor City Chapter members to use the 45-year old organ, which is owned and maintained regularly by the City of Detroit, as a practice instrument.



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John Muri played "train-music" to accompany the film *Pacific 231* as part of his January 25th program at the Redford Theatre for students of the Holcomb Elementary School in Detroit. The following letter of appreciation, from the school principal, seems to epitomize the ultimate goal of ATOS:

Dear Mr. Muri,

On behalf of the students, staff and parents of the Holcomb School, may I express our thanks to you and to the local chapter of the American Theatre Organ Society for the truly thrilling entertainment you provided us on Tuesday, January 25, 1972 at the Redford Theatre. We were extremely grateful for this most unusual opportunity which provided a fine educational experience for our children. Aside from this, an all-school walking trip of several blocks on such a cold morning was rather an adventure too.

Many thanks again for your time and efforts in our behalf.

Sincerely,

Morton G. Bates, Principal

An estimated 1,000 chapter members, friends and guests nearly filled the main floor of the Royal Oak Theatre to hear Lew Betterly at the 3/10 Barton pipe organ on Sunday, February, 20th. Certainly it was the largest crowd yet to assemble for a Sunday morning chapter event. The center of attention was Lew Betterly, former organist at the Royal Oak, who was presenting his second program for the Motor City Theatre Organ Society. Lew's program included a great many selections which took us back to the days when he was playing at the Royal Oak regularly, and included an ever-popular sing-along.

DON LOCKWOOD

NIAGARA FRONTIER

Riviera newcomer Nick Snow of Butler, Pa., gave a smooth and melodious concert on January 19. He presented many seldom-heard tunes as well as a lot of favorites. One number he played was a cute and catchy tune written by a gal named Margaret Brown for her dad William upon his acquiring a pipe organ. The air is entitled "Pipe Organ Willie" and has never been presented anywhere before (another Riviera First!). It was a fabulous program that brought the enthusiastic listeners to their feet as Nick performed an encore.

On February 9, about 40 club members and guests attended an open

console session at the pretty Hollywood Theatre in Gowanda, N.Y. Myrna Crowley, Elwyn Guest, Andy Jarosik, Jim Myeres, Earl Garlock, and others provided some good music while the rest of us just relaxed and enjoyed the sounds of the 2/6 Wurlitzer housed there.



L to R — Andy Jarosik, House Organist, Riviera; Frank Olsen; Luella Wickham; Harvey Elsaesser and the one and only "Doc" Bebko.

On February 15, Luella Wickham of Syracuse, N.Y., was the honored guest at the Riviera as 4 top local artists paid tribute to this great lady of theatre organ. Mrs. Wickham was introduced to the audience from her seat in the front row and was presented with a lovely corsage from Mr. and Mrs. Joseph Thomas.

Riviera house organist Andy Jarosik with his youth and talent made his public debut. Interspersed throughout the evening were readings of telegrams to the star of the evening from many of her following from Syracuse, many friends, fans, and admirers, including Eddie Osborne, Stu Green, and Mr. Fanny Wurlitzer himself!

Second on the agenda was Harvey Elsaesser's presentation of music to the standing-room-only audience. Several chosen tunes and a sing-along were his contribution.

Following Intermission, Luella was escorted onstage and was given another corsage. Chairman Randy Piazza then read the words on a beautiful plaque which the Chapter was presenting to its Sweetheart:

Presented to Luella Edwards Wickham at the Riviera Theatre, February 15, 1972, in Recognition of Many Years of Pleasure She has brought to the Theatre Organ World with her Artistry at the Console by the Niagara Frontier Theatre Organ Society.

After this recitation, Dr. Edward Bebko broke into the strains of "Auld

Lang Syne" while "Wicky" brushed away a tear.

Back to the show and Doc Bebko who gave his tribute to Luella by playing the themes of many famous organists of that bygone era. He also accompanied a Harry Langdon silent movie.

Frank Olsen's presentation to the 80-year-young Mrs. Wickham included a lovely poem to our guest of honor written by Leah Wright, one of our members.

Finally, Luella herself took command of the organ and gave a dazzling showing at the 3/12 Wurlitzer. Then she was presented with a bouquet of roses from the NFTOS, and well as other bouquets from Mr. and Mrs. Stillman Rice, our President and Secretary, and other friends and admirers.

Yet, it was Luella Wickham's night, indeed. Each person there paid his own tribute to this wonderful woman, and Luella thanked everyone by taking the console to rest with a most appropriate "Thanks for the Memory." And what a memory it was.

SHIRLEY COLE

OREGON

The December meeting was held at Benson High School in Portland, and featured a concert by Jerry Gregorius on the Kimball pipe organ. Jerry presented a fine program which was warmly received by the members. Following the concert a pot luck dinner was served on the stage of the auditorium.

On Sunday February 20th. the chapter met at the Memorial Coliseum to hear Jonas Nordwall play the Rodgers organ in the vast arena of the building. This huge facility is the home of the professional Portland hockey and basketball teams, and, it was very interesting to hear the room accept the organ without the sounds of crowds usually in the building. Jonas played an outstanding concert, featuring pop standards, new contemporary songs, and some light classics. This is one of the very first Rodgers organs to be installed in a public building. It was recorded in the early 60's by Don Baker for Capitol, under the title of 94 Speakers. Following the morning concert, members met at Farrell's Ice Cream Parlour Restaurant for lunch and business meeting. An informal jam session followed on the 3/11 Wurlitzer in the Robert Burke home.

PIEDMONT

Piedmonters had a busy December. On Sunday afternoon, December 5, chapter members gathered at the Holly Hill Mall in Burlington to hear Larry Keisler play a program at the new three-manual Allen theatre organ installed in the Grand Concourse. Both chapter members and the general public crowded the concourse for the program, which followed a dinner for chapter members, the guests of the Mall management.

Chapter member J. Marion Martin presented a complete theatre program as it might have been done 45 years ago, on December 14, at Southeastern Community College in Whiteville, where he is head of the Chemistry Department. In addition to selections from "No, No, Nanette" and the famous Noonday Club's Organlogue - "Vocal Gymnastics," Martin provided musical accompaniment for Laurel and Hardy's "You're Darn Tootin'." This was a new entertainment experience for most of the college youth that filled the auditorium to capacity.

Paul Abernethy was host for our annual Christmas business meeting at his beautiful Cathedral of Music in Burlington on Sunday, December 19. J. Marion Martin presided at the 2/8 Robert Morton and as part of his program, played "Lilac Time," a 1926 arrangement by Heneretta Kameron, organist at Loew's 83rd Street Theatre.

POTOMAC VALLEY

Sunday, January 9th Potomac Valley Chapter featured charter member Ted Brown at the Virginia Theatre in Alexandria playing the music and style of the golden age of the theatre organ on the 3/11 Grande Barton. The Barton was purchased by Woody Wise, moved from the Paramount Theatre in Newport News, Virginia, and installed in the Virginia Theatre as a club project in 1968-69. Ted prevailed upon to entertain us with some interesting anecdotes related to his theatre organ career from his debut at age fourteen on a 2/5 Reuter in Texas through the period of almost total disappearance to theatre and radio studio pipe organs leading to his retirement from active music work about 1939. He concluded with reminiscences of the organizing and chartering of our chapter at the home of

Erwin Young in 1959. "We all 15 signed the charter letter and someone sprinkled a little 'holy water' and the Potomac Valley Chapter was born." This meeting was Ted Brown's first public appearance on pipes in many years.

During the business meeting '72 Convention Chairman Woody Wise gave a progress report, the Barton crew George Johnson, Dow Evelyn, and Howard Murphy was recognized and thanked and an open console invitation was accepted by members Doug Bailey, Howard Murphy, David Johnson, and Lee Prater.



Chairman Jean Lautzenheiser presents outgoing Chairman George Johnson with a plaque for outstanding service.

New York Fifteen members and guests took advantage of the rare opportunity to hear John Seng present a superb organ concert in a splendid setting at Radio City Music Hall February 13th. Through the courtesy of New York Chapter officers Allen Rossiter and Art Cox, Potomac Valley Chairman Jean Lautzenheiser was given a few minutes of their valuable time to report on plans for the Convention. Chapter member Lucien Phinney arranged the trip via Amtrak taking advantage of special low weekend fares . . . would you believe \$15.75 round trip, Washington to New York? Lucien made sure that we didn't lose anybody as the entourage included many who were experiencing their first train ride, first time in a subway, first trip to New York and the tremendous thrill of seeing the Radio City stage show. The most frequent comment since has been, "When can we do it again?"

"Shhhhhh . . ."

The voice of ATOS member, Doug

Bailey, programmer of the new AM Radio Station WXLN in Rockville, Maryland faded after announcing "Let's listen in to what Jean Lautzenheiser, Chairman of the Potomac Valley Chapter of the American Theatre Organ Society, is telling the members assembled in the broadcasting studio of WXLN."

This was the cue for us to go "on air" with the first live broadcast of a meeting in the history of the chapter. Even with many roads still blocked following the winter's worst snowstorm, 55 ATOSers, including new members, the Gossards from Pennsylvania, managed to get to Doug's studio, north of Washington, for the live second portion of his February 20th special theatre organ hour-long program.

The first half, previously taped, described historical events of the theatre organ from the time of Hope-Jones up through the silent movies, into the demise of live music in the 30's and finally, into the theatre organ revival era now in progress.

Sitting on the organ bench of the gold-edged creamy white Moller, Jean took her cue. Listeners everywhere heard her explain the highlights of the July 1972 Convention to be held in the Washington area. Cheers and congratulations were given to Jim Cetto on his recent acquisition of a 3/10 Marr & Colton theatre organ to be installed in his garage near Alexandria, Virginia.

The live portion of the program concluded with a jam session with members Ray Brubacher, Charles Affelder and Ronnie Pedley at the console of the 2/11 Moller theatre organ which at one time resided at Washington's Shoreham Hotel. Ray Brubacher plays the majestic instrument on the air every Sunday morning.

The WXLN-Doug Bailey Moller is believed to be the only radio studio pipe organ in the country now being used for daily live programming. The organ is heard daily on "The Parker and Bailey Show" at 95 on the AM dial. The show features a format of radio drama, music from the 40's and 50's and other nostalgic specialties, plus contemporary adult music.

Both the Virginia Barton and the WXLN Moller will be important features of the 17th Annual Convention and will be "IN TUNE FOR YOU IN '72".

JEAN FAIRBANK

PUGET SOUND

Tacoma was the scene of the November 14th meeting. The double bill started in the morning at the Temple Theatre, with well known Tacoma organist Frank Chidester. His wide variety of music from the 20's through the 40's was well done. Frank's concert was followed by a good jam session with many fine players in attendance.

Next stop was Steve's Gay 90's Restaurant in South Tacoma. First off, we all dug into "Steve's Deluxe Dinner Buffet Supreme" and deluxe and supreme it was. The business meeting went as all good business meetings should go. Then it was time to hear from the 3/11 Wurlitzer.



Tacoma organist Jane McKee, 1971 convention artist, and Brian Ingoldsby, at Steve's Gay 90's. — (Photo, Mike Koons)

First on the program was Jane McKee. Jane presented a well prepared concert of pop tunes, old and new. Her thoughtful registration was appreciated too. In short she is a real musician. Brian Ingoldsby came next, owner and installer of the organ. Brian played a brief and enjoyable concert much in the style of Portland organist, Don Simmons. He also took advantage of the many unenclosed percussions and traps, installed throughout the dining room.

It must also be mentioned that the organ is very well regulated. The Wurlitzer Post Horn (borrowed on a long term basis) really makes the organ come alive! Brian and crew must be congratulated on a fine installation.

December 19th was the chapter Christmas party, held at Haller Lake Improvement Club. The console was opened to the members and guests. Punch bowls and pot luck dinner were provided.

Our February 6th meeting was also held at Haller Lake. Program Chairman Don Myers presented the artist of the



Brian Ingoldsby during his concert at Steve's Gay 90's. — (Photo, Mike Koons)

day veteran Seattle organist Mahon Tullis. Mahon mentioned that his program would be primarily nostalgic. Many oldies were heard, everything from "Fine and Dandy" to the "Oceanic Roll". The chapter's 3/8 Wurlitzer, Marr & Colton was in great shape.



Puget Sound Officers

Back row L to R — Don Meyer, Thelma Barclay, Mahon Tullis, Margaret Sabo, Charles Chartrand. Front row L to R — Tom Solberg, Les Lawrence, Bob Anderson, Erma Gain, Board member Marge Klein not pictured. — (Photo by M. (Martha) Lake)

After the business meeting there was an open console session. At the same time there was a tape and slide show in the large basement area. Many slides were shown of ATOS Conventions spanning all the way back to 1962. The tapes included everything from broadcasts of George Wright from his famous studio, to a rare and exciting recording of John Seng's 1969 Chicago Convention concert his Mundelein Seminary auditorium Wurlitzer.

EDDIE ZOLLMAN, JR.

ROCKY MOUNTAIN

The Rocky Mountain Chapter of ATOS met at "Bit O' Sea", the lovely home of Beck and Edith Maddy on

February 18, 1972 to elect officers for the coming year.

Following the election the chapter enjoyed a concert played at the Maddys "Mighty Wurlitzer" by Bob Castle. Bob also keeps the organ in the Paramount Theatre, Denver, Colorado in great shape and plays it every Sunday between shows.

Refreshments were served after Bob's enjoyably prepared program. He then played several requests from the 25 chapter members present.

Some of the members then demonstrated their skill at the keyboard. The Maddy's installation is unique in that the master console is located in the living room and a slave console is located in the basement enabling duets to be played. This proved to be somewhat of a surprise to some members who had never been in the basement. While playing the console upstairs, someone would accompany them on the slave console from downstairs.

Duane Searle, past chairman, reported on the status of the Wicks organ in the Aladdin Theatre and the Wurlitzer in the Denver Theatre. The Aladdin Theatre has had a change in management and may be interested in a restoration project.

The Denver Theatre is to be remodeled into a twin theatre with one program downstairs and another upstairs from the balcony. This will leave the console in the downstairs theatre and the loft openings in the upstairs theatre. An effort is being made to move the console upstairs so the organ may be used. A rebuilding job may be in the future for our chapter.

Wish us luck in preserving this fine instrument.

BETTY ROWE

ST. LOUIS

Virgil Fox, who has probably played before more people in concert than any organist in this country, and possibly the world, was the center of attention one sunny March day in St. Louis. Fox was appearing with the St. Louis symphony at Powell Symphony Hall playing the Rodgers touring organ. His reputation is international and spans all the major countries of the world. His ability to command an immediate rapport with his audiences and hold the rapt attention of even the most "layman" of listeners with his playing technique and great imagination is known far and wide.

To begin the New Year, the January

meeting was held in the home of Earl and Jackie Hyde who have a Baldwin theatre organ. The highlight of the evening was the program given by member Michael Winter. Mike's successful program given with "flair", yet great care musically, is indicative of the hard work put forth in his organ and piano study. His playing at age fourteen, I'm sure made some of us who have been playing somewhat longer, think of looking to our laurels for a change! Jackie's "groaning board" was un-erringly guarded by yours truly who only wanted to make sure that everyone got his "fair share".

February was hosted by Ray and Clarice Reome. Open console was held after the meeting led off by our member just back from Vietnam, John Crowley. The Reome's Wurlitzer electronic was still chirping far into the night. During this session members got to view the proofs of the club's beautiful new letterhead and "jazzy" new newsletter masthead, both designed by St. Louis artist Jerry Thomas.

Stan Kann just returned from Los Angeles where he played concerts at the Wiltern and the San Diego Fox. Malar Records president, Bob Carson, took the opportunity at the Wiltern to introduce Stan's new record on this same label which he said recorded "Live and in Color" at the St. Louis Fox 4/36 Wurlitzer. The record is excitingly done by Stan with the help of recording engineer Bruce Martin who captured the sound of the Wurlitzer so beautifully. Certainly a better thing couldn't happen to a nicer guy.

Another concert is planned locally by Stan at the Baccine Theatre in Roxana, Illinois in April. Stan will play an hour concert which will be followed by his accompaniment of the Douglas Fairbanks picture "The Matrimaniac".

JOHN FERGUSON

SOUTH FLORIDA

There is a record series entitled "Pardon My Blooper" which came to mind while reading the South Florida Chapter Notes in the February issue of T.O. To Those people who know Betty Lee Taylor, there would be no "perhaps" that she coaxed music from the big Wurlitzer. For all others, (and my salvation) the sentence should have read: "Perhaps it was the ease with which Betty Lee Taylor coaxed music from the big instrument which encouraged the more timid souls to

try their hands . . ."

The January meeting, held at home of J. Calvin Jureit, set for this chapter. The joint AGO/ATOS meeting was successful in bridging the gap between classical organ "purists" and theatre organ "upstarts". Most ATOS'ers were rather tickled when some of the most disciplined of the local church organists proved quite proficient in the T.O. idiom. (Not surprising really, since many carry memberships in both the AGO and ATOS.)

The atmosphere was congenial with

mostly "pop" music being played. To my knowledge, only one brave soul, J. Harlan Ayers, (AGO) dared accost the big Wurlitzer with a straight "classical" piece, Henry Purcell's Trumpet Tune, to the delight of everyone present. After all who cared to had a turn at the console, Mr. John Steele, the featured artist, climbed up on the spotlighted bench and burst forth with forty minutes of delightful "theatre-styled" music. John played extremely well and his medley from "Snow White" was the hit of his program.

STEVE FITZGERALD

CLASSIFIED ADS

Classified ads are carried at 20 cents per word, per insertion. No charge for first ten words for members.

FOR SALE — 8 rank Moller, no console, Deagan percussions, 3 manual Kimball relay and switches. Best offer over \$800.00 **Robert P. Evans**, 32 Highland St., Pawtucket, R.I. 02860, (401) 724-6545.

FOR SALE — 3/5 Kimball, **Bob Davidson**, 4145 Continental, Indianapolis, Indiana 46227.

FOR SALE — Complete relay and switches, all Reisner magnets, for 3/13 Wurlitzer with cable. Exact Wurlitzer duplicate in Mahogany. \$800.00. Would accept Wurlitzer Kinura as partial payment. See or write **Marvin A. Bruno**, 608 Bertram Drive, Everett, Wash. 98204 or phone **Lee Bauscher** (206) P.A. 3-5661.

FOR SALE — Wurlitzer 2/4 complete plus three extra ranks and accessories. Nearly everything to make a 2/7. **S.P. Steen**, 788 River Rd., Chatham, N.J. 07928, 201-635-5753.

FOR SALE — 3 rank Wurlitzer black cap string chest 61 notes each, \$300.00; Skinner 61 note metal bar Harp; Musette 61 notes Dennison \$400.00; Kimball Spitz Flute Celeste 2 ranks; Spencer Orgoblow 1 1/2 hp. 6 1/2" static, 3 phase \$50.00 **Joseph P. Sammut**, 432 Chestnut Avenue, San Bruno, California 94066.

FOR SALE — Allen Positiv, used only in concert. \$5990. **Victor Pianos and Organs**, 300 N.W. 54 Street, Miami, Florida 33127. Phone: (305) 751-7502.

FOR SALE — \$5500 Allen Theatre 15 Organ with 2 speakers and rhythm \$3500. Mint antique Steinway Square grand 100% rebuilt \$4500. **Victor Pianos & Organs**, 300 N.W. 54 Street, Miami, Florida, Phone: (305)-751-7502

FOR SALE — Wurlitzer 2/8 complete except blower, 2 extra two rank chests included plus many extras F.O.B. \$3,500.00. **Dennis Awe**, 20 Sarina Drive, Commack, L. I., N.Y. 11725, (516) 864-4215.

FOR SALE — Spencer Orgablo — 2 H.P., 1800 RPM, 110 or 220 Volt single phase, 350 C.F.M. at 12" static, with D.C. generator. \$200. Crating Extra. **E. Borowiec**, 4965 Crofton Dr., Rockford, Ill. 61111.

FOR SALE — 20 rank Austin church organ. All or parts. **Fred Nitzschke**, 52 Clark St., Brooklyn, N.Y. 11201.

FOR SALE — Link theatre organ (1928) 2/4 completely restored. 2 tuned percussions, full assortment of noisemakers and traps. Very compact. Fits under 7'9" ceiling in space 6'x15'. Organ set up and playing. Send SAE for full details. \$5200. **B.E. LeBarron**, Amity Road, Bethany, Conn. 06525, Phone: (203) 393-3838.

HELP WANTED — Organist for sales training. **Victor Pianos & Organs**, 300 N.W. 54th St. Miami, Florida 33127 (305) 751-7502.

HELP WANTED — Pipe and electronic organ technicians to assemble, restore, install and service. Send resume and pix. to: **Newport Organs**, 846 Production Pl., Newport Beach, Calif. 92660 (714) 645-1530.

WANTED — 3 manual late model, ornate theatre style Wurlitzer or Page console. **H. Morch**, 127 Bellmore Rd., Bellmore, N.Y. 11710.

WANTED — Wurlitzer Solo scale Tibia including 16' octave, and Tuba Mirabilis.

WANTED — "Pizza" organist for Phoenix's "Organ Stop", to open early summer with 4/27 Wurlitzer.

FOR SALE — 3 H.P., Orgoblo and 7 1/2 H.P., Kinetic, 15" pressure. Pipework from Heck organ: Pencil strings, Dulciana, metal Harmonic Flute, Cor Anglais, and Solo string. Wurlitzer styles 260 and 185 relays and switch stacks. **Bill Brown**, 7243 N. Central, Phoenix, Az. 85020, Phone: (602) 943-9532.

Will buy or trade Organ tapes — opera. Have 5000 hrs. misc. Especially need Crawford-Dunstedter — and old timers. **Rouse**, 1126 N. St. Clair St., Pittsburgh, Pa. 15206.

Live a Little



Rodgers custom 340

Specifications

Pedal

16' Trumpet
16' Diaphone
16' Tibia Clausa
16' Bass String
16' Bourdon
8' Tibia Clausa
8' Clarinet
8' Flute
8' Sustain Bass

Accompaniment to Pedal
Solo to Pedal
Bass Drum
Wood Block
Cymbal

Voices On Toe Studs

Bass Drum on Toe Stud
Sforzando on Toe Stud
Crash Cymbal on Toe Stud

Trem

Main Vibrato
Main Trem
Flute
Vox Humana
Tibia

Computer Capture Combination Action

4 Pistons per division
3 Pedal Toe Studs
6 Independent
General Pistons
1 General Cancel
1 SET Piston

Accompaniment

8' Post Horn
8' Trumpet
8' Diapason
8' Tibia Clausa
8' Clarinet
8' String
8' Concert Flute
8' Vox Humana
4' Octave
4' Piccolo (Tibia)
4' String
4' Flute
4' Vox Humana

8' Piano
4' Piano
Harp
Chrysoglott
Chinese Block
Snare Drum
Tambourine
Cymbal

Accompaniment 2nd Touch

8' Post Horn
8' Trumpet
8' Tibia Clausa
8' Solo to Accompaniment
4' Great to Accompaniment

Great

16' Post Horn
16' Trumpet
16' Tibia Clausa
16' Clarinet (TC)
16' Bass String
16' Vox Humana (TC)
8' Post Horn
8' Trumpet
8' Diapason
8' Tibia Clausa
8' Clarinet
8' Kinura
8' String
8' Concert Flute
8' Vox Humana
5-1/3' Tibia Quint
4' Piccolo
4' String
2-2/3' Tibia Twelfth
2' Tibia Piccolo
1-3/5' Tibia Tierce
1' Tibia Fife

8' Piano
Solo to Great Sub

General

Solo to Great Pizz
(Except Chrysoglott)
Great Sostenuto
Pedal (Optional)
Celeste Off

Solo

16' Post Horn
16' Trumpet
16' Tibia Clausa
16' Vox Humana (TC)
8' Post Horn
8' Trumpet
8' Tibia Clausa
8' Clarinet
8' Kinura
8' String
8' Concert Flute
8' Vox Humana
4' Piccolo
2' Tibia Piccolo
8' Piano
Chrysoglott
Glock
Chimes (Optional)

Voicing

Post Horn	FF
Trumpet	FF
Diapason	FF
Tibia	FF
Clarinet	FF
String	FF
Flute	FF
Vox Humana	FF
Piano	FF

Rodgers ORGAN COMPANY 1300 N. E. 25th Avenue, Hillsboro, Oregon 97123