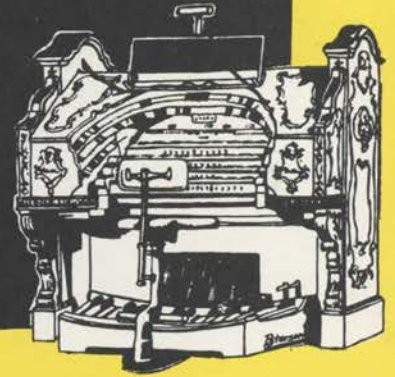
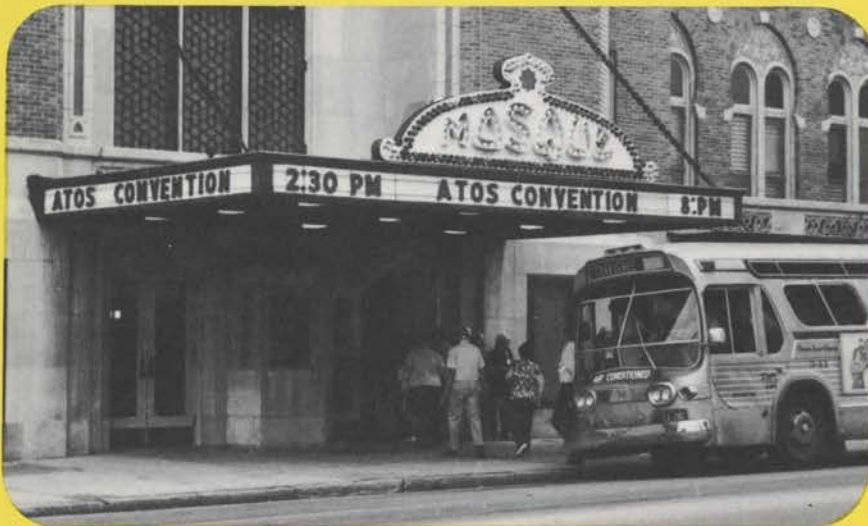


THEATRE ORGAN



VOLUME 14, NUMBER 4

AUGUST, 1972



JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

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cover photo...

Top row, left to right - newly elected President Erwin Young; Man of the Year, "Stu" Green; Past President Stillman Rice. Bottom row - Richmond Mosque; Convention Chairman Woody Wise. Convention coverage begins on page 23.
(Cover Photos by Bill Lamb)

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president's message...

SWAN SONG:

As defined in Websters Dictionary "THE LAST ACT."

As President of the ATOS, I wish to take this opportunity to thank the National Officers, Board of Directors, Editorial Staff, Publishers of the THEATRE ORGAN, Art Director, Advertising, Circulation Managers, Membership Secretary, Executive Secretary and Chapter Chairmen for their cooperation during my two year term of office and I am deeply grateful for having had the honor and privilege to have served as President of ATOS.

My congratulations to Woody Wise, Chairman, Marvin Lautzenheiser, co-Chairman, Jean Lautzenheiser, Chairman of Potomac Valley Chapter and the Chapter Membership for another outstanding National Convention, "In Tune for You In 72."

During my term, three new chapters have been added, and at this writing, our membership is over 4500.

Many thanks to the retiring Board Members, Lee Erwin and Ron Willfong, for their assistance during my term.

Congratulations to the newly elected officers and Board members, also to Honorary Member W. "Stu" Green. - 1972 - 1973.

A passing word in regards to National ATOS - I.R.S. Exemption; A member of Conn. Valley Chapter has made arrangements for a donation to Conn. Valley Chapter and National ATOS - this I hope will be the start of a Fund which will help in furthuring the purpose for which our Society was formed.

This is the last time I will have use of this page of THEATRE ORGAN. Mildred and I wish to say thanks to all who have helped to make this an interesting and enjoyable two years. Let's keep the good work going and let's support our new officers.

See you in Portland, Oregon 1973.

ATOS Very best wishes,
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Robinsons' Cipher Hill

by Lloyd E. Klos

The late Ben Hall once said in describing theatre organ enthusiasts: "There are many, including some of the hobbyists themselves, who think the whole bunch are just plain nuts!" Perhaps, but you could never label Dean Robinson and his attractive wife Merle, who live in Himrod, near Seneca Lake in Upstate New York, "nuts". They are as normal as any dyed-in-the-wool theatre organ lovers.

You see, the Robinsons are the proud owners of an excellent installation called "Cipher Hill", and it has been a gathering place for lovers of the big sound for a long time. But, let's go back a bit.

Dean was hopelessly hooked on the theatre organ at an early age. He was born in Sodus, N.Y. in the heart of the Lake Ontario orchard belt and at the age of 12, he had his first experience with a pipe organ; the 2/5 Marr & Colton in the 410-seat Rivoli

Theatre in Fairport, N.Y.

He specifically remembers accompanying the Saturday afternoon kid shows which starred cowboys, Ken Maynard and Hoot Gibson. After gaining more experience, he filled in as relief organist for the silent print of the Colleen Moore picture *Lilac Time*.

At about that time, Schine's 886-seat Temple Theatre opened in the same town, boasting a 2/4 Wurlitzer. Dean worked as relief organist there until the advent of the talkies, and stayed on to play exit music between shows for another three years.

As for other movies which he accompanied, his memory is dim. "Titles escape me, but I can still see Dolores del Rio's face in many, as well as Gilda Gray and Janet Gaynor."

His teacher was the late J. Gordon Baldwin, an excellent musician and instructor who was featured in several theatres in Rochester, including Loew's

Rochester, Schine's Monroe, and the Piccadilly, starring as one of the "console twins" with Hugh Dodge.

"When the sound came to the theatres," Dean says, "it eventually put me out of business." He changed occupations and went to work for Eastman Kodak.

Then, the war came, and Dean served in the South Pacific with an anti-aircraft unit. When he returned home in December 1944, the urge to play a theatre pipe organ manifested itself. "I took the telephone directory one evening, and literally called about a dozen theatre managers in Rochester whose houses I knew had organs, asking permission to practice. I purposely left Loew's Rochester (5/24 M & C) and the Palace (4/21 Wurlitzer) for the last. As expected, the answer from Loew's like all the others was a resounding 'No!' This was the season to be jolly, peace on earth to



RKO Palace drapes frame the console at Cipher Hill. The 100-year-old piano was rescued from the dump. Above the beams, which once supported a hay mow, hangs the \$11 chandelier. — (Floyd Tillman Photo)

your fellow man, remember.

"Figuring I might as well be refused by the best, I called the Palace. With no hesitation, Jay Golden, the manager, invited me to the theatre the following morning. Repeating the process for several days, I thereby had one of the best furloughs a soldier ever had. This experience really educated me on the difference between phony people and sincere people."

After four years in his country's service, Dean began playing the Hammond as a solo artist in the Buffalo area until about 1950. Then, for two years, he toured with the Cromwell Trio, a group similar to the famed "Three Suns."

It was about this time that Dean purchased the property in Himrod, N.Y. which was to spawn Cipher Hill. It is a lovely location on a gentle slope with unobstructed view of Seneca Lake, the largest of the Finger Lakes. The property included a good-sized barn which housed chickens, cows and other farm animals.

All this time, Dean never allowed the thrill of playing his own theatre

organ to dim into oblivion. He wanted to own one, a wish he had nurtured since childhood. As a member of ATOS, he had made contacts with key members through the years, expressing his desire. Thanks to Dick Kline of Frederick, Md., who had contacts with the Loew's people in his area, Dean was tipped off to the availability of the 3/11 Wurlitzer, opus 1256, in the Loew's State Theatre in Norfolk, Va. In November 1963, Dean purchased his "beast for the barn."

A week was spent in Norfolk in removing the instrument. "The theatre manager was something else," says Dean. "We worked under very unusual circumstances; only when the theatre was in operation from noon until 11 P.M. Yes, I could write a book about this phase of the operation. One day, we arrived on the scene a bit early, so knowing we couldn't work, got the idea to check up on who played the instrument when it opened in 1926. We found the answer in the microfilmed Norfolk newspapers. The first organist was Harry Zehm. Anyone ever hear of him?"

"When we first laid eyes on the organ, the console was in terrible condition. The manuals had been removed and sent to Loew's Theatre in Richmond for that instrument's restoration. There were no console pneumatics, no stop tablet contacts, no swell shoes and no crescendo pedal. The cable had been cut with a hacksaw. The pipe work, however, was in first-class condition, even though air-conditioning ducts had been installed in the chambers."

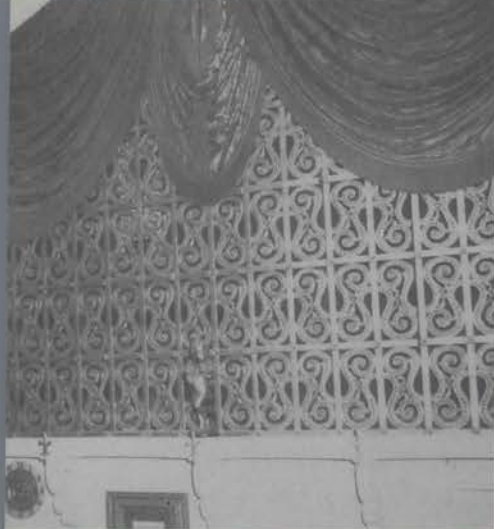
Six trips were required to transport the organ to Himrod, involving station wagons, U-Haul trucks and trailers, plus fellow members of the ATOS, without whose help, Dean would have been in trouble. For example, three sections of the relay stacks had to be loaded simultaneously, as they were connected with cables which could not be detached. Six men worked out the problem of loading these parts.

With the organ safely home and in storage, a big task confronted the Robinsons before one pipe could sound. The barn had to be cleared of animals and completely renovated, cleaned and painted. Did you ever clean a barn? Did you ever convert a barn into an organ studio? You recall that we said the Robinsons were not "nuts". We prefer to label them "extremely dedicated."

In January 1964, Dean began building the chambers for the pipes, a job

Dean poses with solo chamber pipe work, Chimes and Toy counter. Cymbals and Drums had been "removed" before the organ's purchase. — (Dan O'Toole Photo)





Re-constructed grilles from the RKO Palace front both the main and solo chambers at the opposite end of the room from the console. — (Floyd Tillman Photo)

which took six months alone. All electrical wiring he did himself. Remember that while this project was under way, Dean had other jobs — operating a fruit and vegetable stand during the summer, teaching organ, handling electronic organ sales, and playing at the Hilltop Inn in nearby Penn Yan.

The Robinsons can be very proud of their installation. You enter the main studio from the side, are immediately impressed with the warmth of the decor. To the left are red draperies from Rochester's former RKO Palace, plus a large curtain made by Mrs. Robinson, covering the wall behind the mahogany 3-manual console is situated on a fringe-decorated platform.

Hanging from the ceiling is a home-made chandelier which would fool anyone. Only the glass beads came from the RKO Palace, the rest was made from scraps of this and that, the whole fixture costing the munificent sum of \$11!

To the right, is the grill work for the chambers, more draperies and the original stage telephone all from the Palace.

Besides the Wurlitzer console, is a Hammond and a grand piano in the studio. The piano is at least 100 years old, and how Dean acquired it is amusing. While having lunch one day in Penn Yan Academy, Dean overheard instructions to the janitors to "throw that piano into the dump." Before anyone could move, Dean cried out, "The dump is my home; I'll take it!" Thus he acquired a lovely addition to his studio.

One walks down three steps to

Dean's office and is impressed with the wall displays of framed pictures, posters and clippings relative to his installation. A room off the office serves as a combined workshop and voicing room.

The organ at present (Nov. 1971) totals eleven ranks: 3 strings, Vox, Diapason, Clarinet, Flute, Tibia, Tuba, Kinura and Oboe. The toy counter includes auto horn, steamboat whistle, fire gong, bird whistle, drums, cymbals, castanets, marimba, glockenspiel and xylophone.

However, our "extremely dedicated" man has ideas for enlarging the organ. He has another Tibia; a Kimball from a theatre in Waverly, N.Y., a Marr & Colton French Horn from the Palace Theatre in Jamestown, N.Y., a Vox from the Family Theatre Wurlitzer in Batavia, and an Oboe from the late Austin in Rochester's Eastman Theatre. What's more, Dean's wife does not say "That's enough!" She is not a long-suffering Wurlitzer widow, but has contributed immensely to the interior decoration of CIPHER HILL.

The name "CIPHER HILL", was bestowed on the project by Jim Webster of Penfield, N.Y., also a Wurlitzer owner. He walked up the road to its junction with Route 14 and planted a sign to that effect. It guides invited visitors to the site today. But, please don't drop in unannounced. Give the

Robinsons the courtesy of advanced knowledge of your coming. This should be the first commandment an enthusiast should employ — always.

Of their experiences with their magnificent undertaking, the couple say that they have learned a lot, especially concerning people with whom they have come in contact at CIPHER HILL.

Dean says, "I make no bones about the fact that I have been directed out of or kicked out of more theatres during my life than anyone else, simply because of my desire to play the theatre organ.

"For example, when 18, I was in Seattle, and one morning I was passing the side door of a theatre on Fourth Avenue when I spotted the organ console. I went in, turned it on and started to play. In no time, two burly janitors lifted me from the bench and carried me outside. (It is doubtful if they could do this today; Dean is not exactly a living endowment for Ry-Krisp).

"When I acquired the organ, I further learned how genuine folks were when they offered assistance to our cause. There were so many that I couldn't risk not naming everyone were I to list the names here. Needless to say, Mrs. Robinson and I are extremely grateful to each and every one of them."

Dean poses with console as it looked after its arrival in his barn from Norfolk in 1963. Horizontal beam is the present location for bottom of swell shades. — (Dan O'Toole Photo)





The CIPHER HILL console. When Dean bought the organ, parts of the console were missing, including swell shoes and crescendo pedal. They were replaced by shoes from an Allen electronic. — (Floyd Tillman Photo)

To me, the Robinsons represent the ideal theatre-organ-loving couple. They have a beautiful piece of property with a panoramic view, a fine installation, enough work to keep busy. Yes, they even have a peppy Labrador Retriever called "Tibia." Dean continues to keep his hand in as an organist by playing a 3-manual Conn at the Dresden Hotel in Dresden, N.Y., and does an occasional concert for his ATOS brethren. What more could a couple want?

No, indeed, the Dean Robinsons are not "organ nuts". Just "extremely dedicated." □

LETTERS

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

*Address: P.O. Box 1314
Salinas, Calif. 93901*

To the Editors:

I wish to reply to Mr. Zabel's comments about "Painless Tuning". The intent of the article was to acquaint the reader with the necessity of tuning an organ, and the basic principles and problems involved; so that he could evaluate the methods and devices available to assist him in tuning with a reasonable degree of accuracy.

The Editors are undoubtedly aware that before attempting to write on

Pipe work in main chamber of CIPHER HILL organ. — (Dan O'Toole Photo)



such a subject, I investigated the normally encountered aspects from both a theoretical and practical point of view. This included over a year of experience with the various tuning devices, using each in turn to tune the same instruments. It was hoped that this would provide the fairest basis for judging the relative merits of each tuner, and I thank the manufacturers whose products I tested for generously supplying me with technical information and units for evaluation.

During the testing period, I overcame a prejudice against one type of tuner to the extent that I eventually bought one for my own use. My article presented the facts as I observed them, as unbiased as I could present them for the benefit of ATOS members, who could not normally expect to try each of the tuners for several months before buying one.

I have long been aware of inharmonicity in naturally vibrating bodies. Piano strings are a prime offender, and only within the past few decades have experts, such as William Braid White, explained this phenomenon in connection with "stretching octaves" when tuning pianos. This inharmonicity, or tendency for the harmonics to be slightly sharp of the fundamental and each lower harmonic can be seen in the strobe pattern. In tuning a piano, the problem is most prominent in lower notes, and is less pronounced the longer the piano is. While many professional piano tuners are not aware of the reason for stretching octaves, White explains that in actuality, the fundamental of a given note is being tuned to the most prominent harmonic of the note an octave lower. The strobe pattern usually shows up with greatest clarity or contrast on the band representing the *strongest* harmonic, so it is quite simple to tune the note until the most prominent pattern remains stationary.

The problem is almost non-existent in organ pipes as seen in a strobe pattern, and to include it in a discussion of tuners merely confuses the issue because no *one* tuning system is superior in dealing with the phenomenon. In reality, unsteadiness of speech, and unsteadiness of wind pressure present tuning problems of greater magnitude than the inharmonicity problem. Neither strobe nor audible tuner excels here.

Mr. Zabel somehow has the im-

pression that the Peterson 400 "Image Clarifier" eliminates all but the fundamental from the strobe pattern. This could be no further from the truth. No simple filter could eliminate all but the fundamental frequency. This switch merely cuts the intensity of the upper, and weaker harmonics which tend to confuse the pattern, and make the strong harmonics easier to see. It must be realized also, that the strobe pattern only shows those harmonics which are coincident with "octaves" of the fundamental.

My experience using the Schober Electronic Tuning Fork led to my using it with a tight-fitting earphone, although the article suggests using the earplug type. In my experiments, I was able to hear the beats clearly with an apparent location in the center of my head, much as listening to a stereo recording with headphones creates the illusion of the orchestra being located inside your head. Upon plugging the open ear, the beating stopped because I could no longer hear the pipe being tuned against the sound emanating from the earphone. My studies in neurology go no further than college psychology, and the physiology of sound and hearing, so I can't dispute the ability of beats to occur in the brain . . . or in the head, as I stated . . . or not. I experienced these beats with no strain, so if such beats must occur acoustically, and their location appeared to be "inside" my head, well . . . ?

In writing these technical articles, which I feel are a much needed, and important aspect of our organization, I do not pretend to be a sole source of information. I am fortunately surrounded in my work, by men who have a wide range of experience in the field, who are willing to share their knowledge and expertise in an effort to help the amateur, and I hope to continue to tap this wealth of information. I sincerely wish that more of our professional members would share their technical knowledge with ATOS through THEATRE ORGAN.

Mr. Zabel clearly shows his ability to explain technicalities in his writing, and hope he will share more of this with us. As for his own strong preference for audible tuners, I only wish he had taken a closer look at those strobe patterns before pronouncing them less useful than audible tuners. As a convert to the strobe pattern, I note that Mr. Zabel has fallen into the

trap he writes against, by taking a physical truth and misapplying it ". . . to inductively 'formulate' erroneous theories in order to explain the trouble he experiences in tuning . . ." with a strobe tuner.

Most respectfully,
Allen R. Miller

Dear Sir:

Thanks so much for printing John Muri's "To the Ladies." Although I always enjoy his writing, I could really identify with the ideas expressed in that article.

Granted, there are fewer female organists, and even fewer who play with authority and without fear of our beloved monsters. But as Mr. Muri mentioned, there are female organists who have definitely made a mark in what seems to be a man's world. There will always be outstanding organists. But included in that famed group will always be female all-time greats.

Right on, Mr. Muri!

Sincerely,
Shirley Hannum
House Organist, Lansdowne Theatre

Dear Editors All:

I was interested to see the reference in last October's THEATRE ORGAN, in John Muri's article, to Harold Ramsbottom and Harold Ramsay. Mr. Muri did not say, however, that both were one and the same gentleman. Clearly, the name change occurred about 1925-26. Harold R. was born here in England at Great Yarmouth. His parents emigrated to Western Canada when he was about 9 years old.

Harold held a number of Church appointments and toured Western Canada as a boy recitalist before being appointed chief organist at Broadway's Rivoli Theatre in 1923. He toured for Paramount-Publix, playing in many cities across the United States. He came to England for the summer of 1932, and returned here in the winter of 1932-33 to the Granada Theatre, Tooting, London. Several years later, he was appointed musical director for the Union Cinemas chain here, and was responsible for quite a number of Wurlitzers and Comptons being installed in their theatres.

He remained on this side of the 'pond' until after the 1939-45 war, and in the later forties, returned to the Calgary area of Canada. I understand

he now heads a University or college music dept. Mr. Ramsay's musical career spans a wide field including not only church and theatre organ playing, but broadcasting, orchestral conducting and dance band work (pianist with Ben Bernie and organist on tour with Paul Whiteman) as well. He has also published many compositions.

Whilst writing, may I express appreciation of John Muri's most interesting, out-of-the-usual-organ-rut articles. Long may he continue to write them.

Also whilst writing, perhaps I may take a general invitation to anyone visiting England to get in touch with us here, not only with regard to matters organical, but also for any help he might need in connection with his trip. The address below is actually that of my parents, which I use for permanency at present, and usually for overseas correspondence. It is about 93 miles from London, however, so my office telephone number is also worth giving to anyone interested: 01-580-4468, extensions 5362/5193. As well as my details, you could also give the address and phone number of Mr. and Mrs. Leslie Rawle at Wurlitzer Lodge, 47, Doncaster Drive, Northold, Middlesex, England, telephone: 01-422-1538. Their home is only about 13 miles from the center of London, and is in fact, near my normal place of residence, which I refer to as my "London Area Address."

Au revoir for now. My best regards to you all.

Yours sincerely,
Michael Candy
9, Warren Close,
Ringwood,
Hampshire BH 24 2AJ, England

Dear Sir:

In the June 1972 issue of your magazine, the article on Dossa Byrd mentions that she had made four LP recordings. Could you tell me where they may be obtained? Especially the number "The World is Waiting for the Sunrise".

Can you give me any information about several of the records that George Wright has made. I think he recorded for: "HI-FI RECORDS", somewhere in Hollywood, California. I do hope you can furnish the complete address for me.

Anson C. Jacobs

Dear Sirs:

I was glad to see the article in the June issue of THEATRE ORGAN concerning the Centre Theatre in Milwaukee, Wisconsin. I was disheartened though to find that the boys from Minnesota who sort of invaded Dairyland Country could not relate the whole story of the Centre organ.

In 1962 after many years of silence, Warner Bros. offices in Milwaukee gave permission to Norm Burzlaff, Pete Townsend, Paul Quarino and myself to work on the organ and to play it after the show while the cleaners worked through the night. For about a year after that we were there almost every Friday, Saturday, and some Sunday nights. The organ was cleaned, some of the water damage in the right chamber was repaired, and the lower chest in the left chamber was releathered. Broken pipes were repaired, some missing ones replaced. The flute in the left which was water soaked was replaced with a Barton Tibia. All in all, many hours, much material, and time was spent fixing up the Kimball.

Norm got busy at home with his own organ, Pete got transferred to Germany by his company and Paul got married and moved to Minneapolis. As I do not play the organ I would make occasional visits to see that what was working still did and with the exception of Good Friday Noon each year the organ was silent again. I was always available to take visitors down to see the organ and many people came to town and played it after the show.

In 1969 Gary McWithey, a local organist, started playing the organ regularly again. This time even for the intermissions on Friday and Saturday evenings. Some work was started again and Gary cleaned and painted the console white with gold trim.

One evening in March of 1971 while I was home for the weekend, a call came in from the Minneapolis men that they were in town and wanted to see the Centre organ. I was working in Chicago at the time installing a new organ for Aeolian-Skinner Co. A week later they called again and wondered if I would have any time to work with them in doing some more restoration on the organ. I was so tied up with out of town work it was almost impossible. Since then, they "discovered" the organ, made a record, got hired to clean the theatre and the office building next door and spent a lot of

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time digging through the stuff stored in the dressing rooms and the lockers in the basement. Most of what was done was through the efforts of Fred Hermes, Jr.

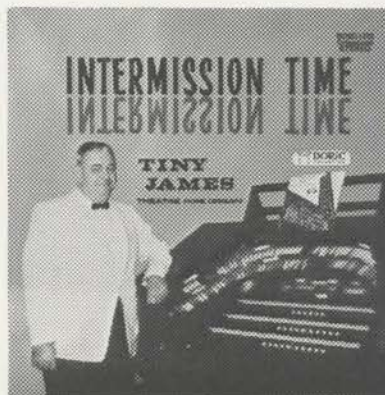
I am still gone much of the time for Aeolian-Skinner having just finished a 3/46 in Grand Forks, North Dakota. Maybe someday when I am back in Milwaukee permanently the Dairyland Theatre Organ Society will get together and take up on the complete restoration of this fine organ.

We rebuilt much of the Wurlitzer at the Riverside Theatre in 1965 and this organ is available most any time for playing in the mornings. The Dairy-

land Chapter also through the efforts of many members has rebuilt the Wurlitzer organ at the Avalon Theatre in Milwaukee. These are the three last organs in the city in theatres. The organ from the Elks club is now at the Schnitzel Haus restaurant and is played nightly except Monday. This is a 3/10 Wurlitzer which is presently undergoing some additions and changes.

Our policy has been to service the organs in the theatres free of charge as long as we can have access to the organ for both working and playing.

Sincerely yours,
William Klinger, Jr.
Owner, Klinger Organ Service



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GANGBUSTERS & LOLLIPOPS
Bill Langford at the Warfield Wurlitzer, San Francisco as installed at Ye Olde Pizza Joint, San Lorenzo, Calif.

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Harvey Bids His Wurlitzer "Good-by"

by Stu Green

It was a southern California institution; buffs and organists came from all over to Tarzana to play and hear "The Harvey Heck Wurlitzer". No ATOS convention or gathering of organ enthusiasts in Los Angeles missed the opportunity to experience Harvey's 4-manual console and 27 ranks of choice pipework. Visitors were always welcomed by Harvey and wife Dorothy.

The basic instrument started life

with the opening of Grauman's Hollywood "Egyptian" theatre in 1922 with Fred Burr Scholl at the console. The film was Douglas Fairbanks' "Robin Hood". It was then a 3/14, style 260.

Some 30 years later lifelong buff Harvey Heck was looking for an organ to install in his Tarzana home. While examining the 3/18 Wurlitzer in the Los Angeles United Artists theatre, aided by organist Gordon Kibbee,

Harvey noted what looked like an organ bench protruding from a pile of junk backstage. The two started digging and uncovered a 3-manual console with markings associated with the Hollywood conception of "Egyptian" Hieroglyphics!

The name "Egyptian" was the key to the mystery of the console without an organ. At that time Harvey considered the United Artist organ too large (Buddy Cole acquired it much later), so the two made tracks to the Hollywood Egyptian theatre. They had a little difficulty "getting through" to the manager, obviously a product of the "talkie" era, but he gave them permission to explore the house.

High in the proscenium they found it; 14 ranks of pipework in mint condition. Unlike the tombs of most Pharaohs, the vandals and treasure hunters had never discovered the Egyptian's pipe lofts. That was in October 1954. A deal was made and Harvey spent the next 5 months dismantling the chamber contents and lowering same by the bucketful 60 feet to the stage. The entire instrument was moved in Harvey's station wagon. He had only one regular helper, a neighbor, Mark Carelli. Most trips were made on Saturday mornings, when Harvey, Mark and the theatre were free.

To accommodate the bass pipes Harvey dug a pit under the 20' x 24' addition to his Tarzana home. In that way the large basses could stand upright, yet the roof would be no higher than the building codes allowed. The console was located in Harvey's former rumpus room, next to the addition.

The organ was operating in 1955 and Harvey started the long procedure of refining the sound to home volume levels. He horse-traded large scale ranks for lighter ones, learned how to revoice others. Then he started expanding,

The original style 260 Wurlitzer console. Harvey maintained the 'Egyptian' motif as long as he used this console. When the organ nearly doubled in size and a larger console was installed, the hieroglyphics were phased out. — (W.H. Wilde Photo)





A 1955 photo of Harvey and son Ronnie adjusting a Tibia stopper in the Solo chamber. (W.H. Wilde Photo)

adding a Posthorn, a second Tibia, more strings, a Dulciana (used for mutations) and a Serpent which he fashioned after much study of reed pipes. Each set was voiced to maintain tonal balance in the compact acoustical condition.

Expansion continued until the chambers would accommodate no more pipes. The ranks numbered twenty-seven. The expansion created another problem; the original 3-manual console could not handle the additions. So Harvey started a search for a larger console. The perfect solution was discovered in St. Louis, where the Missouri theatre was to be razed. The theatre was equipped with a rare Wurlitzer style 285, its 4-manual console designed to

Harvey plays a final tune on his treasure. Clothed in a bathrobe, he left a sickbed to play a tearful 'We Just Couldn't Say Good-bye.' — (Stufoto)

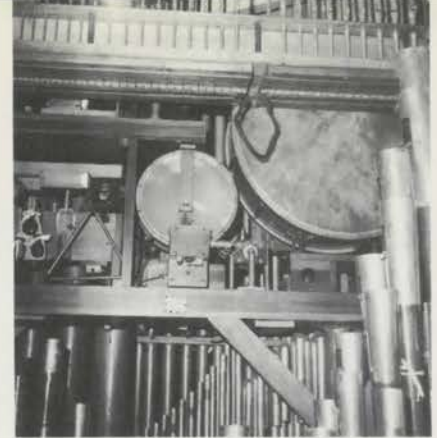


control more than 28 ranks of pipes. Harvey acquired the console and wired it in while the 3-manual was still operating, giving him 7 manuals and 64 pedals to control his instrument. The 3-manual console was later disconnected and sold. The 4-decker did the control job nicely alone.

The huge home installation brought recognition to Harvey Heck and his former rumpus room became a Mecca for buffs who marvelled at the fine balance of the instrument. Concert Recording recorded it in the early '60s with Al Bollington at the console, and again in late 1971 with Byron Melcher playing.

The love affair covered a period of 17 years, then Harvey Heck began

Bill Brown (left), with helpers Allen Tury and Howard Piercefield, packs pipes for the 'U-Haul' trip to Phoenix. — (Stufoto)



Toy counter in the crowded Main chamber. This photo could be made only after swell shutters had been removed. — (Stufoto)

to realize the organ was dominating him more and more, claiming all his spare time to keep it maintained. Then "civilization" started encroaching on the former rural area. Traffic noise increased.

Harvey and wife Dorothy decided to move to a quieter area. But Harvey cringed at the thought of moving "the beast." Reluctantly, he passed the word around that he would sell his beloved instrument.

The buyer was Bill Brown of Phoenix, Arizona. Bill already had the former Chicago "Paradise" 5/21 Wurlitzer installed in his home (the instrument on which George Wright gained fame), but the Heck Wurlitzer will be strictly for business; it is planned to install it in a pizza parlor to be named "The Organ Stop," now being built especially to show off the chamber content to best advantage.

Harvey was full of remorse when Bill's crew came to remove the organ; and a "sympathetic" back ailment (which waned after the removal) kept him away from the scene. If and when he acquires another organ, it won't exceed 10 ranks, the most he feels one man can handle and still find time to read the evening newspaper. □

New owner Bill Brown plays before the final shutdown to get the feel of the instrument. — (Stufoto)



SIoux CITY WOMEN RAISE \$25,000.00

by Lee McGinnis

My romance with worthy instrument goes back many years, to the era when it was in regular use as an integral part of the entertainment then in vogue in this area, however, this episode had its opening in May of 1968.

The Orpheum Theatre, in which this organ was a part of the original installation, was a magnificent R.K.O. Orpheum Theatre, completed in 1927 at a cost of \$1,750,000. Extensive remodeling of the theatre eliminated 4 stories of balcony, but most of the spacious lobby has been retained. This, though, is not a story of the theatre.

I am a full time organ technician. In May of 1968, I received a call from the manager of the Sioux City Municipal Auditorium requesting immediate action. Work was already in progress and it would be necessary that the organ be removed before completion of the remodeling job, or it would be lost forever. The Wurlitzer Pipe Organ had been donated to the City of Sioux City by the Iowa Public Service

Company, owners of the building. It was the wish of I.P.S., as well as the City Council of Sioux City, that this venerable instrument should be preserved, however, no funds were available and there was no available storage space to house this quantity of material and keep it safe from damage. It was finally agreed that we would remove the console, as the orchestra pit was to be covered; the balance of the organ then could be left intact in the chambers until funds could be provided to complete the job.

During the fall of 1970, the Sioux City Womans Club, an affiliate of the National Federation of Women's Clubs, took on the job of raising \$25,000 to remove the organ from the theatre, restore its working parts and re-install in the Sioux City Municipal Auditorium. This fund raising task was engineered by Mrs. Donald D. French, President of the Club; Mrs. R. Nason Friend, past President and currently chairman of the Community Improvement Committee, and Mrs. William Lohry, Chairman of the "SAVE THE ORGAN" campaign. When the kick-off meeting was held in February 1971, \$12,500 had been pledged to the fund and at this writing, the goal has been reached.

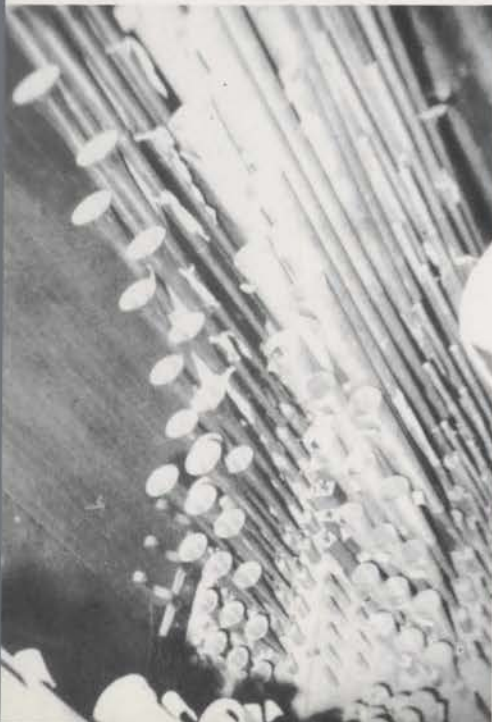
I have been working on the restoration of the console in my shop since November 1970 and since this project has to be worked around a schedule of church organ maintenance contracts, which my wife Marie helps me to operate, the progress has been slow. At this time, the ivory keys have been sanded and polished to give them their original brilliance, the black keys have been sanded and repainted; 112 stop tablets have been polished; new felts installed throughout and new silver contacts have been installed. 283 primary pneumatics; 224 stop tab pneumatics; and 31 piston relay pneumatics have been releathered and reinstalled.

As of, August 1971, I have two

full time assistants my wife, Marie, and Rick Darrow (a recent graduate from Morningside College with a major in organ) and several other people doing part time work making pneumatics and other odd jobs. We have the organ completely dismantled and at this time we are in the process of releathering all the pneumatics in the main chests, offset chests, percussion instruments, relays, switches, etc. It is our hope that the installation can be completed some time late in 1972.

This, I believe, is a unique situation in the history of the theatre organ. The Sioux City Womans Club is a single club with a membership of 900 and the "SAVE THE ORGAN, INC." project is a civic undertaking which, when completed, will be a part of the City of Sioux City and will place this

View of pipe chamber including Kinura, Trumpet, Tibia, Tuba and Orchestral Oboe.



Portion of percussion section.

Console being dismantled for rebuilding.



historic instrument in its rightful position in the cultural life of the community. This project was assumed by the Womans Club after several other organizations had failed to obtain community support.

During the early 1930's, the period in which vaudeville was being phased out in this territory, I was a professional musician and it was my privilege to have performed both on stage and




Keyboards after refinishing.



Console during process of re-installing stop tablets — pneumatics have been releathered.

in the pit in the Orpheum Theatre. The organist, Pierce Wall, (now deceased) was a personal friend and on many occasions, I have heard this grand old Wurlitzer fill the theatre with sound before it was finally relegated to the forgotten past. This instrument was much on my mind as I did not wish to see it destroyed and thereby a very important piece of Sioux City's musical history lost forever. It is a rare privilege for me to be a part of this restoration program and also that it is a part of my regular profession. □



Hollywood Cavalcade

Directed by Lyle W. Nash

ESTHER RALSTON TALKS: "Different films pleased me in different ways. Which did I prefer? 'The Case of Lena Smith' gave me my first big chance to be an actress. Von Sternberg created some fine films at Paramount. *Old Ironsides* was enjoyable. I felt honored to head the cast of *American Venus* Paramount turned out a lot of escapist fare during the twenties. The films were fun to make. They served the movie public well. It was a happy time for me."

ACTRESS ER worked long and hard. Between 1926 and 1929, when films were switching to sound, she appeared in 16 Paramount films. That's about as fast as they could be produced.

PICTURES which fans of ER remember include: *Something Always Happens, The Prodigal, Lonely Wives, Mighty, Wheel of Life, Fashions for Women, Quarterback, The Blind Goddess, Children of Divorce, Kiss for Cinderella, Peter Pan, and Lucky Devil*. Not too many epics but films that make for lasting happy memories.

DEMANDING CRITICS found ER worthy of attention. About "Figures Don't Lie" the reviewers said: "... a thing of charm ... a lyric of laughter ... the gaily spontaneous action of ER ... the girl is good and improves with every picture." When ER made *The Betrayal* with the great Emil Jannings, the critics said: "... she wins sympathy as the erring wife and shows herself superbly fitted for heavy dramatic roles all too soon."

LASTING FAME. The night I called N.Y. information and asked for ER the operator said in extra soft tones: "You mean, that Esther Ralston?" "Yes, information," "I replied," the one who was in films long ago." The phone operator said she fondly recalled her. I had the number in a flash.

DOCUMENTARY film maker Robert J. Flaherty summarized movies best when he said: "Film is the language

of the eye." Nanook the hero of the 1922 Flaherty production eventually starved to death in the far north.

ALTHOUGH the odds are 100 to 1 it won't come to pass, a brash young college film maker thinks he might talk Mary Miles Minter into sharing some of her thoughts of the last 50 years about Hollywood. MMM lives in quiet retirement but has been extra kind to a couple of young film buffs recently.

WHO IS WHERE?—Readers Report contacting Patsy Ruth Miller at Ocean Drive West, Stamford, Conn. They write to Stepin Fetchit at 203 N. Wabash Ave., Chicago, Ill. ... Irene Rich used to live at 940 Monte Drive, Santa Barbara, Calif. ... Singer-composer Pinky Tomlin used to have an office at 9889 Santa Monica Blvd., Beverly Hills, Calif.

HEDDA & LOUELLA by George Eells is the biography of the two Hollywood gossip columnists. Here is powerful cinema drama you always thought might be true but never imagined you'd see in cold print. Never has an industry been so harried as by these two illiterate, highly opinionated and vindictive women. One queen accented kindness; the other cattiness. Both were repressed. They massaged the egos of greedy executives. Film greats such as Chaplin, Welles and Brando mostly ignored the much-feared gossip mongers. Eells says Louella will be 91 years old this autumn.

ORGANIST Gaylord Carter, who is celebrating his 50th year as a motion picture theatre pipe organ great, travels to Australia for a concert tour in September and October.

COMMENTS, contribution and questions are welcome at P.O. Box 113, Pasadena, California, 91102. □

VOX POPS



Conducted by Stu Green

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.

Remember the item a few issues back about the possibility of Bill Thomson and Lyn Larsen playing an encore dual concert on the Bob Power Rodgers "260 Special" in Camarillo, Calif.? Although the date hasn't been set, the concerts are a certainty, probably in September. Those interested in visiting the Power home to hear concerts played on the most elaborate theatre organs may send a large self-addressed, stamped envelope to Lift Records, Box 884, Woodland Hills, Calif. 91364, for information.

Rosa Rio, described by CATOS as "the theatre organ world's answer to women's lib", was interested in the Rochester Convention story in the April issue of THEATRE ORGAN, and especially regarding comments made by John Hammond. "Few persons realize the amount of musical knowledge which a really first-class theatre organist must possess. John Hammond was a terrific teacher and musician!" Rosa continues very actively on the concert circuit and is

anticipating her return to Rochester for her second appearance at the RTOS Wurlitzer on October 12. Hubby Bill also is looking forward to this engagement as he hails from Kodakville.

ATOS' ebullient secretary-treasurer Mary Bowles with husband Skip, went on a 5½-week vacation trip in March and April, which took them into Florida, Alabama, and Mexico. In Florida, they visited Terry Charles and ATOS "Hall of Famers" Reginald Foort and Fred Feibel. Mary's search for silent movie material is progressing, and she is acquiring tapes from willing subjects.

Pert Mildred Alexander is deeply sensitive to the moods of her audiences. She sometimes changes her tune list in mid-concert to better accommodate listener "messages" she seems to receive by "brainwaves" — audience to artist, direct. It happened once more during her June 11 concert played at the Fox Theatre under sponsorship of the San Diego (Calif.) Theatre Organ Group. During the second half of her concert she kept thinking, "... Gershwin ... Rhapsody ... " so she knew there were enough minds giving her the old ESP for that selection to get through to her. But there was an obstacle; the 4/32 Robert Morton has just about everything — except the



Millie at the Fox. The black lace pants suit provided the visual obligato. — (Stufoto)

piano which is so important to "Rhapsody." Casting caution to the wind Millie, garbed in a striking black lace "see through" pants suit, announced she would improvise a "piano" by mixing in some Harp, Xylophone and other percussions over carefully selected pipe combinations. The audience indicated approval and Millie came through with a "Rhapsody in Blue" which left her audience of several hundred howling for more.

Now she must face up to another decision: the concert was recorded and she must decide whether or not to include the bell-happy Rhapsody on the record release.

"What went over during the life of that wonderful magic bond between audience and organist might not be felt by record listeners," said Millie, her caution returned.



LEW WILLIAMS — (Stufoto)

Our correspondent-at-large, Lew Williams, has an encouraging report from Fort Worth, Texas, regarding the 3/11 Wurlitzer (Style 235) in the closed Worth Theatre. A local enthusiast, Howard Walsh, purchased the instrument for a reported \$20,000 and donated it to the Casa Manana, a theatre-in-the-round which stages Broadway musicals. Chambers are being built around the periphery of the circular showcase and the opening is expected to take place in August with a name organist at the console. All of which will be of interest to organist Paul H. Forster, now retired in St. Petersburg, Florida. Paul opened the brand new Wurlitzer with the theatre's debut in the middle '20s. The opening stage headliner was banjoist Eddie Peabody.



Eddie Weaver, the Richmond organist with the ready wit for any occasion, demonstrated this most aptly during his concert in Rochester in April. He had a little trouble with the console lift (Shades of Gaylord Carter's trouble at the Oriental in Chicago last year), Afterward, he said that he had been labeled "one of the best organists in the country. It's when I play in the city that I have my problems."



From the east coast, Thomas J. Stehle reports that theatre organist Lee Erwin returned on April 19th to play his fourth program at New York Military Academy, Cornwall-on-Hudson, N.Y. on the Academy's 4/26 Moller, by popular request of the cadets.

Lee has become a favorite of the young cadets, this year playing his original score for the John Barrymore feature, "Dr. Jekyll and Mr. Hyde". His program also featured the Charlie Chaplin classic, "The Tramp". However, the cadets' favorite part of the program is the old time sing-along. As Lee remarked "This is the first time I played for an audience whose singing drowned out the organ."

The Moller, installed in the Academy's chapel-auditorium in 1927, has been undergoing gradual restoration through the efforts of interested faculty, cadets and members of the New York Organ Society. It is used regularly for chapel services and assemblies, as well as for occasional jam sessions.



From Pompano Beach, Florida, Max Schloss offers some insight on the early career of Byron Melcher (see For the Records): "I've seen people lined up for four blocks waiting to get into 'Davy Jones' Locker' in St. Petersburg to hear him play. They would have kept him there permanently if he would have remained. Once Byron caused a traffic jam on First Street North in St. Petersburg when mobs of people gathered in front of the Preston Music Co. to hear him play a calliope. I've heard the very best in my 51 years and Byron doesn't have to take a back seat to anyone." Then the South Florida chapterite provides the stinger: "We called Byron

'the Ham of the Hammond' in those days."

How does a nice Jewish boy rate a name like that!



The entry of Rochester, N.Y. organist Tom Lockwood into the realm of silent movie accompaniment was a great success, judging from the enthusiastic response of over 1000 patrons of the Revival Cinema, a 200-seat theatre of nostalgia in the Lilac City's downtown area. Tom's 2-year effort to procure the original score of "Phantom of the Opera" came to naught so he composed a new score and during the one-week screening of the classic at the Revival in April-May, Tom played it on a plug-in. He also cued "The Great Train Robbery". The theatre closed after his last performance before Tom came on the scene. Thus, 22-year-old Tom joined the ranks of other organists who have closed theatres, one being Gaylord Carter who shuttered a run of Los Angeles' Million Dollar Theatre over 40 years ago.



Bud Iverson, a Festival veteran. He'll be at the Festival this year for Conn. — (Pixehat)

The annual Home Organ Festival to be held Sept. 19 through 24 at Pacific Grove, Asilomar (near Monterey) Calif., has signed eleven brands of electronic organ for display and concerts this year, with a possible twelfth. Chairman Tiny James informs us that Allen, Baldwin, Conn, Gulbransen, Hammond, Kimball, Lowery, Rodgers, Thomas, Wurlitzer, and Yamaha models will be heard

during the five-day bash at the picturesque seaside park.

Concert Record's prexy Bill Johnson will display his electronic organ supplements, which will be demonstrated by Bill Worrall. Artists already signed are Rex Koury, Shay Torrent, Bill Thomson, Tom Sheen, Mildred Alexander, Jonas Nordwall, Bud Iverson, Tom Stark, Ralph Wolf, John McGlyn, Gus Pearson, George Knaedler and Tom Hazleton, with more to come.

Chairman Tiny isn't pinning down the possible twelfth brand of organ but it's rumored that a sensational new electronic church organ being developed by organist Rex Koury for marketing late this year may be it.

For further information about the Home Organ Festival, send a large self-addressed stamped (8¢) envelope to Registrar, HOF, Box 248, Alameda, Calif. 94501.



From Provo, Utah, Brigham Young University student Mike Ohman writes about a horrendous decision he had to make. The storage shed behind his home contained a rank of Brass Trumpets, a rank of Quintadenas and his wife's crystal and china — and the shed was enveloped in flames! He could save either the pipework or his wife's treasures, but not both. Naturally, he rescued the precious pipework.

Mike Ohman admits now that sleeping in the doghouse is a mite uncomfortable.



Mike Ohman has also taken on some silent movie cueing duties at Cal Christensen's Arcade Theatre in Salt Lake City, which boasts a recently completed 2/7 (Style E) Wurlitzer installation. Mike accompanied Keaton's *The General* on July 2nd and 3rd and on the 28th and 29th tackled Doug Fairbanks' *The Black Pirate*. On August 18th and 19th he will cue the Janet Gayner starrer, *Sunrise*. Mike and Cal work together so well that they have incorporated for the next project, a pizzeria in Salt Lake City with a 3/18 (style 260 Special) Wurlitzer, to be enlarged to 3/22 with Mike's collection of extra ranks.

But Mike, where do you find time to squeeze in college?





Dick Schrum, Shorn and "deblubbered", but with more time for important things.

From Seattle ATOS' ex-prexy Dick Schrum, 15 pounds lighter and shorn of facial shrubbery, has acquired sole ownership of the bottle-emptying establishment where he played a plug-in for years, *The Plaid Piper*, a transaction he feels will give him more time and freedom to complete such projects as a renewed concert career and the installation of his 3/10 "snortin' Morton." Dick was recently informed by Yamaha that his taped bid for a crack at the Tokyo finals of their widely publicized organists' competition was one of the top 10 received. Dick went to Chicago in June for the final US-based competition.



BOB RALSTON, Bubbles and Trombones.

The San Jose (Calif.) *Mercury News*, June 25, announced that Lawrence Welk's organist, Bob Ralston would appear at Ken's Melody Inn in Los Altos for a late June Tuesday —

through — Friday stint, playing the former Oakland Paramount Wurlitzer. The item provided some Ralston history, including the revelation that Bob was once a trombonist with the Salvation Army Band. Yes, the famed Welk bubble generator would be on hand to broadcast its soapy splendor, concluded the item.



Gary Connor of Wilmington, Delaware, informs us that the 3-manual Kimball in the John Dickinson High School there, has been enlarged to 28 ranks, "hopefully as big as it will get." In order to achieve better reception of choir singing with the organ accompaniment in the auditorium, a 4-rank portable Kimball is being installed on the stage, controlled by a 3-manual Austin console. The stage organ, housed in a box riding on casters and easily moved by three persons, will also be wired to play 40 stops of the big organ, while the 3-manual Kimball console will be wired to control the stage ranks if desired. Sounds like an ideal setup with two organs being available as circumstances demand.



There is something about a theatre organ which seems to appeal to clerics. The ATOS roster boasts a goodly number of ministers and priests (Rabbis are more difficult to spot on a roster but we hope we have some). The Northern California chapter recently had a sample of what one clergyman could do with a 3/14 Wurlitzer when their meeting was held at the Avenue Theatre in San Francisco. According to our reporter, Dewey Cagle, when Father David Shaw finished his first selection he turned to his audience and asked members "to dispel any preconceived notions due to my clerical garb." The priest then put *The Stripper* through her usual bumps and grinds. Most of the rest of his selections were done in a swinging up-tempo style, says Dewey.

We've often heard the expression "God-given talent." Here's a servant of "The Boss" who shares his gift.



Newspaper stories are still one of the best methods of making our hobby known to the public, a prerequisite to getting public support. Someone in Motor City Chapter is aware of this,

judging from the stories appearing in the local press about chapter activities. The May 16 issue of the Royal Oak (Michigan) Daily Tribune ran a story and three photos of the recent two-evening Lee Erwin concert and movie at the Royal Oak Theatre and credited the chapter with restoring the Barton. A Detroit Free Press reporter and photographer were on hand when veteran organist Lew Betterly dropped by the Royal Oak to get re-acquainted with his long ago mount. And a press team visited the chapter repair crew at the Michigan Theatre in Ann Arbor and caught Tom Grant, Gordon Jewell, Bill Graebel, John Minick, Bill Reiher and Ben Levy in the act of putting a polish on the 3/13 Barton the Motor City lads are restoring, their fifth.



Jack Roberg fondles one of his well-publicized pipes.

Someone in the Connecticut Valley Chapter is also hep to the value of organ-oriented articles appearing in non-organ publications. The January/February issue of the Torrington Company's *The Precisionist* sported a cover color photo of Jack Roberg, one of the restorers of the Thomaston Opera House Marr and Colton/Kimball organ. Inside the bearing company's house organ was a two-page spread about employee Roberg and five more photos. In the same area, the Sunday Magazine of the April 9 *Sunday Republican* devoted three pages and five photos (plus a color cover photo) to John Starr's home installation in Goshen, Connecticut. That's promotion!



Vic Hyde, "The Musical Philosopher" and new ATOS member, reported in April prior to leaving for England, that he had located a theatre pipe organ "scattered all over a farm near La Porte, Ind., the owner

dead, and the tenants stumbling all over the pieces. I'm trying to buy it, but no one knows anything about it. I'll have to find an expert to analyze what is what and somehow become its proud owner."

With Vic in England . . . Hmm . . . Wonder what a ticket to La Porte costs?



Ray Bohr at RTOS Wurlitzer.
(Dick Harold Photo)

Radio City Music Hall's Ray Bohr, making his first Rochester, New York appearance before an RTOS audience, played for 970 in that group's final concert of the season at the Auditorium Theatre on May 12. Perspiring profusely ("You have to put yourself into it"), Ray played selections which were popular in the first 40 years of the century.

From Durango, Colorado, Don Hartley is coming along nicely with the rebuilding and installation of a 2/8 Robert Morton in his "Cat and the Fiddle Bar and Lounge." Don says the Morton was built for the "La Petite Theatre" in Ocean Park, Calif. about 1920 and was moved to the Visalia (Calif.) Theatre about 1927, with some increase in ranks. He's getting technical help from Smith A. Gauntt, who worked for Dan Barton during the Golden Era. Gauntt's assignments included work on the Chicago Stadium 6/62 Barton. The console will be on a lift for two reasons, says Don: (1) sheer drama, (2) to ward off drunks.

Also from Colorado, via a clipping from the *Denver Rocky Mountain News*, is a writeup about the 3/15 style 260 Wurlitzer (opus 2128) now being played in Denver's "The Twenties" restaurant by Bob Goodwin and Lee Eddy. The eatery is the brainchild of owner Norman Markel, who worked up an appetite for pipe organ music while associated with two other pipe-equipped beaneries, Ye Olde Pizza Joynt in Hayward, Calif., and the Three Coins Restaurant in Louisville (near Denver). According to the article, the "Twenties" organ came from the Fort Wayne, Indiana, Paramount. The food policy is novel: pizza on one level, family dining on another, thus making organ music still a possibility for the growing army of anti-pasta organ fans.

In 1957, Sydney, Australia saw the beginning of construction of a new music and opera complex. Original cost was pegged at \$7 million Australian dollars. Plans included a 2750 seat symphony hall, a 1530-seat opera house, a 420-seat chamber music and film theatre, a 150-seat recital hall, and several bars, all housed in a series of concrete shells. Target date for completion was 1963. It is now 1972 and it won't be completed for another year and a half, the cost has climbed to \$110 million! A 9300-pipe organ, now being installed in Symphony Hall, will cost \$600,000.

The newly-restored 4/16 Barton at the Coronado Theatre in Rockford, Ill. has been mentioned several times in this column in recent months. The theatre, every bit as clean and beautiful as it was when opened over 40 years ago, is well equipped to handle stage productions. *Carousel*, featuring John Raitt, was being performed the evening of April 17 when a racoon crawled into a main circuit "bus tie" carrying 12,500 volts, and caused an 82-minute blackout of the entire area surrounding the theatre. There was no panic as 2,000 patrons exited from the darkened house. On May 4, all was in order for the CATOE-sponsored Gaylord Carter concert which attracted another 2,000 to the Coronado.

Mrs. Russell Maguire, ATOS member and former theatre organist, now living

in Doylestown, Pa., has been bursting with pride over the accomplishments of her nephew, Syracuse organist Karl Cole. On May 7, he was featured in New Haven, Conn., representing Wurlitzer, and the response was most gratifying. On May 21, he performed at the New York State Fairgrounds 3/11 Wurlitzer in a benefit concert for the American Cancer Society. Come September 25, Karl will do a benefit in support of leukemia research at the Central Bucks East High School in Doylestown. The school's auditorium has superb acoustics, and Don Baker when performing there in 1971, praised it "tops" of those he has played.



Billy Nalle, Theatre organ music for the greater glory.

No one could deny that organist Billy Nalle is an innovator, with many "firsts" regarding promotion of the theatre organ to his credit. Now he's done it again. On Sunday afternoon July 23, the world's largest cathedral, St. John the Divine in New York, was alive with theatre organ music played by Billy. No, Billy wasn't playing the church's huge straight organ but a Rodgers model 340 electronic and the selections were mainly pops and standards. The church, under the liberal leadership of Father Rodney Kirk, inaugurated the policy of including popular music in its concert series with the 1969 Duke Ellington concert. Organist Alec Wyton is the series' musical director. The sound of Rodgers' most theatrical instrument sounding out in the non-confinement of a great cathedral and played by the South's favorite unreconstructed New York-based rebel, is something we'll cover in detail in a forthcoming issue.

For a hip New Yorker Billy Nalle's "Suthin'" origins are apparent in a number of ways. For example, at home

he sips cocktails from containers in which Confederate money, in huge denominations, has been imbedded in clear plastic sides. "These will make me rich when the South rises again" drawls Billy in an ante-bellum brogue dripping with enough molasses to make North Carolina's Millie Alexander sound like a "damyankee." The drawl is most notable in phrasings conjured when he's loaded with enthusiasm, as he was on returning to Gotham after his recent concert at the John Dickinson High School Kimball for the JDHS Theatre Organ Society in Wilmington, Delaware. He was so pleased with the organ, the acoustics, his treatment by the club and audience enthusiasm, he described the group, including faculty advisor Bob Dilworth, as "Tiffany all the way. I just broke down and fell in love with the whole covey. They've done so much to establish the theatre organ in their area in the finest terms."

Catch Billy's theatre organ column in the straight organ's top monthly journal, MUSIC.



Theatre organ buffs of central New York State are in for a treat during State Fair Week, August 29 to September 5. John Muri has been designated official organist, and will be featured daily at the 3/11 Wurlitzer in the Empire Theatre (Harriet May Mills Bldg). He will accompany Charlie Chaplin's *The Gold Rush* nightly, and during the daytime will play concerts, provide background music for fashion shows, and music for intermissions. Tom Anderson, the prime mover in this effort, tells us that the console now is located on the stage, giving all patrons an unobstructed view of the organist.



From Honolulu, Roger Angell reports on the May 28 rededication concert for his "almost completed" home installation, the 7-rank Morton from the Hilo Theatre (the console was wiped out in 1960 by a tidal wave). The organ is controlled now by a Wurlitzer 2-deck console (reported to be from Jim Gaines "Echoing Antique Shop" in Hollywood). Hawaii's premiere (and most durable) theatre organist, John DeMello, played a brief concert followed by a surprise appearance by Gaylord Carter who was over from the mainland for a concert

"All Things Considered"...



...Considered the Ann Arbor Barton

The 3/13 Barton pipe organ in Ann Arbor's Michigan Theatre was heard nationwide on July 14, when a five minute segment of a thirty minute interview about the organ's current restoration was included on National public Radio's nightly news show *All Things Considered*. The program originates in Washington, D.C. and is carried by over 100 public radio stations around the country.

at the Hawaii Theatre (4/16 Morton.) Between serving refreshments to his guests and conducting guided tours through the Wurli-Morton's innards, Roger was kept plenty busy.



Baseball's bible, The Sporting News, in its June 3 issue had a few words to say about the new Los Angeles Dodger organist. Entitled "Dodgers Have a Beauty", the item said, "The Dodgers' best-looking player during the first month was Donna Parker. She is 16, and the new organist at Dodger Stadium. Nervous at first, she says she has made only one mistake." This gal is no stranger to these pages, as "Stufotos" of her have appeared often during the past two years. Donna plays first base on a girls' softball team when she isn't tinkling the ivories. □

The thirty minute program from which NPR took its segment was prepared by Shirley Smith of WUOM, the University of Michigan's 230,000 watt public FM station in Ann Arbor. The program was produced in June as part of WUOM's weekly *Background* series which is distributed to commercial radio stations in the United States and to the Armed Forces Network in Europe and Southeast Asia.

Mrs. Smith interviewed Henry Aldridge, a candidate for the Ph.D. in Radio, Television, Film at the University of Michigan, and a member of Motor City Chapter of ATOS which is responsible for the restoration work now being done on the instrument. Their conversation included a sound tour of the organ, music, and a discussion of the theatre organ's role in the new wave of enthusiasm for silent films.

This is the second program about theatre organ music that has been produced by the University of Michigan Broadcasting Service within the past year. In 1971, the University of Michigan Television Center produced a thirty minute video-taped interview with John Muri of Detroit. The tape included a short Chaplin film which was accompanied by Mr. Muri on the DTOC Wurlitzer organ at the Senate Theater in Detroit. □

**NUGGETS
from the
GOLDEN
DAYS**



Prospected by Lloyd E. Klos

Again we dedicate this column to those who broadcast during the halcyon days of the theatre organ. References were American Organist (AO), Diapason (D), Jacobs (J), Melody (M), and Metronome (Met.) magazines.

June 1924 (AO) RALPH WALDO EMERSON is alternating with other organists in broadcasts from Chicago's Barton Studio over WDAP every Tuesday.

Apr. 1926 (M) DICK LEIBERT soloed on the 4-manual Moller at Washington Auditorium during the auto show recently. He alternated with an orchestra in furnishing continuous music, and an hour program each night was broadcast on WCAP.

Aug. 1926 (M) Experts from W.W. Kimball Co. of Chicago have installed a 3-manual \$50,000 organ in the \$400,000 Coral Gables (Fla.) Theatre. EDWARD BENEDICT, the noted organist who broadcasts on WGN in Chicago, gave recitals during the initial week.

Nov. 1926 (Local Press) A favorite radio program of WBZ, Springfield, Mass., is the weekly organfest from the Capitol Theatre, featuring RENE DAGENAIS at the 3/30 Austin. Rene's teacher was another Springfield favorite, HARRY KELLOGG.

Jan. 1927 (J) OTTO F. BECK, for two years featured at Crandall's Tivoli, and a weekly feature over WRC in Washington, has gone to the Rialto to do novelty organ recitals with slides.

Jan. 1927 (J) WILLIAM WEIST, after a two-year hiatus, is broadcasting over WLW in Cincinnati.

Jan. 1927 (J) FRANCIS RICHTER, blind pianist and organist, is a regular

feature over Minneapolis' WAMD, playing a Wurlitzer.

Feb. 1927 (J) AL MELGARD is broadcasting from WLS, in addition to his duties at the Barton Organ School in Chicago.

Feb. 1927 (J) IDA V. CLARKE is playing a series of recitals over WRC on the Tivoli organ in Washington.

Feb. 1927 (A) The Heathman Hotel in Portland, Ore. has a movie-type organ in its lobby. The organist is described by the radio announcer as a "concert organist", though his renditions are in prevailing theatre style with all embellishments. These concerts are broadcast nightly, and "legitimate" organists are worried that the public will accept the renditions as "straight" organ playing.

May 1927 (D) Wisconsin News Station, WSOE, Milwaukee, is installing a 3-manual Marr & Colton, said to be one of the largest used for broadcasting in the country. The instrument features a full trap department.

May 1927 (D) When the Admiral Theatre in Chicago is opened, its Marr & Colton organ will be featured on special broadcasts over WBBM.

May 1927 (D) LARRY JEAN FISHER has just concluded a series of special broadcasts over WJAY, Cleveland, using the Kimball in the East Ninth Street Theatre. Mr. Fisher continues as organist at the Cedar Lee Theatre in Cleveland Heights.

Aug. 1927 (AO) On the radio: FRED BECK & HOWARD L. PETERSON, WJJD in Moosehart, Ill.; EDWARD S. BRECK, WRNY in New York; CHARLES HEINROTH, KDKA in Pittsburgh; VINCENT PERCY, WTAM in Cleveland; ARSENE SEIGEL, WEBH in Chicago; LOUIS WEIR, WBZ in Springfield, Mass. and MARSH MC CURDY, WHN in Ridge-wood, New York.

Dec. 1927 (Met.) DEAN FOSSLER is Chicago's busiest organist, playing the Chicago Theatre's morning and evening shows, plus radio concerts.

Feb. 1928 (Local Press) EDWARD C. MAY is featured at the Liberty Theatre Wurlitzer in Rochester, NY, using a new radio broadcasting over WHEC.

Mar. 1928 (J) JOHN GART played a very successful recital on the Loew's Metropolitan Theatre's 3-manual Moller recently over WBBC in New York.

Dec. 1928 (J) Six-year old organist, EUGENE FREY, broadcasts on St. Paul's KSTP daily children's show.

His father, OSCAR FREY, is his teacher. The boy's feet barely reach the pedals.

Jan. 1929 (D) LEW WHITE on Christmas night, broadcast an hour recital from his studio for the Eveready Hour over WEAJ, New York on a coast-to-coast hookup of 26 stations. Heard in South America and Europe, NBC says it was the greatest tie-up broadcast an organist ever made, with 10 million hearing the program.

May 1929 (Local Press) WADE and HOWARD HAMILTON broadcast over KVOO, Tulsa, using two consoles, comprising 7 manuals. The second was "devised" by WADE and called a "junk console." It includes parts from washing machines, vacuum cleaners, typewriters, old theatre seats, a parasol, sewing machine and an electric sign flasher.

GOLD DUST: Dropping the names of organists who once broadcast: 12/25, BOB LAWRENCE at Takoma, Wash. . . . 1/26, GERTRUDE SMALLWOOD & GEORGE WILSON ROSS over WRC, Washington from the Homer Kitt Studio . . . 12/26, LOUIS POTTER, WAHG, Richmond Hill, NY and JEAN WEINER, WPG, Atlantic City . . . 8/27, THEODORE STRONG, KFRC, San Francisco . . . 9/27, QUENTIN LANDWEHR, KMTR, Santa Monica from the Casa Del Mar Club . . . 12/27, AMBROSE LARSON, Saturdays over WGN, Chicago . . . 3/28, JACQUINOT JULES over KMOX, St. Louis weekday mornings and afternoons . . . 1/29, MAUD SANGREN & KENT GANNETT over WOC in Palmer's School of Chiropractic, Davenport, Iowa; WADE HAMILTON, KVOO from the Ritz Theatre, Tulsa . . . 3/29, WESLEY TOURTELOTTE, KHJ, Los Angeles on an Estey; C. SHARP MINOR, who plays the Wurlitzer in the United Artists Theatre, Los Angeles, heard daily on the 3-manual Robert Morton in his studio over KMTR . . . 6/29, WILLIAM DE WITT BROWN, long-time Keith's Palace organist in Cleveland, is turning to broadcasting . . . 11/29, HENRY FRANCIS PARKS is chief announcer and assistant program director of WCFL, Chicago while KARL BONAWITZ of the Germantown Theatre in Phila. is playing Sunday evenings over WIP;

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

LLOYD & JASON

Snippets from England

TONY BERNARD SMITH

A couple of years or so ago, the nationally networked radio show *The Organist Entertains* first hit Britain's air waves. A young producer named Chris Morgan was detailed off to prepare about 13 shows, and ex-theatre organist *Robin Richmond* was persuaded to act as MC.



Robin Richmond at the BBC Theatre organ — now he is producer of his own show. (BBC Photo)

Well the show has just kept running, bringing all sorts of instruments and performers to the ken of a delighted public and maybe being influential in persuading the BBC to have their own theatre organ once again (the Wurlitzer 3/13 from the Empress Ballroom, Blackpool which is now in their Manchester studios).

Chris "Organ" Morgan (yes, the Welsh really do nickname people this way, it wasn't Dylan Thomas's flight to fancy in "*Under Milk Wood*") went to other shows and a successor was appointed — Charles Clark-Maxwell.

Now he's been posted elsewhere and in a rare fit of logical thinking, the powers that be have made *Robin Richmond* producer of his own show. Since he has made his living by producing radio shows since the golden days, who better?

"In the coming months I hope to get out and about a bit more among all the clubs and things," he promised

on taking over the reins. Since previous forays have enabled him to unearth some rare delights there could be good listening ahead.



Even in Britain, where the Golden Age of theatre organs carried on right up to 1939, most sixties star names are now in their sixties or retired from full-time playing. Where are we going to get a new generation of Tibia-ticklers and Bombarde-bashers from?

One group who have an eye to this problem are the Lancastrian Theatre Organ Trust, who cosset the two lovely Wurlitzers in Manchester's Odeon and Gaumont.

Secretary John B. Potter put it to me this way: "I foresee in ten years, 20 or so preserved organs, with but three or four organists capable of playing them decently, unless something is done."

His solution is for the big names to pass on their expertise to the youngsters. The current LTOT stable of bright young hopefuls is *Michael*



Peter Jebson at Manchester (but not at the Gaumont, which he has just recorded. This is the Wurlitzer 4/20 of the Odeon, just across the road).

Thomson and *Nigel Ogden* (only 16) with *Peter Jebson*.

Basic encouragement, apart from tuition and practice, has come from spots in recitals. But they have been able to promote *Peter Jebson* a mite more. He has made an impressive broadcasting debut recently and his playing can be heard on the Trust's second LP, *Side by Side*. On one side, *Reginald Liversidge*, a popular veteran, does the honours. *Peter* plays the other and both were recorded on the Gaumont's 4/14 Wurlitzer, Opus 2189.

He is a native of the North of England and, though still only 21, combines a church organist's post with playing plug-in in a Blackpool hotel and studying for his musical diplomas. He is somewhat of a protege of *Ernest Broadbent*, resident at the Tower, Blackpool, Wurlitzer. He introduced young *Peter* to pipes and, of course, a whole new world of sound opened up for him.

His playing has all the assurance of youth and, on first hearing, sounds just like the best of the good old days all over again. Listen a bit closer, though, and you'll detect some highly individual styling and harmonies right in there.

You want me to stick my neck right out? Here goes: after *Reginald Dixon* at the the Tower, Britain's top Wurlitzer appointment, came *Ernest Broadbent*. When — and may the day be long distant — he retires, *Peter Jebson* could be a shoo-in if they want to keep the Blackpool style going. And if *Peter* tires of a planned teaching career.

Other people are encouraging new talent of course. Father Gerard Kerr, of the church of St. John Vianney, in Ilford, East London, has given practice facilities to a number of youngsters. Since they have a fine preserved Compton 3/6 plus Melotone (and the occasional visits of star *Andrew Fenner*) to boost their endeavours, somebody may emerge here.

And at a recent meeting of Essex Hammond Organ Society, *Billy Hiscocke* made his first public appearance. he is not yet 12!

HOW TO BEHAVE WHILE PRACTICING

by John Muri

In the elementary stages of musical practice the goals are independence in the use of hands and feet and facility in the production of beautiful tone. If you want to get your hands working for you — not against you — you can't avoid the regimen that every competent player has followed through the excellent exercises of teachers like Hanon, Czerny, and Bach. Primary among the early goals is the development of correct fingering habits. Here many of our players fail. Countless beginners insist on playing scales with wrong fingering, thereby producing a rough, uneven progression of tones. Others insist on using the same fingers to play repeats of a single note, producing a choppy effect and tiring out the forearm muscles. Some players hold the fingers out too straight and stiff, again producing inefficient and tired muscles. Fingers curved into almost half-moons usually create the strongest positions, provided that the wrists are kept low. As for pedaling, you don't have to be able to play with your right foot, but it's a good show if you can cut loose with a two-foot pedal cadenza. The flashier organists usually have one or two of these solos in practice with which to knock audiences out of their seats. Actually, pedal technique for theatre organists is not demanding. Speaking of efficiency, avoid gyrations at the console unless you want to make things look hard or unless you can't help it. The more you throw your body around, the more you tire yourself, the jerkier your playing becomes, and the sillier you look to people who know what organ playing is about. Don't be a console jockey.

Every practice session should have a warm-up period during which scales and arpeggios are played. Some effort should be made to master short passages that have defied your efforts. Do not work at these to the point of

fatigue; just play them over slowly but correctly once or twice each session. In a week or two you will be amazed at the improvement that seems to come almost by itself. Short periods in pedal studies performed daily over a period of months will show similar wonders. These suggestions are merely application of an educational rule that has been around for fifty years, namely, that spaced learning (that is, frequent and regular review of material) gets better and faster results than short-term intensive attempts.

Some time should be given to sight-reading of materials that will extend your skills. This work may be done at the piano. I prefer duets, since one player pulls the other along. There are all kinds of good duets available at music stores. Don't fall into the trap of playing things you like to hear and calling it practice. What some call practice is often self-indulgent playing-around with tunes that have already been learned. Nothing is gained in that kind of session. Instead, make note of those passages in which you falter or play wrong notes; these are the only ones you should play at practice sessions. A regular part of the work should include some memorizing and self-testing of previously memorized material.

Many players want to play fast too soon. All pieces should be played quite slowly at first. Problems in elementary technique will then show up. If you can't play a run slowly, the chances are that you can't do it rapidly either. A piece should never be played at a tempo faster than that in which all the notes can be correctly played. Later you may gradually increase speed until it is the right one.

Make sure that your choices of playing speed or tempo are suitable and correct. A waltz will lose its

beauty if it is played faster than a normal dance tempo. See what happens to Chopin's "Minute Waltz" when it is played too fast: its melody and grace disappear in a rat race. Marches should be played at march tempo. Recently I heard a fellow play one so fast that you'd have to run to keep time with it. There is no sense in that kind of playing.

When you have a piece almost finished, ask yourself: am I playing this work intelligently? I heard a performance of Ferde Grofe's "Day-break" in which the player had inserted many left-hand scale-runs, all descending. Is that the way the sun comes up? I think those scales should have ascended, just as light rays do at daybreak. Descending scales remind me of sunset. I have heard players do "Ebb-Tide" fortissimo. Is that the way water sinks and departs? Only when the bottom of a bucket falls out. I never heard of a tide like that except the one at the Bay of Fundy. No tide ever ebbed first pianissimo, then fortissimo, then pianissimo again. I think it should start relatively loud and sink gradually into peace and silence. As Marshall McLuhan would say, the music should fit the message.

Take the right foot off the swell-shoes once in a while, and play a few notes with it, so as to avoid the strong tendency to pump the shades open and shut. Many theatre organists of the old school (and a number of the current one) have kept the shades flapping in time with the melody. I guess that's what some people call "expression", and it doesn't mean a thing. In an earlier article I called attention to the sudden and meaningless switches from loud to soft and back again as "musical lunacy." Alternation of violent ranting and soft romanticism is representative of nothing less than the schizophrenic or the manic-depressive. I don't think that most organists who play this way are mentally sick, but the music certainly is. A unified musical composition has to move in a definite direction. It is not "a tale told by an idiot, full of sound and fury, signifying nothing."

All this comes down to the idea that you have to go into a practice period knowing what you need to do and what you intend to do. This means planning, sticking to your plan, listening to yourself, judging your work, and practicing in the light of intelligent self-criticism. □

A PICTORIAL REVIEW . . .

1972 ATOS CONVENTION

"you should have been there"

Story by Editorial Staff – Photos by Bill Lamb

Our 1972 annual meeting was held in Washington, D.C., a location rich in history. The surrounding countryside is no doubt among the most eye-appealing in our nation.

Although the official opening was Monday, July 10, by Saturday night, ATOS badges had blossomed out and unofficially, the meeting was on its way.

With headquarters set up at the

Twin Bridges Marriott Hotel, the lobby began to buzz with conversations concerning the relative merits of Wurlitzer vs Robert Morton, stoplists, ranks, and all other subjects completely foreign to non-ATOS members.

Convention Chairman Woody Wise had done his preliminary work well, and as a result, the five days allotted to pipe organ activities were fun-filled with almost no ciphers in the harmony

of the occasion.

The Potomac Valley Chapter members, acting as hosts, were on hand to assist all visitors. They were extremely efficient in giving a helping hand to anyone needing help.

The official proceedings got underway at the Virginia Theatre in Alexandria on Monday as petite Jean Lautzenheiser moved to center stage to introduce Convention Chariman

INTERMISSION AT THE TIVOLI . . . The only theatre in town, the Tivoli in Fredrick has been tastefully refurbished to preserve its original charm. The 2/8 Wurlitzer is the last remaining in-theatre pipe organ in the state of Maryland.





The Virginia Theatre was without a pipe organ until 1968 when Woody Wise moved the 3/13 Barton from its original home in the Paramount Theatre in Newport News. The organ is unique because it was the last built by Barton (1931).



THE LONG AND THE SHORT OF IT . . . ATOS Circulation Manager Vi Thompson makes Tony Tahlman of CATOE look even taller by comparison.

Woody Wise. Woody traipsed very gingerly into the spotlight because he was caught by his intro with his shoes off. After a few words of greeting, he introduced the first artist for the afternoon. Up to that moment, there had been no sign of a console, not even an orchestra pit in the house. But, a blast of music indicated the presence of turned-on pipework and in a moment, a Barton console slithered out a-la Radio City Music Hall, with Dick Smith riding it in high spirits.

From the first blast of martial brass, Dick performed in his own colossal style, opening with an emotion-packed and thunderous patriotic medley which set the tone for the remainder of his program, right up to his walloping closer, "Granada". Dick never told his audience about an injury the day before which was still causing much pain in his right leg, although he managed to floor the crescendo pedal at will.

Next at the console was cute little Jean Lautzenheiser who has often played shows at the Virginia. Jean's style contrasted sharply with that of Dick Smith. Jean prefers to explore the romantic tone colors of the organ's more subtle voices, a true theatre organ style, amplified by the warm personality she projects while MCing her performance. Her program was spiced with standards and light opera tunes, plus her own arrangement of hoe-down music. Particularly pleasing was her "music for a nudie movie" "All of Her" which was a play on "Oliver".

Ed Welch is the current resident organist at the Virginia and he likes the big organ sound. Opening with "That's Entertainment", Ed displayed a good technique, spiced with imagination which he applied to all tunes



Over 600 attended the Annual Banquet, representing nearly all of the chapters in the American Theatre Organ Society.

"Youth, too," can be fascinated by the Rodgers theatre organ.



Lee Erwin at the Mosque in Richmond.



played. Ed doubled as vocalist for one selection and left his audience wanting more.

It was only a short walk to the cavernous Virginia Arena, the roller rink which boasts the former New York Radio City Centre Theatre 4/34 Wurlitzer which now resounds sans expression in the very live acoustics of the vast expanse of the arena. The resident organist, Jimmy Boyce, opened his program with an arena-filling "Amor" during which we noticed that ribbons attached to the fronts of the

CAMEO PERFORMERS

VIRGINIA THEATRE
RONNY TEDLEY

TIVOLI THEATRE
JIM CONNOR
SHIRLEY HANNUM

MOSQUE
JONAS NORDWALL
DON THOMPSON
DENNIS JAMES
LYN LUNDE
BOB GULLEDGE
STAN WHITTINGTON
JOHN FERGUSON
KARL COLE

Tibia offset pipes were actuated by the wind to wave a merry "hello" to conventioners. Jimmy continued the program using his ability to show off the organ with romantic numbers, big brassy rhythm selections, and a boogie-woogie with a roaring pedal melody which wouldn't quit. Jimmy made his point many times over.

Monday evening's performance was played by Radio City Music Hall organist Ray Bohr at the arena organ. Ray is said to have worried some about the absence of expression on the

Dick Smith at the Virginia Theatre's Barton.



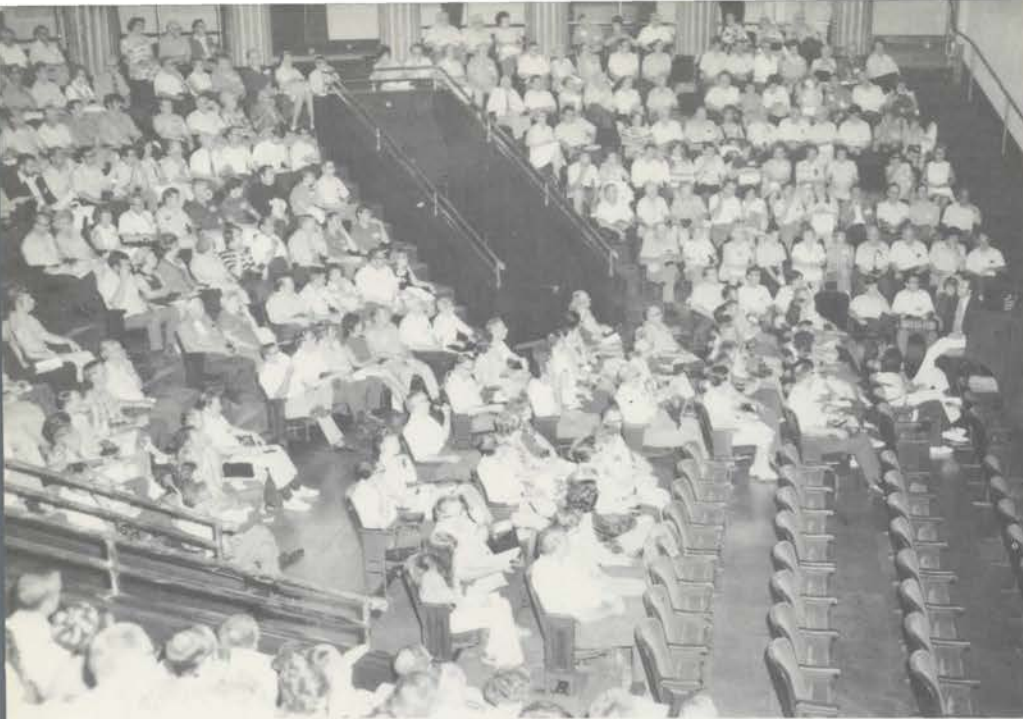
Dawn always seems to come too early during convention week. The busses always left on time.



Every ATOS member knows that theatre organ music sounds better on a full stomach . . . Here, at the Cozy Restaurant near Frederick, Maryland a group enjoys a family style turkey dinner, while other ATOSers dine at the Peter Pan Restaurant near Urbana.

Jean Lautzenheiser at the Virginia Theatre.





The big 3/40 Moller in the George Washington Masonic Memorial in Alexandria is really a fine concert instrument. Despite the extreme heat and humidity, the crowd listens intently to Ray Brubacher's program.



Midway through Convention-week, the Banquet allows a few hours to relax and enjoy a delicious steak dinner.

Tiny James at the magnificent Byrd Wurlitzer.



Don Thompson at the Virginia's Barton.



organ, because his technique employs judicious use of the swell pedal. But, if that were a handicap, it was not apparent to listeners. Ray played his familiar arrangement of "At Sundown" on a mighty phalanx of big-organ voices, then simmered down to Tibia and Vox for "Love Letters". "Talk of the Town" was large in volume, but sweet and a novel arrangement of "I Surrender, Dear" employed a generous array of rhythmic "clackers."

One of Ray's stunners was a tune composed by Dick Leibert. "Come Dance With Me" was often counterpointed with fragments of other tunes. Always popular Ray Bohr survived the heat of the balcony where the console is located, but must have lost a few pounds through perspiration. He was off to New York as soon as his concert was finished.

Members wanting photos of convention contact:

BILL LAMB
P.O. BOX 174
PRINCETON, ILL. 61356

On Tuesday morning, the conventioners enjoyed listening to the organs in the demo rooms until 10 A.M. when buses departed for the Lautzenheiser home for a bout with "Genii", a computer which plays an organ with 40 fingers. Or, one could attend Lloyd Klos' seminar "Promoting Our Cause", a detailed course in how to make the theatre organ known to the general public, by the national ATOS organization, chapter or individual member. Members of Lloyd's audience were encouraged to add their suggestions concerning newspaper, radio, TV and magazine publicity — a most valuable session.

At 12:30, buses departed for Frederick, Maryland, and the Tivoli Theatre with its beautifully restored 2/8 Wurlitzer. The town where flag-brandishing Barbara Fritchie screamed defiance at the invading Confederate columns ("Shoot if you must this old grey head, but spare your country's flag", she said) is little-changed from Barbara's day in its architecture. Red brick facades still line the streets where mini-skirted girls now perambulate.

Entering the Tivoli is also a trip into the past, but the more recent past of the silent movie era. It's a well-maintained vintage theatre with such recent accoutrements as air-conditioning and a soft drink machine which broke down at the most inconvenient moment.

After Woody Wise introduced Ray Brubacher, Ray jumped onto the bench before the brightly tinted console (very red) and played a fast "That's Entertainment", then quit.

But, with a reason. The day before, the blower motor had burned out some wiring and immediately, the Tivoli was a beehive of activity. It was decided to try to rewind the motor over night, and the possibility of success was very "iffy". It turned out a complete success but the happening had taken its toll of Ray's practice time, not to mention his frayed nerves. So, Ray used his misfortune to introduce an artist new to the theatre organ world, diminutive Hector Olivera, an experienced church organist, but also a dry comedian in the Desi Arnaz tradition. With a South American accent he explained each selection in fractured English, then proceeded to make his points perfectly clear with an entertaining style of music which revealed an ability to improvise and



The official "wand-of-office", a Tibia pipe, is given to newly elected President Erwin Young by outgoing President Stillman Rice during the banquet.



Keith Edgar from Quebec, designer and manufacturer of the new 4/32 Majestic electronic theatre organ.



Lloyd Klos (The Old Prospector) voices his approval of Stu Green's rendition of the "One Note Samba" at the Rodgers, displayed in the registration room.

Doug Bailey at the Loew's Richmond.



Hector Olivera at the Tivoli in Fredrick.





John Seng acknowledges applause following his banquet program on the Yamaha.



MARACCAS, CAT'S MEOWS, LAMB BLEATS AND CRACKER JACK . . . "Brother Charlie's" contribution to an evening of fun at the Mosque with Eddie Weaver.



Conventioneers marvel at the big sound of the 4/34 Wurlitzer in the 65 foot high Alexandria Arena. Originally from the Center Theatre in Rockefeller Center, and now unenclosed, the Wurlitzer is used daily to accompany skaters. The Alexandria Arena was the site of the founding of the Potomac Valley Chapter in 1959.

Ray Bohr and Jimmy Boyce at the Alexandria Arena Wurlitzer.



John Steele at Dick Kline's Wurlitzer.



develop a theme. He is also an accurate imitator. "Have you Met Miss Jones?" was a close approximation of the Buddy Cole recording. One adjective which describes the Olivera approach to a tune is "florid". He closed with an improvisation based on a folk tune given him on the spur of the moment by Ray Brubacher - "Pop Goes the Weasel". Needless to say, Hector ran the weasel ragged to the delight of his listeners. He's a good comedian in the Jose Jimenez manner and a fine musical entertainer.

Following a brief intermission to give the audience time to locate a working soft drink machine, President Stillman Rice called the general membership meeting to order. He listed the accomplishments and condition of ATOS and explained some of the decisions made during the Board of Directors' meeting which had consumed six hours on Sunday evening. President Rice was much more concise.

After the club had approved the decisions, the formal meeting was adjourned and cameo performances at the console followed. One particularly appealing performance was played by Shirley Hannum of the Delaware Valley Chapter.

Then the group split into three sections and each was bused to a restaurant for a late afternoon meal. Each section was taken to Dick Kline's sylvan home on a lake, at staggered hour-and-forty-minute intervals for concerts by John Steele, playing Dick's 4/28 Wurlitzer. John's selections leaned heavily on Walt Disney movie scores. The music was presented in a pleasing, uncomplicated style which made good

use of the organ's well-integrated facilities. Listeners crowded into the music room and spilled over onto the terrace where Dick had placed a hundred folding chairs. As we gazed into the clear waters, of the abandoned rock quarry beyond the terrace a monstrous, ugly snapping turtle paddled his way to the surface, took a deep breath, caught a sight of Stu Green leering down at him and retreated underwater with an expression which might have said, "Look at the head on that one!" Spontaneous ciphers were heard from the ducks and geese who also reside on the water.

Frederick, Maryland, rich in colonial history, greeted the ATOS junketeers with a display of "Welcome ATOS" signs while the changeable letter sign on Routzahn's On-the-Square Department Store, proclaimed "Welcome American Theatre Organ Society." THE FREDERICK NEWS & POST carried a story concerning our visit to the Tivoli Theatre, all of which made our group feel extremely welcome in this picturesque community.

Back to the buses and a return to the Marriott for a round of visits to the Baldwin, Rodgers and Yamaha rooms which were filled with music lovers well past midnight.

The annual banquet was held Wednesday in the Marriott's Persian Room.

Since the business meeting had been held previously at the Tivoli in Frederick, the banquet was devoted

Woody Wise (R.) makes a Convention Chairman's Award to Tommy Landrum who maintains all three in-theatre Richmond instruments.



Even local businesses in Frederick were aware they were being invaded by bus loads of ATOSers and not muddy flood waters.



The 5,000 seat Mosque Auditorium provides more than a retreat from the heat . . . the magnificent acoustics give the 3/17 Wurlitzer a rich full sound that fills every inch of the mammoth auditorium.

Eddie Weaver congratulates his student, Bob Gullede, after Bob's cameo appearance at the Mosque. He is currently staff organist at Loew's Richmond.





During registration, Ray Brubacher and author Stevens Irwin find time to discuss a favorite topic . . . theatre organ, WHAT ELSE?



Once again "Time Surrounds a Wurlitzer". Ray Brubacher entertains at the "Stump" Miller residence,

Potomac Valley "Family" Portrait



to giving awards which included Hall of Fame recipient Lloyd G. Del Castillo, honorary member W.S. Green and a special convention chairman award to Tommy Landrum as outstanding chapter member for his work on preparing instruments for the convention.

The balance of the banquet was given over to socializing and listening to the Yamaha organ which featured John Seng, assisted by Karl Cole, Bob Dove, and Turley Higgins.

The conventioners were based on Thursday morning to a most impressive edifice, the George Washington Masonic Memorial, where Ray Brubacher was scheduled to play a concert on the 3/40 Moller player organ in the memorial's large indoor amphitheatre. Ray appeared at 9:30 and this time, really played his concert. The Moller produces the typical big church organ sound

Any member attending the Washington Convention wishing to comment on the Marriott should write:

WILLARD MARRIOTT
5161 River Road
Washington, D.C. 20016

from three divisions above the stage; it is a clean-sounding organ, well balanced in its ensemble. He used many changes of registration, mostly untrem'd. His most imposing effort was an arrangement of music from *Gone With the Wind*, just as he performed the Max Steiner score on the Tivoli 2/8 Wurlitzer for his current

recording. The Moller was especially effective during the climactic passages, and Ray performed with great sensitivity to generate a magnificent sound. Before completing his program, Ray turned the playing chore over to the roll player for a stirring performance of the William Tell Overture which effectively demonstrated the automatic equipment. (An eerie experience to many.)

The next concert was scheduled at the Virginia Theatre. The hot, soggy weather, plus occasional sprinkles, had affected the instrument to the extent that Don Thompson had to fight it throughout his afternoon concert. Hardly had Don gotten through his opener, "I Feel a Song Coming On", when whole ranks of pipes seemed to go out of tune in unison. In other ranks, it was single notes which went out, usually on a note on which the melody lit for a few beats. Then, the tremors started to chop. Despite the handicaps, Don made the dissonant "March" from the oldie movie *Things to Come* seem both dramatic and commanding. For years, Don has been playing "Butterflies in the Rain" with a slight melodic error. He did it again, but this time, we felt so strongly about his "man-versus-machine" struggle that the melodic misadventure became a trifle. At no time did Don allow the misbehaving organ to throw him or divert him from giving his very best.

One of the Cameo performers was radio organist, Dr. C.A.J. Parmentier. (Cass informs us that he never liked his given names so he uses only the



Woody Wise (center) introduces George Stitzer, manager of the Byrd, and retiring manager R.H. Coulter, who presided over the restoration of the theatre.



Motor City members Emily Sheridan, Frances Morehead, and Larry Gleason wait for the ATOS Music Store to open in the Marriott. Sales of recordings, tapes, books, and music reached an all time high.

The Byrd Theatre is literally alive with color and gilding, having recently undergone a total restoration . . . Truly Unbelievable!





Potomac Valley members sort the various tickets and schedules in the convention package prepared for each ATOS convention member. Some 750 were registered.



The convention chairman must be involved in every phase of the convention from planning to actual operations . . . Here, 1972 convention chairman Woody Wise prepares identification badges during registration.

Ray Brubacher at the Masonic Moller.

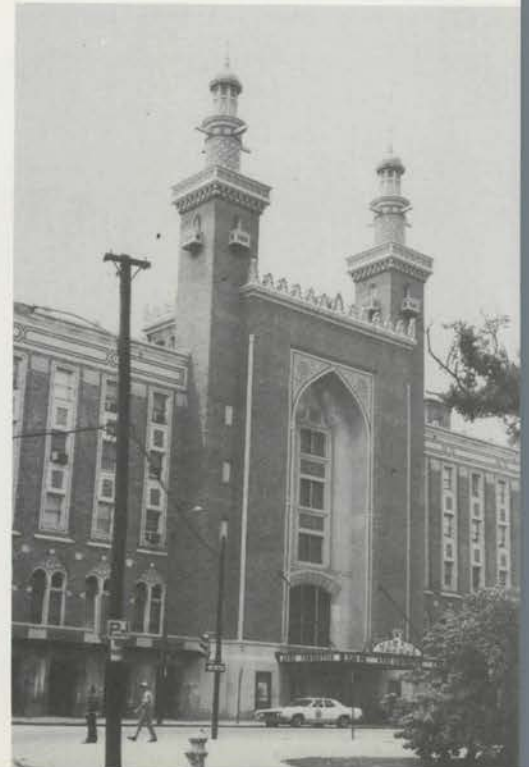


initials). Now in his 70's, the veteran organist plays as effectively as he did over the CBS network in the 30's, and radio listeners of that era will agree, he was one of the best. Dr. Parmentier, with a recent record release to his credit (from masters cut in the 30's) had the appearance of a much younger man as he approached the Barton console. His playing enhanced this impression; the improvisation often drew on the latest harmonic diversions. Then came the curse of the theatre

Media coverage for the ATOS Bash was good with all four T.V. outlets filming at the Virginia at the Lautzenheiser "Genii" demonstration. Stations WTTG, WMAL, WRC (NBC) and WTOP participated. This coverage was set up by member Doug Bailey. Fridays issue of the Washington Evening-Star carried notices regarding the meeting.

organist — a cipher! It was a low-pitched bassoon-type honk; it never phased Parmentier. He played simple themes which centered around the miscreant tone (e.g. "Three Blind Mice" and "Goodnight, Ladies") until the Woody Wise organ-fixers thundered to the door beneath the ciphering right chamber with the speed, grace and enthusiasm of a volunteer fire depart-

In Richmond, the Mosque's impressive facade seems to welcome ATOSers from all points of the globe.



ment. In a moment, the honk vanished and Dr. Parmentier continued with his fascinating improvisation, no longer bound by deference to a single determined note.

After a roundtrip by bus to the hotel for dinner, it was once again to be an evening at the Virginia Theatre, this time for a full concert by network organist, Rosa Rio, whose stunning white and pink pants suit and gem-encrusted eye glasses were indeed an eye-ful in the bright beam of the spotlight. But, what about that misbehaving Barton? Never fear; in the three hours between concerts, the Woody Wise Vigilantes had not only tamed the bucking trem, but had also tuned the whole thing — all eleven ranks.

Rosa Rio's program was nostalgianted but it also acknowledged such current musical phenomena as "Jesus Christ, Superstar" and "The Godfather."

She recreated the "Organ-plus-poetry" radio broadcast by accompanying two short verses, "A Hundred Years From Now" and "Jenny Kissed Me." Read by local chapter member Tom Gauger of WMAL Radio. On stage, Rosa presented the two "Joy Boys" (Ed Walker and Willard Scot) from the local NBC radio station in an episode from their continuing soap opera *As the Worm Turns*, complete with manually-produced sound effects. Also on Rosa's musical menu was a

Thomas Warnell of Kingston, Jamaica said, "With no theatre organ in the West Indies, I have to travel a bit to hear one."



West Coast organist Helen Dell chats with East Coast C.A.J. Parmentier.



Our official photographer, Bill Lamb, caught at a rare moment without "picture takin" equipment weighing him down.



Rosa Rio and an NBC television crew at the Virginia Theatre



FIVE PAST NATIONAL PRESIDENTS . . . Rare indeed is the occasion when six of the eight ATOS Presidents can be together (L. to R.) Dick Simonton, Tiny James, Stillman Rice, President Erwin Young, Carl Norvell and Al Mason. Unable to attend were Judd Walton and Dick Schrum.





As Vi Thompson hurries for the bus, Bill Schumacher and Robert Gliddon, from Australia, take time to pose with Betty Mason.



Our English Cousins . . . The largest group of ATOSers yet to travel to a convention from the British Isles indicates the growing enthusiasm for theatre organ abroad.

The Eberson stars may no longer twinkle, and the clouds are gone at the Loew's Richmond, but the 3/13 Wurlitzer endures, and is again heard daily.



rare Will Rogers silent movie, *Don't Park Here* in which the comedian found the mounting problems of parking a horseless carriage a headache, which started in the early twenties. Naturally, Rosa's score included "Crazy Over Horses" in deference to the means of transportation the "tin lizzie" was even then replacing. Rosa's deft handling of the movie score and her organ solos made conventioners forget the heat and humidity which had invaded the theatre because the air conditioner wasn't working.

Friday was a truly "colossal" day. The buses for the two-hour drive to Richmond, Virginia, left at 7:30 A.M. In some of the buses, songleaders sprang up and led the congregations through all the old chestnuts which could be covered during the journey. Others were quiet so riders could

Many excellent home installations were visited, these included:

DICK KLINE
 LEM KELLER
 MARVIN LAUTZENHEISER
 GEORGE JOHNSON
 ED WELSH
 BOB LANE
 GEORGE MERRIKEN
 WARREN THOMAS
 WALTER MILLER

continue their night's sleep in peace.

The first stop was at the Byrd Theatre in Richmond, the most elaborate neighborhood house imaginable. It's a large house with a 4/17 Wurlitzer, the console rising through a hole in the center of the covered-over orchestra pit. It's a proud theatre, well maintained by manager George Stitzer and retiring manager R. H. Coulter. The artist was northern California's Tiny James, long a welcome fixture at Bay Area theatre consoles during the era when organs were used chiefly for intermission music. Tiny's big, broad style, which often features a lefthand tuba melody embellished with engaging frippery in the righthand accompaniment, was best illustrated by such vintage tunes as "Baby, Where Can You Be?" and "Hindustan".

"Chestnut Time", as Tiny called his program, sometimes simmered down to a pretty waltz such as "On Miami's Shore", but his closer, a rousing "King Chantleer" was more characteristic.

THEATRE ORGAN

Tiny liked the house, the organ and his enthusiastic audience, and they let him know they liked his music in his only ATOS Convention concert since the very first one in 1958.

The buses then perambulated the crowd downtown to Loew's Richmond for a session with TV and radio personality Doug Bailey, playing the 3/13 Wurlitzer. This is a smaller house than the Byrd but it is just as immaculately maintained. Doug was introduced by youthful staff organist (yes, staff organist) Bob Gullidge, and as the console rose, he played a smooth "While We're Young." In fact, "smooth" describes Doug's style as applied to such tunes as "One Morning in May" and "How Long Has This Been Going On?" One of his novelties was an original, pieced together from fragments of several standards. And from a telephone number, he improvised a selection he called "Tango Very Much." Doug is a fine entertainer with an audience-pleasing line of patter and music to match. The instrument is a very good one.

Next on the schedule was Lee Erwin, playing the 3/17 Wurlitzer in the Shrine-built Mosque, a large auditorium with two balconies and brand new, comfortable seats. Like the other Richmond houses visited, it was in top shape and the organ flawless.

The outstanding moments of Lee's show were those devoted to a recreation on the old WLW (Cincinnati) late-night soporific mix of organ music and poetry, *Moon River*. The poetry was fed into the PA system from a small tape deck Lee operated from the organ bench. Memorable organ solos were "Cabaret", a Gershwin-Berlin medley, "Promises, Promises", and his finale, the overture he composed for the Valentino film, *The Eagle*. His slide-accompanied sing-along was another highlight. Lee handled the big Wurlitzer as though he had been playing it for years. His audience approved of him and his music.

The closing concert was played on Friday evening at the Mosque by that sly showman, Eddie Weaver, whose method of mounting an organ bench must have been practiced on a gymnasium "horse" (hands flat on the middle of the bench while legs go around each end in quick succession).

Newly elected ATOS President Erwin Young introduced Eddie who opened his show with a rousing arrangement of that old warhorse



LONG TIME, NO SEE . . . Fourth National president Carl Norvell flew in from Corsicana, Texas for ONE day of the convention . . . Business commitments had kept him from attending since 1965.



Another successful seminar by Lloyd Klos prompted many constructive ideas from those who attended.



The Dick Kline residence offers a sumptuous repose for countless busloads of ATOSers. Two of the chambers are in the gallery to the left above the console.

All aboard . . . as busses prepare to depart for another residence installation during the home tours.





One of our newest chapters, Southern Arizona, is represented by Larry and Lois Seamands from Tucson.

**POTOMAC VALLEY CHAPTER
Committees for
Annual Meeting and Convention**

Chairman:
Woody Wise, Jr.

Co-Chairman:
Marvin Lautzenheiser

Artists:
Jean Lautzenheiser

Transportation:
George Johnson

Banquet:
Norman and Frances Thiebeault

Brochure:
Ray Brubacher and Doug Bailey

Information:
Doug Greene

Home Tours:
Jerry Cunningham

Registration:
Bob and Margie Lane

Maps:
Russell and Anna Wilcox

Store:
Ray May and Jean Fairbank

Recording:
Lucien Phinney and Richard Neidich

Gatekeeper:
Bill Alexander

Named above are the "Chiefs", the assisting "Indians" are to numerous to mention.

Luella Wickham from Syracuse.



Ed Welch at the Virginia



"Veradero". Eddie's "brother", Charlie, amused with his carefully orchestrated gourd solo, reading every "swish" from the music on the rack. Then, he provided "meows" for "Alley Cat" and sheep bleats for the "Whiffenpoof Song." When he tipped his hat during his applause, it became obvious that his toupe was attached to his hat, not his head.

An impressive operatic medley followed, then the "Archie Bunker Theme", with a realistic imitation of Edith Bunker's pitch-innocent voice. A presentation of the rare Harold Lloyd two-reeler *Haunted Spooks* followed with plenty of mirthful reactions apparent. Later, Eddie counterpointed "Secret Love" with "Dancing Tambourine" for a somewhat mind-boggling effect.

The second silent comedy was an early Laurel & Hardy with Jimmy Finlayson as the impatient commanding officer of a company of soldiers containing one most incooperative rookie - Stan.

During Eddie's pop medley, he was heckled by brother Charlie's selling of Crackerjacks in the aisles.

The closer was a stirring "Granada" which used the full resources of the Wurlitzer. Eddie Weaver always "leaves 'em wanting more" and this was no exception.

Closing remarks were made by President Young and Jean Lautzenheiser, chairman of Potomac Valley ATOS Chapter. Then, the conventioners boarded buses for the two-hour ride back to Washington and a return to reality from the magic of five days escape to the incomparable world of the theatre organ. □

**TAKE A
LOOK
AT THIS...**

**1972 CONVENTION
SOUVENIR BOOKS
\$2.50 EACH**

Make check or money order payable to
Potomac Valley Theatre Organ Society

Mail to . . .

Woodrow W. Wise, Jr.
6014 St. John Drive
Alexandria, Virginia 22310

PLUG-IN ALLEY

POPULAR CONVENTION SPOT

There was music downstairs in the Marriott Hotel convention headquarters during the week of the annual bash. Yamaha, Rodgers and Baldwin exhibited their finest models in spacious rooms which just couldn't seem to hold all of the interested and curious.

Eddie Osborn brought two Baldwins and a talented young man named Jack Doll Jr. to play when guests weren't crowding the consoles.

Bob Dove, assistant sales training

director, managed the Yamaha showroom, and he was assisted by organist Danny Brown and Turley Higgins. Again, able conventioners usually took over the instruments. One was veteran radio organist, Dr. C.A.J. Parmentier, who improvised some reminiscences of his CBS radio days with the practiced skill of an old pro.

The Rodgers Company had only one instrument in its showroom — the new custom model 340 which is an

offshot of the now legendary recreation in electronics of the Wurmlitzer style 260 theatre pipe organ built for Bob Power of Camarillo, Cal. Jonas Nordwall represented Rodgers as product specialist. He was assisted by district manager, Joe Goodwin and Richard Torrance.

It was the first exposure of the model in the Washington area and it generated not only much interest but several orders for the model.

Manufacturer showrooms were well populated whenever there was time between buses and at night into the wee hours. They fitted into the scheme and intent of the convention perfectly and were visited over and over by conventioners because the "floor show" was always changing.

One fast check found Luella Wickham of Syracuse, N.Y. (She admits to at least 80 winters), thrilling her Baldwin listeners with the kind of silent movie music she played 45 years ago at the Syracuse Rivoli. Next door in the Rodgers salon, Dennis James was thrilling his listeners with a brilliant rendering of current pops. In "Yamaha-land", college student (music, of course) Lew Williams was titillating the longer memories with his well-constructed recreations of Jesse Crawford classics.

The presence of these three top-rated builders was a welcome addition to the ATOS convention. □



Jonas Nordwall of the Rodgers organ Company is proud of this three manual model, played during convention week by amateurs, and professionals alike.

Dennis James experiments with the large Yamaha electronic . . . one of the three instruments displayed by the firm. "Very interesting."



The electronic exhibits are always a popular spot to congregate . . . Dottie Whitcomb entertains Jack Doll Jr., Eddie Osborn, Tiny James, husband Grant, and Ashley Miller (seated) on one of the Baldwin organs displayed.





ERWIN YOUNG NAMED ATOS PRESIDENT

Long time member Erwin Young was elected as president of ATOS during the annual board meeting in Washington, D.C. July ninth.

Erwin has a strong background in ATOS affairs, having served on the national board, vice president (3 terms), and has performed on a number of committees in the interest of ATOS. A charter member of the Potomac Valley Chapter, he was voted national honorary member in 1967.

Prexy Young is an airline captain serving United Air Lines with 27 years seniority.

"Cap" Young lives near Middleburg, Virginia with his wife, Joyce. The Young's have a son, Glen, and daughter Nina who will serve as executive secretary for National Headquarters. □

"CAPTAIN YOUNG-YOU DROPPED
THIS-UH-MANUAL!"



ATOS takes to the air.



A stunned Stu Green accepts his award from George Thompson on behalf of Elmer Fubb, G. Bandini, Hal Steiner, Effie Klotz, etc. — (Bill Lamb Photo)

W. "Stu" Green 1972 HONORARY MEMBER

By unanimous vote, the National Board of Directors bestowed the honorary member award, upon W. "Stu" Green.

His accomplishments have been many mostly through his written contributions.

He has collected, researched, and documented theatre organ history for a period of over 22 years. Ten of these years have been devoted mainly to ATOS and its official publications.

As "Stu" stated in his impromptu remarks during the presentation, "you could have knocked me over with a fender"!

He also said, "I share my hide with such alter egos as Elmer Fubb, Effie Klotz, Guano Bandini, and several others who emerge from time to time — my staff".

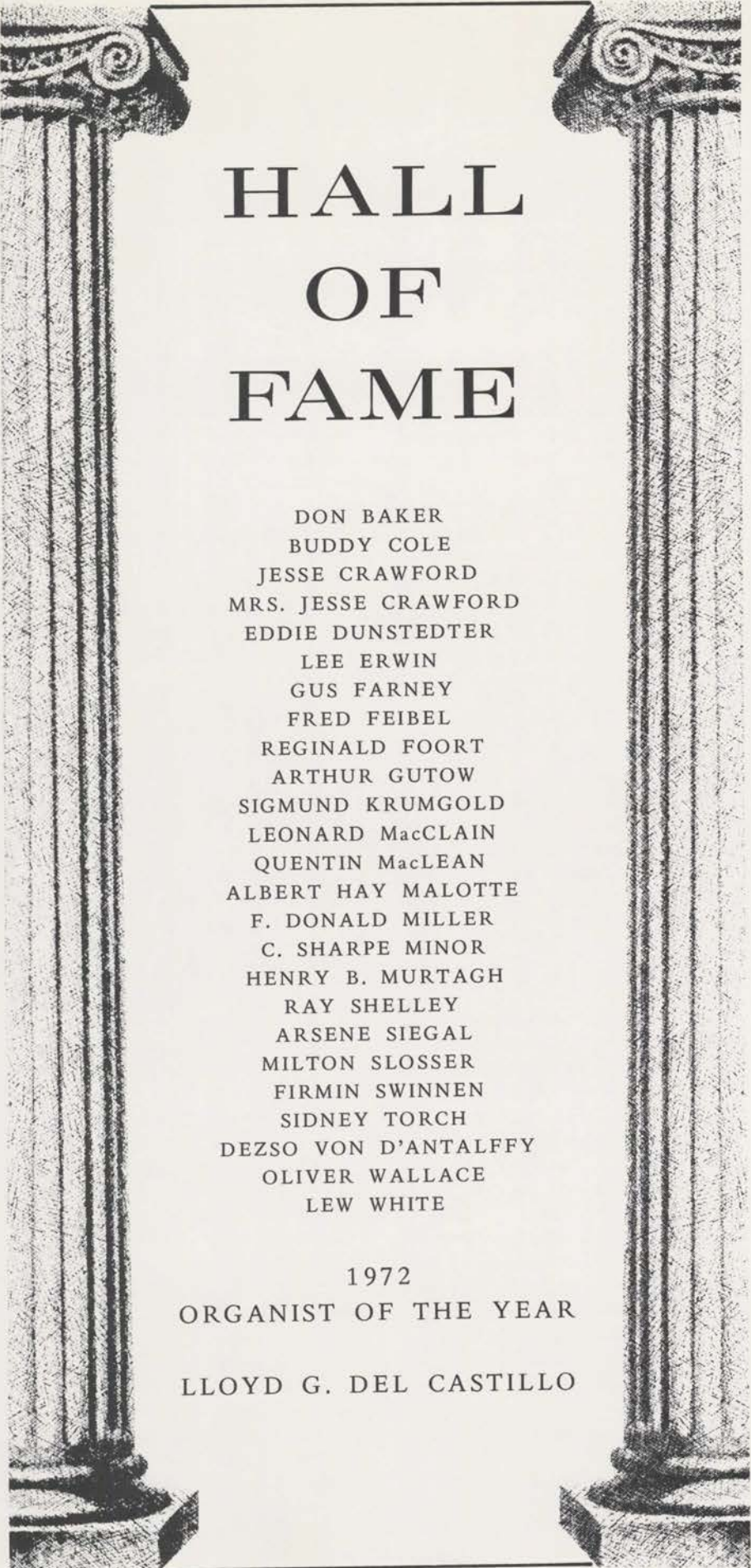
The amount of work he has done

for ATOS including Record Reviews, Vox Pops column, Special Features, and as co-editor of THEATRE ORGAN-BOMBARDE, and editor of BOMBARDE, would take pages to list.

Stu also published, at one time, his own informative magazine known as *Post Horn*. He suspended this publication upon joining the ATOS magazine staff. Stu's devotion and personal integrity are best summed up in his closing remarks:

"Whatever I've done to deserve this honor, I couldn't have done it without the help of my wife, Peg. Not only has Peg ghosted for me and my staff of zanies, but everything I've ever written for ATOS has passed through Peg's typewriter where the misspelled words and bad grammar got corrected."

"In all humility, for Peg and for me, thank you for the honor". □



HALL OF FAME

DON BAKER
BUDDY COLE
JESSE CRAWFORD
MRS. JESSE CRAWFORD
EDDIE DUNSTEDTER
LEE ERWIN
GUS FARNEY
FRED FEIBEL
REGINALD FOORT
ARTHUR GUTOW
SIGMUND KRUMGOLD
LEONARD MacCLAIN
QUENTIN MacLEAN
ALBERT HAY MALOTTE
F. DONALD MILLER
C. SHARPE MINOR
HENRY B. MURTAGH
RAY SHELLEY
ARSENE SIEGAL
MILTON SLOSSER
FIRMIN SWINNEN
SIDNEY TORCH
DEZSO VON D'ANTALFFY
OLIVER WALLACE
LEW WHITE

1972
ORGANIST OF THE YEAR
LLOYD G. DEL CASTILLO

Afterglow

A post-convention afterglow at Dickinson High School in Wilmington, Delaware, on Sunday, July 26, proved to be a potpourri of professional and semi-professional talent. Included in 20-minute spot performances were Syracuse's Karl Cole, who had accompanied the tinkle of silverware and dishes at the convention banquet and played a noteworthy cameo at the Mosque; Lansdowne (Pa.) Theatre staff organists Jim Connors and Charles Kolbik, and house organist Shirley Hannum; recently appointed assistant organist for Wanamaker's behemoth in Philadelphia, Biff Claflin; and 12-year-old Lance Luce from Warren, Michigan, who made such an impression at the "plug-in corner" during the convention. Chicago's Dennis Minear and Delaware Valley Chapterites Woody Flowers, Greg Stellmach, Glenn Hough, Al Hermanns, and Lee Bounds, among others, also tickled the ivories.

Despite the 102° temperature and humidity that soared, the 3/28 Kimball was in miraculously good tune and playing condition. A special eighth-note of thanks go to the John Dickinson High School Theatre Organ Society, Theatre Organ Society of the Delaware Valley, Inc., and especially to TOSDV member Betty Kouba who maintained a constant efficient vigil for registrants (who came from as far away as Los Angeles and Pasadena) from 1:30 to 9:00 P.M. □

1972 HALL OF FAME ENTRANTS

LLOYD G. DEL CASTILLO, was unanimously selected by the ATOS Board of Directors, at the recommendation of the Hall of Fame committee for the 1972 honor.

Inactive, organists chosen were:

BUDDY COLE
GUS FARNEY
ALBERT HAY MALOTTE
QUENTIN MAC LEAN
DEZSO VON D'ANTALFFY

*Noted on the Bulletin Board
Music Exhibit of the Smithsonian Institute*

"WELCOME ATOS."

CONVENTION VOX POIPS

It happened during the Eddie Weaver concert. Brother Charlie, who resembles that character on "Hollywood Squares", heckled brother Eddie when Eddie complained about Charlie's selling refreshments in the aisles during the concert.

Eddie: Has the manager seen you?

Charlie: Has he *heard* you?

Straight out of Vaudeville, and so old, it's new.

Dick Simonton advises us that the Harold Lloyd Foundation Museum in Beverly Hills, Cal. will be ready to open in mid-August, barring unforeseen obstacles. It will be seen during tours of sightseeing buses. There is still the job of transforming one of the buildings into a 200-seat movie theatre for the showing of silent classics with pipe organ accompaniment. The organ will be the late Ben Hall's "Little Mother." 2/5 Wurlitzer.

Dick tells us that the grounds are now neatly manicured and that all the dozens of fountains now work.

Correspondent Elmer Fubb had

HE HUFFED AND HE PUFFED AND . . . Stu Green finds this pillar at the Masonic Memorial no easy push-over.



special praise for convention concert artists Rosa Rio, Ray Brubacher, John Steele, John Seng, Don Thompson, Lee Erwin and Tiny James, "because they didn't play none of them hand schmear glissandos on pipes." He says about all the rest did, "including some old pros who shoulda knowed better." Old Elmer can't stand the sound of a palm's scraping over ivory.

One guy observed an honor, bestowed on him under most unusual conditions. When Tiny James announced Stu Green's "Once in a Dream" during Tiny's Byrd Theatre concert, the 1972 "Man of the Year" was nowhere to be seen in the auditorium. It's unfortunate that the organ can be heard in the men's room from whence Stu listened to his tune. "The accoustics are excellent in there — all tile. I heard every gorgeous note."

Jarring Note Dept.: The ATOS convention was followed at the Twin Bridges Marriott Motor Hotel by a national teenage weightlifters' convention. The place was alive with bulging biceps which somehow look kinda funny — on a girl.

There was considerable grumbling about service at the Marriott an establishment run so loosely that one department doesn't seem to be aware another exists. For example, early arrivals were a bit shocked to learn that the personnel on the registration desk had not heard about the ATOS convention being held there.

But, the most frustrating experience was reported by an exasperated conventioneer who was informed that there was a standard complaint form issued by the hotel, and there should be one in every room. Search as he might, he couldn't locate one, so he finally phoned the Housekeeping Office to hear a voice tell him:

"We're fresh out of complaint forms. Had a run on 'em this week. I've ordered a new batch. Should be here in a week or so." No further comment. □

The Wayward Bus

On the Dick Kline tour, each bus carried a tour guide, who, as a Potomac Valley committeeman, was assigned to see that each bus arrived at destinations on time and to assist the passengers.

Bus A-1 will be remembered by its passengers as the one which had Jerry Cunningham as "den mother."

Jerry came on strong as a carnival barker, touting the advantages of the restaurant which would be visited. He then became a guided tour spieler, describing the historical points of interest.

His ability to continually pace the aisle of the swaying bus amazed all riders until it was discovered that Jerry is a long-time electric railway fan. His motions brought back memories of street car conductors collecting fares.

In his role as troop leader, he required all passengers to know each other which was accomplished quickly.

Bus A-1 was scheduled from the Tivoli in Frederick to Dick Kline's to the Peter Pan Restaurant, then back to the hotel.

However, after dinner, a side trip was arranged to visit Warren Thomas' 3/8 Robert Morton home installation.

Equipped with a map and a list of landmarks, the bus ventured out into the night. With Jerry's competent guidance and a cooperative driver, the group were lost only three times. Finally, with the help of a pilot car, the Thomas residence was found somewhere in Maryland.

The Robert Morton performed well, sounding big and full in spite of boasting only eight ranks. Bob Foley of Wichita, being quite familiar with Robert Mortons, put the little gem through its paces.

Somewhat later, the "Wayward Bus" moved into the Marriott Hotel parking lot and discharged the happiest group one is ever likely to see.

It is our understanding that this was not the only "Wayward Bus". Others had similar experiences, including night tours of our capitol, getting lost, and a variety of fun guys as fearless leaders. The spirit of the convention was enhanced by these ad lib events. □

VISITORS!

by Bette Peterson

Holding up a picture, the music teacher at our local Junior High school in Melrose Park asked, "Does anyone know what instrument this is"?

My 12 year old daughter Cheryl answered, "A pipe organ . . . We have one at home." And that's how it all started. What could I say when she asked if she could bring her music class home to see our pipe organ?

Until that point, the music teacher had acted quite skeptically when Cheryl mentioned having a pipe organ at home. To protect her image, I gave permission to invite the class to see the organ — all the while thinking to myself that this idea would never get off the ground. Was I ever wrong! A few days later the head of the music department telephoned to ask if we really did have a pipe organ, and if the students would be welcome to view it.

Arrangements were made for Cheryl's class of 25-30 to tour the installation . . . the only catch was that it wouldn't be fair to the other students unless ALL the other music classes could visit . . . So-oo, all 800 students in the school came to visit during a 6 day span.

Over and over I reminded myself of the ATOS goal of promoting the theatre pipe organ, and this was certainly an untapped field.

As each group entered the living room where the console is located, I told them the history of our 46 year



Students entering house after the two block walk from the Junior High School.

old 2/7 Estey theatre pipe organ. Originally it was one of the 13 pipe organs installed in the Masonic Temple building in the Chicago Loop, home of the famous Oriental Theatre. Masonic Lodges used the instruments, several of which are now located in private homes.

In order to show the various parts of the organ, we split each group, and Cheryl would take half of the young people to the basement where they could view the blower, air regulators, and most of the percussions. From there they could look up to the first floor pipe room through the cut-out in the floor beneath the chests.

I remained at the console and activated the percussions, and sound effects for the youngsters, who seemed to enjoy seeing the Drums, Glock, and Xylophone apparently working "by themselves".

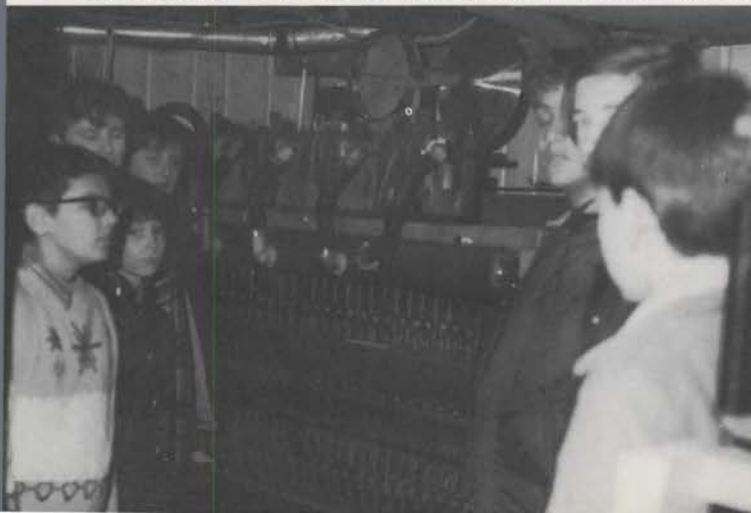
The other half of the group would view the pipe room, containing the

harp, bird whistle, snare drums, and ah-ooga horn. After switching places, the groups got back together for a question and answer session. Several were courageous enough to try the "beast".

"Cool", "Neat", and "Wow" were some of the comments heard later back at school. Now, hardly a week goes by that I don't get a telephone call or meet someone at the store asking, "Aren't you the lady with the pipe organ . . . my son or daughter just raved about the monstrous jig-saw puzzle . . . Is it really as big as they said"?

Our efforts were more than repayed in knowing that there are now 800 more young people who know a pipe organ is not just a piece of furniture with grinning teeth. They left us, in awe of all the work involved, so all you technicians out there in ATOS-land, take heart. You'll be appreciated yet. □

A look at some of the percussions located in the basement chamber.



Bette Peterson demonstrating the Estey 2/7 Theatre Pipe Organ.



DINNY'S COLYUM

as
transcribed
by
Del Castillo



Time was when you could go into a nice restorang and a feller or a girl organ player would be playing nice quiet music on a balcony. But them days is gone now. If you wanna hear organ music while you eat you have to go into a restorang with a bar where they is customers a-drinkin it up and most anybody can grab the mikerphone and sing whether they can sing or not, and then they is some of them Spanish gimmicks like morakkers and like that they can bang at, and the good old days is gone. One of the funny things that's happened is that they are puttin pipe organs in the Pizza Parlors, and the old gag about Have you had a Piece lately means have you heard the organ player play Let The Rest Of the World Go By or the Hawaii Weddin Song.

I was gassin it up with some of the boys a little while ago and we got to wonderin how many songs they is about eatin and drinkin and we got to makin a kind of a game out of it. We thunk up a lot of song titles that had food into them, but most of them is just drug in to show how much a feller's girl is like some food. Like for example "Your the Cream in my Coffee, your the Salt in my Coffee, your the Salt in my Stew" or "Ida Sweet as Apple Cider" or like that there. Or "Life is Just A Bowl of Cherries." Rodgers and Hammerstein they rote a song in So. Pacific about Cant Get You Out Of My Mind, but in it there idea was that Life was Just a Bowl of Jello. O Well, maybe Cherry Jello.

I guess maybe the all-time song about food would be "Yes We Have No Bananas" on account the man sellin the groceries says hes got String Beans and Onions and Tomatos and Scullions and All Kinds of Fruit and hes got Tomatos and Potatos. Then

they was a song Phil Harris sings about Thats What He Likes About the South, and one thing he likes is Ham Hocks and Grits. And then they was a old Southern song about a guy whose mouth watered when he sang about Kidney Stew, and how Pork Chops was divine, but what he liked most was Lamb, Lamb, Lamb. And for that matter they was Lawrence Tibbett and Nelson Eddy a-bellerin about "Shortenin Bread."

And then they is the songs about what people DONT like. For instance, "Mama Dont Like No Peas or Rice or Coconut Oil." Even in the old song called "A Cup of Coffee, A Sandwich and You", the guy says he dont need no Lobster or Wine. But the guy who really went all out was the guy who was nuts about coffee and nuthin else. He rote a piece called the Coffee Song and about how in Brazil they got to drink a lot of coffee on acct. they got an awful lot of coffee in Brazil. So No No No on tea or tomato juice or potato juice or cherry soda, and then it winds up with a sad story of how a Politicians daughter got fined 50 bucks for drinkin WATER, for gosh sakes.

Well, us fellers got a-goin and we couldnt stop. They was "Everything is Peaches down in Ga." and "The Peanut Vender" and "If I Knew You Was Comin Ida Baked a Cake", and "The Hostess With the Mostest" that Irvin Berlin rote about how she had a great big bar with Good Caviar, And another of them Rodgers songs from Carousel about "That Was A Real Nice Clambake."

But its when they get to drinkin that they really get enthossiastick. I dont mean Hard Licker, mostly tea and coffee and beer and wine. But we couldnt think of no songs about Milk and the only one about Hard Licker was "Cocktails For Two", but that dont count on acct. the Principal Ingredient was Intoxicatin Kisses. Fine thing. But startin with How Dry I Am and There Is A tavern In The Town and them Foreign Students singin Drink Drink Drink, mostly its about Tea and Coffee, with "Tea For Two" and "Coffee Time", and then some beer and wine like the Beer Barrel Poker and the Champagne Waltz and like that there. So thats all the songs we could think of about eatin and drinkin, and the whole subjeck has made me so hungry Im goin to knock off and buy me a two inch steak. □

Closing Chord

RUTH CARSON, wife of Malar Records president Robert Carson, died on July 1 in a Los Angeles hospital of an apparent embolism. Private burial services were held in Los Angeles.

Ruth Carson was well known to organ buffs for several reasons. For the past decade the Carsons have lived in the 3/26 Wurlitzer organ-equipped Hollywood home built in the early '50s by the late Joe Kearns. They moved west from Chicago. The Carson home was the scene of many recording sessions, concerts, jam sessions and focal point for visting buffs, including 1969 ATOS conventioners. Ruth wrote occasional articles for this publication and the BOMBARDE, one being her impressions when Reginald Foort came to record his Reader's Digest disc. She was also a record luminary in her own right, operating the Essential Record company.

But it is for the boost she and Bob provided for the theatre organ career of Lyn Larsen that she will be best remembered. The Carsons promoted Lyn from the beginning and made possible his first recording, in fact, most of his recordings. Ruth managed



Ruth Carson enjoying her 'garden'.
(Stufoto)

his concert bookings under the pseudonym "Nora Peters." Her photo, made up to look like a fictional old maid aunt of Lyn's appeared on the cover of one of his early albums. The role was not her first. Ruth had enjoyed a career as a stage actress in the '30s in the eastern "legit" theatre.



Ruth as Lyn Larsen's album cover old maid aunt. The 1920's setting was built around the console which dominates the Carson living room.

It was while accompanying Lyn on his around-the-world playing tour a couple of years ago that Ruth was first stricken. The overseas trip was cut short and Lyn rushed Ruth home for hospitalization and surgery. It was while Ruth was undergoing current hospital treatment that the fatal embolism occurred.

The memory of Ruth Carson will be a bittersweet one for the many friends she made during her Hollywood decade. □



Conducting the board meeting. Left to right — Al Mason, Past President; Stillman Rice, President; Mary Bowles, Secretary-Treasurer; Lloyd Klos, Associate Editor and Donald Lockwood, Editorial Assistant.

ATOS BOARD OF DIRECTORS ANNUAL MEETING JULY 8, 1972

Action taken:

1. Combined membership with circulation to one location, to be addressed to Box 1314, Salinas, Calif.
2. Committee formed to investigate By Laws change to allow for student membership and scholarships.
3. Initial funding for obtaining prints of old movies from Library of Congress to come from Ben Hall fund.
4. Pipe organ, piano, rolls, and musical artifacts from Ben Hall estate to go to Harold Lloyd Museum.
5. New chapters: Joliet Theatre Organ Society and South Arizona Theatre Organ Society.
6. Dues increased to \$10.00 effective 1973.
7. Bill Lamb designated official ATOS photographer.
8. W.S. Green named honorary member.
9. Lloyd G. Del Castillo named organist of the year.
10. Schedule of expenses approved.
11. Mary Bowles reported "Sound of Silents" library increased considerably during the year.
12. Portland, Oregon designated annual meeting site for 1973, Detroit 1974, and Northern California 1975.

Directors elected: Richard Schrum, Albert Mason.

Directors re-elected: Mary Bowles, Al Miller.

Directors held over: Richard Simonton, Allen Rossiter, Gaylord Carter, Judd Walton.

Officers: Erwin Young — President, Duane Searle — Vice President, Mary Bowles — Secretary-Treasurer.

Among those attending the National Board of Directors meeting held Sunday evening are: George Krejci, Dick Simonton, George Thompson, Vi Thompson, Ron Willfong, Bob Foley, Betty Mason, Lee Erwin, Tim Needler, Don Lockwood, Dave Dillon, Duane Searle, President Erwin Young, and Jean Lautzenheiser.





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.

PIPE POWER, Byron Melcher playing the 4/27 Harvey Heck studio Wurlitzer. No. CR-0099 (stereo). Available at \$4.89 postpaid from Concert Recording, Box 531, Lynwood, Calif. 90262.

It has been a long time between pipe organ records for Byron Melcher (we listed his recent plug-in contribution in the last issue). His mid-'50s "Gorilla in the Garden" (as the late Bill Huck called his studio Wurlitzer) for the Replica label is remembered as one of the best of that company's many organ records. The long wait makes one wonder why Byron has not been recorded in the interim, in view of the wide appeal of his stylings on pipes as evidenced by this release. The disc, is also the swansong (in its Tarzana, Calif. home) of the Harvey Heck 4/27 mostly Wurlitzer which started out in life as the 3/14 in the Hollywood Epyptian theatre. Over the years, Harvey, a skilled organ tech., switched and replaced ranks, added pipework and the style 285 console from the St. Louis Missouri theatre, always refining to match the instrument to the smaller area of his home-based studio.

A previous effort to record it left much to be desired, but not this time.

Concert Record's prexy Bill Johnson did the taping personally and he has captured all the subtle beauty which Harvey Heck built into the instrument in 17 years of evolution.

The next time the Heck organ is heard it will have undergone a metamorphosis. Missing will be the array of soft accompaniment voices Harvey added (he wired a Dulciana with mutations from top to bottom, a gorgeous subtle voice) and the Wurlitzer will emerge with the brilliant brassy plumage of a pizza parlor organ at the "Organ Stop" in Phoenix. Which makes this platter of its final performance as a studio organ, with years of TLC obvious, all the more a treasure.

A glance at the tune list indicates that Byron Melcher, with some exceptions likes to play old chestnuts, but not exclusively in the style of their eras.

Side one opens with a low-keyed, easy going "Call Me Irresponsible" played on a very Crawfordish combination. Oldie "Margie" is played with gusto (and a couple of clinkers) in a mostly 1920's spoof style on bright registration. "Come Touch the Sun" is probably the most beautifully played ballad on the record. Fine registration and phrasing, plus a subdued approach bring out the full beauty which Harvey Heck achieved during his years of work on the instrument.

"Thanks for the Memories" is a pleasant bit of nostalgia reminiscent of the long ago movie duet sung by Shirley Ross and that ski-nosed comic. "Rambling Rose" and "Red Roses for a Blue Lady" are both played in a gently swaying tempo with much variety in registration, all of it interesting and satisfying. Harmony is mostly traditional with an occasional touch of the modern. "Chim Chim Cheree" is given a jazz waltz treatment and "Gettin' Sentimental Over You", another memory teaser, makes exemplary use of the punctuation brass (e.g. Serpent, Posthorn) associated with the swing style of the big band era, a Melcher specialty. Byron is especially adept also in the march department and in a brief span of 1:32 minutes the whole brass band passes in review with the bells and cymbals clanging a metallic punctuation to the big brass for "Pass Me By". Byron really dipped low in the barrel to dredge up a mid-'20s tune called "Barney Google" which he plays with probably crossed fingers and a bouncy



Byron Melcher at the Harvey Heck studio style 285 Wurlitzer console. — (Stufoto)

rhythm. It's a lively reincarnation of a forgotten top pop of the day.

The final tune is the soporific theme from *Love Story*, a recent film which smacks strongly of the sentimental film romances of the '30s, a fitting closer played in full tear-jerking style by a master of that style.

The recording is good, with just enough added reverb to liven the less than theatrical acoustics of the Heck studio. The record is well packaged. The color cover photo is a closeup of another style 285 Wurlitzer console, the L.A. Metropolitan/Paramount's, which now controls the Coffman & Field Old Town Music Hall organ in El Segundo, Calif. Apparently concert Recording is ashamed of the pictures and jacket notes; only those with remarkable eyesight will be able to determine the names of the fotog and writer (me:). We'll never tell.

INTERMISSION TIME, Tiny James playing the 3/14 Wurlitzer in the Fox-Oakland Theatre. In "electronic stereo." No. DO(s)1210. Available from dealers or direct from Doric Records Sales Co. Box 605, Alamo, Calif. 94507. \$4.95 postpaid.

This recording was first issued in monaural in 1957 and persistent demands for long out-of-stock pressings moved Doric prexy Frank Killinger to reissue it in "studio stereo." This process in no way impedes, improves nor interferes with the music when compared with the 1957 original. The recording is a gem, both technically and musically. Tiny James, long a leading theatre organist in the Bay Area of

California, offers a program of well-selected standards which avoids oft-repeated ones (with the exception of "Diane"). The organ (long gone) is a style 235 Special Wurlitzer (according to Judd Walton's jacket notes), opus 1890. It has the attributes of a good recording organ, with bitey Strings, mellow Vox, sharp Posthorn, wailing Brass Sax and an especially lush Tibia.



Tiny James (shown here at the 'Pipe & Pizza' console). — (Stufoto)

Playing is tops throughout. Tiny successfully recreates the period (roughly 1930 through 1945) during which the theatre organ was used for intermission music. It had to say a lot in a spectacular manner in a very few minutes. There was no time for busy arrangements; playing was usually simple and straightforward.

Changes in registration on the disc are ample but not overdone. While the jacket claims it to be an "easy listening" album we found it to be of fascinating interest to the organ buff, with solid musical values as well as an introduction (unless one has 1957 version) to a fine theatre organ.

Selections are "McNamara's Band", "We Just Couldn't Say Goodbye", "Body and Soul", "I Believe in Miracles", "Will You Remember"?, "Ecstasy Tango", "Old Time Medley", "Wedding of the Painted Doll", "Valse Bluette", "I Wonder Who's Kissing Her Now", "I Guess I'll Have to Change My Plan", "Diane" and Victor Herbert Medley.

The 15 years which have passed have only enhanced the value of the music on this recording. It has been repackaged with a color photo of Tiny and the console plus additional jacket notes to bring us up to date.

One of them reveals that the Fox-Oakland organ has found a good home. It now reposes in an especially built studio in the home of John Leininger in Shingletown, Calif. A frequent visitor is Tiny James, who can't resist the siren call of an old love.

GANGBUSTERS AND LOLLIPOPS, Bill Langford at the mighty Warfield Wurlitzer. Fantasy (stereo) 8396. Available at local dealers. Autographed copies by mail from the Pizza Joynt, 19510 Hesperian Blvd., Hayward, Calif. Postpaid price not stated but we suspect \$5.50 will do it.

Ye Olde Pizza Joynt has been mentioned often in these pages. It was a pioneer in the use of pipes to sell pasta, and a profitable credit to its originator, Carsten Henningsen. The organ was recorded effectively many years ago (as a 2-manual) by Bob Gates when it was in his Bay Area studio, but this is the first released taping in its pasta parlor setting with its 3-manual console from the San Francisco Warfield Theatre. The present size of the pipe complement is not stated but it was a 3/12 last time we dropped in.

Those who have never heard Bill Langford are in for a unique treat. Long a radio and TV organist (e.g. Tennessee Ernie, Steve Allen and Rowan and Martin shows), Bill has made a new career of his pizza parlor playing and his showmanship is largely responsible for the successful combination of novelty music and gastronomic satisfaction enjoyed by the Joynt.

What the unprepared listener will find surprising on hearing this recording is the range of styles and moods it encompasses. It starts with a very literal "Chattanooga Choo Choo" with a realistic steam train takeoff thrown in for the benefit of anyone with a memory long enough to recall the iron horse. It's typical rough-hewn "pizza" music, played skillfully in chop-chop boogie woogie style with train whistle accompaniment and lots of crossing and locomotive bells. Bill informs us that the train air brake sound was produced by exhausting the air from an inflated beer keg. So, it's another slambang record? Not at all; the very next tune, "Flamingo", is given a finely phrased subtle treatment with a muted Tuba melody ac-

companied by a String/Flute mutation mix. Next an upbeat Dixielandish "Way Down Yonder" with all the improvisational frippery that style demands. The "Colonel Bogey" march is heavy with drums which are obviously played by a second musician. A chorus of ethereal Strings, plus Harp arpeggios, mark "Green Dolphin Street", which Bill describes as a "pretty lollipop" hinting he'd like to get onto the more lively stuff. This opportunity comes with a fast and bright "Cabaret", with an interpolation of a Glock/Xylophone-studded "Bye Bye Blues", to close side 1.

Uncle Billy's Wild West Show is 7:25 minutes of the wildest collection of carnival, hurdy-gurdy and side show music we've yet heard. Lots of off-key callioperly over the "Entry of the Gladiators", "Man on the Flying Trapeze", "Billboard March" and hootchie-cootchie music, played as only a barker's mentally retarded offspring might memorize them. To make sure we recognize the bass melody "elephant music" Bill throws in a few random trumpetings. Then there is the Indian attack and the U.S. cavalry charge, and a merryground which really breaks down. Great fun and nonsense.



BILL LANGFORD

This rough musical horseplay is followed by a thing of rare sensitivity; Bill gives us a shimmering "Moon River" as seen flowing by the Taj Mahal, a lovely oriental setting, finely selected registration and faultless phrasing; a rendition worthy of Dick Hull. Next moment he's off on a rhythmic "Sam the Old Accordion Man" which features the console-played accordion for some musical moments accordionist Charlie Magnante would enjoy.

Telephone bells distract from the

opening and closing of a beautifully played ballad entitled "The Old Party Line". It isn't until we realize that it's the old Lum and Abner radio theme that we fathom the reason for the phone bells which so often marked Lum and Abner's chief means of communication. It's the one time Bill's insistence on stark realism misfires. The closer is a majestic "Battle Hymn of the Republic."

There's much evidence that Bill Langford had help from uncredited instrumentalists, especially in the "skins" and effects areas, but this in no way challenges the organ's dominance nor the artistry of versatile Bill Langford. "Entertaining" is the word that describes the content of this disc.

Good miking overcomes the problems of recording an organ spread over walls and ceiling.

JONAS NORDWALL PLAYS THE PARAMOUNT WURLITZER PIPE ORGAN No. JN-102 (stereo). Available postpaid at \$5.50 from Bill Peterson, Gamba Records, 4993 S.E. 30th Ave., Apt. 98, Portland, Oregon 97202.

There are few sounds more satisfying to the theatre organ enthusiast than that of a big Wurlitzer being expertly played in the acoustical environment of a 3000-seat Rapp and Rapp theatre. That's what we have here.

Jonas Nordwall is one of that tiny band of organists equally at home on theatre pipes or the straight concert organ. Like Ray Brubacher, whose current record we reviewed in the previous issue, Jonas is able to prevent the more obvious accoutrements of each mode of playing from coloring the other in any but a plus way. Jonas is well known for concerts in both areas up and down the west coast. Teaming up with producer Bill Peterson (a stickler for perfection in all aspects of a record release) for this second record release, Jonas presents a program of current and recent pops, novelty tunes and standards well-suited to the Portland Paramount "Crawford Special" (4/20 Publix No. 1).

He starts with a rhythmic "Baby Face" in all-20's mood replete with Posthorn riffs (a Posthorn was added just for the recording session). The current "For All We Know" follows, an expertly phrased ballad, perfect for

Tibias and later ensemble reeds. "Tantalizing" is an upbeat finger-twisting novelty of "Dizzyfingers" genre with plenty of Posthorn comments. "If" is a current ballad admirably suited to theatre organ presentation, and Jonas wrings all possible romantic sentiment out of it, then administers a soothing liniment to the first chorus of "Black and Blue" which thereafter becomes pleasingly raunchy and then big and lively, even a little dirty. To close side 1 it's that penetrating pop which could become a standard — "Didn't We"? Rarely has the question been asked more hauntingly.



JONAS NORDWALL — (Bill Lamb Photo)

Side 2 opens with another current hit, "Joy to the World", a lively rhythmic pop which has nothing to do with Christmas. Again, Jonas has selected a natural for theatre organ presentation. It's big, bouncy and presented in colorful registration. Memories of Buddy Cole are rampant during "Don't Worry About Me" with the tune carried initially on a fat untrem'd Diapason chorus, then on ensemble and color reeds salted with a wealth of Flute mutations. "Down by the Riverside" gets a big combination up-tempo treatment, with some calliope and hurdy gurdy thrown in between choruses. Only trouble is, it ends too soon. Subtle is the word for the first run through of the tango "La Comparsa". Carried initially by a single Tibia melody line, it moves to color reeds before a more emphatic later chorus. It ends as it started, on soft registration, a fine example of effective understatement. "I'll Never Fall in Love Again" gets a humorous garb with audible "oohs" and "ahs" and some Kinura-spiced backing. "Give Me a Moment Please" harks back to the '30's when it was the radio theme of *Rubinoff and his Violin* and much later the broadcast theme of a well-known organist. It still has the old

charm in the able hands of Jonas Nordwall.

Miking emphasizes big auditorium acoustics which puts the listener in a mid-balcony seat. Engineering is good throughout.

— THE PLUG-IN CORNER —

THE INVISIBLE BRASS BAND, Johnny Kemm at the Lowery "Citation" with "Brass Symphonizer." CR-E112 (stereo). Available at \$4.89 postpaid from Concert Recording, Box 531, Lynwood, Calif. 90262.

It shouldn't happen to a nice guy like Johnny Kemm. Yet it's the result of a condition most organists who work for manufacturers face; the firm develops a new model (in this case it's a "Brass Symphonizer" connected to a model called "Citation") and the company wants a demonstration record which will include enough shock effect to separate the prospective customer from his upper plate; on with the extremes, no matter what happens to the music. Thus Johnny's selections are spiked with intentional pitch variations (called a "Wow-Wow"); the "Lara" melody sounds like a fly trying to buzz itself off the flypaper until the chop-chop mandolin takes over, and "Alley Cat" comes on strong with a horrendous "meow". "Night Train" is marred by a purposely wobbly melody pitch. "Ebb Tide" and "Hawaiian Wedding Song" melodies are carried on a nondescript sizzly "Reed" and "76 Trombones" boasts a "Tuba" pedal bass that might benefit from a dose of bicarbonate of soda. On the plus side the Harp, Drums and Chimes are quite realistic and there are brief passages on solid and pleasing Flute and Diapason combinations. The tunes played without grotesque voices (e.g. "March of the Toys," "One of Those Songs" and Indian Love Call") bring out the fine qualities of the basic instrument. Johnny's playing is tops throughout; it's the exploitation of the more garish effects which bug us, and they predominate. Buy this for laughs, perhaps, but not as organ music. Believe us, Johnny Kemm is a fine musician, despite some of the distortions heard on this platter.

Other tunes heard are "South Rampart Street Parade," "Hoe Down," "Wave," "Trumpeter's Lullabye," "Bugler's Holiday," and "St. Louis Blues." □



ALOHA

As he has all over the country, Gaylord Carter came to Hawaii to present *Barbara Worth* at the Hawaii Theatre. On May 30, the 4/16 Robert Morton performed flawlessly for an audience of almost 600, a new record for theatre organ program attendance in Honolulu. Mr. Carter was competing with a formidable adversary, a benefit performance of *Cabaret* at another nearby theatre.

Carter's previous appearance here was last July for the AGO Regional Convention when he played a midnight concert and movie. This time the hour was a bit more reasonable, 7:30 pm. We are assured that there will be more similar shows, but none will, as did this, celebrate the fiftieth anniversaries of both Carter's career and that of the Morton he played on.

As part of the pre-concert publicity, he joined John DeMello, staff organist for the theatre chain, in re-dedicating the ex-Hilo Theatre Morton 2/7, now installed in the Angell residence in Honolulu.

The next public event scheduled at the Hawaii Theatre will be a Labor Day concert by John McCreary, ex-theatre organist and now organist/choir-master at St. Andrew's Cathedral.

ROGER G. ANGELL

BEEHIVE

It seems to be the same old story, that of a faithful few who get up early on Sunday mornings, work in steaming hot overhead chambers, chase mice, only to repair again and again the damage they cause, work on magnets and re-leathering at home, ruin clothes and shoes with soot and dirt. Some had even stood in knee deep water diverting the treacherous flood as it headed for the precious console. At times it had seemed futile, at times

discouraging, then:

One Sunday morning, June 25, at the Capitol Theatre in Salt Lake City, it all seemed so very worth-while. Members and guests of the Beehive Chapter were delighted with the guest appearance of Gaylord Carter.

He turned-on the adults and teenagers alike with his style and personality, but mostly with the sound which filled the theatre. How can one who has been in show business for fifty years stay so young? Apparently he keeps up with the times. He was in town to accompany silent movies at the Arcade Theatre.

When he played on the Capitol's 2/10 Wurlitzer, he combined the old with the new, making the old "Perfect Song" sound as up-to-date and appealing as the new "I Don't Know How to Love Him".

The organ was installed in, the Capitol Theatre in July 1927. It has been played by many of Salt Lakes favorites, including Ethel Hogan Hines, Gus Farney and Emma Street.

MAXINE V. RUSSELL

CATOE

The CATOE contingent in Rockford had rolled up their sleeves and worked like crazy to promote Gaylord Carter's "Return to the Coronado." Many thousands of flyers had been handed out, a banner was hung across the main street of Rockford, and advertising was placed in the local papers.

A smashing success resulted, with about 2000 in attendance on May 4. An ebullient Gaylord Carter entertained a very enthusiastic audience with a well-paced program that was topped off by his organ accompaniment of *The Winning of Barbara Worth*. Also, the Rockford newspaper expressed approval of Mr. Carter's well-

cued movie music.

To give credit where credit is due, we would like to clear up a possible misconception about CATOE publicity. The flyers for each CATOE event are generally designed by the people who are most involved with that particular show. The Chaplin show and Tom Hazelton flyers were put together by Nancy and Tony Tahlman, with the assistance of Betty and Doug Christensen. The Rockford members composed the Coronado/Carter sheet; Nancy and Tony Tahlman did the Skating Party advertising, and Doug Christensen took care of producing the Melcher flyer. These flyers were mailed, using the extensive CATOE mailing list by dedicated volunteers.

Press releases are prepared by publicity chairman Bill Benedict, and are distributed by him to appropriate recipients in an effort to obtain free publicity through available channels.

The "piece de resistance" in May came on the 8th, when Tom Hazelton presented a CATOE-sponsored concert at the console of John Seng's pipe organ at Mundelein. An almost full house heard a dazzling program which included such diverse items as music from *Sesame Street*, *The Godfather*, an "Alley Cat" to end all Alley Cats, and as an encore, "Lara's Theme."

On Sunday afternoon, May 28, CATOE members and guests were invited to hear Kay McAbee play the 4-manual Wurlitzer at Chicago's beautiful Temple Shalom, the Temple on the Lake. Kay's tasteful program exhibited the capabilities of the organ very effectively. This unique instrument has a horseshoe console and includes theatrical voicing, but is separated into divisions more in the manner of a concert organ.

A combined Skating Party and Organ Concert was presented by CATOE on June 12 at the Elm Skating Club in Elmhurst, featuring Tony Tahlman and Paul Swiderski at the console of the Elm 4/24 pipe organ. It was a very warm but very enjoyable evening behind the green doors as

Our apologies for omitting credits to Laura Thomas for the photos from her collection used in the Farny Wurlitzer article which appeared in the June 1972 THEATRE ORGAN.

Tony and Paul took turns at the console. CATOE on wheels was a sight to behold, and somehow everyone survived.

Paul presented a well-prepared concert program which included a stirring rendition of "Amazing Grace." Tony's concert touched a lot of bases, including some nostalgic melodies, the McDonald's commercial, and selections from "Jesus Christ, Superstar." "Taxi," a current pop tune, was presented as a recitation, and a powerful "2001" provided a cataclysmic encore.

On June 25, CATOE returned to the friendly confines of Downers Grove North High School to present Byron Melcher at the console of the 3/10 Wurlitzer. The crowd at this concert discovered that even though Byron is employed by an electronic organ manufacturer, he is a true friend of the theatre pipe organ and knows how to handle one with true artistic understanding.

Several CATOE members traveled to Milwaukee to hear Chicagoland favorite Kay McAbee in a Dairyland Chapter "Nostalgia Night" show at the Avalon Theatre on April 25. The large crowd thoroughly enjoyed Kay's dynamic stylings at the three-manual Wurlitzer. Afterwards came a visit with even another three-manual Wurlitzer at the Schnitzel Haus restaurant.

On May 3, Bob Montgomery brought Dick Smith back to the three-manual Wurlitzer at his Hoosier Auditorium Theatre for a super multi-media event. Arnold Tweeton, who sings the Star-Spangled Banner at the Chicago Stadium, joined up with Dick to provide the musical portion of a show that included many spectacular visual effects.

CATOE member Raymond Nicoud also is president of JATOE, a group of devoted theatre organ enthusiasts in the Joliet area caring for the 4/21 Barton in the Rialto Theatre. JATOE has requested an ATOS chapter charter. After consulting with the CATOE board, chairman Bill Rieger was able to tell ATOS president Stillman Rice that the majority were in favor of giving the necessary territorial clearance. CATOE will continue to offer friendship, cooperation, and assistance to even another new ATOS chapter, JATOE.

Probably the last super high-pressure rink organ to be built by Wurlitzer was the 3/8 for the Riverview in Milwaukee, installed in the early thir-

ties. When the rink closed, Alexander Jordan of Spring Green's House on the Rock became owner of the organ. Ultimately, Mr. Jordan became the owner of several more organs, and the Riverview Wurlitzer was put up for sale. As a result, the pipework, chests, and blower from Milwaukee's Riverview rink will soon be incorporated into the Elm Skating Club pipe organ, including a very distinctive English Horn voiced on 20" of wind.

CATOE is currently knee-deep in active projects. The newest one, the Genesee Barton in Waukegan under direction of George and Joan Geyer is well under way. Barney King's crew is keeping the Montclare Barton in tip-top shape, and a diaphone may be in its future. The big Opera House project continues under supervision of John Peters, while Andy Haban's group is giving loving care to the Patio Barton. An all-hands emergency crew has responded to the Pickwick Wurlitzer's need for cable replacement after a winter wipe-out. Crew chief Fred Kruse hopes to have the organ playing again soon. Bill Barry, Doug Christensen, and their crew are making progress with the Arcada Geneva in St. Charles. The Oriental Wurlitzer rests quietly, with the console boarded over by an extended stage constructed for their ill-fated all stage-show policy. The Chicago Theatre project under direction of Chairman Bill Rieger continues to work toward a target date of a fall show. Gary Rickert continues to coordinate the work on the Lyons Township High School, while Paul Swiderski and Tony Tahlman stay with the struggle with the Elm pipe organ. George Smafield and the Rockford crew are doing a beautiful job with the Coronado Barton, while Jack Smith and the Motley Crew operate as a roving task force helping here, there, and everywhere. Jack also works with Bill Barry to keep the Wurlitzer at Downers Grove North in first-class condition. CATOE members Terry Kleven and Dave Junchen maintain the magnificent Mundelein Wurlitzer for John Seng on a professional basis. The busiest home installation these days seems to be the Lechowicz Barton, where Byron Melcher got "discovered."

TONY TAHLMAN

CEDAR RAPIDS

The Paramount Theatre was again filled to capacity for the fifth time

on Thursday, May 4th when the Cedar Rapids, Iowa Chapter presented Dennis James. This was the fifth Silent Movie Nite program sponsored by CRATOS. We have had John Muri twice, Gaylord Carter and Lee Erwin once. The Paramount seats 2,000 and we believe that Cedar Rapids has set some kind of record for silent movie and concert promotions.

Promptly at 8 P.M. Dennis brought the 3/11 Wurlitzer up with "If My Friends Could See Me Now". The audience reaction on hearing this youthful performer for the first time was overwhelming. After a delightful mini-concert, a good old-fashioned sing-along, complete with vintage hand painted song slides, was featured. This was followed by the film, *Shoulder Arms* with Charlie Chaplin. The organ accompaniment played by Dennis seemed to draw his audience into the action with brilliantly executed musical climaxes.

After an intermission Dennis again made more beautiful music on the Wurlitzer before treating us to another exhibition of his talent for playing the silents by presenting *Two Tars* with Laurel and Hardy. The audience loved every moment of the film and the unbelievable artistry of our organist.

It is our understanding that young James has been touring the country for just a few years with these silent film organ shows. He certainly added another milestone to his rapidly ascending star at Cedar Rapids.

To make the evening even more outstanding, member Howard Adams brought a calliope to the Paramount lobby. It added a feeling of merriment before the show.

As Chairman Charlie Albrecht and Secretary Pat Marshall report: when the show is over and it is a big success, we get our reward to compensate for weeks, days, and hours of hard work, frustrations and problems involved in putting on a "Silent Film Nite". Let's hope that future shows turn out as well. Although each seems better than the last, this Dennis James show is going to be hard to top.

BYRON F. OLSEN

CENTRAL INDIANA

On Friday evening May 12th the CIC-ATOS presented a benefit concert in the auditorium of the Emerich Manual High School in Indianapolis, Indiana. Nationally known artist

Johnny Kemm presented a delightful evening of organ music on the Lowrey theatre organ, furnished by the Wilking Music Company of Indianapolis. Mr. Kemm played music that was known by both old and young, giving a rousing end to the evening with his rendition of "South Rampart Street Parade."

This benefit performance by Mr. Kemm was successful and has brought closer the dream of having a theatre pipe organ installation in Manual High School.

Adding a touch of enjoyment to the evening was the sixty-voice mens chorus of the Murat Chanters of Indianapolis. This group of gentlemen always bring a delight to any musical event in which they perform.

The lighting on stage was excellent and was all made possible by students of Manual High School under the direction of ATOS member and auditorium manager, Mr. Carl Wright.

On Sunday May 21st our monthly business meeting was held at the home of Mr. and Mrs. Frank May in Kokomo, Indiana. It is always a pleasure to hear and play the May's 4/18 Barton-Wicks installation, and as usual the May's and their co-host Mr. Fred Erwood made it a most enjoyable afternoon.

Following the business meeting a short program was presented by David Ashby. Originally from Indianapolis, Dave is now a resident of Chicago and works for the Wurlitzer Company in various capacities and as a demonstration artist.

In July we will have met at the home of Mr. and Mrs. David Roch in Indianapolis. They have a 2/7 Geneva installation in their home.

RUTH HAWKINS

CENTRAL OHIO

The Central Ohio Theatre Organ Society has the former RKO Palace 3/16 Wurlitzer about ready for installation when a suitable location can be found. It has been completely rebuilt in its present warehouse location. We are still looking for a permanent home and the site committee is currently exploring the idea of building a large concrete block structure to house the beast. Armed with a 4000 name mailing list of organ devotees, used for shows that we put on, we plan to offer certain privileges in connection with the organ, as well as the satisfaction of preserving a great instrument, in return for a subscription

to our building project.

The Ohio Theatre in Columbus, formerly Loew's, and the scene of a cliff-hanging effort to save the theatre a couple of years ago, is now solidly in the black and will be the setting this year once again for a series of summer movies. These are classic films, with a straight one dollar admission, that includes about a half hour of music on the Mighty 4/20 Morton. Local COTOS members Tom Hamilton, Frank Babbitt, Paul Noblitt and Mike Williams do the honors at the console for a total of 40 performances throughout July and August.

Tom Hamilton's Rodgers-Morton is about ready for shipment from the Rodgers factory and should be playing by August. This will be a first, and will be a much modified Rodgers 340 housed in a Morton console with Morton and Rodgers percussions.

FRANK BABBITT

DAIRYLAND

Dairyland Chapter had an election in April of this year and the following persons were elected to office. Chairman, Fred Dove; Vice-Chairman, John Hill; Secretary, Ray Bodendorfer; Treas., Robert Luetner; Board Members—Pete Channon, Roger Wetteroau, Jim Benzmiller, Fred Hermes and Bill Klinger.

Kay McAbee played an outstanding program at the Avalon Theatre in Milwaukee on April 25. The organ is a 3/8 Wurlitzer the club has been working on for over a year. Chests have been releathered, chambers cleaned and painted, pipes washed and tallowed, couplers have been added to the console and the console has been refinished. A Trumpet voiced by J.B. Meyer has been added in place of the Barton Kinura which replaced the original Wurlitzer Clarinet. A 16' Tibia Bourdon is being added.

Work is rapidly progressing by the clubs sub-chapter in Wausau. They are rebuilding a 3/6 Kilgen in the Grand Theatre. The chambers have been cleaned and painted, pipes, chests, etc. washed and refinished, additional swell openings cut in the chamber walls, and the console has been refinished. Additional ranks are now being added.

A mini-convention is being planned for the first weekend in August using this organ and the Moller in St. Stanislaus Church, Stevens Point as

the concert instruments.

Chapter members and friends were the guests of Mr. and Mrs. Rudy Bartlet for the June meeting. Mr. Bartlet has a Wangerin pipe organ he installed in his home. It is a very neat and pleasing to listen to installation.

PETER J. CHARNON

DELAWARE VALLEY



Organist Shirley Hannum, who rides herd on a stable of young male organists at the Lansdowne (Penna.) Theatre to maintain a continuous flow of intermission music, is now the official correspondent for the Delaware Valley Chapter.

Although it's been some time since The Delaware Valley Chapter has been mentioned in these pages, we've been quite active.

April, for example, saw Bob Mack make the trek from Virginia Beach to the Lansdowne Theatre, which houses a 3/9 Kimball and is located just west of Philadelphia. After Shirley Hannum, house organist, opened the



BOB MACK

house, Mr. Mack shared some nostalgia, both by music and by "I remember when's," with his audience.

In May, the chapter visited the 19th Street Theatre in Allentown, Pa., for an early-morning concert by member Robert Leyshon, an up-and-coming teenager performer, followed by an informative tour of the Allen factory in nearby Macungie.

September will find us in co-sponsorship with the New York Chapter in our yearly confab in Surf City, N.J. In October, we plan to visit Atlantic City (N.J.) Convention Hall for a try at the Ballroom Kimball. October 21st will also mark the beginning of John Dickinson's third season, with Lyn Larsen kicking off the new series of concerts.

We have a busy few months ahead and hope to continue to be active.

SHIRLEY HANNUM

LOS ANGELES

Tom Hazleton was the artist at the Wiltern Theatre Kimball on Sunday morning, May 21st. He is well known throughout the country for his concerts and is especially well known in the San Francisco Bay area where he appears regularly at the various Cap'n's Galleys. He was originally scheduled for a Wiltern concert in January but it was necessary to cancel that one due to water damage in the organ. His program included both the new and the old — the new, "Summer of 42", "Theme from Love Story",



TOM HAZLETON

and "Fiddler on the Roof". The old, "What Are You Waiting for, Mary", a Southern Rhapsody (dedicated to George Wallace), a "Stripper" that bumped along, and a "Spring Medley" that bounced along. The highlight of

his concert was "The Lord's Prayer", dedicated to the late Fanny R. Wurlitzer.

On Sunday morning June 18th, Rex Koury presented a concert for the largest crowd of ATOS members and guests we've seen in a long time at the Wiltern Theatre. A special feature of the concert was Rex's accompaniment of a short Charlie Chaplin comedy and a vignette in the life of George F. Handel, composer of the "Messiah". Highlights of Rex's concert were, "When the Saints Go Marching In", "I'll Walk With God", "Stardust", and a superb medley of "The Songs of Paris". For a grand finale, Rex played his "Rhapsody Americana", commissioned by the Salvation Army con-



Rex Koury won an audience-pulling long-shot when he was scheduled for two pipe concerts in the same area only a week apart. He attracted a sizable audience at the LA Wiltern (above) and a week later did the same (including one packed house) during his three performances at the Old Town Music Hall in nearby El Segundo. (Stufoto)



Helen Dell reflects on the phenomenon of pasta and pizzerias — as related to pipes. (Stufoto)

cert Band of Los Angeles. The Los Angeles Chapter feels very fortunate in having outstanding artists such as Tom Hazleton and Rex Koury available for these ATOS activities.

Following each of these Sunday morning concerts at the Wiltern Theatre, Sunday afternoon Jam Sessions were held at the Elks Building in Los Angeles. These Jam Sessions give members the opportunity to try out the 4/58 Robert Morton Organ. In addition to the Jam Sessions, practice time on the big Morton is available during weekdays for a nominal fee. Bob Hill handles the scheduling of the practice sessions and Dick Stoney and his crew keep the organ in good playing condition.

An additional break for chapterites was a Sunday evening stint by member Helen Dell playing the Pipe & Pizza 2/10 Wurlitzer on Staffer Bob Garretson's night off. It was on the same date as the Rex Koury concert so the LA enthusiast could make a day of

REMEMBER



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Copy for October Issue must be in by September 1st.

it — Koury (morning), Jam Session (afternoon) and Dell (night).

SAM DICKERSON

MOTOR CITY

Faced with the prospect of another sell-out for a public pipe organ and silent film program, the Motor City Chapter decided on two nights for our presentation of Lee Erwin and *The General* with Buster Keaton. A good decision it was too, for on Monday, May 15, 1,200 people crowded into the Royal Oak Theatre, with another 1,300 attending the following night. The theatre was comfortably filled each night and we surpassed our previous attendance record (house capacity) by some 800 people.

The audience cheered as Lee Erwin brought the 3/10 Barton up with "But Not For Me." Lee's imaginative styling reigned supreme during the evening program, which included a sing-along and expert cueing for the delightful Harry Langdon comedy-short, *Saturday Afternoon*. Lee's superb accompaniment to *The General* was enhanced even more by an excellent 35mm print of this masterpiece of Keaton-comedy.

Sunday morning, June 11, was the "sneak-preview" of the 3/13 Barton in the Michigan Theatre in Ann Arbor for chapter members and friends. Rick Shindell did the honors by playing the first "official" program on this, our fifth and latest restoration project.

A year of hard work has gone into the restoration of the Ann Arbor instrument so far by our Michigan Theatre work crew under the leadership of Ben Levy and John Minnick. Working as many as forty hours a week, the major jobs are now completed, but many more man-hours will be spent refining the organ to opening night perfection.

DON LOCKWOOD



JEFF BARKER — (Herb Frank Photo)

NEW YORK

On Tuesday evening, May 23rd, the Loew's 175th Robert Morton sprang to life under the talented fingers of Jeff Barker. Rising majestically from the pit, the ornate golden console brought into view our artist for the evening, resplendent in a blue velvet jacket, playing "Down the Mall."

Highlights of the evening's concert featured "Soldier's Dream — Blaze Away" a Fats Waller medley including "Honeysuckle Rose", "Ain't Misbehavin'" and "Alligator Crawl."

Another medley, ragtime this time, featured "12th Street Rag", "Bond



Dual Treat — a wide-ranging concert program by Baltimore's Dick Smith capped off the first open console session in years at Loew's Kings Theatre in Brooklyn for members of the New York Theatre Organ Society last April 23rd. The carefully preserved 4/23 "Wonder" Morton responded to every command and amazed him with its tonal brilliance and power.

(Herb Frank Photo)

Street Rag" and "Temptation Rag." A more serious turn included "A Time for Us" from *Romeo and Juliet*. The *Godfather* theme and "Legend of Glass Mountain."

Again in the serious vein we heard "Museta's Waltz" and the Love Duet and Prelude from *The Pearl Fishers*. "The Doges March" from the *Merchant of Venice Suite* concluded the first half of the concert.

Rising again from the pit to the accompaniment of "Canadian Capers" Jeff put the R-M through its paces, with a *No, No, Nanette* medley followed by music in the contemporary vein which included "Put your Hand in Mine" and "I'd Like to Teach."

"Anitra's Dance" and a new version, of "Greensleeves" was followed by a song fest medley. The console sank into the pit all too soon to the bars of "Those Were the Days."

The organ was in great shape, thanks to the untiring efforts of Fred Boness. Nary a cipher was heard that evening.

Our thanks to Mrs. Pat Alexander and the Reverend Ike for making us welcome at 175th. In this day of the swinging ball and the battering ram it is a thrill to find a theatre maintained



Happy aftermath — after an extensive ovation for his concert, Dick shared the limelight with the theatre's manager, Mrs. Dorothy Panzica and NYTOS officers (from left to right) Allen Rossiter, secretary-treasurer, Art Cox, chairman and Claude Miller, vice chairman. Both Dick and the chapter lauded her for the theatre's sparkling condition.

(Herb Frank Photo)

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as the architect dreamed it would look as he transformed his imagination into stone, mortar and plaster. We look forward to many more occasions when once again we can lose ourselves in the grandeur of sound which is the Robert Morton.

NIAGARA FRONTIER

On May 1 and 2, the Riviera in North Tonawanda officially reopened its doors as a movie house. To celebrate the occasion, His Honor Mayor Wiater was on hand to express his thanks and appreciation to the theatre management and our chapter on behalf of the people of his city.

Frank Olsen performed a few tunes on the beautiful 3/12 Wurlitzer, after which the Marjorie Blakely Dancers tapped and pirouetted their way into the hearts of the audience. Sixteen-year-old Frankie Scinta and his sister Christine sang out their happy melodies to the strumming of Frankie's banjo. Mr. Olsen played another tune before the regularly featured movie began.

On Sunday, May 7, Frank Olsen presented a concert on the 2/6 Wurlitzer in the Hollywood Theatre in Gowanda, N.Y. Several hundred persons attended this interesting and varied program of selections.

Rosa Rio made her Riviera debut on May 17 and played "a musical

menu — something for everyone." The highlight of the show came when Rosa introduced her husband Bill, who told the audience of her career in radio and narrated the theme songs of the shows Rosa accompanied in the past. This was a most interesting and unusual treat.

The attentive audience loved Rosa, and the chapter presented her with a bouquet of roses. Her terrific encore of "I Got Rhythm" and "St. Louis Blues" brought down the house.

The "Shuffle Off to Buffalo" mini-convention on June 17 and 18 brought in about 200 people from all over the Eastern United States — Connecticut, Pennsylvania, Ohio, and more.

The event *did* bring Larry Ferrari to the Riviera for his third concert, which was played to a sold-out, standing-room-only, full-house crowd. His talent knows no bounds. Larry gave everyone a fair share of every type of selection, utilized each rank to the fullest extent, and initiated our new marimba in the orchestra pit.

At one point during the concert, eight-year-old Gordon Hegfield of Ashtabula, Ohio, joined Mr. Ferrari at the console for a rendition of "Edelweiss."

The following day, Frank Olsen gave another well-received performance at the Hollywood Wurlitzer. Included

in this show were a silent movie and sing-along. A special appearance by Luella Wickham at the 2/6 console concluded the entertainment.

Mini-convention guests were treated to home tours of the Gilbert and Hontz Wurlitzers and the Thomas Wurlitzer-Marr & Colton.

SHIRLEY COLE

NORTH TEXAS

Our May meeting was another great success with a visit to the home of Dale Flanery at Garland, Texas. Dale has a modified 3/10 Wurlitzer, Opus 260. The Wurlitzer came from the Harding Theatre in Chicago and Dale has done a fine job of fitting it into his home. Entering the foyer the first thing that you see is the console, built into a neat alcove, with draperies and cover cloths on the ivory console, much like the theatre installations of the days of yore. Behind it is the "music room" with the organ speaking from the far end. Shutters are installed at floor level, with the pipe chambers and ranks recessed at a lower level. Standing at the music room level one can gaze down at all the goodies, watching the tambourine, wood block, glockenspiel, etc. tapping out the rhythm and the tune behind their glass enclosure. Dale has also added some reverberation via some remote

Gaylord B. Carter

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microphones and a hi-fi system which produce a real "big theatre" effect. In all, it is a very neat and effective home installation.

Our main performer for the day was Alta Faye Schlaudroff, presenting a real theatre program, playing a lot of the old favorites, and adding just enough "mod" to make our younger members just as happy as the old timers. Faye, while not included in John Muri's "To the Ladies" comments in the June THEATRE ORGAN, is really in the same group. She was organist at the Capri Theatre in Dallas for a considerable time and demonstrated that she really knows her way around the console of a theatre organ through her performance on Dale's modified Opus 260 Wurlitzer. The chapter hopes to hear a lot more of her kind of theatre organ music.

From the technical activity standpoint, settling the fate of the Worth Theatre 3/14 Wurlitzer in Fort Worth was probably the best news of the year. Preparatory to tearing down the theatre building, everything, including the organ was auctioned off. Mr. F. Howard Walsh of Fort Worth was the successful bidder on the organ, and in a true philanthropic gesture which will benefit both the North Texas music world and the theatre organ enthusiasts, donated the instru-

ment to Casa Manana, Fort Worth's Theatre in the Round.

Jim Peterson, active in organ circles here for many years, and one of the last to play the Wurlitzer in the Worth Theatre, is working on the relocation. Needless to say, he has plenty of advice and assistance, not just from those immediately involved, but from chapter members, Organ Majors from the several area universities, and others. Mel Dacus, business manager of Casa Manana, says that the instrument, hopefully installed by early fall, will be played at least 114 times a year, as pre-show concerts for the various stage productions of the Casa. It will also be available for specific concerts and other functions. With such organ enthusiasts as Dr. Boner, acoustical and organ expert from the University of Texas, and others of similar caliber actively interested in the installation, we should have a real theatre organ showpiece in the North Texas area. And there's plenty of good talent right in our home chapter to make this great instrument speak better than it ever did.

JOE KOSKI

OHIO VALLEY

In his sixth visit to Cincinnati as star of a show sponsored by the Ohio Valley Chapter, Gaylord Carter was at

the console of a Conn 3-manual Style 650 theatre organ at the RKO Albee Theatre in Cincinnati the night of April 23rd. The event had a special nostalgia as, according to information in the press, this theatre may give way to a new high-rise office building in the next year. With local audiences' demonstrated fondness for comedies, Mr. Carter accompanied a group of silent pictures including Buster Keaton in *The Navigator* plus a Harold Lloyd short and a Keystone Comedy. In addition to sing-alongs, Mr. Carter appropriately included in his "sleepy-time" music section two Ohio Valley favorites, "My Old Kentucky Home" and "Beautiful Ohio."

"A surprise was given Mr. Carter after intermission when chapter Chairman George Eaglin sounded the Westminster Chimes on the organ and rose from the pit to stage level playing softly the "Anniversary Waltz," all to celebrate the 50th anniversary of Mr. Carter in show business. Toastmaster Bob Jones of WKRC-TV; Jack Strader, past chapter chairman; Leon Papenhaus, vice-chairman of the chapter; and George Eaglin, chapter chairman joined in presentation of a cake befitting the occasion."

The excellent organ installation for the show was made possible through the courtesy of the Schooley Piano

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& Organ Co. The 3000-seat Albee Theatre was almost filled to capacity for this show.

The Albee show was a climax to a busy winter for the chapter. On March 20th, chapter members had a special treat at the home of Mr. and Mrs. John Strader where Dr. Searle Wright appeared at the console of their 3/18 Wurlitzer playing an evening of classics and theatre organ music. Dr. Wright is now organist and choirmaster of Christ Church in Cincinnati. Those who attended the 1970 national convention will recall hearing Dr. Wright present an outstanding concert on the Brooklyn Paramount-Long Island University Wurlitzer. In addition to his talents in classical organ, theatre organ, and choral work, Dr. Wright is considered one of the outstanding classical composers of the country.

Three other meetings were held during the fall and winter. In November the chapter met at the Hyams Piano & Organ Co. for an evening of fun and entertainment. In December another meeting was held at the Heathkit Electronics Center for an "open console" meeting where members were free to "do their thing" at any organ of their choosing.

The third meeting was held in the auditorium of Baldwin Piano & Organ Co. in their administrative headquarters

on Gilbert Ave. in Cincinnati in December. With Eddie Osborne and Paul Mooter as hosts, guests were treated to the console artistry of two of Baldwin's own stars. Bob Reed played a number of classic selections climaxed by the always thrilling Toccata in F from Widor's 5th Organ Symphony. Frank Stitt followed, playing an excellent program of popular selections. And not the least, Eddie Osborne contributed several selections as only Eddie can play them.

Work is continuing on the rebuilding of the former RKO Albee Wurlitzer. When completed this organ will not be just a refurbished or rebuilt organ, but will be in new "factory" condition.

HUBERT S. SHEARIN

PUGET SOUND

Program Chairman, Don Myers came up with the perfect combination for the April 16th meeting. Jim Roseveare, from San Francisco was presented in concert at the Paramount "Crawford Special" Wurlitzer. As many of you probably know, Jim is possibly the closest duplicate of the "Poet of the Organ" to come along. Some of the many Crawford transcriptions heard were, "I Love to Hear You Singing", "High Hat", "Masquerade", "Waltz of the Blue Danube" and many others. Jim is a great fan of English composer Robert Farnon, so we were given a

beautiful rendition of Journey into Melody.

On request of the organist, a Wurlitzer Post Horn was installed in the



Jim Roseveare at the Paramount 4/20 Publix No. 1. — (Photo by Genny Whitting)

Solo Vox Humana holes. Terry Hochmuth, Steve's Gay 90's organist was good enough to loan the set for a week. All in all the Paramount just never sounded better. The concert was followed by a business meeting and excellent buffet at the Century House restaurant.

On June 4th, a special concert was held at the Paramount Theatre, featuring Ron Baggott of the legendary Ron and Don team. The later being Ron's late partner Don Moore. Ron and Don were the first organists to play at the Paramount. Ron rode the console up playing "Smiles", the team's

Tony Tahlman

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Ron Baggott at the Paramount Wurlitzer.
(Photo by Eddie Zollman, Jr.)

theme song. The program consisted primarily of tunes reminiscent of the twenties, such as "Blue Skies", "Hindustan", "Whispering" and "My Blue Heaven". Ron also played excerpts from Beethoven's Sixth Symphony. To sum it up, a job well done and well received.

Following Ron's concert we were given a medley of roaring twenties tunes by Dick Schrum, who then accompanied Woody and Louella Presho, doing a great Charleston on stage. This was followed by a good jam



Roaring Twenties Trio, Woody, Louella and Dick in the lobby of Paramount.
(Bill Campbell Photo)

session played by, Eddie Zollman, Sr., Mahon Tullis, Don Myers and Mike Koons.

The June 11th home tour was the making of a very enjoyable day. Starting with La Velle McLaughlin's 3/9 Marr & Colton plus, the console was open to all. Don Myers played for members at Lee and Ann Bauscher's 3/11 Wurlitzer. Lee explained basically how the new keying system in his organ works. It has reduced the number of wires from console to chambers to a mere twisted pair! Next on the tour was Bill and Mary Carson's 3/10? Wurlitzer, with one Dick Schrum at the console. The last stop was Woody

and Louella Presho's 2/6 Wurlitzer-Morton, with Woody presiding at the console.

To end all this many members

finished the day dining to pipe organ music at Big Bob's Pizza, in Federal Way.

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FOR SALE — From Chicago's Senate Theatre: 3-manual Kimball console, very extensively unified; Piano; 15 H.P. Blower; Misc. parts. To be sold at auction by **Chicago Area Chapter**, August 19, 1972. Console and blower at National Lamination Corp., 555 Santa Rosa Drive, Des Plaines, Ill. at 2 P.M. Piano and misc. parts at 4345 N. Hermitage at 5 P.M.

FOR SALE — Marr & Colton 16' metal diapason w/chest; 8' diapason, 24 pipes w/chest; other 24 note offset chests; 4-manual chests, 49 and 61 note; 3 tremms, 3 regulators, trap actions, swell shutters. Wurlitzer, 5 regulators; 1 trem; 2-manual keyboard w/contacts; horseshoe stoprail; swell shutters. **Roy Davis**, Rt. 6, McMinnville, Tenn. 37110. Phone: (616) 668-4396.

FOR SALE — 3-manual Artisan Imperial theatre organ, 32 pedal, 65 stops, 4 generators, 263 oscillators, 15" and 12" Altec speakers plus walnut speaker cabinet and wall speaker panels. Two 40 W cabinet and wall speaker panels. Two 40 W amplifiers. Make offer. **Mrs. Roy E. Quanstrom**, 708 E. Florence Ave., Inglewood, Calif. 90301. Phone: (213) 677-2826.

FOR SALE — 1 set Wurlitzer swell shades, complete with action. 5'5½" wide, 8'6" high, 2¼" thick. Best offer. **Roy Wagner**, 4308 Meadow Cliff Dr., Glen Arm, Maryland 21057. Phone: (301) 592-9322.

FOR SALE — 3-manual, custom, Allen Theatre Organ, specially designed for Ashley Miller. Call (201) 768-4450 or write **Ashley Miller**, 66 Demarest, Closter, N.J. 07624.

FOR SALE — 3/15 Wurlitzer, Chest, Pipes, Switches, Relays, Tremms, etc. Write **Randy Piazza**, 230 Jewett Ave., Buffalo, New York 14214.

FOR SALE — Theatre organ, Thomas, Lawrence Welk model, \$1,500.00. **Norman Tabler**, Rt. 1, Floyd Knobs, Ind. 47119. Phone: (819) 944-8909.

FOR SALE — 3-manual; 9 rank Barton theatre pipe organ with complete percussions, including 2 Xylophones, Glockenspiel, Chrysoglott, Toy counter, etc. 80% restored. \$6,000 or best offer. **Robert Roppolo**, 1511 N. 16th Ave., Melrose Park, Ill. 60160. Phone: (312) 344-1348.

FOR SALE — 1 Rodgers 33-E organ. 3-manual theatre style, antique white complete with 2 Rodgers external speakers and 1 large Leslie, 32-note pedalboard setter board, toe stubs, 3 expression pedals. Two years old and like new. Cost new was \$15,000.00. Will sell FOB price \$7200.00 cash. **Robert R. Strickler, Sr.**, 203 N. Franklin St., Red Lion, Penna. 17356. Phone: (717) 244-4431.

FOR SALE — Best offer takes 15 church ranks, two blowers, 4-manual Roosevelt console. Painless terms, free lodging during removal. **Fred Nitzschke**, 52 Clark St., Brooklyn, N.Y. 11201.

FOR SALE — 3-manual Marr & Colton single rail, horseshoe console; \$750.00 or best offer. 8' Aeolin — perfect \$50.00. ¾ H.P. motor for Spencer blower — Single Phase. Primary boxes. Kilgen style chest parts. Contact **Gary Rickert**, 4121 Blanchan Ave., Brookfield, Ill. 60513.

FOR SALE — Custom made "Allen Theatre DeLuxe" organ, like new, 2-manual, walnut console, 3 external decorative walnut speaker cabinets; 32-note pedalboard, two independent expression pedals for Flute Reeds and Strings. Owner moving out of state. Originally \$9,700 will sell for \$5795. **A.R. Johnson**, 147 Walrath Road, Syracuse, N.Y. 13205. Phone: (315) 469-1273 or (315) 834-9370.

FOR SALE — 3-manual 14 rank highly unified dream specification Peterson electronic theatre pipe organ relay. Any reasonable offer considered. Contact **Jay Himes** 5511 Sunnyslope Ave., Sherman Oaks, Calif. 91401.

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

INFORMATION WANTED — concerning Robert Morton organ removed from Colonial Theatre, Beach Haven, N.J. 3 years ago. Contact: **H.V. Gale**, 20 E. 33rd St., Beach Haven, N.J. 08008.

WANTED — Recordings of C. Sharpe Minor, **E.A. Link**, 10 Avon Rd., Binghamton, N.Y. 13095.

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