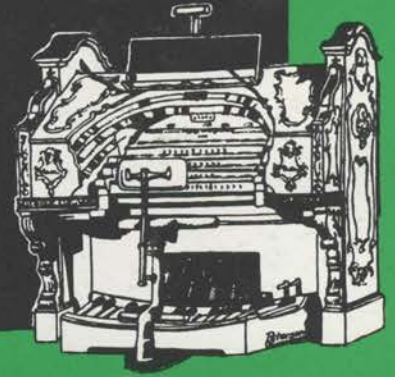


# THEATRE ORGAN



VOLUME 14, NUMBER 6

DECEMBER, 1972



JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

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# THEATRE ORGAN

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**cover photo . . .**

Sidney Torch at the Console of the Christie Organ, Regal Theatre, Edmonton. The glass panels surrounding the keyboards were illuminated by several sets of differently colored lights, controlled by motorized rheostats which created different color effects as the lights were dimmed and brightened — an exclusive English feature! See the interview of Sidney Torch by Judd Walton and Frank Killinger starting on page 5 of this issue.

**in this issue . . .**

**FEATURES**

- 4 Our Manners Are Showing . . . . . John Muri
- 5 Sidney Torch . . . . . Judd Walton and Frank Killinger
- 10 Aluminum Bubble Gets Organ . . . . . Bert Brouillon
- 14 New Dodger Southpaw
- 15 Salute to Sierra Chapter
- 21 Organ Festival Electrifies Asilomar . . . . . Hal Steiner
- 26 The Carleton James Story . . . . . Lloyd E. Klos
- 31 The Benson Organ . . . . . Bob Burke
- 33 Frederick's Man-of-the-Hour . . . . . Ray Brubacher
- 40 Three Generations . . . . . George Johnson

**DEPARTMENTS**

- |                                 |                        |                   |
|---------------------------------|------------------------|-------------------|
| 18 Vox Pops                     | 34 For the Records     | 42 Closing Chord  |
| 23 Letters to the Editor        | 38 Hollywood Cavalcade | 44 Chapter Notes  |
| 29 Snippets from England        | 38 Dinny's Colyum      | 56 Classified Ads |
| 32 Nuggets from the Golden Days |                        |                   |



*Season's Greetings*

**FROM NATIONAL HEADQUARTERS**

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# OUR MANNERS ARE SHOWING

by John Muri

Social groups develop behavior patterns for themselves, with some of the rules emerging in response to unhappy experiences. Organ buffs, like everybody else, need occasionally to review the permanent ethical principles and see if our practices will bear approval in their light.

I thought of this when a program chairman told me about a soloist he had engaged — let's call the player Joe Tibia — who hadn't bothered to make up or send a program. When asked what should be listed on the printed program, the player replied, "Joe Tibia Favorites." The chairman then asked what should be listed for the half after the intermission. The reply was "More Joe Tibia Favorites." That fellow couldn't have given much thought to his program. On the night of the concert he didn't appear at the theatre until the moment he was to enter the pit. He had everyone worried, and I don't suppose he will be asked to return. It is certainly not admirable nor intelligent.

Some organists do not send adequate biographical press-material to committees that are anxious to get wide publicity. If there is no information to print, what kind of publicity job can a committee do? Every organist who contemplates going on tour should have several pages of good up-to-date publicity material ready and should send them out as soon as an engagement is confirmed. This will include a respectable program that is more than just "Popular Hits" or "Favorites", and there should be no delay in the speedy release of advertising copy. A chapter that hires an organist has a right to his full cooperation in making the affair a success.

There is a problem for organists in deciding whether or not to play compositions used by other soloists. In the classical field, this is no problem. Everybody plays what he likes and nobody cares much, but what would people think if some of us would

start using "The Perfect Song"? I don't suppose there would be any more earthquakes in California than usual, but I get irritated when I hear about somebody's featuring one of my favorite war-horses. If a fellow has developed a specialty, he should be allowed exclusive use of it — assuming, of course, that he hasn't copied it from somebody else.

Belittling remarks are out of order, unless harm may come from concealment of damaging facts. It is important not to make such remarks at concerts where strangers may be listening. They might be much-impressed newcomers who can be so negatively affected as to give up going to more of our concerts. Then, too, they might be relatives of the artist. At such times, it's better to follow the old saying: don't say anything if you can't say anything good. It's stupid to antagonize people needlessly.

In this regard a number of us are offensive. A few of us have too strong a drive to dominate chapter activities; others of us have too hair-trigger a tendency to get mad and quit at the mere suggestion of offense. I am dismayed as I witness friction between individuals, between groups within chapters, and even between groups in different geographic regions. Sometimes the antipathies are justified, but usually they spring from pettiness on one side or the other. It is reprehensible for us to hold grudges against members of other chapters simply because the latter are members of another group. Jealousy and hatefulness are at their worst when members of one chapter schedule activities in direct competition with another simply to cripple the latter's activity. I suppose there is no way to make people like one another, but simple morality dictates that we refrain from hurting other people's honest endeavors. I can't find words to describe the horrors of hatefulness and the ugliness it creates in those who contain it.

On the happier side, Christmas parties are occasions for us to get together and establish stronger friendships. I urge people who have parties in homes with organ installations to allot only a certain amount of time for organ-playing — say, an hour — after which the instrument is shut down while the party continues. No organ should be booming away for hours in a restricted area, forcing people to yell at each other for conversation. The host might be happy in having visitors play his pride and joy, but it's rough on those who want to talk to friends they don't see very often. There is no problem in large homes where those who wish to talk can move to a less noisy area, but there is no excuse for protracted loud organ-playing in a small home. Perish the thought that there needs to be continual background-music at our parties. They would be pretty dull affairs if they needed it. Organists at such parties should avoid using *loud* and *louder* as their only registrations. Some booze and a couple of organists playing loud duets can make listening and talking painful, if not impossible. And, by the way, I don't think anyone should smoke, eat, or drink while at a friend's console.

Especially at Christmas, we should not neglect our older retired players. A number of them live alone, and it is only civil to call them at times to see if they are well or if they need help. At our house we have occasionally asked an old timer in for dinner, or we have gone out to visit, taking along some little present or something special to eat. A card to a sick or afflicted member can be very helpful. How important these little things become after we can't do anything about them any more!

Each year I increasingly value the privilege of knowing and hearing retired veterans like Lew Betterly, Bill Holleman, Ida Sermon, and Luella Wickham. We are especially grateful for the presence and activity of the veteran old pros who are still working. How good it is to know that people like Lloyd Del Castillo, Al Melgard, Reginald Foort, Pearl White, and Ann Leaf are still part of the scene! As time passes and old friends become fewer, the dear faces of these players and their music are yet with us, a source of daily strength, of thanksgiving, and of rejoicing. □

Exclusive Interview...

# Sidney Torch

All photos in this article are from the Sidney Torch collection — Courtesy of Frank Killinger.

## EDITOR'S NOTE:

Whenever theatre organ buffs congregate and the subject of who contributed the most in the art of theatre organ playing with originality and understanding of the instrument, two names always stand out. One is JESSE CRAWFORD and the other is SIDNEY TORCH.

Crawford's originality and registrations have never been surpassed in the execution of ballads. The same applies to Torch in up-beat jazz playing.

Although Mr. Torch stopped playing and recording in 1940, his recordings of that time still sound as fresh and new as if played yesterday. It can be honestly stated that his style and approach was 30 years ahead of time. He is renowned for his musicianship, but prior to this meeting had not been available to anyone to discuss the theatre organ or any aspect of his career on this instrument.

*THEATRE ORGAN* magazine is indebted to Judd Walton and Frank Killinger for their efforts in obtaining the interview. It was during a visit to England in May 1972 that Walton arranged a luncheon meeting with Sidney Torch. He was accompanied by Frank Killinger who has just released the two record album of the now famous Columbia series organ recordings made during the 1930's. (See ad on page 43). The entire conversation was recorded and in presenting this interview no attempt has been made to alter or soften Mr. Torch's opinions. Judd describes Mr. Torch as an absolutely delightful gentleman of the old school; thoughtful, witty and thoroughly conversant on musicianship and artistry, both classical and popular. We are pleased to have Mr. Torch's permission to print this interesting feature.



Sidney Torch — musician, arranger, artist.  
(Parlophone Co. Ltd.)

pounds a week. In those days, that was a lot of money.

- (K) Did they have any sort of a musicians union at that time?
- (T) Not as effective as they are today. Today, of course, it's 100% closed shop as it is in the States. In other words, if you're not a member you don't play. But in those days there were two unions. There was one which was called the Normal Average Player and there was another one called the Association which was only intended for the better players, the top players who commanded all the best work. If you belonged to the Normal Union, the musicians union, you were less of a performer. It was a sort of snob value of course. If you were a member of the Association you could get five shillings extra, you know, this sort of thing. But, of course, that's all done away with now, there's no such thing. Everyone belongs to the same union.

I did all sorts of things. I went on tour with a musical comedy to play the piano and this is where I first got my appetite for conducting. One evening the manager of the company came to me and said

- (K) You started playing professionally at 14?
- (T) I got myself a job when I was 14 by attending an audition for orchestras in a very large complex of London trappies (restaurants) run by the well known firm (Lyons, you know) and in those days we used to have what they called corner houses. They must have built lots of restaurants; 3, 4, 5 floors of restaurants, always on the corner and they were called corner houses. Of course, we used to have non-stop music for nine hours a day on every floor. Therefore, we used to have three bands on every floor and if there were four floors, they employed twelve orchestras. Each orchestra

was about twelve or fifteen strong. It was a pretty large employment of musicians. Mind you, the pay was very, very poor in those days. I gave an audition as a pianist in one of these things. I had a black jacket, striped trousers, a bowler hat and an umbrella. I was 14. I thought myself quite a guy because I looked older. There were about 300 musicians applying for jobs and the audition piece was Tchaikowsky's 1812. I played rather well as a child, so I rattled off everybody's cues. I played the violin part, the bassoon part, the tuba part, all on the piano. I wasn't popular but I got the job. That's how I started. I was one week out of school and I got five

that Jack (that was the conductor) is sick, you're conducting tonight, and vanished, you know, like that! That's how I became a conductor. I don't remember much about it. I just remember going there and the entire orchestra saying to me, go on, you can do it. I was about 16. But I just had to do it. Everything was red. I remember there was a red stage with red people on it and red music in front of it and a red orchestra to the left and right of it. Sounds like the charge of the Light Brigade, doesn't it. But we must have all finished together. To this day I couldn't tell you what happened. I was unconscious then, I still am. But that's how I became a conductor.

- (K) A conductor has special frustrations. When you get a large orchestra and everybody's not doing their bit because maybe they're not feeling up to it, you suffer accordingly. Right?
- (T) Part of your job is to make them

do their bit. Of course, you can't always get the same degree of good performance. To get a good performance not only must you be feeling well and up to performing yourself, but every individual member of the orchestra must be feeling fit as well. Then you may get a good performance. But if there are 100 people in the orchestra, the chances are against you getting this thing. But it does happen and you operate that anything over 50% is good. If you go below 50%, this is when you've got a dud in front of you. And of course, we are all human, we can all make mistakes, and sometime if you're feeling exceptionally well and on top of the performance you become rash. This is when you do make mistakes.

After I had this taste of conducting, I had an offer to play the piano in the cinema in the days of silent films. It was a very large orchestra in the largest

cinema in London, what we call over here a super cinema, the first in London. Most of the people who played in this orchestra in those days, if they are still alive, are stars in their own right. We've all got a feeling toward stars. We had one of the first Wurlitzer organs in England or in Britain in that cinema.

(W) What cinema was that?

(T) A cinema named the Broad was in a suburb of London called Stratford, in East London. It had something like about 3,000 seats in the days when most cinemas were 400 or 500 seats. The first one of the very, very large cinemas. Anyway, we had an American organist named Archie Parkhouse, who was a demonstrator for the Wurlitzer Organ Company and had been sent over by Wurlitzer to England for the installation of this organ and to demonstrate how it should be played and to teach English people how to play it. He said to me, "Why don't you learn to play the cinema organs." So I said, "Well, I don't know how." He said, "Well, you ought to because I've seen talkies come in the states and I'm sure they are coming over here and you'll be out of a job." I said, "Well, I don't want to be out of a job. How do you do it?" He said, "Sit down here, put your hands on there, put your feet on there and I'll be back in 10 minutes, I'm going for a smoke." The film was running and there I was stuck with an organ which I didn't know how to play. Sure enough, the orchestra did get the sack, and I was kept on as assistant organist. I used to stay there night after night, hours and hours of practice and experiment — that's how I learned the organ. No one taught me, I learned it by necessity.

In those days we used to have two organists because we used to sit there waiting for the film to break down, so that you could jump in quickly and play something. But there was a snag to it. You know, Wurlitzer organs or in fact any cinema organ has to have an electric motor to give the necessary power to the keyboard and the

At the Compton Organ installed in EMI Studio No. 1, Abbey Road, London.



pipes. If this motor is allowed to run for an unlimited amount of time, it burns out like any electrical motor. So you have to switch it off. Of course, in the way of the world, every time you switch it off the film broke down. Every time you let the motor run the film didn't break down, so in the end the management decided it was a waste of time having a second organist because sure enough as soon as he switched off the motor the film broke down. By the time it was running again the film had restarted. So they said to me, "You're finishing the end of the month."

Archie Parkhouse, this American—very kind to me, said "Don't worry, I'll give you an introduction to some of my friends." He sent me to see them and the organist at what was then the Regal Marble Arch which today is the Odeon Marble Arch. A very famous cinema in the old days, it was so elegant that all the linkmen and the reception men inside wore powdered wigs and white stockings, in the manner of footmen. He sent me to see the organist there, a very famous man, the late Quentin Maclean. He gave me a letter of introduction to Maclean. I went to the stage door and said I wanted to see Maclean. The stagedoor keeper said, "You can't. He doesn't see anybody without an appointment." I left the letter and when I went back, the receptionist called me over and said, "You're wanted on the phone." It was Quentin Maclean who said to me, "Why didn't you wait and see me." I said, "The stagedoor keeper told me to go away." He said, "I badly want to see you. Can you come back?" I went back and he said to me, "Look, I've got to go to Dublin to open a new cinema and I badly need someone to fill my place while I'm away. Can you do it?" I said, "Yes." He said, "Come back at 11:00 tonight and I'll show you how this organ works." It was the biggest organ in England. Five manuals. Frightened the life out of me. He showed me how to play it and I stayed there all night. The next day they offered me the job as

pianist and assistant organist. So I wasn't out of work again. Mind you, I don't think this is talent, I don't think it is luck. It's a combination of talent and luck but the other thing was that I was prepared to sit there all night and practice until I had mastered it.

- (K) You had tremendous self discipline on that.
- (T) Not only self discipline. It was my main chance. I wanted to

succeed. If you want to succeed you can. That's how I became an organist.

- (W) How long were you there?
- (T) 1928 to 1933 or 1934. About 6 years. I was assistant to Quentin Maclean then I was assistant to his successor who was Reginald Foort. When Reggie Foort left I was given the job. In those days, I used to do organ broadcasts twice a week, three quarters of an hour each one. Twice a week,

Sidney Torch at the Wurlitzer Organ, Regal Theatre, Kingston, checking an arrangement prior to a recording session.



52 weeks a year, broadcast all over the world. Today everything is recorded in advance. In those days we used to broadcast on what is now called the BBC Wurlitzer. I used to get up at 2:00 in the morning, go down to the theatre, broadcast, come home again. You didn't go by your time, you went by the time of the country of reception. If you were broadcasting to a country which was eight hours behind, that was just too bad.

- (W) Was it during this period you made your first cinema organ record?
- (T) The first cinema organ record I made, two records, I think or three, I'm not certain were labeled Regal Zonaphone.
- (W) How did this come about?
- (T) Columbia used to record the orchestra of the Regal Marble Arch. I had to do an arrangement for a record and the arrangement was a selection from the music of the King of Jazz which had never been known in this country — brand new. Shows you how far back that is. I was given the sheet music, the American copies of the sheet music, to make a selection. Anyway, I did, and we recorded it. The Columbia manager, A and R man said, "That's a good arrangement. Who did that?" Somebody said, "He did." So he came up to me and said, "I'm going to do things for you. You're playing the organ too, eh? Would you like to make records?" I said, "Of course." That's how I got a record. From there I graduated to Columbia and then I graduated to Decca after that.
- (W) What was your next organ post after the Regal Marble Arch from which I understand the organ is now removed, unfortunately.
- (T) A very famous cinema in North London called the Regal Edmonton. They opened that and they offered me the job so I went there. Then after that I went on tours opening up new cinemas along the way. I went finally to the State Kilburn which was the biggest Wurlitzer in the country. I opened that and stayed there until the war came. Then I went into the RAF and stopped playing the organ.

- (K) You did some fantastic records on that Regal Edmonton (Christie organ).
- (T) You think so. I look back on them now and I think they're pretty corny compared to what could have been done.
- (K) You may think so, sir, but we in the States think differently. There isn't anyone in the States, past or present, that has equaled the records you made on the Edmonton or the Kilburn.
- (T) That sounds very nice. I wish I thought that too. I listen to them very occasionally. About once every 5 years I take one out and play it and then I blush and put them back again — quickly. I don't think they are nearly as good as they should have been. They may have been advanced for those days.
- (K) They were. Well advanced. But they still stand up today.
- (T) Yes, but technically, I think they sort of fell between lack of ideas and too many ideas. In other words, they came halfway between that. In some instances when I look back on them I think to myself, why didn't I think of doing so and so. And then I look back and I say why did I attempt to do so. It was a dangerous life you know.
- (K) Like the "Flying Scotsman".
- (T) It was made up on the spur of the moment.
- (K) That was a fantastic record.
- (T) Yes, but you see, there is no tune there at all. It's just a couple of traditional Scottish tunes put together. And the whole thing is a fix.
- (K) Right, but it just flows like water.
- (T) Well, it's made up. It's improvisation. Every time I played it, it was different, because it simply had the tune of Loch Lomond or Annie Laurie, then I improvised on that. This was not difficult.
- (W) Weren't most of these recordings your arrangements?
- (T) Oh, everyone of them were my arrangements but they were not written down. They were practiced until they were in my head.
- (W) The only record, sir, that I have broken in my collection, and I have several thousand records, was your recording on Columbia, "Teddy Bear's Picnic". I had a



Sidney Torch as he appeared September 1940.

very dear cat that became frightened and knocked it off the table.

- (T) The cat shows remarkable taste.
- (K) I have a complete collection of your records, except the Zonaphones.
- (T) They are not good. These were very early days when I was experimenting and when the recording companies were experimenting. You know, the ultimate recording of a cinema organ has never been mastered to the extent of recording an orchestra. I believe that Jesse Crawford finally made records in a sound proof chamber with no sound except what he got through the can. He couldn't hear the pipes because they were outside. Is this



so? I have been told this.

- (K) I don't know. He did a lot of recording in North Tonawanda.
- (W) No. Not the recordings.
- (K) He did the player rolls in North Tonawanda.
- (W) He recorded basically on five organs. The Paramount studio, the earlier style F in the Wurlitzer hall in New York, the Special style 260 in Chicago and a style E on which he made Valencia with 7 ranks.
- (T) You're much more learned about cinema organs than I am. I had forgotten all this.
- (W) I have one in my home, 2 manual, 14 ranks. Two Tibias, a Wurlitzer Musette.
- (T) I wouldn't have thought, judging by your appearances, you live as dangerously as all that. And you play it yourself?
- (W) Strictly for my own amazement.
- (T) Well, that's the only way to do it. It's a very dangerous instrument because it is the easiest thing on the cinema organ to be vulgar. It's also terribly simple to be loud. The difficulty of playing the cinema organ is to restrain yourself and show good taste.
- (W) Mr. Torch, you have just reiterated what I've been trying to say for so many years.
- (T) Well, I'm honored that we think alike, but I am sure it's true.
- (K) Crawford has this feeling.
- (W) Precisely right!
- (T) Have you ever played any of the British organs, Compton or Christie?
- (W) Yes, it has been my pleasure to have done that this visit, about 24 of them.
- (T) Wild horses wouldn't make me play a cinema organ and on 24! You're a brave man.
- (W) I have been down to Southampton which I disliked with great intensity, it's a Compton. Yesterday I heard the State Kilburn which is as near our large American organs as I've heard even though it is only 16 ranks. I had a great night at the 8 rank out at Clapham. I loved the Gaumont in Manchester. The Odeon or former Paramount is a typical Publix No. 1.
- (T) I like the Odeon in Manchester. It's very good. Henry Croudson used to play that. Great little organ. Most of these including

the British ones always remind me of a bison getting out of the swamp. You said what a marvelous bass it had. Now this is indicative of most cinema organs. They all had a terrific rolling sound from the bottom register. There wasn't enough personality on top, registration, you know. All tended to be voiced - everything was voiced for the Tibia sound.

- (W) This is right.
- (T) This is why I liked playing the Regal Marble Arch. Because this was limited to legitimate organ in its voicing. It had nothing to do with the action or unit system. In other words, you could get staccato authority, not only in the actual key performance but the staccato of the sound. The pipe would go eep, like that.
- (W) Was that your favorite organ?
- (T) No, but I think there was a lot to be said for it. It, of course, had this straight side to its nature. Most cinema organs tend to have the same sort of loud rolling noise throughout the entire arrangement of the instrument right from the 2' down to the 32' and it had this. I think although it's a necessary part of the cinema organ, it is a trap for the unwary performer. It's like having an orchestra composed of players, all of whom have a very large vibrato. Imagine all those strings vibrating together. This isn't very good. I think that the voicing over here has tended in this country to be much too sticky sentimental. At least what we care to think of as being sentimental in those days.
- (K) The Regal Edmonton, on the Christie, had a lot of brilliance and snap to it.
- (T) That was my voicing. In the "Bugle Call Rag", that organ goes daddle daddle dup. You try and do that on most of the Compton organs or most of the Wurlitzers in this country and it goes buooh buooh go buooh.
- (W) Without tremolos, still?
- (T) Makes no difference. It's the voicing of the stops and the location of the chambers. You know, in sound, I don't have to tell you in some cinemas the site of the chambers is very detrimental to the sound. You get

this backwards and forwards roll. You know I haven't talked about cinema organs in 25 years.

- (K) This is why we are so thrilled because you are talking about it to us.
- (T) I very rarely talk about anything to do with that side of my career. I have as my orchestral pianist a very famous organist, William Davis. He is probably the best player in this country today. We sometimes talk about it and he imitates me sometimes. We have an electric organ which we use in the orchestra and when I'm least expecting it, he'll play my old signature tune. But that's the nearest I ever get to it.
- (W) I heard it yesterday - Douglas Reeve at the State Kilburn program.
- (T) They don't play it like I used to. I used to do 1 or 2 glissandos. They try and do a glissando every time.

We all copy Jesse Crawford who invented the glissando as far as I know.

- (W) He said that he did.
- (T) I believe this because I never heard it before he did it. But then like everything else in a cinema organ, it is the discretion with which you use it which is important. The trouble is this, they finally can play loud, they play loud all the time. By the time they can do glissandos, they do them all the time. All these things are very valuable. These are the points that make up a cinema organ - the ability to do these special tricks which only a cinema organist can do. If you use them all the time, they are no longer tricks.
- (K) This is where the taste comes from. This is what you had and were very advanced when you did it.
- (W) If you will permit me to say so, you were so far ahead of any other artist on this instrument.
- (T) I think this only proves how bad the others were. It doesn't prove that I was good.
- (W) On the contrary, I believe it does prove how good you were because to this day in our opinion and those of us in America who have listened, it hasn't been touched. □

- TO BE CONTINUED -

# Aluminum Bubble Gets Organ



by Bert Brouillon

"We just wanted it to stay in Fort Worth and be heard by all the people," explained Howard Walsh when asked why he had invested \$20,000 to purchase the 3/11 (style 235) Wurlitzer in the doomed Worth theatre, then dug down for even more money to get it moved to the chambers prepared in the Casa Manana theatre-in-the-round, a huge 15-year-old aluminum bubble built on the site of the Billy Rose's 1936 centennial extravaganza of the same name.

"Everything from days gone by seems to be disappearing," said (Mrs.) Mary D. Walsh, "Nobody seems to care about old things anymore." The prominent couple has a long record

of public service in the Texas city; they were named "Patrons of the Arts" in 1970. When they heard the Worth theatre was to be destroyed and the organ auctioned off, they offered 20 grand for the long silent instrument and it was accepted. That's a lot of money but Howard and Mary Walsh are well known for their philanthropy.

Forty-five years earlier, when the Worth theatre was brand new and about to open its doors for the first time (Nov. 27, 1927), organist Paul H. Forster arrived just as the finishers from North Tonawanda were completing their work. Forster had been lured to Fort Worth from Syracuse, N.Y., where he had gained acclaim as a top sing-along organist, playing a

3/10 Marr & Colton at the Empire theatre. Today he recalls that when he entered the theatre stagehands were erecting a set which focussed on a huge banjo extending upward to the proscenium arch, a background for the vaudeville headliner, Eddie Peabody. Forster liked the Wurlitzer, his first playing job on that brand since he left his native Utica, N.Y. years before. He doesn't recall the names of the tunes he played for his first "Organogue" but thinks they had a Texas flavor.

Forster didn't remain long at the Worth; he and his family missed Central New York state, so he resigned after three months and returned. The Worth organist remembered for his long sojourn at the

theatre was the late Billy Muth. He played through the depression years and brought joy to audiences with his showmanship. After Billy there were a few organists for short periods, then the organ fell silent. In recent years it was revived for intermission music played by Mark Kenning. Then nothing.

That's the background for the encouraging story of an organ being installed in a theatre. Fort Worth is a city which has a now rare sense of civic pride. Businessmen Marvin Moore and Barney Parker can be credited with arousing interest in preserving the organ. Victor Thornton (Thornton Industries) contributed several hundred dollars toward the organ installation; Val Martin and D.A. Hasty donated \$500 toward the steel framing which supports the new chambers; W.B. Henderson and C.S. Sykes (Chickasaw Lumber Co.) kicked in \$500 for chamber building materials; C.W. Stocker Jr. (Burton Bros. Electric) supplied and installed electrical wiring, conduits and fixtures at cost; Bob Hebert (Builders Service Co.) supplied and installed acoustical materials at cost. And so on, down a list of a dozen more donors of time, money and talents. Somehow they collectively saw value in a bit of heritage about to slip away and they banded together to save it.

The two chambers were hung from the roof of the Casa over the last few rows of seats in one of the pie-shaped clusters of seats encountered in a theatre-in-the-round. Directly beneath the chamber structure, sixteen seats were removed and a shallow pit dug to accommodate the console, which is mounted on a Barton "four poster" lift. This location of the console "around the corner" from the swell openings poses a problem to the organist; he doesn't hear the organ directly, and the sound coming around the corner is mixed with reflections bouncing off the light and sound structure above the circular stage. Perhaps later a few small swell shutters will be installed in the floor of the chamber to correct this condition.

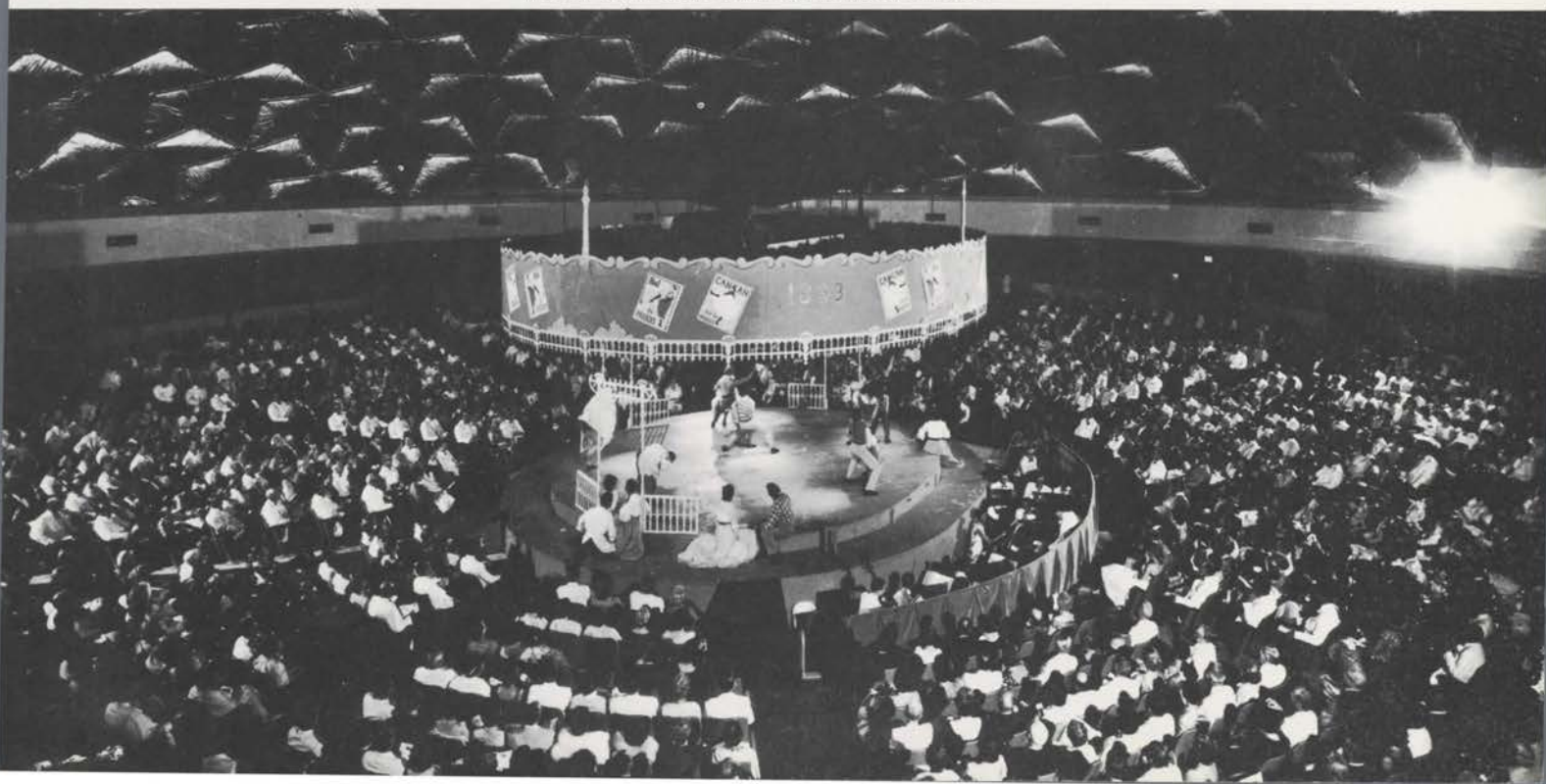
Melvin Dacus is the energetic manager/producer for the Casa, the man who supervises the staging of such performances-in-the-round as "Porgy and Bess", "My Fair Lady", "Carousel" and "1776" for the summer entertainment of Fort Worthers. Once the directors of the Casa, which is a civic enterprise, decided in favor of installing the organ there, Mel Dacus went to work. He cooperated with the chairman of the Organ Installation Committee, Homer Tomlinson Jr., and installation supervisor Jim Peterson. Mel also decided

that the opening concert must be a memorable affair. To insure a high level of music and showmanship he hired TV and film scorer Rex Koury, now embarked on a concert career. From St. Petersburg, Florida, he lured the Worth's first organist, Paul Forster, out of retirement.

Mel Dacus selected a date for the gala opening long before Jim Peterson and his band of volunteers had the organ set up in the chambers. Minor difficulties saw the installation falling behind schedule but the manager was committed to the date, September 25th, 1972, the only time the house would be available for such a show. Jim Peterson and crew redoubled efforts. On opening night only the percussions, Pedal Tuba and toy counter effects had not been connected. The approaching deadline had also made it necessary to use considerable quickly installed "flex" air conductor so the sound of escaping air added its sibilance to the music. And there was time only for a rough tuning before the opening concert.

Luckily, both Rex Koury and Paul Forster are top showmen. Neither would be discouraged by a less than perfect instrument if there was any chance of making the program come off properly, and there was that chance. When the 1100 paid admissions (at a whopping \$6.00 a head) had found

Interior of the Casa Manana during a performance.



seats, Casa prexy Robert McCollum and Mel Dacus paid tribute to the citizens who had made the organ installation a reality, then introduced the internationally famous Texas Boys Choir. The lads, directed by founder George Bragg, sang two well-received classical selections and a medley from "Oliver" with great precision. Then it was time for the great unveiling.

All eyes were directed to the rear of one section of seats as the brightly illuminated console climbed up the worm gears concealed inside the elevator's four corner posts while Rex Koury played a tune long connected with the Casa - "The Night is Young and You're So Beautiful." Applause fortissimo!

The organ sounded good though a little out of tune. Rex Koury had anticipated an imperfect instrument when he learned that there had been only 15 days for installation after the chambers had been completed so he was aware that much would depend on his showmanship. He was ready with some of his best novelties. One which was especially effective was his "movie-less silent movie," a story told by the audience's easy recognition of the tune titles or type of music. Of course, there was the "Musical Salute to Texas" which evoked much mid-tune applause; a tune composed especially for the donors of the organ, "The Walsh Worth Wurlitzer Waltz"; Rex's rousing variations on "When the Saints Go Marching In," some "real family music" from "The Godfather" and the Koury arrangement of national tunes which he calls "Rhapsody Americana."

After intermission, Rex introduced Paul Forster. Now a spry 80, Paul reeled off "Say it with Music", "Indian Love Call" and "Tea for Two" in much the same style which made him the "sing-along king" way back when. Near the console, shooting photographs for this article was a former student of Forster's, Stu Green. Rex and Paul hoisted blimp-size Stu to the top of the lift for a handshake with the organist he has idolized for over 45 years. "After

F. Howard Walsh and Mary D. Walsh, the organ's donors, listen with organist Paul H. Forster (right), as Rex Koury plays a private performance after the concert - the 'Walsh Worth Wurlitzer Waltz' he composed for them.





Paul Forster accommodates autograph seekers. — (Stufoto)



The console in 'up' position. The Barton 'four-poster' elevator was brought along from the Worth Theatre. Chambers are hung from the roof directly above the console.

The Casa Manana's energetic manager/producer, Mel Dacus, signs the elaborate programs given out at the concert. — (Stufoto)



three lessons, Paul suggested I take up plumbing," admitted Stu, "I wish I had."

It was a great day for Paul Forster. He had planed in from Florida and been given red carpet treatment by the Casa staff. Interviewed later, his eyes sparkled as he said, "Just think — after 45 years, to be placed on a pedestal again. That applause sure hit the spot."

During the second half of the program, the organ acted up a bit. One swell shutter broke loose from its pneumatic engine and stalled wide open, and Jim Peterson was horrified to hear what sounded like a trem thumping wood. He rushed to the chamber to discover the unwanted percussion sound beating with the tremulant was something inside a regulator. There was nothing he could do while the organ was being played.

Worse yet, as the air heated within the Casa, the pipework crept a little more out of tune.

If these flaws annoyed the audience, there was no evidence. They applauded the Koury showmanship with the enthusiasm of those who have a special interest in the enterprise. Many did. Among the 1100 were a fair share of the Casa's Board of Directors and volunteers who had worked so hard to get the organ playing in 15 days. Refinements could be accomplished after the shakedown trip.

When Rex Koury had played his final encore, he and Forster went up to the stage to sign autographs in the elaborate tassel-decorated program book Mel Dacus had prepared for the event. Mel's signature was sought after as much as those of his stars. While he had the opportunity, Mel questioned the handful of ATOSers present concerning improvement of the organ, which isn't quite loud enough for the house in its present state. He got a variety of suggestions, ranging from "make the chamber walls more reflective" or "add more swell shutters" to "add a posthorn."

The next morning's newspaper reviews were enthusiastic in their praise of Koury, Forster and the whole concept of having a theatre pipe organ installed in a civic building. As mentioned before, there's something different about the people of Fort Worth. Perhaps "wonderful" is a more descriptive word than "different." □



Mr. and Mrs. Jim Peterson. Jim supervised the installation crew but says he couldn't have made it without the Mrs. "She's the best little cable splicer in the world". (Stufoto)



Paul Forster and Rex Koury talk it over on the morning following the dedication concert. Both organists were impressed by the interest shown by Fort Worth citizens in preserving the 3/11 Wurlitzer. — (Stufoto)

TEXAS HOSPITALITY. Rex marvels at this example of closely-knit Fort Worth civic mindedness. The Inn manager was obviously in the Koury audience the preceding evening. — (Stufoto)



# new dodger southpaw delivers merry tunes

*This article is excerpted from the Sept. 16, 1972, issue of SPORTING NEWS Magazine. It provides a different insight into the realm of organ-dom, that of sportswriter Bob Hunter.*

Los Angeles, Calif. — The popular quiz question on those radio shows in the ol' Brooklyn days went like this: Can you name the one person who played for the Dodgers, Rangers and Knickerbockers?

The unexpected answer, of course, was Gladys Goodding, the organist who became, as much a part of the lore of Ebbets Field as Duke Snider, Jackie Robinson and Walter O'Malley.

Now the Dodgers have a new sweetheart, known as the "Dainty Miss" from Tokyo to Sydney to Hollywood, where she played, literally, in *The Interns* for Columbia Pictures. She's smiling, attractive, popular Helen Dell, the new darling of the Dodger Stadium keyboard and thousands of fans.

A member of the American Theatre Organ Society, she has been featured at its annual conventions, where they all fell in love with her. But Helen, born and raised in Los Angeles and a professional since she was 12, also fell in love in 1959, when she saw her first baseball game. It was a World Series game at the Coliseum.

"Right away the Dodgers became my first love," recalled the young lady who started playing the accordion but skipped the piano for both pipe organs and electronic instruments, "I wondered how long this game of baseball had been going on." Now Helen is part of

the team, and feels right at home, especially because the Dodgers have a corner on lefthanders. She's a southpaw, too, although whether she plays the bass with her right hand, or vice versa, I forgot to ascertain.

She had filled in a couple of times for Shay Torrent at Anaheim Stadium, but when the Conn Organ executives called her for an audition one afternoon at Dodger Stadium, she still didn't know what job was open. Red Patterson, Dodger vice president and "musical director", immediately was impressed and she jumped at the chance to join her favorite team. In between games, Miss Dell makes numerous other appearances, including playing for silent film presentations.

"Silent movies are coming back, but so many of the scores have been lost. I have played for them cold, but I try to see the movie first if possible.

"For instance, I want to know just how many times the lover is going to tap on the window, or just when the villain will come around the corner and grab the heroine".

She recalled when she was in the wardrobe department preparing to shoot a scene for *The Interns* and asked to have her sleeves pinned.

"Are you actually going to play the organ?" asked the surprised wardrobe lady.



Helen Dell 'Conning' for the Dodgers. She listens to her music through a headset which protects her from the sound coming back from the stadium speakers seconds later. (Dodgerfoto)

Helen attended high school in Los Angeles, then Whittier College, L.A. City College, East Los Angeles College, Harbor Junior College and El Camino College, studying everything from music to art, to drama to business calculation. "But I never did learn how to become a calculating woman," she said.

The concert star has taught the organ, and has made a number of recordings and albums with such titles as "I Feel Christmas," "Helen Dell Plus Pipes," "Sugar and Spice," "Bright Pipes," "The Electric Touch of Helen Dell", and others.

Miss Dell not only plays requests for the players, fans and management, but ad libs her own sound effects and tunes to fit the situation, including Kay O'Malley's favorite if the Dodgers are behind in the ninth inning, "You Gotta Have Heart."

So far she has not goofed as Gladys Goodding did when she couldn't refrain from saluting the umpires with "Three Blind Mice." It was the first and last time, however, as it seems the National League office took a dim and curt view of her selection.

Although Helen has yet to hear from the league brass, she has heard from the Dodgers and the fans. They tell her they like what they hear. □

## SALUTE TO SIERRA

# The Roving Chapter

"a little traveling music, please"

Sacramento, the state capital of California, is home base for the Sierra Chapter, but their interests often take them to Pine Grove, Reno, Nevada and Death Valley, distances of up to 500 miles. Sierra members feel that any event of less distance is strictly a local affair.

Sierra Chapter commenced life as T.O.E.S., - Theatre Organ Enthusiasts of Sacramento. It was chartered March 8, 1967 as Sierra Chapter (charter 29) of the American Theatre Organ Enthusiasts and incorporated as a non-profit, educational organization under the laws of the State of California on October 17, 1968. The incorporators were: Ray Anderson, Robert Longfield, Donald Zeller, Jim Hodges, Harley Sommer and Carroll Harris.

In 1969 Jack Sogorka was chairman, George Seaver vice chairman and treasurer and Mrs. Donald (Catherine) Zeller was secretary. The Board consisted of Larry Weid, as past chairman, Ray Anderson, Robert Longfield, Carroll Harris, James Hodges, Harvey Whitney (brother of Lorin) and Donald

Zeller. Historian was Peggy Pharmer, photographer was Clint Savage and Robert Longfield handled publicity.

In 1972 Robert Longfield is chairman, Larry Weid is filling the vice chairman and treasurer spot left vacant in March by the death of George A. Seaver, Secretary is still Mrs. Don Zeller. Board members are Ray Anderson, Arthur Bobb, Carroll Harris, Dale Mendenhall, Charles Shumate and Hal Wilmunder. Historian is June Anderson; Clint Savage photographer and Carroll Harris tries to keep the ATOS before the public.

Sierra Chapter has several fine theatre organ installations in the Sacramento area. These include the 4/16 Robert Morton at the Sheraton Inn (formerly Carl Greer Inn). The original location of this instrument was the Music Hall, Seattle. There is a 4/21 Wurlitzer/Kilgen in the auditorium of the Grant Joint Union High School. This organ has been used by the chapter for silent movie presentations. It was installed in 1938 and 1939 while the now famous George Wright was a student at the school. The instrument was built from three smaller organs. The 3/12 Moller which once graced the lobby of the fabulous Fox Theatre, San Francisco, is now installed on the property of Mr. Hal Wilmunder in Carmichael, a Sacramento suburb. Several other noteworthy home installations are owned by Sierra members.

Not to be outdone by West Penn, or other chapters, the Sierra Chapter takes more than a passing interest in railroading, especially steam. In describing three home installations we find pipe organs and live steam engines sharing the billing.

Janice, Jim and Jim, Jr. - the Welches of Pine Grove, California, (a mountain community 60 miles east of Sacramento) own a 2/22 Harris straight organ. They acquired it from an educational TV station's money-raising auction several years ago. At that



Outgoing and first chairman of Sierra Chapter, Bob Longfield, is seen with Bay Area organist Ray Frazier (in front) at the Grant Union High School's 4/21 Kilgen consoled Wurlitzer.



Jim Welch, Jr. at the console while his father looks and listens. In the background, one of two lathes in their well equipped machine shop. - (Welch Photo)



Wurlitzer piano and vintage 78 RPM Wurlitzer juke box adorn Beeks' music room. Room also contains a player grand piano. (Beeks Photo)

The console of the Welch 2/22. On the right is a chest, complete with pipes, to be installed in one of the instrument's two chambers. - (Welch Photo)



Milton Thorley (kneeling) and Hal Wilmunder admire Milton's live steam model locomotive which burns coal and pulls one man riding on its tender (note pad on tender). Hal is leaning on his 3 foot gauge CAMINO-CABLE & NORTHERN 3 spot which once hauled sugar cane on the Hawaiian Island of Oahu. The railroad operates on weekends from June through October. Camino is just off US 50 east of Sacramento.

(Larry Weid Photo)



From left to right — Jim (KHIO/KEWT) Hodges, Tiny James — with a coat!, Clyde Derby and Emil Martin.  
(Clint Savage Photo)



Clyde Derby, complete with mod haircut, is a study in concentration at the George Seaver tribute on April 16, 1972.  
(Clint Savage Photo)



Tiny James studies his "cheater sheet". Note, the lack of coat. He and Emil Martin brought forth laughter from those present when each shed their coats.  
(Clint Savage Photo)

Sierra Chapter members also travel short distances to concerts. One such trip was to hear Dave Reese at this pizza emporium with pipes in Martinez, California. Quite a place as one can see by the background in this picture with Dave at the console.  
(Clint Savage Photo)



time there was only the console and some 18 pipes. In 1971 the installation was "completed" in a combination machine shop and musical warehouse on their property. Besides the organ, the building contains the makings of a live steam locomotive and at least one car.

Milon and Betty Thorley shipped a 2/4 Wicks to Sacramento in 1967. It had been installed at Concordia Teachers' College, Seward, Nebraska. In 1971 it was installed in the garage of their suburban home. Sometime in 1973 it is going to move east some 40 miles where a new home is being constructed on five acres of Sierra foothill land. The increased elbow room isn't just to prevent the organ from 'bothering the neighbors'. Milon owns a live steam model locomotive which he is getting tired of finding help to lift into his VW for transportation to the live steam club's tracks for a few rides. He is going to build some 900 feet of track around the ranch — reports have it that one neighbor is already worried about the noise from the train — they may be soothed by the Wicks.

As mentioned, Hal, Betty and Leslie Wilmunder own a piece of the long gone San Francisco Fox Theatre — namely the 3/12 Moller lobby pipe organ complete with roll player. It is installed in Hal's former workshop on his Carmichael (Sacramento bedroom community) property. A toy counter has been added with a Harp-Celeste and Xylophone to go. But, Hal, Betty and Les don't have the miniature railroad blues. They own the CAMINO-CABLE & NORTHERN railroad located in the El Dorado County Community of Camino. Camino is in the Sierra Nevada Mountains and is a center for the growing, packing and marketing of some of the best apples since Eve tempted Adam in the Garden of Eden.

Eva and Fred Beeks of Reno, Nevada, own a Wurlitzer/Smith theatre pipe organ, as well as a 'rare' Hammond Novachord. The pipes are a Wurlitzer Style D, first installed in the Dunsmuir Theatre, Dunsmuir, California in 1925. It was moved to Redding, California in 1930, where five ranks of Smith pipes were added. Verne Gregory, San Francisco lithographer and pipe organ lover, acquired it and in 1960 it was moved to the Beeks residence. A piano, from Oakland, California theatre organ-equipped



The Beeks' 3/11 Wurlitzer with Novachord along side. Pipe chambers are behind doors on each side of drape. Drape conceals the relay and mixing chambers. — (Beeks Photo)

neighborhood church, has been added.

Sierra Chapter lost its vice chairman and organist, George Seaver in March of this year. His passing was detailed in these pages (THEATRE ORGAN, June, 1972). George had one wish when it came time for the closing chord — no eulogies, but if any friends wanted to gather around a theatre pipe organ some place and play theatre music it would be all right with him. That is exactly what over three hundred of his friends did on Sunday, April 16. Three artists played the 4/16 former Seattle Music Hall Robert Morton. The instrument never sounded better. Don and Kathy Zeller and been there since 5:30 tuning and regulating the Morton to a peak of perfection. Jim Hodges introduced the artists which included house organist Clyde Derby, Norcal Chapter's "Tiny" James and McClatchy Broadcasting Company's long time organist and musical director, Emil Martin.

On the weekend of April 29 and

An unidentified artist tries her hand at the console of Betty and Hal Wilmunder's 3/12 Moller, originally installed in the lobby of San Francisco's late Fox Theatre. The organ has a working roll player. A toy counter has been added, and a Harp-Celeste and Xylophone are yet to come. The curtains hide the swell shade opening of one chamber. On the wall is an illustrated early-day newspaper article describing the organ's original installation. — (A Clint Savage/Harold Baxter Photo)







Death Valley Scotty's famous castle has a player grand piano in the lower music room and a Deagan Carillon in the clock tower. A circular staircase in one tower leads to a large living room containing a 3/15 Welte with grand piano and roll player. The castle owned by the National Park Service. — (Beeks Photo)

30 this year, the bulk of the Sierra Chapter membership traveled 1,072 miles roundtrip (all within California) to hear a beautiful fully restored 3/15 Welte complete with a Welte Mignon (?) Grand Piano. This unique installation is in the upstairs music room of the famed and fabulous castle constructed by Chicago millionaire Albert M. John-

The Welte console in Death Valley Scotty's Castle. Look closely between the console and the bench for a sample of the beautiful tile work used in profusion throughout the castle. It was all hand-made and imported from Spain. — (Beeks Photo)



son with his partner, Death Valley Scotty — a wild west show trick rider and full-time prospector. It was said by many that Johnson was Scotty's only mine but there are documented stories of saddlebags filled with quartz and wild spending sprees by Scotty long before he met up with Johnson. The secret(s) of Scotty's mining properties died with him in 1954.

The castle is now owned by the National Park Service. It is opened to visitors every day and a part of the tour is an impromptu organ concert, ala the concealed Welte player using a worn roll of "Valencia".

Sierra Chapter members, Fred and Eva Beeks have worked many hours and traveled many miles between the castle and their Wurlitzer equipped Reno, Nevada home to put the organ in pristine condition.

Chapter member Rex Koury, played an April 29 evening concert to over a hundred music lovers. The concert had its interruptions in form of a temperamental circuit-breaker in the primary power supply to the blower. In spite of this, and the fact that seating was on the floor, the chapter and its friends are ready for a repeat performance.



Solo chamber, Death Valley Scotty's Castle. (Beeks Photo)



The immaculately kept main chamber of the 3/15 Welte in Death Valley Scotty's Castle. — (Beeks Photo)

Fred Beeks at the console of Scotty's Castle 3-manual Welte console. (Beeks Photo)





James (KHIQ/KEWT(FM)Hodges emceed a Sierra Chapter silent motion picture presentation at Grant Union High School. Jim was responsible for the weekly half-hour broadcasts of live theatre pipe organ from the Carl Greer Inn's 4/16 Robert Morton. Following a change in ownership, use of the organ was resumed, and the live broadcasts began again July 28, 1972.

August 20 found chapter members on the move again. This time it was to Pine Grove, California and the Jim Welsh residence. The 2 manual, 22 rank Harris classical organ, installed in a former steel warehouse building, is what the sixty some members and guests came to hear after their annual picnic lunch. Hear they did, and who says one needs the Tibias, the Vox, toy counters and tremulants of a theatre organ to enjoy theatre organ music. Rex Koury played the classics beautifully and then turned to the 'pops'. In the words of the Chairman, Bob Longfield, "If you don't believe pops can be played on a classical organ, you sure missed the best of proof. Rex really had that poor Harris panting for breath." The living room Hammond also came in for its share of the Koury touch.

October 21 found the chapter members traveling to Reno, their annual trip to the home of members Eva and Fred Beeks. As has already been noted, Fred and Eva are the owners of a 3/11 Wurlitzer.

The Sierra Chapter not only travels far and wide for their own activities but some members will be found at almost any West Coast ATOS program. The Home Organ Festival, the annual electronic organ get-together held at Asilomar on the Monterey Peninsula, entails a drive of 180 miles in each direction for members.

If it's organ music, pipe or electronic, you can count on Sierra to be there! □

## VOX POPS



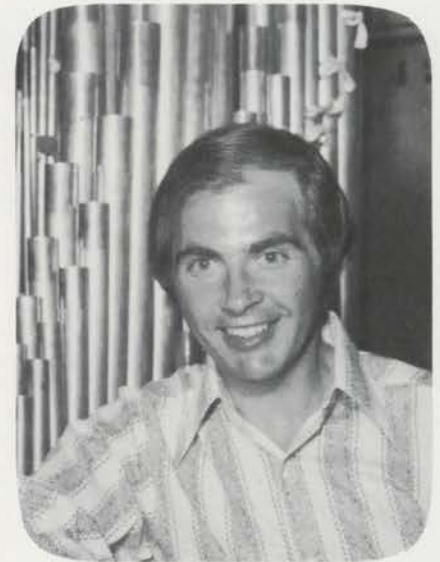
Conducted by Stu Green

*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.*

In the October issue of THEATRE ORGAN the Niagara Frontier Chapter's column described how a young organist from Syracuse, N.Y., took over the Riviera Theatre's Wurlitzer to sub for ailing Leon Berry, and on 24 hours notice. That's a big order, and all who reported on Karl Cole's pinch-hitting concert job were most enthusiastic in their praise of the Syracusan's performance. A little investigation revealed some interesting sidelights about Cole. He's been playing in the Central New York area for about ten years, and we recall that he participated in the final vaudeville-organ show which closed Keith's Theatre in Syracuse circa ten years ago, along with Luella Edwards and Paul H. Forster. Karl is now expanding his concert activities to areas other than home ground. ATOS 1972 Conventioneers will recall hearing him play during the Washington Marriott hotel banquet. He did a benefit concert for leukemia research in Doylestown, Penn., on Sept. 25, then a cameo bit at the famous Atlantic City convention hall ballroom Kimball 4/55 during the Delaware Valley Chapter's meeting

there on October 8th. And Shirley Hannum invited Karl to play a cameo spot following her joint ATOS/AGO concert at the Lansdowne (Penna.) Theatre later in October. He obliged with a Gershwin medley. He was booked for a Dec. 10 concert on the 3/11 Wurlitzer maintained by ESTMIN on the N.Y. State fairgrounds.

The off-console Karl Cole is also fascinating. He's an authority on antique cut glass, which he collects. He has \$1500.00 cut glass lamp sitting next to the plug-in Wurlitzer in his home, and he's happy to report "my music hasn't shattered it yet." Last summer he reports visiting a nudist beach and refused admittance because he was clothed. Recalling an old adage "when in Rome" he shed his toga and reported later that he blushed only until he hit the water. "Everyone should try it — at least once", says Karl.



Karl Cole 'midst Syracuse pipes. He blushed only while running for the drink.



"Wolves" that have been howling in the direction of youthful organist Carol Jones (and many a distant howl has been passed to Carol through the good offices of this column) can forget it: lovely Carol has been claimed, and she has a 1¼ carat sparkler weighing down a playing finger to prove it. The fortunate swain is a former Covina, Calif., neighbor and childhood friend by the name of Ron Walls, who also happens to be a talented organist. Ron made his initial pitch to Carol several years ago, then left California to seek his fortune. Recently, Carol played a concert for the Detroit Theater Organ

Club and Ron rushed over from his present home in Niles, Illinois, to attend. To no one's surprise (who knew the story) old flames were re-kindled and Carol returned to Covina with a diamond and the plainly visible glow that says in silence, "this is it!" Warned of the professional jealousy which in the past has so often marred the marriages of "he and she" organ teams, Carol remains unafraid. "I could care less which one of us becomes the best organist. Home and children? Not so fast. Ron and I will continue our playing careers. Besides, isn't this planet already overpopulated?"

But Ron and Carol are already competing. To find out how, and to see what they look like, see this issue's FOR THE RECORDS.

The organ-playing proclivities of John Muri at the New York State Fair in Syracuse this year were well received. The 3/11 Wurlitzer was in tip-top condition following revoicing and regulating under the direction of Con-ValChap's Allen Miller. "It has made a real improvement in the sound of the organ," says Tom Anderson, the instrument's mentor. Mr. Muri accompanied "The Gold Rush" for each of the seven days and provided background music for fashion shows. John is anticipating a full concert season ahead, including his third appearance in Rochester for RTOS on January 19.



Niagara's Shirley Cole, Whistle-bait!  
(Stufoto)

Randy Piazza, ebullient Chairman of the Niagara Frontier ATOS Chapter, was surprised during the October Shirley Hannum concert at the No. Tonawanda Riviera Theatre to hear a police whistle, right on cue, during Shirley's accompaniment of the silent comedy Teddy at the Throttle. Randy probed mentally across the toe studs and he couldn't recall one with a police whistle. But he had heard the sound and he continued to wonder until after the concert. He learned

that Shirley had gotten help from Niagara's chapter News writer, Shirley Cole who had applied lung power to the shrill noisemaker. It couldn't happen to a nicer whistle.

Those who enjoyed the story about the LA Dodgers' organist Helen Dell in this issue are beholden to our "Old Prospector," Lloyd Klos. It was Lloyd who tipped off SPORTING NEWS magazine writer Bob Hunter that there might be a story in Helen. Hunter lost no time in contacting Helen and the result is a quite novel approach to a subject a bit distant from the sport scene. Thanks, Panamint!



Don Thompson, ' . . . relish and aplomb'  
(Dick Harold Photo)

Since Jack Doll, Jr. joined the Baldwin staff, life has picked up considerable speed. His first exposure to en masse pipe addicts was during the ATOS 1972 convention where he manned the bench in the Baldwin showroom and fluttered many a female heart with his engaging smile and "benchside" manner. The same phenomenon was noted during his stint at the California 1972 Home Organ Festival. But gals with designs had best give up; Jack got married between the two engagements. The real loser is the 3/13 in Jack's Cincinnati basement which he calls his "WurliWickCasiAustivant" because of its mixed pedigree; no time for maintenance. During an October demo-concert trip to Detroit, Al and Betty Mason took him to the Senate Theater for a workout on the DTOC 4/34 Wurlitzer. He says, "That instrument is a joy to play - even without Baldwin's "Fantom Fingers'."

George Wright attracted 2200 to the Auditorium Theatre for his fourth

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Rochester stanza on Nov. 4th, according to RTOS program chairman Gary Haines. George was made an honorary member of RTOS and expressed a desire to next time include a brass choir and chorus in his program. The trip to Rochester was the topic of conversation for several days on the Robert Q. Lewis radio show on KFI in Los Angeles, for which George plays a Conn organ and chats informally with Lewis.



Alice Blue. Headed for a south seas romance.

In our October issue's story about Hawaiian organist John DeMello, we mentioned also the parallel career of Alice Blue, who wrote the DeMello story. Alice has been one of the more colorful organists who sprang from the silent movie era, and her future looks even more adventuresome. Admittedly a member of the "Geritol set," Alice is off for residence in the south seas monarchy of Tonga, but not to vegetate in dotage. Far from it; Alice who has always been young in heart, is heading for romance and marriage. It happened during Alice's initial trip to Tonga to "case the place." She liked the island of Vava'u and she met a handsome man, Masao Pa'asi, a lawyer and 3rd term member of Tonga's legislature, part of a stable government headed by Tonga's queen. Alice was back in northern California for a couple of summer months to dispose of her property and as we went to press she was enroute to Tonga, via Hawaii, Pago Pago, Apia and all those romantic places with strange sounding names, to become the bride of statesman Masao Pa'asi. Tonga will be the richer.

The settling of the disagreement with the musicians' union which closed the Radio City Music Hall in October (on a night when there were only

300 in the 6200 seat house) may not end the Music Hall's difficulties. Although the house opened in a week (after a new AFM contract had been negotiated), there are mounting economic difficulties. Mark McDonald, writing in the Niagara Frontier chapter's *Silent Newsreel*, states that the Hall has been hit hard by changes in entertainment styles and deterioration of midtown New York. Large grossing films are scarce and the fear of "muggers" has cut severely into the theatre's evening revenue. There is also no training ground for the live acts which distinguish the Hall's stage, and quality presentations are hard to come by. Even the titles of recent films and stage shows booked by the Hall seemed discouraging: *Cancel my Reservation*, *In One Era* and *Out the Other* and *When the Legend Dies*.

Our northern California correspondent, Dewey Cagle, sometimes takes pleasure in exploding well-established myths. At the Home Organ Festival this year he pricked one kid's balloon when the lad exclaimed with some exuberance that it was nice that the Festival was held so near historic "old Monterey" where, according to the song, "it happened." Not so, corrected Dewey, that song reference is to "Monterrey" and it's still far south in "old Mexico." To further confuse matters, the sheet music spells it "Monterey." Partypooper!



Jack Doll, Jr. Married he could always get — and did. — (Stufoto)

Lloyd Klos reports that an audience of 1300 helped initiate RTOS seventh season at the Rochester Auditorium theatre on September 15 with Don Thompson at the Wurlitzer in a program which ranged from classical to popular music. The audience was receptive, although one newspaper reviewer took issue with Don on his renditions of classics, but admitted that Don performed "with such relish and aplomb, as well as a certain kind of skill, that his performances are almost invariably entertaining." Klos felt that the Thompson performance was immeasurably better than those which kicked off RTOS' seasons for the past two years. □

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Mildred Alexander (center) bares her heart while surrounded by beauty: Ann Tanner (left) and Carol Jones. — (Stufoto)

# Organ Festival Electrifies Asilomar

by Hal Steiner



Jeanette and Marvin Bellis, Festival 'regulars' for years, try out a new model in the Hammond showroom. — (Stufoto)



Carol Jones acknowledges applause following a smashing reading of score highlights from the movie, "Around the World in 80 Days," played on the Rodgers model 340. (Stufoto)

The Annual Home Organ Festival chalked up its second successful run at its new Asilomar Calif. home (near Monterey), for five brisk and sunny September days (19-24) with attendance up twenty percent over last year. The locale is the Pacific Grove Conference Grounds, a sandy, sprawling park bounded on one side by the Pacific Ocean and the little town of Pacific Grove on the other. The park, with its widely separated showrooms and auditoriums, and its woodsy, country atmosphere, provides an ideal setting for organ aficionados to combine their musical interest with the desire for a vacation.

The schedule for the 13th stanza was much like that of previous years with mornings reserved for classes, workshops and a light breakfast, afternoons with one or two concerts scheduled, then free time for swimming (pool or ocean), tennis, visiting showrooms or just loafing. After dinner the

concerts started, as many as five in an evening. These ran about 55 minutes with 10 minute breaks between. All concerts were held in Merrill Hall, a large wooden structure with excellent acoustics. For the first time in several years the Festival accommodated a "full house" of exhibitors, ranging from factory participation to nearby music stores and organ retailers. Each of the twelve organ or auxiliary gadget exhibitors was scheduled for three concerts, at least one of them the coveted evening spot. These shows were usually (but not always) over by midnight, then the action was taken over by the exhibitors' showrooms where organists attending the Festival as guests and amateurs with various degrees of skill often played through the night. On the last night the local police called twice to report that organ music at 3:00 a.m. was disturbing the sleep of Pacific Grove denizens, and issued orders to "pipe down."



THEY STAGED THE FESTIVAL. Directors Gene Pofert and Ken Skooneberg present a Festival photo album to Chairman Tiny James (right) in appreciation of Tiny's skill in running a smooth show. The grin on Ken's face might be due to his marriage a week earlier. (Stufoto)



'Romeo' of the Festival was ATOS 1972 'Hall of Fame' choice, Lloyd del Castillo, shown clutching a not unwilling Ann Tanner. 'Del' caught little sleep during the five days but he made a solid hit in the showrooms, day and night. — (Stufoto)



Ex-silent movie organist Marguerite Johnson of Anchorage, Alaska, models her sixteenth note sunglasses during a Festival break. — (Stufoto)



Rex Koury, playing a 'one transistor tone generator' Allen computer model, rated spontaneous applause as he marched 'the saints' in. — (Stufoto)

A handful of ex-theatre organists was on hand as guests to liven the after hour showroom sessions, among them one-time Broadwayite Arlo Hults, Dunstedter protege Eloise Rowan (who opened the Denver Paramount), Marguerite Johnson who mused in from Anchorage, Alaska, and southern California's Lloyd del Castillo, ATOS' 1972 Hall of Fame selectee. The latter was easily the most energetic of all, with many an all night playing stint to his credit.

Of course there were a number of theatre veterans on either the Festival staff or on the exhibitors' payrolls as concert artists, among them Tiny James (Festival Chairman), Eddie Osborn (Baldwin), Mildred Alexander (Hammond), Everett Nourse (Doric Records), Byron Melcher (Thomas), Porter Heaps (City Music Co., Walnut Creek), Rex Koury (Allen) and Tom Hazleton (Conn) who opened the San Francisco Avenue theatre as a silent movie house a few years ago playing the 3/14 Wurlitzer.

Other exhibitor-sponsored artists were: Alden Skinner (Allen), Tom Sheen (Gulbransen), Jack Doll Jr. (Baldwin), Paul Quarino (Wurlitzer), Bud Iverson (Conn), Hal Randall (Baldwin), Ralph Wolf (Thomas), Dave Fredericks (ARP Synthesizer), Jonas Nordwall (Rodgers), Ann Tanner (Yamaha), Donn Clayton (Gulbransen & Concert Co.) Bill Irwin (Yamaha), Hal Vincent (Baldwin), Gus Pearson (Wurlitzer), Carol Jones (Rodgers), Wally Brown (Conn), Bill Thomson (Rodgers), and Hammond's interwoven pair, Axel Alexander and Shay Torrent. Doric Records' artists Everett Nourse (organ) and Frank Denke (piano), played a duet concert, recreating a portion of their current release, "Who?" Editor Bill Worrall was there, representing his publication, *THE ORGANIST*.

There was much emphasis this year on "now sound" producers, either as additions to existing organs (ARP and Concert Co.) or as integral features of standard organs (Wurlitzer and Baldwin), ARP offers auxilliary sound benders which warp and generally "reshape" sounds in a number of ways at between \$1000 and \$2000, depending on the number of effects desired. Concert Company (an offshoot of Concert Recording) offers something similar but as separate units to add, some of which can be used to augment a pipe organ, for example, Tuned Kettledrums and plucked String



The Festival's 'Carrie Nation', Jean Marolich of Seattle, takes her saloon busting seriously. She showed up at Festival Cocktail parties in a black and severe 'Carrie' costume, armed with a bible and axe, urging imbibers of the dangers of 'Demon Rum.' And without visible success. One old soak presented her with the autographed bottle he had drained during the week. — (Stufoto)



Porter Heaps, remembered for his Chicago radiocasts, played for a west coast music store on a Saville organ. — (Stufoto)



Conn's Wally Brown entertained with unusual harmonizations of pop tunes, equally unusual bar room ballads and homespun 'pomes.' — (Stufoto)

Bass. In addition to a number of organ voices (all available individually), Concert has a complete electronic pedal bass which could add much bottom zing to a pipe organ.

Aside from sound benders, with the exception of Rodgers the trend toward jamming console stoprails, side jambs and backboards with flashy gimmicks which chop, distort, repeat and emphasize continues as it has for the past several years. These "sales pushers" are probably most useful to the salesman closing a deal and to the cocktail lounge organist, but the average Festival-goer seemed much more interested in advances in organ tonalities toward the pipe organ ideal. In this area no sharp breakthroughs were noted but most agreed that the majority of organs have been tonally refined, even since last year's Festival.

Although the Festival is considered mainly a good public relations show and future sales stimulant by ex-



Byron Melcher did his stuff on the Thomas company's popular 3-deck spinet. Note the deep-cut Robert Morton-style horseshoe. (Stufoto)

hibitors, a considerable number of organs were sold on the spot this year. The opportunity prospects have to compare many brands of instruments at the Festival is duplicated only at the Chicago NAMM show. Six of the exhibitors contacted during the final day reported they had sold some organs. The number ranged between three and fourteen. It can be assumed that these and the remainder of this year's exhibitors were quite satisfied with the effectiveness of the Festival as a merchandiser because every one of them has signed up for the 1973 Festival. They were aware that two prospective exhibitors had to be turned



Ann Tanner is amused by a photographer seeking 'leg art.' Ann concertized for Yamaha. — (Stufoto)

down this year for a lack of additional showroom facilities. With additional buildings going up on the park grounds, more accommodations can be anticipated.

This year's Festival assumed a leisurely pace which gave the visitor enough time to appreciate the perfect weather, the heavily wooded park (deer can be seen feeding at night), and the camaraderie of many minds with similar interests, whether they were merchants, music lovers, sales prospects, organ buffs or just musically-minded vacationers. More than eleven hundred of them attended this year. □



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## 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*

Dear Sirs:

Many thanks for publishing my story "Nostalgic Memories" in the October issue of THEATRE ORGAN. It is unfortunate that two printing errors have been noted which may confuse some readers:

The organs both at the Imperial and at the St. Denis Theatres did not have two (2) three manual consoles at each theatre (note page 33). Both of these theatres had "two and three fifth (2-3/5) manual consoles. Great and accompaniment were 61 notes each, while the short top solo manual had only 37 notes, hence we called it 2-3/5 manuals. These unique consoles must have been Hope-Jones specials, and perhaps that's where the electronic manufacturers got the idea for their sawed-off keyboards.

The second printing error is on page 33. The article says "I did not go to the Capitol to see the organ, but to hear the organ". It should read "I did not go to the Capitol to see the picture, but rather to hear the organ" etc.

Thanking you, and with kind regards,

Charles Wright  
2865 Notre Dame St.  
Lachine 600, Quebec, Canada

Dear Sir:

I am continually amazed at the amount of information Lloyd Klos digs up for his "Nuggets from the Golden Days."

In the August 1972 issue he men-

tioned Marsh McCurdy broadcasting over WHN in New York City, and John Gart playing in Loews' Metropolitan Theatre over another New York station.

It may be of interest to your readers to know that WHN in the 1927-30 era broadcast both theatre organ and live vaudeville acts from many of the Loew Theatres in the New York metropolitan area. This was obviously promotional since WHN was controlled by the Loew Theatre interests at that time. These broadcasts could be heard almost every day, generally in the afternoon or early evening.

In houses which featured vaudeville, WHN broadcast all or most of the acts and filled in the balance of the time period with the organ interlude and organ accompaniment to the

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silent picture. In theatres which ran films only, the station broadcast the organ accompaniment for one half hour or one hour periods.

Listening to the vaudeville required a reasonably good imagination but the organ segments came through loud and clear. Both John Gart and Marsh McCurdy were heard along with several others of equal capability. Loew theatres utilized included the State, Lexington, Hillside, Metropolitan, Gates,

Coney Island, and many more.

Sincerely,  
Charles W. Fauroat  
Member Rahway (NJ) Crew

Dear Mr. Young:

Thank you for giving me so much of your valuable time during our recent telephone visit. I wish a similar conversation could be conducted with each ATOS member that attended your convention.

Your people endured confusion over charges for their room accommodations, and delays during meal periods. To say we are concerned and embarrassed over these incidents would be a gross understatement. We offer our sincere apologies to you and your members. If only we had the opportunity to start again, I know your

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people would leave with a favorable impression of our facilities, service and personnel.

We do have the consolation of knowing your people enjoyed their 1969 convention at our Chicago Hotel and therefore are aware that a convention at a Marriott can spell success.

Hopefully, you will give us or one of our other hotels another chance in the future.

Sincerely,

TWIN BRIDGES MARRIOTT  
Alan F. Strong, Resident Manager

Dear Sirs:

For years I have noticed that THEATRE ORGAN incorrectly spells the name of Quentin MacLean. It is not Quintin MacLean or McLean but as previously stated – Quentin Maclean. Now that his name has been added to the HALL OF FAME may the record please be amended? Similarly, the surname is often mispronounced. It is not "Maclean" (as in "lean") but "Maclane" (as in "lane"). Such are the eccentricities of the English language!!

With best wishes,  
E.A. Houlden

Old Rectory, 37 Rectory Rd.  
Farnborough, Hampshire, England

Dear Sir,

As You perhaps already know in Holland has been founded a Dutch Organ society under the name of: Nederlandse Orgel Federatie.

Purposes and methods of working being the same as organisations of the same kind in England and the U.S.A. We have now (in a year time) 120, members. We have an idea that a lot of Dutch people do not know the existence of our society.

So we ask You please send us the addresses of all the Dutch readers of your magazin.

After comparing the list of adresses with the list of our members we intend to ask the other Dutch readers to join our society to reach our purpose, more cinema organ concerts, more cinema organ maintenance.

with kind regards yours truly,  
J.C. Jonker  
secretary of the N.O.F.  
Nederlandse Orgel Federatie  
Postbus 189, Amsterdam

Mr. Editor:

Mr. Steven A. Malotte's objection to the word "plug-in" (Oct. '72 Letters) with reference to the electronic

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organ must be based on his own interpretation of the word. He is mistaken if he thinks it is generally used as a term of derision. Far from it. It is a handy alternative which describes the usual electronic's easy readiness and mobility, and is used freely among manufacturing and designing personnel in and around factories and showrooms. Some use it in display advertisements – Baldwin, for one.

I'm surprised that the term "plug-in" is questioned at this late date. As a former organ merchant I made my own check on the acceptability of the term several years ago when it first came to my attention. For the fun of it I canvassed personnel manning organ displays at the NAMM show in Chicago and found the term in common use. Not one I talked with was offended by "plug-in" although they didn't care for another alternative, "organ substitute."

Nor is Mr. Malotte technically correct when he states that a pipe organ must have its blower "plugged in." I have yet to see a pipe installation whose blower motor was not secured firmly and permanently to house wiring, usually by bolts. And pipes were played long before electricity became a factor.

The electronic organ comes equipped with a line cord with a standard

plug for connection to a wall power outlet. In older models, tubes are plugged in. On newer computer models memory cards are plugged in. And most have outlets where additional speakers or a headset may be plugged in. The descriptive term "plug-in" would seem most appropriate. Let's not manufacture trouble where it isn't.

Paul Raedemaier  
Chicago, Illinois

Dear Sir,

I am writing to enquire if you have any members interested in purchasing a Wurlitzer Cinema Organ.

I have a 3-manual Illuminated Console 6 rank pipe organ, which I removed from a cinema in England, and shipped to South Africa 3 years ago. My company have now recalled me back to the U/K, and so I have very reluctantly decided to sell the organ.

I am enclosing a photograph of the Console, together with a photostat copy of the distribution board details for your information.

This is a complete installation, meticulously dismantled and marked for re-assembly, and is ideal for a 'home' installation as the pipe chamber required is approximately 15' x 12' x 12' high.

Price: \$3,500.00 or equivalent sterling value.

Any assistance you can give in finding a buyer will be greatly appreciated.

Yours sincerely,  
R.T. Dover

P.O. Box 116  
Umhlanga Rocks, North Coast  
NATAL, S. AFRICA

Note:

Usually we do not print letters of this nature in our "Letters" column. However, because we get so few letters and pictures from Umhlanga Rocks, we decided to publish them.

Editor



Ideal for home installation, this Wurlitzer is for sale in Umhlanga Rocks, Natal, South Africa. Why not dash over for a first-hand look?

# The Carleton James Story

“MR. THEATRE ORGAN OF CENTRAL NEW YORK STATE”

by Lloyd E. Klos

**T**here is hardly a person with musical leanings living in a 75-mile radius of Syracuse, N.Y. who hasn't heard of Carleton A. James, Mr. Theatre Organ of Central New York State. This man's musical career has spanned the entire spectrum of the theatre organ, and is still going strong. And, if that weren't enough, he can be classified as the compleat organist, for he has played in such disparate places as theatres, churches and skating rinks.

He was born in West New Brighton, Staten Island in 1899 and as a youngster could play by ear. At ten, he was playing popular music; at twelve, he started piano lessons; and at fourteen, was playing piano in a theatre in Schenectady, N.Y. for silent movies. Another theatre in which he performed in those early years was the Gem in Oneida, N.Y. By age 16, while still in high school, he was making \$20 a week, quite a sum in those days for any musician. The theatre was the

Happy Hour in Schenectady, “with a saloon on one side and a cafe on the other. I was always smelling beer and fried eggs.”

When 18, a theatre owner asked him if he could play the organ. Like any ambitious youngster, he replied in the affirmative. Then, he set out to learn how to play one! His first organ playing was in Schenectady's Majestic Theatre on Albany Street.

Next, he went to New York City where he served as assistant organist to Ann Rose at Brooklyn's 4,000-seat Metropolitan Theatre. A month later, he became chief organist when Miss Rose became a victim of the flu epidemic. This was in 1918, and Carleton lived in an apartment building in Brooklyn. Downstairs lived the Menjous, Adolph and his mother. Adolph was getting small parts in the Essanay Studios until his mother bundled him off to Hollywood where he got his big break in the movies.

Across the street lived a family named Weiss, a member of which was making a name for himself throughout the country as an escape artist. Erich Weiss legally changed his name and was forever billed as Harry Houdini.

Carleton James then moved from the Metropolitan to open Loew's 83rd Street Theatre around the corner from Broadway. He was 20 and just missed the draft, as the war was over. James stayed at Loew's until 1922. *The Sheik*, starring Rudolph Valentino, had its premiere there. Norma Talmadge, William S. Hart, Buster Keaton, Bronco Billy Anderson, Leo Carillo, Mae Marsh and 20 other stars were present.

Moving back to Schenectady, he spent two years at the State Theatre. Then, he moved to Syracuse. The Erie Canal was still in the area of what is now Erie Boulevard. When North and South Salina Streets (Syracuse's main downtown artery) were joined, there was dancing in the streets. A family living in a barge resisted efforts

Carleton James at the Wurlitzer console in Keith's Syracuse at age 26. He served as chief organist at this console from 1925 to 1932. — (James collection)



of the authorities to make them leave their novel home, but "progress" won out. Shades of Urban Renewal!

James played the organ in the Strand Theatre when he first came to Syracuse. On February 28, 1925, while playing there, he felt an unusual movement as if someone were moving the organ bench. "Stop that!", he hissed, just as someone shouted, "The balcony is moving!" The Syracuse area was being shaken by an earthquake.

The Syracuse Sunday American in reporting the incident stated: "An erroneous report from the Strand Theatre said that the rear wall had fallen. The police patrol, waiting with a load of detectives to make liquor raids in the usual Saturday night fashion, rushed to the theatre. The plain clothesmen found the theatre intact but its patrons panic-stricken in the street." All except Carleton James, that is. He remained at the organ console, playing as if nothing happened.

In late 1925, Keith's Theatre was refurbished and a Wurlitzer organ, opus No. 1143, was added to the house's facilities. Rubybelle Nason of New York played Keith's for the first three months with Carleton as relief organist. He then became chief organist, a post he was to have until 1932, and accompanied the silents until 1929. A substitute organist, Betty Lee Taylor used to powder her hands at the console in the summer. This was in the days before air-conditioning, or "even air-cooling" as the icicle-adorned marquees proclaimed in those days.

When he first played at Keith's the pit band conductor was Ken Sparnon, "and his word was law. Sparnon gave me five minutes for my sing-along, and to make sure I didn't run over, he stood at the pit rail with a stop watch in his hand. However, he took 10 minutes for his overture!" The author remembers Sparnon during the late thirties in Rochester when he conducted radio station WHEC's orchestra, "Ken Sparnon's Streamliners." He worked with organist Dick Hull, and had in his band accordionist, Justin Conlon, the only one in the area to play a 140-bass accordion.

Carleton James is probably the only organist to play during an earthquake and also during a robbery. The latter occurred on March 17, 1928. Two masked men hit Keith's manager with a blackjack, threatened the assistant manager with tear gas bombs,

and made off with \$4,500 in broad daylight at noon. Inside, oblivious of the dramatic event in the office, James played merrily on.

When Thomas A. Edison died in 1931, Keith's turned out the house lights, and Carleton played "Going Home" in total darkness as a memorial to the incandescent lamp inventor.

While organist at the Strand and at Keith's, James did radio broadcasts. "We are broadcasting our musical program direct from our stage every Friday night through station WFBL in the Onondaga Hotel, Syracuse, N.Y.," the announcer would say. His name was Jackie Shannon, and is now Monsignor William J. Shannon. Another announcer was William Lundigan, who became a well-known actor. Those of the TV era remember Lundigan's host-

ing the *Climax* show in the fifties.

Once when James was preparing for his radio show which preceded the movie at Keith's, a girl came to him, one of a sister act, "Sunshine & Tempest", appearing in the stage show. She had a manuscript for a song which she brought from Cuba. James played it on his radio program, thereby becoming the first musician to air "Green Eyes", and this was ten years before it became a hit.

While visiting a theatre organist, Lew McCarthy, in Lake Placid, N.Y., they were walking in the neighborhood and Lew said, "Look! There's Victor Herbert!" Walking ahead of them was the King of American operettas, a corpulent man, with his wife and two of his children about ten feet back of him. It was a rule that he instituted when conjuring a new operetta; the

Carleton James at the organ console, at which he presided at Keith's for so many years, now located at the New York State Fairgrounds. He has presented many programs of silent movies and sing-alongs in the organ's new location. — (Tom Anderson Photo)



family was second in importance. It seemed an odd arrangement, but what music that man created! Herbert has always been one of Carleton James' favorite composers.

In 1931, Jimmy Van Heusen came into Keith's just before the show. James had never heard of him, neither had the world — yet. "He asked me to play one of his songs, and when I asked him if he had written any more, he replied, 'a couple hundred.' He later sent me an autographed copy of "Bluer Than Blue For You" which is now framed and hanging on the wall at home."

Another amusing incident occurred at Keith's. James was playing to open house with a couple hundred patrons present. He heard an unusual series of sounds coming from the organ; heavy pedal sounds. Looking at the audience and shaking his head, he said, "It's not I", Looking down, he saw a cat walking across the upper pedals with great dignity! Next day, a photographer came in, posed James with a cat, took a picture and sent it to a New York wirephoto service which sent it to newspapers throughout the country.

Carleton also remembers when author Harold McGrath came in with a box containing his hearing aid equipment. He set it on the organ bench and plugged in. McGrath was the writer of the first serial movie called *The Adventures of Kathleen*, featuring Kathryn Williams, which James played. This was before *Perils of Pauline*.

Our organist played music for Sonja Henie and received an autographed picture with the inscription: "To Carleton James — Thanks for the good organ music." Other autographed pictures in his collection are from Freeman Gosden and Charles Correll of *Amos 'n' Andy* fame, and from Irene Rich, the Welch Grape Juice gal (*Dear John*) for whom James played in 1929.

James played for Gordon McRae at a Nottingham School concert. He also accompanied Gordon's father, who was soloist at the Christian Scientist Church at which James played for five years. Before that, he spent 25 years as organist for Plymouth Congregational Church.

It was at Plymouth that he almost missed a date for the first time. After visiting his camp on Lake Champlain, he left in his boat enroute home. The boat grounded on a sand bar in the

middle of the lake, stranding him for six hours before State Police rescued him. He made his playing date on time and kept his record of punctuality intact.

For a time, he played at Paul's Roller Skating Rink and "The Alhambra" in Syracuse in the forties.

Carleton James is now organist at the Unity Church of Truth. The first organist to play the Lenten Service in First Baptist Church in 1926, he was described by a woman who wrote the Syracuse Herald: "He had the face of a poet, full of dreams, and he played with marvelous sympathy and a simple majesty."

James has studied straight organ and piano with eleven teachers, but his theatre organ style was developed by himself. He never married. "For years, I cared for relatives, and seven days a week were devoted to music. There was never time for romance. I was always in a darkened theatre in

front of a flashing screen during the week, and at a church organ console every Sunday."

James still keeps his theatre style alive by frequently presenting silent movie programs and sing-alongs at the N.Y. State Fairgrounds where is housed in the Harriet May Mills Building, the same 3/11 Wurlitzer he played so many years at Keith's. Thus, his career has come "full circle"; he played the silents in the days of glory, and now he is playing them during the era of nostalgia and the renaissance of the theatre organ. Recently, he has done *The Four Horsemen of the Apocalypse*, *Phantom of the Opera*, *The Sheik*, and will do Mary Pickford's pictures soon to be released.

Equally proficient at accompanying Buster Keaton or Laurel & Hardy comedies as he is in doing great dramatic pictures such as *The Hunchback of Notre Dame*, Carleton A. James is indeed well qualified to proudly bear the title "Mr. Theatre Organ of Central New York State." □

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## BEN HALL MEMORIAL

The exquisite little 2/5 Wurlitzer which graced the late Ben Hall's living room is in the process of being installed in the Harold Lloyd mansion. Affectionately known as "Little Mother", this instrument is intended for accompanying silent movies, and will be under perpetual care by the Harold Lloyd Foundation.

The organ was obtained through

donations by ATOS members and turned over to the Foundation for installation. It will be known as the Ben Hall Memorial Organ. A plaque on the console will so state. Other memorabilia collected by the late Ben Hall will also be on exhibit.

THEATRE ORGAN will carry details on this worthwhile preservation in the February issue. □

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## JACKETS FOR OLD PHONO RECORDS AVAILABLE

From conversations and correspondence with many ATOS members, it has been learned that many of these theatre organ buffs have large collections of 78 rpm shellac recordings. Many of these are records issued by Victor of Jesse Crawford, as well as the other well-known organists of that era. One of our members, Douglas Marion, wonders if it would be possible to pool orders for heavy craft protective envelopes to be used on the 10" 78 rpm shellac records.

He investigated the possibility of purchasing these, as many of his records are stored in the paper jackets which have long ago deteriorated and offer little protection. He discovered that if ordered in a quantity of 500, which was all that he required, the

price would be about 23¢ per record envelope. These would be newly made out of heavy manila craft material without the 3" center hole. Further quotations indicated that if a quantity of 5,000 could be ordered, the price could be reduced to 13¢ per envelope.

He has asked us to insert this brief article to see if there are others interested who would like to pool orders in the hopes of reaching a total quantity of 5,000. If so, please address a brief note or post card to Douglas Marion, c/o THEATRE ORGAN magazine, P.O. Box 1314, Salinas, California 93901. If you will indicate the number that you will be interested in, he will check the results and be in touch should this project prove to be feasible. □

Let me give you a brief situation report. A number of apparently unrelated items make up the whole picture.

For example, I spotted an item in trade journal of British showbiz the other day. It said that a "giant" \$25,000 organ had been installed at the Futurist Theatre, Scarborough, specially for Sunday shows. Well, the Futurist used to have a perfectly good box of whistles which went some while back in the name of progress. This is not the only example of a wheel turning full circle. Cinemas are being twinned right left and centre, but it is not unusual to find their opening ceremonies conducted to the music of a plug-in when a real live organ has been disposed of.

On a sad note, I see that the Welwyn Garden City Theatre Organ Preservation Society have suspended operations. But I also note that a new group have started up, based on Guildford in Surrey.

Recent concerts have seen attendances as low as 30 – and also in the hundreds.

So what does it all add up to! The cynics will say SNAFU. Let's be more charitable and just pass you the message that in true British style we are muddling through still.



Not many organists have stacked up 30 years with one management. *Jan Mekkes*, who can be heard daily at the Tuschinski, Amsterdam, Holland, passed this milestone July 1, 1972.

Before graduating to the company's elegant and justly famed showplace and its fine 4/11 hybrid organ, *Jan* was at the Royale on a two-manual Standaard (the Royale was later to house an early "pijplorgel", otherwise known as Hammond).

Anyway, July 3 saw Dutch tv fans joining in the eulogies, with *Jan* playing his base organ on film and greeting old friends in the AVRO studios in Hilversum while the cameras dwelt on the scene.

A bit of good news is that a new main cable has been recently added to the Tuschinski organ and its had some



Jan Mekkes at the Tuschinski, Amsterdam. After 30 years with one firm, his own TV show.

leatherwork done so it's now in good voice for *Jan* and his co-organist *Rene de Rooy*.



Most of us bitten with the theatre organ bug count ourselves lucky if our wives are tolerant and understanding. So *Alec Leader* is more than usually blessed.

Not only is his wife *Kim* very personable, she is as big a buff as he is. Recently she penned an ode to the whole breed of organists and this bit of dogged doggerel was broadcast for



Alec Leader – all this and an attractive poetic wife, too.

the delight of pipe-lovers.

All of which does no harm whatsoever to the cause of *Alec*, who is much in demand as a recitalist on the club circuit and who has recently issued his first LP (not on pipes, alas).

He is a good example of that band of players who are too young to have made their mark in the golden age, though their roots are in that period. He started playing at the Gaumont, Wood Green (Compton 3/12), when he was 17. Then the war meant service with the RAF.

After that, there were various solo posts before the decline in organ-featured theatres meant he had to turn to electronics at a holiday camp and on a long-running tv show.

He has deserted the musical profession full-time now, but this has had the effect of giving him opportunities to play several of the fine real theatre organs we still have. Such is life.



STACCATO SNIPPETS – One of Britain's best-known preserved Comptons, the ex-Gaumont, Birmingham 10-ranker now in the Abbey Hall, Abingdon, is getting a new console. Out goes the three-decker and in comes the four-manual from the Gaumont, Camden Town . . . Summer 1972 replacement for *Dudley Savage* as the BBC's Sunday morning theatre organist – *Reginald Dixon*. Officially in retirement, *Reg* has been keeping up a back-breaking load of concerts, broadcasts and recording sessions of late . . . Talking of the Beeb (local argot for Britain's state radio) and Black-pool organists, they have done a marvellous job in issuing an LP of *Horace Finch* at the Empress Ballroom. It's all taken from a couple of radio shows in 1958 and '59. *Horace*, of course, is also in retirement but a hand injury closed his career . . . *Lewis Gerard*, fondly remembered by patrons of Dreamland, Margate, where he opened the unique Compton/Noterman 4/19 before the war, pays the occasional visit there despite now living working in the U.S. He was slated to play the organ again publicly in September to provide plentiful nostalgia . . . □

# Season's Greetings

FROM THE ENTIRE THEATRE ORGAN MAGAZINE STAFF



SEASON'S GREETINGS  
from your  
*South Florida Chapter*


MERRY  
CHRISTMAS

from  
all the members  
of  
C.A.T.O.E.



*Season's Greetings*

TO  
"THEATRE ORGAN"  
READERS



**SOONER STATE CHAPTER OF ATOS**

MERRY  
CHRISTMAS!




Irv & Iris Toner  
Warsaw, New York



Season's  
Greetings  
the  
Lautzenheisers  
Jean  
Marvin  
Genii

HOLIDAY  
GREETINGS  
from  
JOHN  
CARTER  
to  
T.O.S.D.V.




GREETINGS . . . from Marion and Beulah, Piedmont Chapter



from . . . Louise and Don

# the benson organ

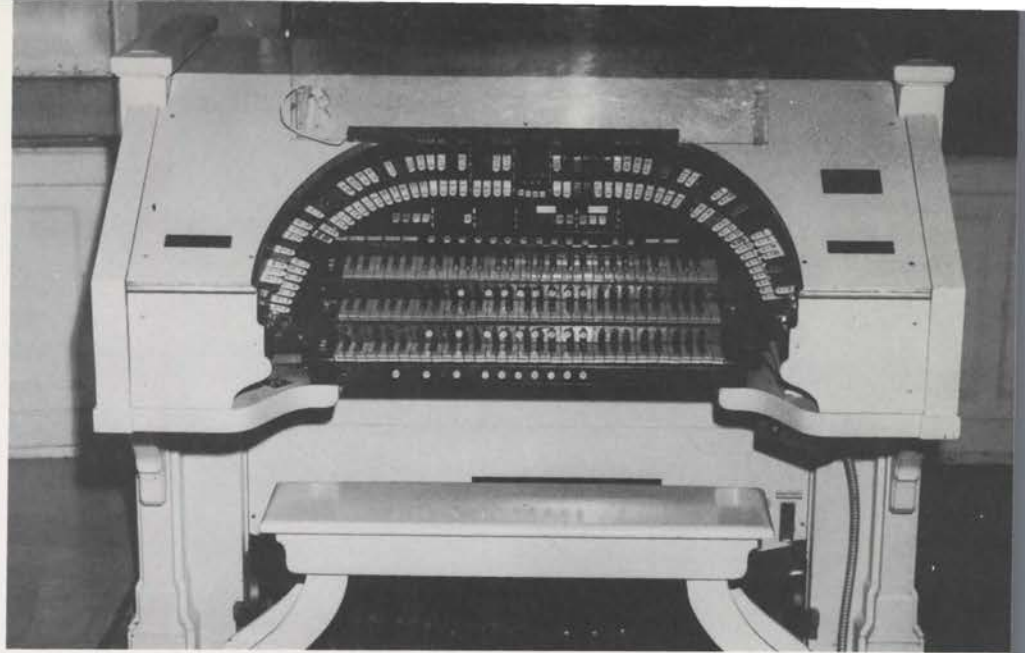
by Bob Burke

"Fifteen men on a Dead Man's Chest - YO HO HO and a Bottle of Rum" Well, isn't that what you are supposed to sing when you dig for buried treasure? Here is a story of the Oregon Chapter project to rebuild Portland's Benson High School Kimball organ.

"Here's the key." Gee, all cleared through the school board, the school, the chapter and the ghosts of what had been.

But who needs the key to the Benson Polytechnic High School Organ? The chambers were never locked anyway . . . not for several years since the windstorm of '62 damaged the roof, and the rain wet half of the chests. Of course, attempts had been made to repair the chests but there was too much for patchwork, and too, the expert repair work, such as cutting the tops out of the French Horn to make them louder didn't accomplish much, especially when they sat on a chest without wind. The school had taken steps to convince one student it was better to return two sets of pipes rather than "store" them at home . . . so it was Discovery Island to climb the ladders and enter the caves really searching for buried treasure.

Of course, nobody starts looking anyplace for secreted valuables without some hint of the past history of what might be. All we knew was that the school had a theatre pipe organ that would barely play . . . the details came later . . . that the student body had purchased the instrument which had been in a Longview, Washington theatre. We saw the writing on the



The 3/24 Kimball console in Benson High School, Portland, Oregon. — (Claude Neuffer Photo)

wall and filled in bits and pieces of history later.

It is a three manual Kimball with a tremendous double bolster console, two double touch manuals and all double touch pistons. Had been nine ranks with piano in the theatre, installed in divided chambers on either side of the stage. The console was set three feet down in a pit. We believe the original organ was enlarged on installation at Benson and that some additions were made later. In all there were added a six and a four rank straight chest and another Diapason and a three rank mixture . . . a total of 24 ranks.

So, when I said 15 on a dead man's chest, I wasn't far wrong. Yo Ho Ho and . . . So, chapter would renovate and maintain the organ for the right to use auditorium and organ four times a year.

Job started. Lots of enthusiasm to start. Two nights and all day Saturday for over a year, including summer . . . never a miss. Thanks to Benson Dad's Club . . . The Chapter members and leader Gerald Duffy . . . I'll take a

bow too, if you ask.

But you need a break . . . money. About the time we were ready for money, the parents of a former student contacted Principal Mr. Anderson asking for some student activity to sponsor in the name of their late son, an accident victim. Mr. and Mrs. Brandt generously donated \$1,000 toward the organ fund in memory of their son Ronald, so you will see the gold plaque in dedication of the work. With a Gaylord Carter concert and the auctioning of a donated Kimball electronic organ, we just about came out even (except for the \$200 "borrowed" by the basketball team to go to Hawaii).

Guess we will have to leave it to you to judge the value of that treasure that seemed so buried. The chests are battened down again, but we'll let you hear the music at the convention. We think we made a good blueprint for fun and music.

You'll have a chance to play our chapter treasure as well as see, hear. But please include me out of the next treasure hunt. □

## MELE KALIKIMAKA

AND

## HAUOLI MAKAHIKI HOU

FROM

ALOHA CHAPTER

P.O. BOX 88012 - HONOLULU, HAWAII 96815



### REMEMBER COPY DEADLINE FOR THEATRE ORGAN MAGAZINE

All material to be published must be received at  
P. O. Box 1314, Salinas, Calif. 93901  
By the **FIRST** of the month **PRECEDING** publication  
Copy for February Issue must be in by January 1st.

**NUGGETS**  
from the  
**GOLDEN**  
**DAYS**



Prospected by Lloyd E. Klos

With these choice nuggets, go our best wishes for a very happy holiday season to all our readers. References were American Organist (AO), Diapason (D), Jacobs (J), Melody (M) and Metronome (Met.) magazines.

July 1925 (D) CLARENCE REYNOLDS dedicated the world's mightiest Wurlitzer in Los Angeles' Roosevelt Memorial Park on May 30. "The Pilgrim's Chorus" and "The Lost Chord" were featured.

Sep. 1925 (D) The MacPhail School of Music in Minneapolis has installed a 3-manual Wurlitzer for instruction and practice. Theatre playing will be taught by EDDIE DUNSTEDTER of the State Theatre.

Nov. 1925 (AO) The Missouri Theatre in St. Louis recently took an 8-page newspaper supplement to announce its resources. Joseph Littau, who directed the orchestras in New York's Rivoli and Rialto theatres, conducts. MILTON SLOSSER is its equally famous organist.

Jan. 1926 (M) LLOYD G. DEL CASTILLO opened the 4/28 Wurlitzer in Shea's Buffalo Theatre on January 15. The theatre is the same type as the Metropolitan in Boston, the Rialto in New York, and a large Balaban & Katz theatre in Chicago.

Feb. 1926 (D) JESSE CRAWFORD, far-famed theatre organist, gave a guest recital at the State Theatre in Detroit, January 10. He played an hour-long program of selections which have attracted large audiences in Chicago.

Apr. 1926 (AO) PAUL H. FORSTER impresses a Syracuse critic with the "well-nigh startling orchestral adaptability" of the Marr & Colton under his hands at the Empire Theatre. Mr.

Forster recently declined an offer to go west, and has signed with the Empire for an extended stay with increased salary which his work well justifies.

Apr. 1926 (Met.) DR. MELCHIORRE MAURO-COTTONE, Chief organist of the Capitol Theatre in New York, has been decorated by the King of Italy with the Cross of Chevalier of the Crown of Italy. The organist has composed much classical organ music, and the decoration is in reward for this. CARL MC KINLEY, his assistant, has been honored by the Chicago Symphony Orchestra, which performed his composition "The Blue Flower."

Aug. 1926 (AO) HENRY B. MURTAGH of Los Angeles, New York, and elsewhere, has been retained by Remick's as transcriber of popular jazz numbers for theatre organists.

Jan. 1927 (J) HENRI A. KEATES, the Oriental organ, Rajah, has been putting over a very clever stunt in Chicago lately. He has the audience bring its own harmonicas, and when the slide novelty is presented, the customers accompany the organ. It is going over with a bang!

Aug. 1927 (AO) FREDERICK KINSLEY, New York Organist, on a 3-manual Midmer-Losh organ, has made some very successful records of late. The organ is a very satisfactory instrument for recording, and it is expected some of the greatest music will be recorded on it soon.

Sep. 1927 (J) OLIVER WALLACE is playing his "mechanical midget" at the Fifth Avenue Theatre in Seattle. It contains 3 manuals, a full set of pedals, but no stops or tabs, and is hooked up to the house Wurlitzer. Clever and effective!

Mar. 1928 (D) According to stories in the St. Louis papers, a policy of \$150,000 has been issued by Lloyd's of London, insuring STUART BARRIE, Ambassador Theatre organist, against loss of his hands and feet.

Mar. 1928 (D) LEW WHITE, Chief organist of New York's Roxy Theatre, and exclusive Brunswick recording artist, has founded the White Institute For Organists. The fifth floor of 1680 Broadway has been decorated in Spanish motif. One 3-manual organ, an exact duplicate of the Roxy studio organ, and two 2-manual organs, all Kimballs, have been installed. Mr. White will eventually broadcast from his own studios.

Jan. 1929 (AO) The Los Angeles Theatre Organists Club held a recital at the Beverly Theatre at midnight, November 20. A young man named GAYLORD CARTER won his spurs as a concert organist in no uncertain manner. The recital furthermore proved the possibilities of playing an interesting and tasteful program on a unit-type instrument.

GOLD DUST: 4/25 WALTER WILD in the Central Theatre, Cedarhurst, N.Y.; RALPH H. BRIGHAM, Orpheum, Rockford Ill. . . . 10/25 LARRY JEAN FISHER, Strand in Muncie, Ind. . . . 11/25 TOM TERRY, Loew's State, St. Louis; MAURICE B. NICHOLSON & LOVE DAVIS at Shea's Hippodrome "Grand Wurlitzer," Buffalo . . . 12/25 WEST BROWN, Tacoma's Blue Mouse; Seattle's Warner Bros. Egyptian installing a large organ; FRANK WOODHOUSE, Jr., Colonial in Gillespie, Ill.; ARTHUR FLAGEL, first jazz organist in a picture house in Europe, playing Gaumont Palace in Paris . . . 1/26 FRANCIS W. RICHTER, Minneapolis Strand; RALPH BRIGHAM, Orpheum in Rockford, Ill.; JAMES E. DURKIN, Oklahoma City's Capitol . . . 2/26 Marr & Colton expects 1926 to be a better year than 1925 which was the best in its 10-year history . . . 4/26 JAMES J. DANBERT, Arcadia in Reading, Pa.; J.H. MILLS, Liberty in Kelso, Wash.; BERNARD ARMSTRONG, Pittsburgh's Grand . . . 9/26 PRESTON SELLERS opens 4/16 Wurlitzer Special in Chicago's Belmont; HOWARD R. WEBB of Pittsburgh's Harris Theatre, is running a Wurlitzer-equipped music school; ALMA SUNDERMAN playing a Wurlitzer in Bellevue, Kentucky . . . 10/26 HAROLD LYON, Capital in Ottumwa, Iowa; WALTER H. FAWCETT, Pittsburgh's Warner Bros. State; AVELYN KERR, Milwaukee's Mirth; NAIMO GERGER, Walnut in Vicksburg, Miss. . . . 11/26 EDDIE ZOHLMAN at the Grand Theatre's Morton, Centralia, Wash; FRANCIS EASTMAN, Columbia in Longview, Wash.; FLOYD KNUPPS, Hudson's Colonial in Portland, Ore.; HAROLD G. HUGHES, Strand M&C in Kendallville, Ind. . . . 12/26 FORREST GREGORY, Rochester, N.Y. Fay Theatre . . .

That should do it until we salute the ATOS ladies again in February. So long, sourdoughs!

LLOYD & JASON



# CONSOLIDATED INDEX of ATOS PUBLICATIONS

SUPPLEMENT TO THEATRE ORGAN DECEMBER 1972

## 1955-1971

COMPILED BY LLOYD E. KLOS

This index refers to major items which have appeared in THE TIBIA from 1955-1958; THE BOMBARDE from 1964-1966, and THEATRE ORGAN from 1959-1971.

Subject headings are as follows:

ATOS Conventions	Playing Instruction
ATOS Miscellaneous	Record Lists
Biographical	Record Reviews
Book Reviews	Stop Lists
Historical	Technical
Home and Studio Organs	Theatre Interiors (picture series)
Miscellaneous	Tours of Installations
Obituaries	Wurlitzer Shipment List
Organs (Other than home and studio inst.)	

No attempt has been made to list the thousands of small items such as Vox Pops, Concert Reviews, Chapter News, Nuggets, etc.

Abbreviations used:

(B) = Bombarde Magazine	Spr. = Spring
(T) = Tibia Magazine	Sum. = Summer
Supp. = Supplement to Magazine	Win. = Winter

Notes:

Hollywood Cavalcade began in the Bombarde, December 1964.  
Nuggets From the Golden Days began August 1967.  
John Muri's column began April 1969.  
Dinny's Colyum (Del Castillo) began August 1971.

ATOS CONVENTIONS	Year	Issue	Page
1958 Fairfield, Cal. . . . .	1959	Spr.	5
1960 Salt Lake City, Utah . . . . .	1960	Spr.	5
1961 Richmond, Va. . . . .	1961	Sum.	14
1962 Los Angeles, Cal. . . . .	1962	Fall	13
1962 Hershey, Pa. (Regional) . . . . .	1962	Fall	21
1963 Bismarck, N. Dakota . . . . .	1963	Sum. Supp.	
1964 Buffalo, N.Y. . . . .	1964	Sum. Supp.	
1964 Portland, Ore. (Regional) . . . . .	(B) 1964	Aug.	19
1965 Chicago, Ill. . . . .	1965	Sum.	3
1965 San Francisco, Cal. (Regional) . . . . .	(B) 1965	Sep.	3
1966 Portland, Ore. . . . .	1966	Sum. Supp.	
1966 Richmond, Va. (Regional) . . . . .	1966	Oct.	38
1967 Detroit, Mich. . . . .	1967	Aug.	26
1968 Los Angeles, Cal. . . . .	1968	Aug.	5
1969 Chicago, Ill. . . . .	1969	Aug.	19
1970 Tulsa, Okla. (Regional) . . . . .	1970	Apr.	36
1970 New York, N.Y. . . . .	1970	Aug.	26
1971 Seattle, Wash. . . . .	1971	Aug.	21

### ATOS MISCELLANEOUS

	Year	Issue	Page
Report of Charter Meeting . . . . .	(T) 1955	Fall	4
Incorporation of ATOS . . . . .	(T) 1957	Win.	19
Constitution and By-Laws . . . . .	1961	Fall	6
Tenth Anniversary Meeting in New York . . . . .	1965	Spr.	22
Twelfth Anniversary Festival in New York . . . . .	1967	Feb.	3
Fourteenth Anniversary Festival in New York . . . . .	1969	Apr.	10

### BIOGRAPHICAL

Blair, Harry (Part 1) . . . . .	1971	Oct.	9
Blair, Harry (Part 2) . . . . .	1971	Dec.	17
Bohr, Ray . . . . .	1960	Sum.	9
Bollington, Al (Part 1) . . . . .	(B) 1965	May	3
Bollington, Al (Part 2) . . . . .	(B) 1965	Sum.	12
Bray, Larry . . . . .	1959	Win.	5
Brubacher, Ray . . . . .	1971	Aug.	43
Carter, Gaylord . . . . .	1967	Oct.	5
Cronin, Francis . . . . .	1971	June	22
Del Castillo, Lloyd . . . . .	1970	Oct.	16
Diamond, Rose . . . . .	1969	Aug.	6
Dixon, Reginald . . . . .	1959	Win.	10
Doner, Mel . . . . .	1961	Fall	3
Dunstedter, Eddie . . . . .	1963	Fall	4
Erwin, Lee . . . . .	1970	Feb.	8
Farney, Gus . . . . .	1959	Win.	7
Feibel, Fred . . . . .	1971	Oct.	16
Fenelon, Tony . . . . .	1969	Dec.	40
Foort, Reginald . . . . .	1960	Win.	8
Forster, Paul (Part 1) . . . . .	1967	Feb.	20
Forster, Paul (Part 2) . . . . .	1967	Apr.	40
Glen, Irma . . . . .	1971	Aug.	8
Grierson, Tom . . . . .	1959	Win.	12
Haines, Chauncey . . . . .	1971	Apr.	15
Hanson, Eddie . . . . .	(T) 1957	Sum.	9
Herrick, Dean . . . . .	1968	Oct.	10
Herth, Milt . . . . .	1967	Feb.	32
Higgins, Esther . . . . .	1964	Spr.	10
Hope-Jones, Robert (Part 1) . . . . .	(T) 1955	Fall	6
Hope-Jones, Robert (Part 2) . . . . .	(T) 1956	Sum.	4
Hope-Jones, Robert (Part 3) . . . . .	(T) 1956	Fall	5
Hull, Dick . . . . .	1965	Win.	12
Koch, Herbie . . . . .	(T) 1956	Fall	8
Leaf, Ann . . . . .	(T) 1958	Sum.	10
Leibert, Dick . . . . .	1968	Apr.	30
Leigh, Leonard . . . . .	1959	Sum.	5
Link, Edwin A. . . . .	1969	Dec.	8
Long, Earl W. . . . .	1961	Sum.	5
MacClain, Leonard . . . . .	1962	Fall	4
Madin, John . . . . .	(T) 1957	Win.	15
Marr, David J. . . . .	1963	Spr.	18
May, Edward C. . . . .	1966	Sum.	20
McPherson, Sandy . . . . .	1964	Win.	7
Miller, Ashley . . . . .	1969	June	12
Miller, Don (Part 1) . . . . .	1968	June	5
Miller, Don (Part 2) . . . . .	1968	Aug.	23
Miller, Mary Jean . . . . .	1969	Apr.	6
Mitchell, John . . . . .	1967	Apr.	4
Murtagh, Henry B. . . . .	1970	Aug.	14
Orcutt, Jim . . . . .	1967	Aug.	6

	Year	Issue	Page
Page, Milton	1963	Spr.	23
Parmentier, C.A.J. (Dr)	1966	Sum.	12
Pomerat, Roland	1968	Oct.	17
Rhodes, Dusty	1961	Sum.	11
Richardson, Alexander	1971	Feb.	32
Rio, Rosa	1970	Feb.	8
Rodwell, Bryan	(T) 1957	Spr.	15
Sauls, Randy	(T) 1957	Spr.	6
Sauls, Randy	1967	Apr.	47
Sauls, Randy	1970	Dec.	12
Siegel, Arsene	1966	Oct.	2
Spring, Goe Gibbs	1964	Win.	25
Stayner, Esther McDonald	1970	Aug.	21
Steele, Edith	1966	Sum.	18
Street, Emma	1965	Spr.	27
Thomas, Jack	(T) 1955	Fall	15
Van Camp, Bob	1968	Feb.	13
Weaver, Eddie	1960	Win.	9
Weber, Horace (Part 1)	1964	Spr.	12
Weber, Horace (Part 2)	1964	Sum.	12
Wright, George	(T) 1956	Sum.	8

## BOOK REVIEWS

Application of Modern Harmony	1966	Apr.	18
Best Remaining Seats	1961	Win.	15
The Cinema Organ	1970	Oct.	33
Collection of Original Compositions	1969	Apr.	31
Denver's Old Theatre Row	1971	Feb.	16
Dictionary of Electronic Organ Stops	1970	June	24
From Piano to Pipe Organ	1971	Dec.	37
Music For Millions	1966	Apr.	18
Put Another Nickel In	1966	Spr.	19
Recent Revolution in Organ Building	1969	Aug.	47
Thinking Musicians' Circle of Fifths	(B) 1965	Sum.	22
World's Greatest Achievement in Music For Theatres	(B) 1964	Dec.	13

## HISTORICAL

AGO's First Theatre Organ Adventure	1966	Oct.	35
The "Anglicised Wurlitzer" Myth	(T) 1957	Spr.	18
The Austin Premier Quadruplex	1969	Feb.	8
Where the Bartons Were (With List 1)	1968	Feb.	19
Where the Bartons Were (With List 2)	1968	Apr.	19
Where the Bartons Were (List 3)	1968	Oct.	37
Where the Bartons Were (List 4)	1969	Feb.	25
Where the Bartons were (List 5)	1970	Dec.	22
Alice Blue, 30 Years Ago	1963	Win.	13
Bouncing Ball and Saga of Koko	1969	Oct.	6
Theatre Organ in Britain (Part 1)	(T) 1956	Fall	15
Theatre Organ in Britain (Part 2)	(T) 1957	Win.	18
Theatre Organ in Britain (Part 3)	(T) 1957	Spr.	14
Buffalo's Larkin Building and Its Organ	1970	Oct.	22
Chicago, Circa 1926	1969	June	15
Chicago's Radio Theatre Organs (Part 1)	1969	June	16
Chicago's Radio Theatre Organs (Part 2)	1969	Aug.	15
Church-Theatre Organs	1962	Spr.	10
Columbus' Loew's Ohio Theatre Saved	1969	Dec.	42
Jesse Crawford, Ace of the Photoplay Organ (Technique)	1967	Feb.	12
Jesse Crawford At the Chicago Theatre	1968	Oct.	20
John Deagan's Work in a Novel Field	1966	Dec.	3
Robert Hope-Jones, A Genius Who Failed. Why?	(B) 1966	Apr.	3
Robert Hope-Jones and His Contributions to Organ Bldg. (No. 1)	1963	Sum.	19
Robert Hope-Jones and His Contributions to Organ Bldg. (No. 2)	1963	Fall	24
Robert Hope-Jones and His Contributions to Organ Bldg. (No. 3)	1964	Spr.	22
Robert Hope-Jones Discusses Electrical Organ Control	(B) 1965	Sum.	8
Hope-Jones Organ Installation List	(T) 1956	Fall	7
Jardine Organs (British)	1967	Oct.	35
Kilgen Installation List	1960	Spr.	10

	Year	Issue	Page
The Kilgen Wonder Organ (Part 1)	1970	Aug.	5
The Kilgen Wonder Organ (Part 2)	1971	Feb.	4
Of Kimballs and Diaphones	1966	Sum.	6
When Ann Leaf Dedicated the WHEC Wurlitzer The Link Organs and Pilot Trainers (With Inst. List)	1962	Win.	10
David J. Marr & The Marr & Colton Co. (With Inst. List)	1963	Spr.	18
Miami's Olympia Theatre	1967	Apr.	11
Moller Theatre Organs (With List)	1965	Win.	4
Moller Theatre Organs (With List)	1966	Spr.	14
Moller Theatre Organs (List 3)	1966	Sum.	42
Robert Morton Goes On and On	1966	Sum.	33
New Haven Paramount's Final Curtain	1970	Dec.	8
New York Paramount's Farewell	1964	Fall	4
New York Paramount Wurlitzer Damaged	1968	Apr.	5
New York Roxy Requiem	1970	Oct.	5
Old-Time Organists' Comparisons	1970	Oct.	27
Portland, Oregon Installation List	1964	Sum.	7
Radio Station Pipe Organ List	1962	Sum.	13
Radio Station Pipe Organ List Additions and Changes	1962	Fall	24
Off the Record	1970	Oct.	19
The Reuter Theatre Organ (With Shipping List)	1962	Sum.	4
Richmond's Theatre Organs	1960	Win.	9
Rochester's First Wurlitzer	1966	Oct.	33
Rochester Theatre Organists List	1967	Oct.	10
Rochester Theatre Organ Society Saves a Wurlitzer	1967	Feb.	6
San Francisco Bids Farewell to the Fox	1963	Spr.	11
Seattle Bids Farewell to Music Hall Theatre	1963	Win.	31
Smith Unit Organs (With Installation List)	1960	Win.	5
Syracuse's Theatre Organ Days	1971	Dec.	32
A Theatre Organ's Birth (By Dan Barton)	(B) 1964	Dec.	8
The Theatre Organ in American Culture	1969	Oct.	18
A Trip to Yesteryear	1959	Win.	14
Tulsa's Theatre Organs	1969	Oct.	20
The U.S. Organ (From Fortune Magazine)	1962	Sum.	8
Woman's Place in the Theatre	1971	June	25
Wood Pipe Organ Co. (With List)	1963	Win.	28
The Wurlitzer Factory (Picture Montage)	1963	Spr.	16

## HOME AND STUDIO INSTALLATIONS

Dr. Paul Abernethy's Wurlitzer	1964	Win.	21
Duane Arey's Link	1962	Win.	11
Lowell Ayars' Wurlitzer	1965	Win.	19
Lee Bauscher's Wurlitzer	1968	Dec.	5
Fred Beek's Smith-Wurlitzer	1967	Feb.	24
Blake Braley's Wurlitzer	1965	Fall	9
Larry Bray's Organ Loft	1959	Win.	5
Ben Brown's Wurlitzer	1964	Sum.	8
Ray Brubacher's Newcomer	1968	Apr.	17
Robert Burke's Wurlitzer	1966	Oct.	10
Jim Carter's Wurlitzer	1971	Apr.	10
Joe Chadbourne's Wurlitzer	(T) 1957	Sum.	11
Ralph Charles' Robert Morton	1967	June	32
John Clancy's Wurlitzer	1961	Win.	14
Buddy Cole's Wurlitzer	1966	Dec.	32
Peter Crotty's Landon	(B) 1966	Apr.	7
Reiny Delzer's Wurlitzer	1961	Fall	8
Clyde Derby's Wurlitzer	1966	Oct.	16
Roy Emison's Wurlitzer	1967	June	21
Ken Ensele's Wurlitzer	1971	Aug.	41
Weldon Flanagan's Wurlitzer	1964	Spr.	16
Reginald Foort's Moller	1963	Win.	14
Thomas Ford's Wurlitzer	1968	Feb.	10
Jon Habermas' Hybrid	1966	Dec.	18
Fred Hermes' Wurlitzer	1964	Sum.	4
John Hobbs' Robert Morton	1971	Feb.	10
Russell Joseph's Wurlitzer	1963	Sum.	26
Lem Keller's Hybrid	1962	Spr.	8
Richard Kline's Wurlitzer	1970	June	5
Doc Lawson's Wurlitzer	1961	Fall	4
Stan Lechowicz's Barton	1968	Dec.	10
John Ledwon's Wurlitzer	1966	Oct.	18
Richard Loderhose's Wurlitzer	1960	Fall	5

	Year	Issue	Page
Harold Logan's Wurlitzer	1962	Win.	8
R.C. Maddy's Wurlitzer	1966	Dec.	5
Ed Mahn's Robert Morton	1969	Oct.	11
Marion Martin's Moller (Part 1)	1967	Oct.	14
Marion Martin's Moller (Part 2)	1968	Dec.	8
Marion Martin's Moller (Part 3)	1971	Feb.	30
George Merriken's Wurlitzer	1961	Win.	8
Robert Miller's Robert Morton	1966	Oct.	25
Walter Miller's Wurlitzer	1970	Dec.	26
Frank Netherland's Kimball	1966	Spr.	12
Floyd Paddock's Marr & Colton	1965	Fall	13
Lauren Peckham's Hybrid	1971	Oct.	29
Robert Rickett's Wurlitzer	1963	Sum. Supp.	
Laurel Ruby's Wurlitzer	(B) 1964	Aug.	4
Bob Sieben's Hybrid	1971	Feb.	24
Richard Simonton's Wurlitzer and Skinner	1961	Spr.	6
Louis Smith's Robert Morton	1965	Win.	10
H.A. Sommer's Robert Morton	1967	Feb.	29
Doug Spivey's Robert Morton	1971	Apr.	12
Art Stopes' "Beer Can" Organ	1969	June	24
Jack Strader's Wurlitzer	1962	Spr.	5
George Thompson's Wurlitzer	1966	Sum.	8
Roland Treuel's Wurlitzer-Morton	(B) 1965	Dec.	4
Richard Vaughn's Wurlitzer	1959	Spr.	8
Judd Walton's Wurlitzer	1963	Spr.	4
Elmer Wehmeier's Wurlitzer	1965	Win.	16
Gil White's Residence Organ	1970	Aug.	10
George Wright's Studio Organ	(B) 1964	Feb.	3
George Wright's Studio Organ Destroyed by Fire	1970	Oct.	12

## MISCELLANEOUS

A Pioneer Movie Organ (Humorous)	1965	Fall	27
All Through the Night (Humorous)	1959	Win.	13
Bob Arndt's Hobby Becomes Business	1971	Aug.	15
Theatre Organs in Australia	1968	Oct.	22
CATOE Hit By Fire	1971	Aug.	4
The Circus is Coming	1971	June	6
The Use of Contracts	1967	Apr.	6
I Remember Dan Papp	1970	June	28
American Theatre Organ Etiquette	1969	Dec.	13
Factory Force of Three Turns Out Organs	(B) 1964	May	4
The Guys Who Fixed the Organ	1968	Feb.	5
Insurance Protection - Your Project	1968	Aug.	13
Interview with Edwin Link	1968	Feb.	16
Nero Got An Organ (Humorous)	(T) 1958	Sum.	6
Pipes and Pops!	1967	Apr.	10
Radio City Music Hall	1965	Spr.	24
Real Pipe for Price of Plug-In?	1969	Dec.	14
The Renaissance of the Theatre Organ	1968	June	26
Song Slides and Theatre Organists	1970	Aug.	13
South Pasadena's Rialto Wurlitzer Destroyed by Fire	1971	Dec.	22
Stu Green Marries Peg Nielson	1971	Apr.	22
Uticans Are Tuned In to the "Organ Loft"	1971	Feb.	27
The Young Radical Comes of Age	1970	Feb.	17
Theatre Organ Revival is More Than Nostalgia	1970	June	20
Them Theyaters is Gittin' Bigger (Humorous)	1967	Dec.	7
Wurlitzer Template Discovery	1970	Aug.	24

## OBITUARIES (Closing Chord)

Apple, Robert M.	1965	Win.	30
Benson, Walter	1971	Oct.	23
Braun, Jim	1967	June	37
Brickell, Ronald	(B) 1966	Apr.	11
Brigham, Chester A.	(B) 1964	Aug.	9
Cargill, Sylvester (Sal)	1962	Spr.	7
Chadwick, Cecil	1966	Oct.	22
Cole, Buddy	(B) 1964	Dec.	6
Coleman, Carl F.	1970	Oct.	38
Connor, Jim	1967	Aug.	38
Crawford, Jesse	1962	Sum.	2
Danielson, Win.	1967	Feb.	36
Day, Jim	1971	Aug.	19

	Year	Issue	Page
Driggs, Collins	1966	Dec.	36
Edwards, Mark A.	(B) 1965	Sep.	27
Erdman, Douglas	1970	Feb.	27
Farney, Gus	(B) 1964	May	9
Fisher, De Forest (Dee)	(B) 1965	Sum.	21
Gebhardt, Ruth C.	1971	Aug.	19
Gooding, Gladys	(B) 1964	May	9
Grierson, Tom	1966	Oct.	30
Hall, Ben M.	1971	Feb.	19
Hermes, Jane	1971	June	35
Huck, Bill	(B) 1965	Dec.	8
Huntington, Arthur F.	1969	Dec.	25
Kearns, Joseph	1962	Spr.	7
Korinke, Marvin C.	1968	Apr.	41
Leigh, Leonard	1967	Feb.	36
Lewis, Fulton, Jr.	1966	Oct.	22
Lockwood, Louis	1966	Sum.	44
MacClain, Leonard	1967	Oct.	4
MacLean, Quentin	1962	Fall	26
Malotte, Albert Hay	(B) 1964	Dec.	6
March, Archibald	1966	Oct.	22
March, David J. (Mrs.)	1969	Dec.	25
Martel, Arthur	(B) 1965	Sep.	27
Meenan, Thomas	(B) 1965	Dec.	8
Orcutt, James A.	1969	June	26
Page, Milton (Dr.)	(B) 1966	Apr.	11
Papp, Daniel L.	1969	Dec.	25
Pomerat, Roland	1969	Dec.	25
Rogers, Frank D.	1969	June	26
Ross, Alan P.	1970	Oct.	38
Shearin, Harry E.	(B) 1965	Sep.	27
Shelley, Raymond G.	1965	Spr.	35
Shriner, Herb	1970	June	34
Siegel, Arsene	1967	Feb.	36
Stayner, Esther McDonald	1971	Aug.	19
Steele, Edith	1971	June	35
Strauss, Allen A.	1968	Aug.	29
Thomas, John R.	1968	Apr.	40
Togni, Victor	(B) 1965	Sum.	21
Tourtellotte, Wesley B.	1969	Dec.	25
Trepte, Walter B.	(B) 1964	Aug.	9
Warner, Harold	1960	Win.	10
Watson, Reginald	1968	Oct.	7
Welch, Truman	1968	Apr.	40
Wickersham, George W.	1971	Oct.	23
Wiener, Jean	1970	Feb.	27
Wood, Frederick C.	1970	Nov.	15
Wright, Bart	1967	June	37
Wurlitzer, Farny (Mrs.)	1968	Apr.	41

## ORGAN INSTALLATIONS (Other Than Homes and Studios)

Alexandria, Va. Arena Wurlitzer	1965	Fall	4
Alexandria, Va. Virginia Theatre's Barton	1969	June	5
Anderson, Ind. Paramount Theatre's Page	1966	Sum.	4
Atlanta, Ga. Fox Theatre's Moller	1963	Win.	4
Binghamton, N.Y. Roberson Center's Link	1969	Dec.	8
Boston, Mass. Metropolitan Theatre Wurlitzer	(T) 1958	Sum.	14
Brighton, Eng. Dome Concert Hall's Christie	1962	Win.	4
Brooklyn, N.Y. "Forgotten "Crawford Special"	1965	Sum.	22
Buckingham, Eng. Town Hall Wurlitzer	1963	Sum.	28
Buffalo, N.Y. Roosevelt Theatre's Marr & Colton	1961	Win.	4
Buffalo, N.Y. Larkin Building Moller	1970	Oct.	22
Chicago, Ill. Piccadilly Theatre's Kilgen	1960	Spr.	7
Chicago, Ill. Stadium's Barton	1969	Apr.	24
Chicago, Ill. Downer's Grove Wurlitzer	1970	Dec.	5
Columbus, Ohio Loew's Ohio Morton	1966	Dec.	10
Covina, Cal. Pipe 'n Pizza Wurlitzer	1970	Feb.	18
Denver, Col. Isis Theatre Wurlitzer	(T) 1956	Sum.	10
Detroit, Mich. Organ Installations	1959	Win.	16
Detroit, Mich. Fisher-Orbits Wurlitzer	1967	Feb.	10
Elmhurst, Ill. Elmhurst Skating Rink Hybrid	1965	Sum.	7
Elmira, N.Y. Restoration of Elmira Th. Marr & Colton	1963	Sum.	10
Frederick, Md. Restoration of Tivoli Th. Wurlitzer	1971	Apr.	4

	Year	Issue	Page
Hartford, Conn. Allyn Theatre's Austin	1961	Fall	10
Hershey, Pa. Community Theatre			
Aeolian-Skinner	1968	June	8
Hilo, Hawaii Theatre's Robert Morton	1964	Spr.	21
Juneau, Alaska 20th Century Theatre's Kimball	1963	Fall	10
London, Eng. BBC Compton	1966	Spr.	4
London, Eng. Granada Tooting Wurlitzer	1970	Apr.	5
London, Eng. Granada Woolwich Wurlitzer	1971	Oct.	5
London, Eng. Odeon Leicester Square Compton	1964	Win.	15
London, Eng. Odeon Marble Arch Wurlitzer	1963	Sum.	4
Los Altos, Cal. Melody Inn Wurlitzer	1971	June	18
Memphis, Ten. Malco Theatre's Wurlitzer	1961	Win.	6
Memphis, Ten. Malco Theatre's Wurlitzer	1971	Apr.	8
Milwaukee, Wis. Colonial Theatre's Barton	1961	Sum.	12
Minneapolis, Minn. KSTP-TV Wurlitzer	1959	Sum.	5
Minneapolis, Minn. Minnesota Theatre Wurlitzer	1961	Fall	8
Moscow, Idaho Univ. of Idaho's Robert Morton	1970	Apr.	28
Mundelein, Ill. St. Mary's of the Lake Hybrid	1965	Sep.	13
Oakland, Cal. Neighborhood Church			
Robert Morton	1963	Spr.	8
Oakland, Cal. Paramount Theatre's Wurlitzer	1963	Spr.	12
Plattsburgh, N.Y. Strand Theatre's Wurlitzer	1967	Aug.	2
Portland, Ore. Oriental Theatre's Wurlitzer	1964	Sum.	4
Redwood, Cal. Capn's Galley Wurlitzer	1970	Oct.	28
Richmond, Va. Mosque Wurlitzer	(T) 1956	Fall	12
Rochester, N.Y. Loew's Rochester			
Marr & Colton	1962	Fall	10
Sacramento, Cal. Carl Greer Inn's			
Robert Morton	1964	Win.	4
Salt Lake City, Utah Tabernacle Organ	1971	Apr.	5
San Francisco, Cal. Fox Theatre Wurlitzer	(T) 1956	Sum.	10
San Francisco, Cal. Paramount Theatre			
Wurlitzer	1961	Sum.	4
Santa Clara, Cal. Capn's Galley Wurlitzer	1968	Oct.	14
Springfield, Ill. Orpheum Theatre's Barton	1961	Win.	16
St. Louis, Mo. Fox Theatre Wurlitzer	1966	Spr.	9
Syracuse, N.Y. Keith's Wurlitzer in New Home	1969	Aug.	8
Thomaston, Conn. Opera House			
Marr & Colton	1971	Dec.	4
Toledo, Ohio Paramount Theatre's Wurlitzer	1962	Sum.	18
Toronto, Canada Odeon Carlton's			
Hilgreen-Lane	1970	Aug.	16
Upper Darby, Pa. Tower Theatre's Wurlitzer	1969	Dec.	36
Vincennes, Ind. Indiana University's Wurlitzer	1969	June	8
Wichita, Kansas Miller Theatre's Wurlitzer	1967	Dec.	3
Wilmington, Del. John Dickinson High School's			
Kimball	1970	June	18

## PLAYING INSTRUCTIONS

Did You Bring Your Music With You?	1969	Dec.	17
Eastman School of Music Motion Picture			
Organ Course	1964	Win.	10
How to Play the Cinema Organ, Part 1	1967	Apr.	8
How to Play the Cinema Organ, Part 2	1967	June	8
How to Play the Cinema Organ, Part 3	1967	Aug.	22
How to Play the Cinema Organ, Part 4	1967	Oct.	18
Mildred Alexander Opens Teaching Studio	1969	Feb.	24
Musical Accompaniment for Motion Pictures	1971	Aug.	11
Organ Accompaniment of Motion Pictures			
(By Iris Vining)	1963	Fall	12
Quitting, Qussing & Quing, Part 1	1968	Feb.	11
Quitting, Qussing & Quing, Part 2	1968	Apr.	20
Silent Movie Accompaniment, Part 1	1968	Oct.	24
Silent Movie Accompaniment, Part 2	1969	Feb.	17
Silent Movie Accompaniment, Part 3	1969	Aug.	13
Silent Movie Accompaniment, Part 4	1970	Apr.	14
What Is Required of the Theatre Organist			
(By J. Crawford)	1971	Feb.	28

## RECORD LISTS

List of Recordings 1955 and 1956	(T) 1957	Spr.	16
Mel Doner List, Part 1	(T) 1956	Sum.	15
Mel Doner List, Part 2	(T) 1956	Fall	18

	Year	Issue	Page
Mel Doner List, Part 3	(T) 1957	Win.	12
Mel Doner List, Part 4	(T) 1957	Spr.	10
Mel Doner List, Part 5	(T) 1957	Sum.	16
Mel Doner List, Part 6	(T) 1958	Spr.	14
Mel Doner List, Part 7	(T) 1958	Sum.	12
Mel Doner List, Part 8	(T) 1960	Hall	13
Re-Issue and New Release List	(T) 1955	Fall	13
Re-Issue and New Release List	(T) 1956	Sum.	15
Re-Issue and New Release List	(T) 1956	Fall	16
Re-Issue and New Release List	(T) 1957	Win.	16
Re-Issue and New Release List	1959	Win.	20
Remember This Disc?	1962	Spr.	9

## RECORD REVIEWS

Alexander, Mildred - Alexander, The Great	(B) 1966	Apr.	12
Alexander, Mildred - Live From the Wiltern	1966	Dec.	26
Alexander, Mildred - Thoroughly Fabulous			
Millie	1970	Feb.	34
Baga, Ena - Buckingham Concert	1967	Aug.	19
Baga, Ena - Joy to the World	1968	Feb.	26
Baker, Don - Far Away Music	(T) 1957	Spr.	17
Baker, Don - Sound Showcase	(B) 1964	Feb.	10
Baker, Don - The New York Paramount			
Comes Down	1970	Feb.	35
Baker, Eddie (Doc Bebko) - Shuffle Off			
to Buffalo	(B) 1964	Dec.	17
Balsano, Dick - Ricardo, Organ and Piano			
Just For You	1971	Feb.	15
Barker, Jeff - The Young Sound	1969	June	35
Barnett, Knight - Australia In Music	1967	Dec.	27
Bayco, Frederick - Music for Theatre Organ,			
No. 2	1967	June	34
Beaver, Paul - Perchance to Dream	1967	Feb.	28
Benzmiller, Jim - Bold, Brassy, Brilliant	1971	Apr.	30
Blackmore, George - Regal Memories	1967	Feb.	30
Blackmore, George - Sea Side Walk	1969	Apr.	27
Blunk, Bill - Just Plain Bill	1968	Aug.	20
Bohr, Ray - Midnight For Two	(T) 1957	Spr.	17
Bohr, Ray - The Big Sound On Broadway	(T) 1957	Sum.	20
Bohr, Ray - At the Radio City Music Hall			
Organ	1960	Sum.	14
Bollington, Al - A Wonderful Way to Spend			
an Evening	(B) 1965	Dec.	15
Bollington, Al - This Is a Lovely Way to			
Spend An Evening	1967	Dec.	27
Bollington, Al - Organ Magic	1968	June	31
Boyce, Jimmy - Skate Along With the Mighty			
Wurlitzer	(B) 1965	Dec.	14
Boyce, Jimmy - Showtime	1967	Dec.	27
Boyer, Stu - Plays Timeless Treasures	1970	Feb.	36
Brereton, Robert - Pipe Organ Encores In			
Stereo	1963	Spr.	13
Brereton, Robert - Pipe Organ Encores	1967	Apr.	45
Brown, Jackie - At the Mighty Wurlitzer			
(4 Tapes)	1962	Fall	27
Brown, Jackie - You Asked For It (Tape)	1966	Sum.	45
Brown, Jackie - The Flying Scotsman			
Goes on Tour	1970	June	27
Carter, Gaylord - Music From the Golden Age			
of Silent Movies	1963	Spr.	13
Carter, Gaylord - Reprise Performance	1971	Apr.	30
Chapman, Wayne - At Al Ringling Theatre			
Organ	1962	Sum.	21
Charles, Terry - Christmas With Terry Charles			
at the Wurlitzer Pipe Organ	1970	Oct.	32
Charles, Terry - My Way	1971	Feb.	14
Cleaver, Robinson - Granada	1968	Dec.	26
Clifford, Eddie and Tubby Clark - Piano,			
Pipes and Pops	1961	Win.	10
Coffman, Bill - One Hour With You	(B) 1965	May	17
Coffman, Bill - Sounds From Old Town			
Music Hall	1971	June	27
Cole, Buddy - Autumn Nocturne	(B) 1964	Dec.	18
Concert Recording Stars Wish You A Merry			
Christmas	1970	Oct.	33

	Year	Issue	Page		Year	Issue	Page
Cranfield, Cecil - The Grand One	1967	June	34	Jones, Carol - Have You Met Miss Jones?	1970	Feb.	35
Crawford, Jesse - Plays Irving Berlin	(T) 1958	Spr.	8	Kates, Bob - Pipe Dreams	(T) 1957	Spr.	17
Crawford, Jesse - Plays Jerome Kern	1959	Win.	20	Kemm, Johnny - First Class Confirmed	1969	June	35
Crawford, Jesse - The Song Is You	1960	Sum.	14	Kennedy, Wendell - The Barton Theatre			
Crawford, Jesse - The Best of Jesse Crawford	(B) 1964	May	11	Organ	1966	Sum.	37
Crawford, Jesse - A Lovely Way to Spend An Evening	(B) 1965	May	19	Kibbee, Gordon - Music From Oklahoma and South Pacific	(T) 1957	Sum.	19
Crawford, Jesse - When Day Is Done	1970	June	26	Kingsbury, Chester - Pop Sound of the Great Organ	(B) 1964	Dec.	20
Crawford, Jesse - Magic Moments	1971	Oct.	27	Knights, Don - Holidays and Knights	1966	Oct.	28
Curtis, Ron - It's Wonderful	1968	June	30	Knights, Don - Vienese Knights	1968	Apr.	29
Dalton, Bill - At the Console	1968	Dec.	25	Koury, Rex - Yours Sincerely	1971	Oct.	27
Daly, William - Organ Rhapsody	1959	Sum.	11	Krist, Gordon - Just For the Fun Of It	1970	Feb.	34
Davies, Ian - Australian Style	1967	Aug.	19	"Lake, Martha" - Martha!	1969	Dec.	30
Del Castillo, Lloyd - Pipe Dreams	1971	Aug.	34	Landon, John - At the Paramount in Anderson, Ind.	1966	Sum.	36
Dell, Helen - Meet Helen Dell	1969	Apr.	28	Landon, John - Sacred Pipe Organ Melodies	1969	June	35
Dell, Helen - Plus Pipes	1970	Feb.	35	Lane, Kenneth - You're On My Mind	1966	Sum.	38
Dell, Helen - Sugar & Spice	1970	Dec.	17	Larsen, Lyn - Presenting Lyn Larsen	(B) 1965	Dec.	14
Dell, Helen - Bright Pipes	1971	Dec.	13	Larsen, Lyn - An Evening At Home With the Mighty Wurlitzer	1967	Feb.	28
De Mello, John - At the Waikiki Theatre Organ	1963	Win.	27	Larsen, Lyn - Coast To Coast	1968	Aug.	20
Derby, Clyde - Remember Me?	1967	Dec.	25	Larsen, Lyn - People	1969	Aug.	37
Dixon, Reginald w/Fox, Leibert & Davies - Music For Christmas	1970	Dec.	18	Larsen, Lyn - Bravo!	1969	Oct.	30
Duffy, John - Look of Love	1969	Apr.	28	Larsen, Lyn - Get Happy!	1970	June	26
Dunstedter, Eddie - Bells of Christmas				Larsen, Lyn - Something Special	1971	Apr.	30
Chime Again	1963	Win.	27	Larsen, Lyn - Lyn At the Dendy	1971	Apr.	31
Dunstedter, Eddie - Pipe Organ Favorites	(B) 1965	May	19	Larsen, Lyn - Joy to the World	1971	Dec.	14
Dunstedter, Eddie - Christmas Candy	(B) 1965	Dec.	15	La Salle, Dick - Final Curtain	1959	Sum.	11
Dunstedter, Eddie - Plays Requests	1969	Aug.	36	Leaf, Ann - That Ain't the Way I Heard It	(B) 1965	Sum.	18
Ellsasser, Richard - Hi Fi Holidays For Organ	(T) 1957	Spr.	17	Leaf, Ann - Spectacular Pipe Organ	(B) 1965	Dec.	13
Ellsasser, Richard - Music of David Rose	(T) 1957	Sum.	18	Leaf, Ann - At the Los Angeles Theatre	1966	Sum.	37
Ellsasser, Richard - More LeRoy Anderson	(T) 1958	Spr.	8	Leaf, Ann Concert Echoes	1971	Feb.	14
Elmore, Robert - Boardwalk Pipes	(T) 1957	Sum.	18	Ledwon, John - Organist At Play	1962	Sum.	21
Erwin, Lee - Oldies for Pipe Organ	1963	Win.	27	Ledwon, John - Theatre Organ Overtures at the Plaza	1963	Win.	27
Erwin, Lee - Sound of the Silents	1969	Feb.	35	Leibert, Dick - Sing A Song With Dick			
Extrasonic Vol. 1	1969	Apr.	26	Leibert	1959	Win.	20
Farney, Gus - Colossus	1960	Spr.	12	Leibert, Dick - Leibert Takes You Dancing	1959	Win.	20
Farney, Gus - At the 5-Manual Wurlitzer	1961	Spr.	5	Leibert, Dick - Hits to Keep Forever	(B) 1964	Dec.	18
Fenelon, Tony - Academy Award Songs	1968	Dec.	26	Leibert, Dick & Michelson - Play Golden Favorites	1969	Oct.	30
Fenelon, Tony - Tony!	1969	Dec.	29	Leigh, Leonard - The Mighty Wurlitzer & the Roaring Twenties	1959	Sum.	11
Fenelon, Tony - In America	1970	Aug.	40	Leigh, Leonard - The Mighty Wurlitzer Remembers the Good Old Songs	1959	Sum.	11
Fenelon, Tony - Requests Repeat	1970	Oct.	32	Lewis, LeRoy - Pipe Organ at the Crossroads	1969	Aug.	37
Fenner, Andrew - At the Theatre Organ	1970	June	27	Loren, Jack - At Los Angeles Shrine Auditorium	1971	Oct.	26
Ferrari, Larry - At the Mighty Wurlitzer	1969	Dec.	30	Loxam, Arthur - Ethos	1969	June	34
Finch, Carlton - Niagara Falls Symphonette	1970	Feb.	35	MacClain, Leonard - More Theatre Organ			
Floyd, Bill - The Paramount Sound	1968	Aug.	20	In Hi-Fi	1960	Sum.	15
Foort, Reginald - Christmas In Your Heart	1960	Spr.	12	MacClain, Leonard - Operetta For Theatre Organ	1961	Spr.	5
Foort, Reginald - At His English Best	1962	Fall	27	MacClain, Leonard - Plays For Theatre Organ			
Fox, Virgil - Plays the Wanamaker Organ	(B) 1964	Dec.	20	Lovers	1963	Win.	27
French, Don - Goes Oriental	1967	Feb.	29	MacClain, Leonard - Plays For Theatre Organ			
Garrett, Roger - The Mighty Morton	1968	Apr.	28	Lovers	(B) 1964	May	10
George, Don - America's Favorite Organ Hits	1963	Spr.	13	Mack, Bob - At the Wurlitzer Pipe Organ	1963	Spr.	13
Gerhard, Ramona - Intermission Time	(T) 1957	Sum.	19	McAbee, Kay - Starring Mr. Kay McAbee	(B) 1965	Sep.	19
Glen, Irma - Music - Prayer Therapy	1971	Dec.	14	McAbee, Kay - Fun Sounds of Kay McAbee	1970	Dec.	17
Graveur, Pierre - Organ at Twilight	1959	Sum.	11	McAlpin, Dolton - Thoroughly Modern Morton	1968	June	29
Gregor, Gerhard - Sousa Marches	(B) 1965	Sep.	19	McAlpin, Dolton - Hey, Look!	1970	Aug.	40
Gress, Ed - Mighty Wurlitzer Sound	(T) 1957	Sum.	19	McMains, William - Vintage Theatre Organ	1967	Dec.	25
Grierson, Tom - Plays Palace Favorites	1963	Sum.	17	McMichaels, Dean - Sounds of the Sanctuary	1967	Oct.	26
Gustafson, Jack - Jack Gustafson & the Pipe Organ	1969	Aug.	37	McNeil, Jocelyn - Very Hi-Fi Organ	1959	Sum.	11
Gustafson, Jack - Plays Your Requests	1970	Dec.	17	Mekkes, Jim - Medleys From Musicals	1967	June	34
Hammett, Vic - A Buckingham Special	1966	Sum.	37	Melander, Jim - The Echoing Antique Shop	1961	Spr.	5
Hammett, Vic - At the Baldwin Theatre Organ	1969	Apr.	27	Melander, Jim - Once In a Dream	1966	Apr.	13
Hammett, Vic - Pipin' Hot From the Cap'n's Galley	1971	Dec.	13	Melgard, Al - This Is Al Melgard	(T) 1957	Sum.	19
Hanson, Eddie - Master Organist	1970	Dec.	18	Mendelson, Jerry - Biggest Little Wurlitzer	1970	Oct.	32
Hanson, Eddie - Liquid Soul	1971	Aug.	36	Mendez, Alfredo - Fiesta For Pipe Organ	(T) 1958	Spr.	8
Hazelton, Tom - Plays Show Pipes	1970	Feb.	34	Mertz, Sherwood - Melodies for Meditation	(B) 1965	May	17
Heiman, Jerry - Szorzando!	1966	Dec.	27	Miller, Ashley - Radio City Music Hall Organ	(T) 1957	Spr.	17
Helyer, Jackie - At the Conacher Pipe Organ	1968	June	30	Miller, Ashley - The Famous Radio City Music Hall Organ	1960	Spr.	12
Herr, Chic - The Biggest Sound Around	1969	Apr.	27				
Howard, Virgil - Now Is the Hour	1966	Oct.	28				
Hull, Dick - At the Mighty Wurlitzer Organ	1967	Dec.	26				
James, Tiny - Intermission Time	(T) 1958	Spr.	8				
James, Tiny & Everett Nourse - Farewell to the Fox No. 1 & 2	1963	Fall	18				
James, Tiny & Everett Nourse - Farewell to the Fox No. 3	1965	Dec.	13				

	Year	Issue	Page
Miller, Ashley - An Evening For Members			
Only	1967	Dec.	26
Miller, Ashley - Showtime	1967	Dec.	26
Miller, Ashley - The Famous Radio City Music Hall Organ (Reissue)	1971	June	26
Miller, Ashley - Radio City Music Hall Organ (Reissue)	1971	Aug.	35
Mills, Allen - Front & Center	1967	Dec.	25
Montalba, George - Pipe Organ Favorites	(T) 1957	Sum.	19
Muri, John - Volume 1	1970	Dec.	18
Music Boxes & Automatic Pianos	1968	Jun.	31
Nalle, Billy - Swingin' Pipe Organ	1959	Sum.	11
Nalle, Billy - Billy	1964	Sum.	23
Nalle, Billy - Improvises on Wurlitzer Pipes	(B) 1964	Dec.	20
Nalle, Billy - Wizard of the Organ	1969	Apr.	28
Nalle, Billy & Richard Purvis - Play Golden Favorites	1969	Dec.	29
Nalle, Billy - Big, Bold & Billy	1971	Jun.	26
Nelson, Norm - World Premiere	1962	Sum.	21
Nolan, Buddy - The Embassy At Midnight	1966	Oct.	28
Nolan, Buddy - After Midnite	1970	Aug.	41
Nordwall, Jonas - At the Wurlitzer	1970	Oct.	32
Olsen, Frank - At the Hilsdon Theatre Pipe Organ	1967	Apr.	39
Orcutt, Jim - First Annual Christmas & Pop Concert	1967	Apr.	39
Orcutt, Jim - Music In the Round	1969	Feb.	35
Palmistra, Denis - Especially For You	1968	Dec.	25
Pandit, Korla - Music of the Exotic Past	1960	Spr.	12
Pandit, Korla - Fantastique	(B) 1965	Sum.	23
Parker, Jess - Standing Room Only	1969	Aug.	38
Paulin, James - At the Rodgers Theatre Organ	1970	Jun.	27
Pegram, Ed - On the Wings of Love	1969	Oct.	30
Put Another Nickel Into the Wurlitzer	1968	Apr.	29
Ramsay, Harold - At the Wurlitzer In the Orpheum, Vancouver	(B) 1964	Dec.	17
Rawle, Len - Sounds of Tonawanda	1971	Feb.	14
Read, Bob - At Beef Eaters Theatre Pipe Organ	1963	Win.	27
Read, Bob - At the Beef Eaters	(B) 1965	Dec.	14
Reeve, Douglas - Brighton Brassy	1967	Dec.	27
Rio, Rosa - Theatre Organ Technique	1963	Win.	27
Roberson, Gene - Oh, Happy Day!	1971	Feb.	15
Rodgers, Eric - Mighty Colossus of Sound	1967	Feb.	30
Rodwell, Bryan - Once Again!	1970	Jun.	26
Roseveare, Jim - In Concert	1966	Dec.	26
Savage, Dudley - At the ABC Theatre, Plymouth	1970	Aug.	40
Schrum, Dick - That's Entertainment	1966	Oct.	43
Schrum, Dick - At the Seattle Paramount	1966	Dec.	27
Scott, Dick, w/Seng & DeWitt - At the Dick Loderhose Wurlitzer	1960	Spr.	12
Scott, Don - An Evening At the Palace	(B) 1966	Apr.	12
Seng, John - Beyond the Blue Horizon	1960	Spr.	12
Seng, John - On the Mundelein Seminary Organ	1969	Oct.	30
Shaw, Gerald - Fanfare	1967	Dec.	27
Sheen, Tom - Mr. Loderhose Requests Your Presence	1961	Fall	15
Shelley, Raymond - Introducing the Fantastic Ray Shelley	1961	Spr.	5
Simmons, Don - Big Band Jazz	(B) 1965	Sep.	20
Simmons, Don - A Session With Don Simmons	1966	Dec.	27
Simone, Carl - It's a Big, Wide Wonderful World	(B) 1964	May	10
Simone, Carl - Music To Wake Up and/or Dream By	(B) 1965	May	18
Smith, Dick - Concert Time	1967	Jun.	34
Steele, John - Plays Bright Sounds of Christmas	1971	Dec.	15
Steyn, Cor - At the Radio Concert Organ	1967	Apr.	40
Stone, Reginald - At the Kimball in the Victoria, B.C. Fox	(B) 1964	Dec.	18
Taylor, Bud - Taylor-Played Pipes	1970	Aug.	40
Thompson, Don - A Date With Don Thompson	1971	Jun.	27
Thompson, Tom - Pipes 'n' Potpourri	1968	Feb.	26

	Year	Issue	Page
Thomson, Bill - Plays Rodgers & Hammerstein	(T) 1957	Spr.	17
Thomson, Bill - Plays the Mighty Wurlitzer Theatre Organ	(B) 1964	Aug.	11
Thomson, Bill - An Evening w/B. Thomson at The Mighty Wurlitzer	(B) 1965	Dec.	14
Thomson, Bill - Fantabuloso!	1966	Oct.	29
Van Camp, Bob - Here With the Wind	1968	Apr.	28
Vanucci, Larry - Favorites on the Wurlitzer Pipe Organ	1961	Spr.	5
Weaver, Eddie - Masters of the Console No.1	1963	Fall	18
Weaver, Eddie - Wurlitzer Pipe Organ Pop Concert	(B) 1964	Feb.	10
Weaver, Eddie - Plays the Byrd Theatre Organ	1967	Feb.	29
Weaver, Eddie - The Mightiest Wurlitzer	1968	Feb.	25
Wesley, Paul - Midnight at the Centre	1971	Oct.	26
White, Pearl - Presenting Pearl White	1969	Apr.	27
Wolf, Ralph - Holiday For Pipes	1971	Aug.	35
Wright, Bill - At the Conn	1969	Jun.	35
Wright, George - (Mini Reviews of 13 Hi-Fi Records)	1959	Spr.	7
Wright, George - Have Organ, Will Travel	1959	Win.	20
Wright, George - Let George Do It	1960	Sum.	14
Wright, George - A Tribute to Jesse Crawford	(B) 1965	Sum.	18
Wright, George - Plays George Greshwin	(B) 1965	Sum.	19
Wright, George - Plays Richard Rodgers	(B) 1965	Dec.	16
Wright, George - Live In Concert	1966	Oct.	28
Wright, George - Sounds of Love	1968	Feb.	25
Wright, George - At the Wonderful Wurlitzer Organ	1968	Apr.	29
Wright, George - At the Movies	1971	Aug.	34
Wright, Ken - At the 4-Manual Kilgen Pipe Organ	1968	Dec.	25
Wurlitzer Player Pipe Organ	(B) 1965	Dec.	13

## STOP LISTS

Alexandria, Va. - Arena Wurlitzer	1965	Fall	6
Alexandria, Va. - Virginia Theatre Barton	1969	June	7
Amsterdam, Netherlands - City Theatre's Standaard	1959	Win.	27
Atlanta, Ga. - Fox Theatre Moller	1963	Win.	10
Lee Bauscher's Wurlitzer	1968	Dec.	7
Boston, Mass. - Metropolitan Theatre Wurlitzer	(T) 1958	Sum.	16
Larry Bray's Organ Loft Wurlitzer	1959	Win.	8
Brighton, England - Dome Concert Hall Wurlitzer	1962	Win.	4
Brooklyn, N.Y. - Fox Theatre Wurlitzer	1968	Oct.	18
Ben Brown's Wurlitzer	1964	Sum.	15
Ray Brubacher's Newcomer	1968	Apr.	18
Buffalo, N.Y. - Roosevelt Theatre Marr & Colton	1961	Win.	5
Jim Carter's Wurlitzer	1971	Apr.	10
Joe Chadbourne's Wurlitzer	(T) 1957	Sum.	13
Ralph Charles' Robert Morton	1967	June	35
Chicago, Ill. - Patio Theatre Barton	1967	Aug.	8
Chicago, Ill. - Piccadilly Theatre Kilgen	1960	Spr.	9
Chicago, Ill. - Stadium Barton	1969	Apr.	24
Chicago, Ill. - Uptown Theatre Wurlitzer	1970	Apr.	12
Chicago, Ill. WGN Studio Wurlitzer-Kimball	1962	Sum.	12
Buddy Cole's Wurlitzer	1966	Dec.	34
Colorado Springs, Colo. - Chief Theatre Wurlitzer	(B) 1964	Aug.	7
Peter Crotty's Kimball	(B) 1966	Apr.	11
Davenport, Iowa - Capitol Theatre Moller	1964	Win.	9
Denver, Colo. - Isis Theatre Wurlitzer	(T) 1955	Fall	10
Clyde Derby's Wurlitzer	1966	Oct.	43
Detroit, Mich. - Fisher-Orbits Wurlitzer	1967	Feb.	10
Durham, N. Car. - Center Theatre Robert Morton	1964	Win.	23
Elmhurst, Ill. - Elmhurst Skating Rink Hybrid	1964	Sum.	8
Elmira, N.Y. - Elmira Theatre Marr & Colton	1963	Sum.	13
Reginald Foort's Traveling Moller	1963	Win.	17
Forest Hills, N.Y. Theatre's Smith	1960	Win.	7
Fort Wayne, Ind. - Embassy Theatre Page	1964	Fall	8
Jon Habermaas' Hybrid	1966	Dec.	19

	Year	Issue	Page
Hartford, Conn. Allyn Theatre Austin . . . . .	1961	Fall	11
Hartford, Conn. Colonial Theatre Marr & Colton . . . . .	1960	Spr.	13
Fred Hermes' Wurlitzer . . . . .	1964	Sum.	6
Hershey, Pa. - Hershey Community Theatre Aeolian-Skinner . . . . .	1968	June	9
Iowa State University Wurlitzer . . . . .	1967	June	3
Richard Kline's Wurlitzer . . . . .	1970	June	7
Lawrence, Kansas - Varsity Theatre Reuter . . . . .	1962	Sum.	5
Doc Lawson's Wurlitzer . . . . .	1961	Fall	5
Stan Lechowicz' Barton . . . . .	1968	Dec.	11
Dick Loderhose's Wurlitzer . . . . .	1960	Fall	8
Harold Logan's Wurlitzer . . . . .	1962	Win.	9
London, England - Granada Tooting Wurlitzer . . . . .	1970	Apr.	7
London, England - Odeon Leicester Square Compton . . . . .	1964	Win.	16
London, England - Odeon Marble Arch Wurlitzer . . . . .	1963	Sum.	6
R.C. Maddy's Wurlitzer . . . . .	1966	Dec.	7
Ed Mahn's Bicycle Shop Wurlitzer . . . . .	1969	Oct.	13
Marion Martin's Moller . . . . .	1967	Oct.	43
Milwaukee, Wis. - Colonial Theatre Barton . . . . .	1961	Sum.	13
Minneapolis, Min. - KSTP-TV Wurlitzer . . . . .	1959	Sum.	8
Mundelein, Ill. - St. Mary of the Lake Hybrid . (B)	1965	Sep.	17
Frank Netherland's Kimball . . . . .	1966	Spr.	16
New Haven, Conn. - Paramount Theatre Wurlitzer . . . . .	1967	Oct.	9
New York, N.Y. - Roxy Kimball . . . . .	1970	Oct.	9
Oakland, Cal. - Neighborhood Church Robert Morton . . . . .	1963	Spr.	9
William Petty's Austin . . . . .	1969	Feb.	11
Philadelphia, Pa. - Metropolitan Theatre Moller . . . . .	1965	Win.	6
Phoenix, Ariz. - First Baptist Church Wurlitzer . . . . .	1962	Spr.	11
Portland, Ore. - Oriental Theatre Wurlitzer . . . . .	1964	Sum.	5
Publix No. 1 Crawford Special Wurlitzer . . . . .	1969	Dec.	24
Robert Rickett's Wurlitzer . . . . .	1963	Sum. Supp.	
Rochester, N.Y. - Loew's Rochester Marr & Colton . . . . .	1962	Fall	11
Sacramento, Cal. - Capitol Theatre Robert Morton . . . . .	1966	Sum.	34
Sacramento, Cal. - Carl Greer Inn Robert Morton . . . . .	1964	Win.	6
San Diego, Cal. - Fox Theatre Robert Morton . . . . .	1968	Oct.	29
San Francisco, Cal. - Fox Theatre Wurlitzer . . . . . (T)	1956	Sum.	12
San Francisco, Cal. - Paramount Theatre Wurlitzer . . . . .	1961	Sum.	8
Scheredom, Netherlands - Standaard . . . . .	1967	Apr.	18
Dick Simonton's Wurlitzer & Skinner . . . . .	1961	Spr.	8
H.A. Sommer's Robert Morton . . . . .	1967	Apr.	31
Springfield, Ill. Orpheum Theatre Barton . . . . .	1961	Win.	16
Doug Spivey's Robert Morton . . . . .	1971	Apr.	12
St. Louis, Mo. - St. Louis Theatre Kimball . . . . .	1967	June	13
Jack Strader Wurlitzer . . . . .	1962	Spr.	5
Tulsa, Okla. - Cathedral of the Christian Crusade Robert Morton . . . . .	1967	Aug.	8
Upper Darby, Pa. - Tower Theatre Wurlitzer . . . . .	1969	Dec.	38
Richard Vaughn's Wurlitzer . . . . .	1959	Spr.	11
Vincennes, Ind. - Indiana University's Wurlitzer . . . . .	1969	June	40
Judd Walton's Wurlitzer . . . . .	1963	Spr.	6
Elmer Wehmeier's Wurlitzer . . . . .	1965	Win.	17
Wentworth, Australia - Clancy Installation . . . . .	1961	Win.	14
Wichita, Kansas - Miller Theatre Wurlitzer . . . . .	1967	Dec.	6
George Wright's Studio Hybrid . . . . . (B)	1964	Feb.	7

## TECHNICAL

A Few Thoughts On Blowers . . . . .	1966	Oct.	15
Wind Supply & Blowers . . . . . (T)	1957	Sum.	14
Adding a Celeste to the Small Wurlitzer . . . . .	1970	Oct.	20
Building Miniature Consoles . . . . . (T)	1957	Spr.	12
The Real Crawford Special . . . . .	1969	Dec.	22
Harmonics & Organ Pipes, Part 1 . . . . .	1967	Oct.	17

	Year	Issue	Page
Harmonics & Organ Pipes, Part 2 . . . . .	1967	Dec.	32
How to Ruin a Theatre Organ, Part 1 . . . . .	1967	June	24
How to Ruin a Theatre Organ, Part 2 . . . . .	1967	Aug.	12
Integration Accomplished . . . . .	1971	Feb.	18
Repairing & Rewinding Wurlitzer Magnets, Part 1 . . . . .	1969	Apr.	17
Repairing & Rewinding Wurlitzer Magnets, Part 2 . . . . .	1969	June	10
Repairing & Rewinding Wurlitzer Magnets, Part 3 . . . . .	1969	Aug.	34
How Page Provided Tonal Variety . . . . .	1966	Sum.	32
Avoiding Pitfalls . . . . . (T)	1957	Win.	10
Questions & Answers . . . . .	1958	Sum.	12
Questions & Answers . . . . .	1959	Win.	15
Questions & Answers . . . . .	1960	Sum.	11
Questions & Answers . . . . .	1962	Spr.	12
Questions & Answers . . . . .	1962	Sum.	6
Questions & Answers . . . . .	1962	Win.	30
Questions & Answers . . . . .	1963	Spr.	29
Questions & Answers . . . . .	1963	Sum.	20
Questions & Answers . . . . .	1963	Fall	9
Questions & Answers . . . . .	1964	Fall Supp.	
Questions & Answers . . . . .	1965	Fall	11
Questions & Answers . . . . .	1965	Win.	2
Build a Rain Effect for Your Organ . . . . .	1967	Feb.	27
Reconditioning, Part 1 . . . . . (T)	1957	Spr.	7
Reconditioning, Part 2 . . . . . (T)	1958	Spr.	11
Preparation for Recording . . . . .	1969	Apr.	19
Recording Procedure . . . . .	1969	Oct.	5
Reiteration Made Easy . . . . .	1968	Apr.	10
Building a Back Relay . . . . .	1969	Dec.	18
Notes on Releathering . . . . .	1968	Feb.	23
Releathering a Regulator . . . . .	1969	Oct.	14
The Robert Morton V'Oleon . . . . . (T)	1958	Sum.	8
Toward Higher Standards in Installations . . . . .	1971	Oct.	12
Synthetics in Pipe Organs . . . . .	1971	June	31
Taming the Savage Beast . . . . .	1970	June	13
Tonal Design . . . . . (T)	1955	Fall	11
Adding a Toy Counter Positive . . . . .	1967	Oct.	19
Painless Tuning . . . . .	1971	Dec.	9
Unification - What is it? Part 1 . . . . .	1970	Feb.	12
Unification - What is it? Part 2 . . . . .	1970	Apr.	8
Adapting Theatre Organ Voices for a Home Installation . . . . .	1966	Oct.	14
Saga of the Wiltern Orgoblo . . . . .	1971	Aug.	16
Wurlitzer Consoles . . . . .	1966	Sum.	21
Wurlitzer Style Numbers, Part 1 . . . . .	1960	Sum.	5
Wurlitzer Style Numbers, Part 2 . . . . .	1960	Fall	9

## THEATRE INTERIORS (Pictures)

### ("An Acre of Seats In a Palace of Splendor" Series)

Akron, Ohio - Loews . . . . .	1970	Aug.	4
Brooklyn, N.Y. Loew's Kings . . . . .	1970	Apr.	4
Chicago, Ill. - Southtown . . . . .	1966	Dec.	2
Chicago, Ill. - Uptown . . . . .	1968	Dec.	4
Chicago, Ill. - Paradise . . . . .	1969	June	4
Chicago, Ill. - Norshore . . . . .	1970	Dec.	4
Columbus, Ohio - Loew's Ohio . . . . .	1968	Apr.	4
Detroit, Mich. - Michigan . . . . .	1967	Dec.	2
Joliet, Ill. - Rialto . . . . .	1968	Aug.	4
Los Angeles, Cal. - Los Angeles . . . . .	1967	Oct.	2
Los Angeles, Cal. - Cathay Circle . . . . .	1969	Aug.	4
Louisville, Ken. - United Artists . . . . .	1969	Oct.	4
Memphis, Ten. - Orpheum . . . . .	1969	Dec.	4
Miami, Fla. - Olympia . . . . .	1968	Oct.	4
New York, N.Y. - Paramount . . . . .	1967	Apr.	2
New, York, N.Y. - Roxy . . . . .	1969	Apr.	4
Portland, Ore. - Paramount . . . . .	1968	June	4
Portland, Ore. - Oriental . . . . .	1970	Feb.	4
San Francisco, Cal. - Fox . . . . .	1967	June	2
Seattle, Wash. - Fifth Avenue . . . . .	1967	Feb.	2
Seattle, Wash. - Seventh Avenue . . . . .	1971	Oct.	4
St. Louis, Mo. - Ambassador . . . . .	1967	Aug.	2
Toledo, Ohio - Paramount . . . . .	1968	Feb.	2
Washington, D.C. - Fox . . . . .	1970	June	4

	Year	Issue	Page
<b>TOURS OF INSTALLATIONS</b>			
Greatest Night in Organ History . . . . .	(T) 1956	Fall	10
Tour of British Organs . . . . .	(T) 1957	Win.	6
A Tour of American & Canadian Organs . . . . .	(T) 1957	Sum.	21
Gaylord Carter in London . . . . .	(T) 1958	Spr.	4
Judd Walton Tours Europe . . . . .	(T) 1958	Spr.	12
An Organ Enthusiast on Vacation . . . . .	(T) 1958	Spr.	16
Flight to Tokyo . . . . .	1959	Sum.	9
A Trip to the New World . . . . .	1962	Win.	18
John Ledwon Tours Europe . . . . .	1963	Spr.	7
The New World Revisited . . . . .	1963	Fall	17
Touring British Theatre Organs . . . . .	1964	Fall	11
Lyn Larsen's Australian Tour . . . . .	1968	June	17
Oriental Tour of Theatre Organs . . . . .	1969	Feb.	18
Tony Fenelon's Tour to United States . . . . .	1970	Feb.	5

	Year	Issue	Page
Opus No. 407 - 696 (Apr. 14, 1921 - Aug. 31, 1923) . . . . .	1960	Spr.	16
Opus No. 697 - 913 (Aug. 31, 1923 - Sep. 30, 1924) . . . . .	1960	Sum.	12
Opus No. 914 - 1205 (Sep. 30, 1925 - Nov. 24, 1925) . . . . .	1960	Fall	9
Opus No. 1206 - 1303 (Nov. 30, 1925 - Mar. 25, 1926) . . . . .	1960	Win.	12
Opus No. 1304 - 1629 (Mar. 27, 1926 - Apr. 28, 1927) . . . . .	1961	Spr.	11
Opus No. 1630 - 1734 (May 2, 1927 - Sep. 19, 1927) . . . . .	1961	Fall	14
Opus No. 1735 - 1791 (Sep. 20, 1927 - Nov. 22, 1927) . . . . .	1961	Win.	17
Opus No. 1792 - 1902 (Oct. 22, 1927 - Jun. 29, 1928) . . . . .	1962	Spr.	19
Opus No. 1903 - 2106 (Jun. 30, 1928 - May 8, 1930) . . . . .	1962	Fall	8
Opus No. 2107 - 2195 (May 10, 1930 - Mar. 23, 1936) . . . . .	1962	Win.	28
Opus No. 2196 - 2231 (Apr. 14, 1936 - Nov. 27, 1939) . . . . .	1963	Spr.	14

**WURLITZER FACTORY SHIPMENT LIST**

Opus No. 1 - 406 (Oct. 1911 - Apr. 12, 1921) . . . . .	1959	Win.	23
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THEATRE ORGAN	Numbers 1, 2, 3, 4	1963	Volume 5
THEATRE ORGAN	Numbers 1, 2, 3, 4	1964	Volume 6
THEATRE ORGAN	Numbers 1, 2, 3, 4	1965	Volume 7

BOMBARDE	Numbers 1, 3, 4	1964	Volume 1
BOMBARDE	Numbers 1, 2, 3, 4	1965	Volume 2

THEATRE ORGAN	Number 1	1966	Volume 8
BOMBARDE	Number 1	1966	Volume 3

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# 1973 THEATRE ORGAN INDEX

COMPILED BY LLOYD E. KLOS

This index refers to major items which have appeared in THEATRE ORGAN during 1973. No attempt has been made to list the thousands of Chapter Items, Concert Reviews, Nuggets, Vox Pops etc.

## ATOS MISCELLANEOUS

	Month	Page
A Member's Tribute to ATOS	Oct.	51
A Few Words From Our Attorney	Dec.	11
Are You Represented?	Dec.	10
Chapter Chairmen and Secretaries	Apr.	51
Davenport Premiere a Sellout	Aug.	47
Hall of Fame Procedure	Aug.	40
Hall of Fame Roster	Aug.	41
How to Get Information For ATOS Library	Feb.	9
Lists of ATOS Library Books and Music	Feb.	10
1973 ATOS Convention in Portland	Aug.	23
Theatre Organ Magazine Circulation	June	26
West Penn Chapter Event in Maryland	Feb.	21

## BIOGRAPHICAL

Charles, Milton — Part 1	June	14
Charles, Milton — Part 2	Aug.	12
Clubb, Mildred G.	Oct.	11
Dodge, Hugh J.	Dec.	18
Fitzpatrick, Mildred M.	Apr.	4
Hope-Jones, Robert — Part 1	Dec.	21
Torch, Sidney — Part 2	Feb.	31
Torch, Sidney — Part 3	Apr.	46
Wickham, Luella E.	Oct.	32

## BOOK REVIEWS

The American Reed Organ	Dec.	46
Early English Organ Music	Dec.	46
How to Build a Two-Manual Chamber Pipe Organ	Apr.	44
Player Piano Treasury (Second Edition)	Aug.	41
Wurlitzer Revised Installation List	Oct.	37

## HISTORICAL

The Crawford Style	Oct.	21
Del Castillo's Organ School	Oct.	13
Department of Coincidentals	Dec.	20
Opus No. 6690 — The Traveling Moller	Oct.	5
Theatre Organists on Radio	Dec.	26

## HOME & STUDIO INSTALLATIONS

Paul Abernethy's Robert Morton	Oct.	45
Lee Haggart's Moving of His Smith	Aug.	4
John Kuczinski's Wurlitzer	Dec.	47
"Little Mother" Makes the Trip	Feb.	23

Month Page

Harold Lloyd Museum Plans Ben Hall Memorial	June	4
Introducing the 1972 Rodgers-Morton	June	39
Howard Vollum's Wurlitzer	Feb.	27

## INSTALLATIONS (Other Than Homes & Studios)

Birmingham's Alabama Theatre	Dec.	5
First Pizza Organ Built	June	23
Hammond Castle's Austin	Apr.	13
List of Scotland Installations	Feb.	38
Good News From Louisiana	Aug.	15
Theatre Organ Restored in New Mexico School	June	28
New Mexico Military Institute	Dec.	49
San Francisco Orpheum's Morton Sings Again	Oct.	49
The San Sylmar Museum	Feb.	13
Schnitzelhaus Mit Wurlitzer!	June	31
State Theatre in Springfield, Ohio	Dec.	35
Times Square Paramount Dedicated in Wichita	Apr.	23

## MISCELLANEOUS

Status of Four Canadian Organs	June	11
How to be a Critic	June	25
Dramatic Value of the Theatre Organ	Aug.	10
Home Organ Festival	Dec.	14
Keeping the Record Straight	Apr.	18
Pipe Piper List of Organs in Public Places	Apr.	52
The Pizza Organ (Humorous)	Dec.	49
Radio Announcers Spread Theatre Organ Gospel	Oct.	26
Silent Film Music in Talking Picture	Apr.	45
The Social Bond	Dec.	36
Too Much Success?	Oct.	35
Wichita Ends First Season With a Sellout	Oct.	36
Woody Wise to Manage Harold Lloyd Estate	Apr.	16
Wurlitzer List Ready	June	18

## OBITUARIES (Closing Chord)

Abel, Earl	Apr.	45
Arndt, Leo F.	Feb.	11
Codd, George E.	Aug.	51
Garretson, Bob	Oct.	10
Gaumer, Viloma	June	27
Grierson, Mabel B.	Aug.	51
Hammond, Laurens	Aug.	51
Holywell, John A.	Dec.	20
Kerr, Avelyn M.	June	27
Peterson, Howard L.	June	27
Rice, Mildred	June	27
Rupf, Harry	Oct.	10
Ward, Jack	Aug.	51

**ORGANISTS' ACTIVITIES**

	Month Page
Colin Cousins Tapes Odeon Carlton Farewell . . . . .	Dec. 17
Lee Erwin Discovers Little Known Morton . . . . .	Dec. 13
Shirley Hannum Goes West . . . . .	Apr. 26
In Search of the Phantom With Tom Lockwood . . . . .	Oct. 18
Dr. Parmentier Returns to Pipes . . . . .	June 12
Yamaha Winner Ronald Pedley Bound for Japan . . . . .	Aug. 51
"Our David" Scrimenti . . . . .	Apr. 34
George Wright's First British Concert . . . . .	Oct. 30

**PLAYING INSTRUCTIONS**

"Alles Was Dubist" Review . . . . .	Apr. 30
Care and Feeding of Organ Soloists . . . . .	Feb. 12
Cueing a Silent Movie . . . . .	Feb. 5
Lists of ATOS Library Material . . . . .	Feb. 10
Playing in the Picture Houses . . . . .	Feb. 11
Registration and Relativity . . . . .	Aug. 42

**RECORD REVIEWS (E=electronic)**

Baker, Don — Returns to Brooklyn Paramount . . . . .	Dec. 37
Briggs, Noel — Opposite Ranks . . . . .	Oct. 25
Carter, Gaylord — Fifty Years of Chasing . . . . .	Feb. 36
Cole, Karl — This is Karl Cole . . . . .	Aug. 44
Del Castillo, Lloyd — Salute to America . . . . .	Apr. 19
Der Wurlitzer Orgels . . . . .	Apr. 36
Dumser, Peter — Theatre Organ Encores (E) . . . . .	June 21
Erwin, Lee — Plays Ben Hall's "Little Mother". . . . .	Dec. 39
Hannum, Shirley — Shirley! . . . . .	June 20
James, Tiny — At the Orpheum . . . . .	Oct. 22
Koury, Rex — Meets the Rodgers Style 260 (E) . . . . .	Apr. 20

**Month Page**

Larsen, Lyn — At the Organ Loft . . . . .	Aug. 44
Liversidge, Reginald & Peter Jebson — Double Touch, Vol. 2 . . . . .	Feb. 36
MacDonald, Robert — Noel . . . . .	Dec. 39
May, Ed & Carol — Take Back My Heart, I Ordered Liver (E) . . . . .	Apr. 20
McClain, Leonard — Golden Years of the Theatre Organ . . . . .	Apr. 19
Million, Bill — Once in a Million (E) . . . . .	Apr. 21
Nourse, Everett — Memories of the Fabulous Fox . . . . .	Oct. 23
Pearl, Hal — Memories of the Aragon . . . . .	Oct. 24
Phantom of the Organ at Monster Catacombs . . . . .	Aug. 45
Ralston, Bob — Playing Movie & Show Themes (E) . . . . .	Oct. 25
Rapf, Kurt — Classic Organ Bach in Linz Cathedral . . . . .	June 21
Simmons, Don — Swingin' Pipes . . . . .	Oct. 24
Smith, Dick — Velvet Sounds . . . . .	Dec. 38
Swinnen, Firmin — The Art of FS in Longwood Gardens . . . . .	Aug. 43
Torch, Sidney — At the Theatre Organ . . . . .	Feb. 35
Watters, Clarence — Trinity College Chapel Organ . . . . .	Dec. 40
Wright, Simon & Gerald Shaw — A King & Queen . . . . .	June 20

**STOP LISTS AND CHAMBER LAYOUTS**

Tom Hamilton's Rodgers-Morton . . . . .	June 41
San Sylmar's Wurlitzer . . . . .	Feb. 20
Howard Vollum's Wurlitzer . . . . .	Feb. 29

**TECHNICAL**

Positive Control for Wurlitzer Tremulant . . . . .	Apr. 15
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**THEATRE INTERIORS (Pictures) ("An Acre of Seats" Series)**

Detroit, Mich. — Fox . . . . .	Oct. 2
Los Angeles, Cal. — United Artists . . . . .	Feb. 4
Oakland, Cal. — Paramount . . . . .	Dec. 2

# Frederick's Man-of-the-Hour

## Dan Weinberg

by Ray Brubacher

Much has been said in the August issue of THEATRE ORGAN about the recent Annual Convention held in Washington, D.C. Artists and organs received their just due. However, it is the purpose of this narrative to bring to light a bit of background concerning a gentleman who played a most important part in making the convention the success it was.

Dan Weinberg, owner of the Tivoli Theatre in Frederick, Maryland the home of the last operating theatre organ in the state, is one of these people in the motion picture theatre industry who like many in the organ industry has made it a part of his life since an early age. Born in 1909 Weinberg entered the theatre business with his father who was a pioneer in the field operating nickelodeons, at the age of sixteen. Together they built one of the largest local theatre circuits in the Shenandoah Valley area of Virginia. When in the 1930's

Dan's father sold out his interests to Warner Brothers, Dan went on to New Jersey to manage theatres owned by Skouras Brothers.

Returning to the Virginia area to build and operate more theatres, Dan turned his attention during the war to the overseas service of the American National Red Cross and became Field Director for Honolulu, and later Island Field Director for Saipan in the Marianas Islands.

With the war over Weinberg took up residence in Frederick with his wife and two children and pioneered in the development of the outdoor movie drive-in. In 1950 the old Opera House in Frederick was added to his listing of theatre holdings.

In 1959 he acquired the Tivoli Theatre on Patrick St. in downtown Frederick. It was at this time that Dan was to discover that in the Tivoli lived a pipe organ that had lain

neglected under numerous layers of dirt and canvas covers. Soon after his acquisition he was approached by Dick Kline (whose own 4/28 Wurlitzer was a highlight of the convention), with the idea of restoring the instrument. Weinberg, unlike so many theatre managers we know, became immediately interested in the organ and gave permission for the chapter to commence operations. However, it was not until 1970 that complete restoration was carried out on the organ. Again, Mr. Weinberg saw in the restoration of the Wurlitzer an opportunity to try to reinterest the local population in the glories of the silent film with organ accompaniment and brought in Lee Erwin from New York to rededicate the instrument. Without his cooperation and enthusiasm the organ in Tivoli would have been removed long ago leaving the entire state without an in-theatre instrument.

Tivoli Theatre — Owner, Dan Weinberg inspects progress on restoration of the Tivoli Wurlitzer.



It was on July 10th, however, opening day of the convention, that Dan became the "man of the hour", for everyone who attended the concert held the 11th at the Tivoli. At 10:30 a.m. on the 10th, the damage done to the organ blower motor by heavy rains three weeks before, the likes of which had completely flooded the blower room in the basement to a depth of ten feet, caused the motor to catch fire and burn, destroying bearings and windings. A heroic effort was made to secure a replacement motor from Marvin Lautzenheiser of Springfield, Virginia, but when the motor was delivered it proved to be the wrong specification and could not be used. The author of this narrative had visions of eight hundred convention goers with nothing to do on the afternoon of the eleventh.

When informed of the disaster, Mr. Weinberg literally took over the operations. The heavy motor was loaded into the trunk of his car and was taken to the M.&M. Motor Service Shop in Frederick. On entering the premises it was apparent that we were not the only ones with a problem. The rains had created havoc with about three hundred other motors of the industrial type. However, undaunted by the "are you nuts or somethin'" look given us by the service manager, Dan insisted that the motor be completely rebuilt and in our hands by 9 o'clock the following morning on an "expense be hooted" basis.

What occurred after this is now ATOS history. By ten o'clock the following morning the Tivoli Wurlitzer's lungs were in better shape than ever for guest artist Hector Olivera and for the cheering throngs of conventioners.

Certainly everyone who attended the convention and heard this magnificent small Wurlitzer must credit Dan Weinberg for saving it and taking the intense personal interest in the welfare of the organ and of the Potomac Valley Chapter.

As a closing note, Mr. Weinberg has decided to retire from the theatre business and has leased his holdings in this field to the RC Corporation in Baltimore. Officials of the corporation are to be credited in making the Tivoli available to us on the same basis and for their cooperation with the chapter on the convention. □



*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.*

**REFLECTIONS OF A GOLDEN ERA, Ray Frazier playing the Grant Union High School 4/21 Kilgen/Wurlitzer, Sacramento, Calif. Stereo No. CR-0116. Available postpaid at \$4.89 from Concert Recording, Box 531, Lynwood, Calif. 90262.**

An organ new to records makes its debut along with the recording debut of the organist. Ray Frazier, a student of the late great Floyd Wright, is well known in the San Francisco area as a teacher. He has played concerts at the Home Organ Festival and is currently president of the Bay Area Professional Organists Club. His style at the console is easy-going in the manner of the oft-lamented late night radio organists of the past. He aims to satisfy the listener rather than dazzle him. On this disc he is quite successful, with only a few spots we'll question. His harmony is mostly conventional and he applies it with skill to lush combinations that carry the slow rhythmic ballads which prevail in these grooves.

The organ is truly a hybrid, having been assembled in the late '30s from three theatre organs. It is played from an especially-built Kilgen console and it is living proof that a fine sounding instrument can be assembled from "parts" (mostly Wurlitzer) if done

by skilled hands such as those of organbuilder Fred Wood of Oakland. His work crew included several students then attending the school, one being a lad named George Wright who participated in the opening concert on Dec. 8, 1939.

Ray Frazier's console style is mostly his own, with perhaps a touch of his teacher, Floyd Wright, plus a hint of Crawford. He leans to Tibia-rich registration (the organ has three, separately "shaken") and his lagorous tempos make for dreamy listening through such ballads (some with a gentle beat) as "It's Never Too Late"; "Am I Blue" featuring solo reeds, "Why Don't You Behave?" on color reeds and Tibia/Glockenspiel, Ray's own melodic "Serenade," "Diane" (as lushly performed as we've ever heard it), "Whispering", surprisingly played as a slow ballad, and "Just a Kiss Apart."

Three selections in up-tempo add contrast interspersed among the ballads: "Love is Sweeping the Country", "I'll Get Along Somehow" and "Me and the Man in the Moon." There is only one selection we can find much fault with, the familiar "Perfect Song." Ray plays it tempo rubato with far too much rubato, not unlike Gaylord Carter's "all quarter note" version he uses when in a hurry. This, plus some melodic inaccuracies, may mar enjoyment among those who know the tune.

Ray is partial to the big organ sound, which compliments both his style and what he's trying to say in his music. The instrument has such a lush sound in full combinations one doesn't miss the variety of solo voices available. Arrangements are generally uncomplicated and there are no key changes within arrangements, which in no way diminishes their enjoyment in the "late night broadcast" parameters.

Summary: Good "easy listening".

**LEON AND THE LION, Leon Berry playing his 2/7 studio Wurlitzer. Custom Fidelity stereo, No. CFS-2953. Available postpaid at \$5.50 from Leon Berry, Box 493, Park Ridge, Illinois 60068.**

Leon Berry is back, riding his "Beast in the Basement" Wurlitzer which now roars from 7 ranks of pipes (it started life as a 4-rank style B). It's been a long time, nearly 20 years, since Replica released the original "Beast" LP. It caused quite a furore



Leon Berry and his 'Beast' do it again — but better.

among audio enthusiasts at a mid-'50s NAMM show in Chicago. Never before had organ, and particularly organ percussion sounds, been recorded in such exasperating closeup perspective. The microphone must have been strapped to the beast's adenoids. The recorded tonal range was exceptionally wide and many a woofer and tweeter were titillated by Leon's cymbals, orchestra bells, booming bass drum, rasping Posthorn, castanets and tambourine. Leon has recorded 13 albums, most of them on the Hub and Trianon rink organs, since the original "Beast," but that one remains the most memorable.

Now the same dragon is back on records in an acoustical setting more favorable to the recording of ensemble sound. Geannie Nachtwey's liner notes reveal that Niagara Frontiersman were in the crew which moved the articulate monster from Leon's Gunnison street house in Norwood Park to his new home and prepared chambers in Park Ridge.

It's the same Leon Berry as of yore; all the percussive excitement of the Chicago rink style Leon originated is displayed on this recording. He's as "trap happy" as ever and he sometimes takes sly delight in making the organ sound like a merry-go-round. Yet, the years have brought a maturity to Leon's playing; he no longer plays only in the "thump-boom" style so effective in setting pace for skaters. This record includes some creditable ballad work.

The opener is a rousing march

from the Sousa era, "Napoleon's Last Charge" by Edward Ellis, exponent of the descriptive march style. It's loaded with very consonant bugle calls, the suggested tread of troops marching to the front, cavalry and the rolling caissons, then more bugles during the attack. It's all over in a moment and the defeated French retreat with the same precise, heavy-footed tread without once getting out of step — all in four minutes.

"Yellow Bird" is played in Leon's new, more subdued style, a tropical paradise with some canaries left over from that long ago birdseed broadcast and ending with a Quintadena'd "cuckoo."

"Swinging Shepherd Blues" is presented in the "traditional" Berry style with lots of the organ's noisemakers thrown in. Note the use of pizzicato Posthorn, a feature Leon added when he rebuilt the organ and added pipe-work.

"Aphrodite" introduces a new Berry style on records. It's played as a ballad on the pipes, almost without embellishment, the mature Leon. The melody was once the signature of a radio soap opera which originated in Chicago. It's well done.

It's a tongue-in-check Leon playing "What's New Pussy Cat?" in his best merry-go-round style. Lots of traps, an overwhelming pedal and often "simplified" harmony.

The same Tuba pedal marks a nice rhythmic exercise during "Never Tease Tigers" and the Orchestra Bells and Xylophone make their presence known.

An understated (for Leon) "Yours" is marked by an interesting pedal pattern, restrained use of noisemakers and a Bells-plus-Xylophone chorus.

"Wheels" is a quickstep which makes effective use of the pizzicato Posthorn. It leans toward the orchestration style of the early 1900s.

Much of "Bells of St. Mary's" is restrained Leon, with Chimes and Harp much in evidence.

"Sorcerers' Tango" gets the full percussion treatment, as does "Blue Skirt Waltz." "The Impossible Dream" is given a sensitive ballad reading on mostly soft combinations with interesting Harp patterns. The same is true of "I Dreamt I Dwelt in Marble Halls" which Leon plays without embellishment.

Summary: This one will please the army of Leon Berry fans everywhere. It's fun music.

**GENE ROBERSON RIDES THE MIGHTY WURLITZER**, played on Joe Koons' Motorcycle Shop 3/22 mostly Wurlitzer. Stereo, DBP-150. Available at \$5.00 postpaid from Gene Roberson, Box 333, Dana Point, Calif. 92629.

We reviewed Gene Roberson's church music album "O Happy Day" quite a few issues back and found it to have much merit. Now youthful Gene, an organ teacher, has turned his hand to pops.

The organ is no newcomer to records, having been recorded by Don Thompson and Lloyd del Castillo. It's an organ assembled from parts and it's a remarkably fine sounding instrument. Joe Koons has spent much money, time and effort to select just the right ranks of pipes and the resulting sound is a delight.

Gene opens with a lively "The Most Beautiful Girl in the World" and then goes into the "Summer of '42" theme for an effective ballad treatment, played on combinations spiked by much treble brilliance.

It's hand clapping revival time during "Put Your Hand in the Hand" etc., as Gene is joined by a drummer for a rhythmic venture into "pop gospel." "Liza" reveals a few harmonic devices Gene probably picked up during his stint as a teacher of the Mildred Alexander style; it's played in gentle swing tempo after a ballad-like first chorus. Next — yipe! — "Somewhere My Love", dedicated to Gene's friends at Leisure World where he teaches organ to 50 oldsters. "Close to You" closes side one.

Pitched percussions (Xylophone and Glockenspiel) brighten a lively ode to "Maria" followed by a long and well-phrased wail, "Here's That Rainy Day", which is somewhat reminiscent of Lyn Larsen's and played on full combinations with maybe too much 2' Piccolo, Fifteenth and similar squealers. The drummer is back for a percussion-flecked "One Note Samba", which features a solo reed. An over-application of harmonic sophistication mars "Only a Rose" which features a choppy Tibia. Gene misses the point of the venerable standard because of a few measures of jarring harmony. The closer is 5:26 minutes of a well performed "Cry Me a River", played against a Tibia/Vox "chorale."

Arrangements are straightforward, mostly harmonized, but lacking key

changes. Phrasing and technique are good throughout. There may be some criticism of registration, which is mostly full combinations with perhaps over use of the very prominent 2' stops and not enough use of the instrument's solo voices.

For all that, it's a generally satisfying performance in the "easy listening" class.

**DOUBLE TOUCH**, Charles Smitton and Trevor Willetts at the Manchester Odeon Wurlitzer, with Enid Powell, soprano. Acorn label CF-210, stereo. Available postpaid from Mr. Cyril Castle, 61 Athlone Avenue, Astley Bridge, Bolton, Lancs., England at \$5.00 (US) by sea mail or \$5.63 by airmail. Checks drawn on US banks are accepted and should be made out to The Lancastrian Theatre Organ Trust.



Messrs Willetts (left) and Smitton pose for their 'Double Touch' album cover. Their record sales profits will help preserve TO's in Britain.

This is the first in a series of organ recordings planned by the Lancastrian Theatre Organ Trust, a British non-profit organization (called a "registered charity" in Britain) dedicated to the rescue and preservation of England's TO's. Profits realized from records will be used for this work.

Another US debut for both organists and the instrument, a 4/20 Publix No. 1, the largest theatre organ remaining in a European theatre. Smitton was the last regular Odeon organist (to 1948) and has many BBC broadcasts to his credit. Willetts played the Ritz, Barnsley, Wurlitzer for 18 years. Soprano Enid Powell, who sings only three selections here, is known for her appearances in the shows which are so much a part of the summer entertain-

ment in English beach towns. She adds feminine charm and a fairly wide vibrato to the total result.

There are a few tunes on the disc familiar to US ears, those being "Mood Indigo", "Under the Double Eagle", "The Very Thought of You", "Lucky Old Sun", a twenties medley and a US "down South" medley. So here's a chance to enjoy something different, a selection one might hear at a British theatre organ club meeting.

Side 1 is played by Charles Smitton with vocals by Miss Powell. After his signature, "Estrellita", he goes into a selection from the lively evergreen English musical, "Chu Chin Chow". Then it's Miss Powell's turn with "Love's Last Word is Spoken" a tune so familiar, but under another title ("Tell Me That You Love Me Tonight," perhaps?) Back to the organ for an agreeable "Girls Were Made to Love and Kiss" which solos the Clarion briefly. Then it's Miss Powell again with "Don't Be Cross", an overlong but polite put-down song followed by the organ and a waltz, "Lights of Vienna." Miss Powell closes her participation with "Always" (not the Irving Berlin tune), a love song performed in her sweet legitimate soprano which would seem to be more at home doing a Jeanette MacDonald operetta from a summer theatre stage.

Side 2 opens with Trevor Willetts' radio theme, "We'll All Go Riding on a Rainbow", then into that old circus favorite, "Under the Double Eagle" march. A well played Opera Medley includes a snatch of "Vesti la Giubba" from *Pagliacci*, highlights from *Carmen* and closes with a few majestic measures of Verdian grandeur. "Transatlantic Lullabye" is played in "stop time" and "Mood Indigo" gets a somewhat 1930's "intermission" style rhythmic going over with the tamborine doing some syncopating. Willetts' Twenties Medley includes "Wait 'til the Sun Shines Nellie", "In the Good Old Summer Time", and "I Want a Girl" played with Sidney Torch gusto and style of variations. Nice ballad work shows up on "Lucky Old Sun", one of Willetts' best tunes. Don't let a title such as "Debroy Sumers Medley" turn you off; as unlightening as it may be, it's a collection of US folk songs with a southern accent. Included are peppy renditions of "Dixie," "Camp-town Races," "Old Black Joe," "Swanee River" and - Ulp! - "Marching Through Georgia"! (Magnolialand

organists Randy Sauls, Millie Alexander and Bob Van Camp are hereby commissioned to pour an icy mint julep over Mr. Willetts' unhirsuted pate the first time he shows up in Richmond or Atlanta; meanwhile, we wish him a "Happy Guy Fawkes Day").

The organ sounds magnificent. It has been recorded in big hall "center of the balcony" perspective with no apparent loss of detail. Both organists lean to full combinations but there are some solo voices heard. Both men provide equally good entertainment, and there is nothing pedantic in their styles.

The novel jacket shows a representation of the Wurlitzer's stop rail with each stop key on the horseshoe clearly indicated.

Summary: A representative sample of the current British theatre organ scene.

#### - THE PLUG-IN CORNER -

**THE SOUND OF RON WALLS**, played on the Hammond X66 Ronson label No. RR-100, stereo. Available postpaid at \$5.50 from Hammond Organ Studios, 216 East Rowland, Covina, Calif. 91722.

Those who think they have heard everything a Hammond can do are in for a surprise. This is Ron Walls' first recording. We predict it will be one of many, and that somewhere along the line he will graduate to pipes. He has made the very versatile X66 his very own orchestra, with simulations of French Horn, Trombone, Oboe, Harp, Glockenspiel, Saxophone and many other instruments. He may not be aware of it but his arrangements cry for the richness and variety a pipe organ affords. Until then, there is much musical substance in this fine performance. His rhythm style is a



Ron Walls. He makes an X66 sound mighty attractive.

liting one, with varied and unpeated fillers, many changes of registration and some neatly fingered rolls. We never before heard an X66 sound so good and if Hammond doesn't hire him and put him on their circuit as a concert artist/demonstrator, they are missing a sure-fire opportunity.

Selections include "It's All Right With Me," "For Once in My Life," "By the Time I Get to Phoenix," "Gentle on my Mind," "Guantanamo," "Chattanooga Choo Choo", 5-tune medley from *Oliver* and "More."

**ELECTRIFYING MISS JONES, Carol Jones playing the Rodgers model 340 in the Bill Thomson Studio, Woodland Hills, Calif. "Lift" label No. YA-3402, stereo. Available postpaid at \$5.50 from Young America Records, Box 84, Covina, Calif. 91703.**

Carol Jones' first recording, "Have You Met Miss Jones?", played on a 2/12 WurliMorton was released three years ago. It was a real zinger, a fun record which did much to establish the then fledgling organist. Since then Carol has played pipe concerts in Detroit, Portland, Los Angeles and El Segundo (Calif.) on instruments never smaller than 20 ranks. The fine pipe technique she has developed has been carried over to the most pipe-like electronic, the Rodgers model 340. Her musical acumen and technique have grown considerably since her first record, as the arrangements on this release indicate. She can sound subtle, raucous, bouncy, jazzy, ballady or sexy with good control. She has mastered the Posthorn emphasis technique and uses the 340's Piano effectively. Her bi-peddalling was a sensation at the 1972 Home Organ Festival and some is evident here. It's a fine job of orchestral playing and some listeners just might be lulled into forgetting it's an electronic organ.

The only fault we can find is in the succession of tunes on side 2: three somber ones ("Summer of '42", "Speak Softly Love," and "Strange") in a row, although interestingly performed, are a bit depressing. But that's a picayune complaint. Recording is technically tops and the jacket boasts two photos of Miss Jones, who incidentally, is quite a dish.

Remaining tunes are "Together," "Venus", Bill Thomson's "Cool Pipes," "Mad About the Boy," "Quando Quando," and "Cabaret".



Carol Jones. Her pipe technique is applied effectively to the Rodgers model 340 for her current recording.

**THE SOUND OF CONN, George Wright at the Conn 2-manual "Theatre" (643) and 3-manual "Theatrette" (580). Organized Sound label. No. 7-17,424-OSI, stereo. Available at Conn dealers. Price not quoted.**

The old maestro is back, playing a concert on two fine plug-ins, an offshoot of his current association with Conn. This is, first of all, a



George Wright. — (Stufoto)

demonstration record, intended to show off the various attributes of the instruments. In this it succeeds admirably. But demo records have their limitations and the required merchandising of effects can't possibly leave the artist complete freedom of choice. Yet George comes off quite well in the dilemma. There's a lot of music in these grooves; even the Wright humor surfaces occasionally.

In his jacket notes George states, "It's a refreshing experience to step out of the murky cobwebs and dust of the theatre organ world and to enter the realistic sunshiny atmosphere of the 1970's." Does that mean that the man who, more than anyone else, through his recordings made current generations aware of the theatre pipe organ, has forsaken pipes? True, he avoids typical theatre organ registration on this record, resorting to Tibia choruses for only two selections, and instead emphasizing the offbeat novelty registration — which is the purpose of a demo record. Yet, somewhere along the line George makes it quite apparent that the Conn is one of the most theatrical of electronics.

He opens with a novelty tune written by Conn VP Bob Zadel, "Bridgin' the Gap," then a sentimental "She's Leaving Home" with lots of tinkly percussions; followed by a GW original in the best Keystone Kops tradition "Hurry Momma, the Cartoon's On." Next a serious "Pavanne" by Faure on Piano and Strings, then Bacharach's energetic "Bond Street" with much pitch warping and tinkles.

Side 2 opens with "My Music is Just for You" which includes a couple of Neanderthal grunts not on the Conn's stop complement, then an almost theatre organ version of "Misty" on Chrysoglott effect and finally some Tibia. George takes some discordant liberties with a hurdy-gurdied "La Spagnola", then a mod Bach interpretation of "Sleeper Awake". Beautiful Accordion/String and Tibia sounds on Jobim's "Meditation" and a grotesque interpretation of "Spinning Wheel" which somehow gets cross-faded into a carousel orchestrion playing something else.

This set of tunes will hardly satisfy those who want only to hear T.O. stylings, but it's a fine example of George's versatility; he's a complex musician and this recording shows off another side of his musicality.



## Hollywood Cavalcade

Directed by Lyle W. Nash

MAIN TITLE – Peggy Ann Garner sounded vibrant when she told us fans could write to her at 833 S. Western Ave., Los Angeles, 90005, Calif. Phone is 213-386-1511. She's got a new career in the auto sales world . . . Victor Fenwick Frisbee says he wrote to Katina Paxinow at 13 Lykeion St., Athens, Greece . . . He says he contacted Natalie Moorhead Torena at 741 San Ysidro Road, Santa Barbara, Calif. . . . Fans used to write Evelyn Rudie at 7515 Hollywood Blvd., Hollywood, 90028, California . . . Genevieve Tobin was reported living in Paris last year.

*MOVIES are not dead. By the end of June 1972 investors had spent \$74 million on 193 new four-wall theatres and 12 drive-ins.*

ATOS member Neal Kissel told Los Angeles chapter members that the opening of the Harold Lloyd estate and its Foundation operation should be a reality by next Spring. Legal, physical (manicuring the magnificent gardens) and monetary problems have required long and careful handling.

*"THE AMERICAN NEWSREEL, 1911-1967" by Raymond Fielding (Oklahoma Press) is a fascinating, in depth study of motion picture newsreels that entertained and educated millions. If the newsreels were your bag, then this beautifully researched and written book will please you greatly.*

SHORT TAKES – The Hollywood social scene will never be the same without Claire Windsor. She retained her radiant beauty to her final fade-out . . . Long before Veronica Lake had the idea, Blanche Sweet displayed the one-eye-covered hair style (bobbed)

in a June 1928 Photoplay picture . . . Louis B. Mayer exploded in rage when staff members asked him in 1927 to view an early Mickey Mouse creation. He said the stuff was garbage and it would frighten women out of theatres.

*ALFRED Lunt and Lynn Fontaine have lived for years in Genesee Depot, Wisconsin.*

FAMED film maker Howard Hawks blasts off: "American film production of the last four years has been mostly lousy, dirty and sick. Unions drive production out of Hollywood with ridiculous demands . . . I paid \$84 a day for a pony rental in Wyoming which normally rents for fifty-cents a day . . . Unions extorted the high prices . . . they'd better wise up."

*QUESTION: "My husband says Valentino had his picture on a Life magazine cover. How could he if Life began publication in 1936 and Valentino died in 1926? Answer: It did happen in June of 1938 when Valentino made the cover. Issue devoted 2½ pages to the first big revival "Son of a Sheik."*

NOW comes news that 104 old (1915) Keystone films made by Charlie Chaplin have been found and are available for showing.

*OF ALL the Irish characters who ever graced our movie screens, none had more genuine appeal than Jack Mulhall. Recently he told me "Our young generation is the most intelligent anywhere. They're fine Americans." Jack was 85 last October. He has a great memory, works every day, has a keen sense of humor and sparkling blue*

*eyes that twinkle as you talk with him. He also noted: "Mable Normand was the Chaplin of the females."*

SHARE your comments, contributions and questions with us. Write to P.O. Box 113, Pasadena, California, 91102.

MAY 1973 be your happiest year yet. □

## DINNY'S COLYUM

as  
transcribed  
by  
Del Castillo



I been goin to organ concerts for 50 yrs. or more and it seems to me they get crazier and crazier. I kin remember one of the first organ concerts way back before they done all this funny stuff and it was a organ player at a big theayter and he played a big overtuer and when he got to the fast part at the end he starts a-jumpin up and down on the seat and what reminded me of him was this feller Virgil Fox who is givin these concerts he calls Heavy Organ with Revelation Lites. I guess the Heavy Organ is on acct. the program says the organ ways over 2000 lbs. and they have to take it around the country on a special trailer and takes six men 2 hrs. to install and it has 50 ft. of cable and 12 big speakers with 75 ft. of cable for each one which comes to 950 ft. of cables and 102 stops and can imitate all the instruments in a orchestra and 5 keybords includin the one for the feet.

Anyways this Virgil Fox he got to the end of one peace and he stood up and jumped up and down on the peddles which was one better than this other organ player I was a-talkin about. But this Mr. Fox he is one heck of a organ player and when he



opens up on this speshal organ the Rodgers Co. built for him it jest about takes the top of your head off. And the thing that got me the most was the whole program was peaces rit by J.S. Bach who I always thought was a composer for churches but this Mr. Fox he shows how he rit peaces everybody could like and the audience they was just crazy about him and he finished one peace that must of lasted about ten minutes and everything goin lickety split and when he finished the audience was just wild about it and one feller yelled Play It Again.

I got lost tryin to get to the place, on acct. it seems like I always get lost findin places, so I didnt get there until the last peace before the intermishun

but Mr. Fox he was a-playin so loud I could hear pretty good through the doors and he sure is a fine player and I had a good seat to see him when he come back to announce the peaces for the second part. And I found out his announcements is as entertainin as his playin, which is sayin something, the way he waves his arms around when he is playin I begun to wonder how he could get back onto the rite notes but he always did. It seems he first started doin this at a real rock concert in Noo York and it was such a show stopper he has kept on a-doin it ever since. He sure sold me on the idea that this J.S. Bach rit all kinds of peaces and was a real dramatick composer, and he had one peace that had more fast notes for the peddles

than I ever heard and he had little diamants on his shoes which made a kind of a Revelation Lite all by itself.

These Revelation Lites was a show all by itself, too, and he had a big movie screen in front of him on the stage and all these colors and shapes of lites was flashin up and down while he was playin, and some of it was pretty spektakular but this Mr. Fox he played so good that a lot of the time I didn't even notice whether the lites was goin or not. So after I got home I went rite out the next day and bought his record called Bach Live At Fillmore East which is the name of that rock joint, and I took it home and played it and flipped all the lites in my room on and off but somehow it wasnt quite the same. □

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# THREE GENERATIONS

by George Johnson

The Johnson family is in the process of insuring that theatre organs will live forever. Paul K. Johnson, father, his son, George, and now grandson, David are deeply involved in the "cause". Their efforts can be described as a real family affair. We'll let George tell our readers about it.

"It all began back around 1905 when Dad was a small boy. He became interested in the tracker mechanism of an old church organ."

The next exposure occurred in the early twenties when the Balaban & Katz organization was installing organs in its theatres. Dad's brother was hired to assist the installer in setting up a 2-manual Kimball of five or six ranks (no toy counter or percussions). Dad hung around during the work, particularly during the finishing process. Late one night after all other workmen had left the building, the installer sat down at the console and played everything from Bach to ragtime for nearly two hours. That clinched father's desire for pipe organs.

While in college, Dad was inspired by listening to Professor Palmer Christian at the console of the Hill Auditorium organ at the University of Michigan. Of course, this music was classical except at football rallies.

Following graduation, Dad started

to find out how to design and build pipe organs as a hobby. He borrowed a copy of "Audsley's Organ Stops" and started a notebook of all pertinent information he could get on organ construction. The next volume of any value was MODERN ORGAN BUILDING by Walter and Thomas Lewis which gave much information on wind chests and tubular pneumatic action. In the early thirties, Dad picked up more information on Moller chest magnets from a local church installation, and also tried his hand at making un-stopped wooden pipes.

During World War II, the pipe organ dream was shelved for family duties, sea scouting and yachting, plus overtime work, designing ships for military action.

Following the war, we moved to the Washington, D.C. area. Here was the chance to peruse the music section of the Library of Congress for additional information. Audsley's "Art of Organ Building" was not available to the public because it was simply worn out. Business trips provided opportunities in widely spread places such as New York, Houston and Seattle libraries to get even more information. In all, there were 14 books studied on the subject of organ construction.

We then started building a two-

manual, one-rank "unified" pipe organ. We built the chest, blower, chest magnets, console and relays. The pipes were of a scale matching the earlier experimental pipes which were included in the rank. By this time, we had acquired a copy of Barnes' "The Contemporary American Organ" which proved to be informative. We used phosphorus bronze spring wire and .010 brass shim stock for contacts. A model railroad rectifier supplied DC current for the next 20 years. The six years prior to the rest of the family's move back to Newport News, gave me my basic knowledge of the workings of pipe organs.

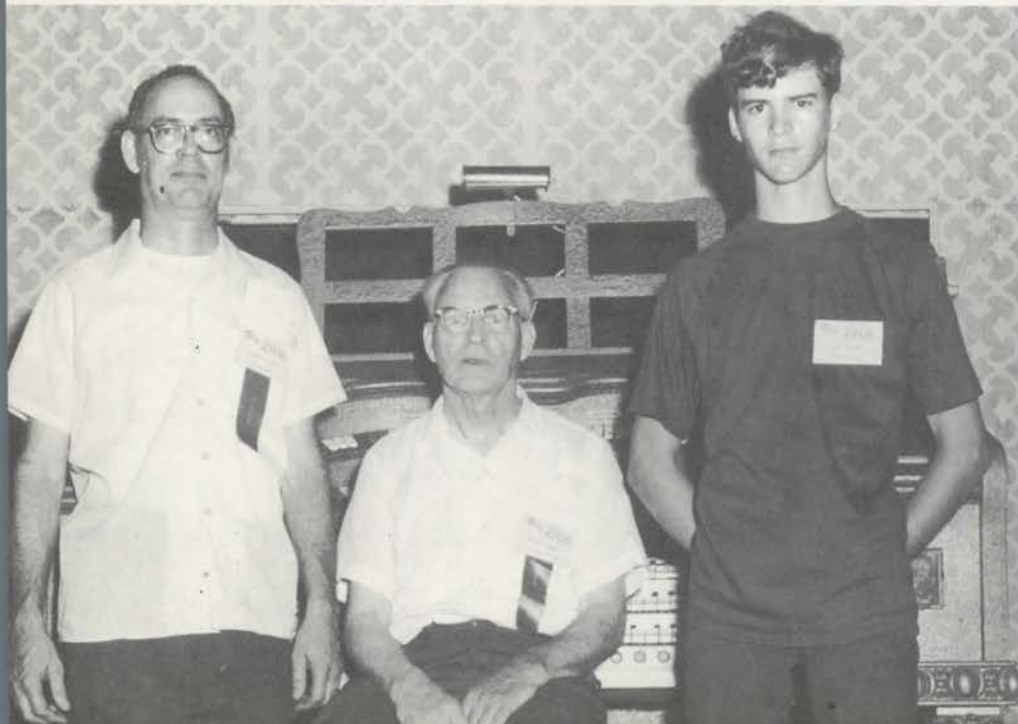
Dad moved back to Newport News and the organ was enlarged to include pedals, a rank of labial oboe, and bourdon bass pipes. Several Moller and Reisner parts were used in these chests. The organ was set up in a small chamber in the attached garage with the swell shades opening into the living room. This organ was used for my sister's wedding.

Dad had always considered this organ as experimental and the next and present stage started only after he retired and began to plan enlargement of the organ.

In 1967, we found out about ATOS and met Ray Brubacher and Woody Wise of the Potomac Valley Chapter. Work on a 2/9 Lewis & Hitchcock church organ was followed by work on the Grande Barton (both owned by Woody). The Barton has a special meaning to me as it was the first pipe organ I had ever heard, it having been located in Newport News, Va. where we lived for a number of years. Dad and I were part of the crew which moved the Barton into the Virginia Theatre in Alexandria in 1968. We still help maintain it. By 1969, the old 2/13 Kimball of Dad's and my own 2/7 Wurlitzer were stored in my basement along with a large model railroad layout.

Dad's pipe organ was stored here while awaiting a new home to be built in Williamsburg, Va. During all of this, my mother, wife and son David pitched in and helped clean parts. We also had much needed help in the moves from

Three generations — George, Paul and David Johnson.





George Johnson's Wurlitzer console. Toe studs and stop tabs were added while the organ was owned by a church.



P.K. Johnson's home built console using manuals and tabs from a large church console. Cabinet work and inner working parts by P.K. Johnson.

some of our ATOS member friends. David is now 14 and has helped many times on various stages of organ work. He has completed four years of organ instruction using the Wurlitzer for his weekly lesson.

My Wurlitzer was moved in about 10 days from a church 25 miles away. It is a 2/5 (Opus 815) which was enlarged by two ranks in the church, with no toy counter, and was originally installed in the Richmond Theatre (now the Richmond Playhouse) in Alexandria in 1924.

In January 1970, I became Potomac Valley Chapter chairman and found that to enjoy an organization is to get involved.

Early in 1971, the Lewis & Hitchcock was purchased from Woody Wise by a church in Newport News to be

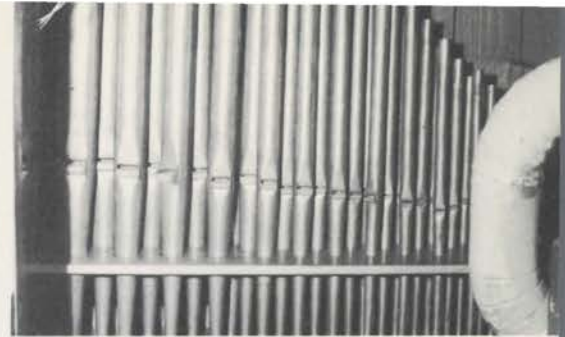
The George Johnson family.



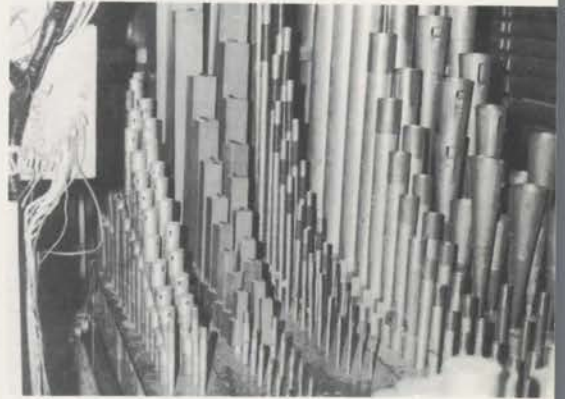
P.K. Johnson's swell chamber for Kimball. Top of chest is even with the studio floor.

installed by chapter members under the supervision of the Johnsons and with Dad's help. Frequent trips back and forth to Newport News from Alexandria and Williamsburg delayed work on Dad's installation.

His installation has also grown. A new console of three manuals will incorporate the original rank of the early experimental organ and several



George Johnson's Wurlitzer Vox Celeste. The new chest was built by George with Reisner 601 magnets.



George Johnson's Wurlitzer Main Chest showing Vox Humana, Concert Flute, Salicional, Diapason and Trumpet. Horizontal pipework was necessitated because of the low 7'6" headroom.

others in converting it from a straight church organ into a concert instrument.

As of the first of January 1972, I was back to being a plain, ordinary chapter member, and now continue to make refinements on our Wurlitzer which is installed in our basement, and serving as part of the small crew which helps the Grande Barton in the Virginia Theatre play seven nights a week. □

George Johnson is proud of the model railroad setup in his basement.



# Closing Chord

**Lawrence Schwartz**, 23, son of John and Ann Schwartz of Pittsburgh, Pennsylvania, died on Sunday, September 3, 1972 as a result of an accident incurred while pursuing his hobby near the Arden Trolley Museum located North of Washington, Pennsylvania.



Larry Schwartz

Larry was well known for his total dedication to both organ and trolley restorations. He will be best remembered for his unselfish love for his friends and his eagerness to help them in their work by giving of his time and materials.

At the time of his death, Larry was serving as Vice President of the West Penn Chapter of the ATOS. He recently had been appointed chairman of the West Penn Theatre Organ Educational Workshop. A memorial fund has been established by the Chapter in Larry's name. Proceeds from this fund will go to a local charity for blind children.

Larry Schwartz will not be forgotten by the many friends he made during his short life-time. □

**Louis Weir**, a popular radio, theatre and night club organist in the Boston area for nearly 40 years, passed away August 27, 1972 at his home. Mr. Weir was a widower and lived many years near downtown Boston, on picturesque "Beacon Hill."

He was born in Boston and began his career at the age of 15 as assistant organist in Dorchester's Codman Square Theatre. He was staff organist at WBZ for many years and was also a featured organist at several downtown theatres during the 1930s and 1940s when vaudeville and stage shows were presented. During the years when Blinstrub's nightclub at West Broadway and D street in South Boston presented many of the top show business attractions, he was the house organist. He had played at Blinstrub's the night the club burned down, in 1968.

He also composed many songs and made arrangements for many musicians. As an electronics specialist, he developed the first cordless microphone to be used by performers, such as singer Patti Page. He played the organ at conventions and sportsmen's shows held at old Mechanics Building in Back Bay.

He leaves two brothers, David of Brookline and Charles, of New York, and a sister, Miss Ruth Weir of Miami Beach. □

**Richard Ellsasser**, renowned concert organist and composer, died recently in New York City at the age of 45. Mr. Ellsasser, who made his home in Los Angeles, Boston and New York, was in partial retirement from concertizing following a stroke in 1968.

Ellsasser's musical career began as a pianist when he made his debut at the age of 7. His interest in the organ began two years later shortly after he joined the boy's choir at Trinity Cathedral in Cleveland, where he was born. Less than a year later, he was presenting all-Bach organ recitals in the East. After studies with Joseph Bonnet, Winslow Cheney, and Albert Reimenschneider, he made his New York organ debut and began a career as concert organist. An academic prodigy as well as musical, he graduated from high school at 14 and received a BA in music at 17. He studied at Boston University of Theology and the University of Southern California.



Richard Ellsasser - (Stufoto)

Ellsasser was the youngest person in history to memorize and perform the 250 organ works of Bach. His work as head of the organ department at the National Music Camp, Interlochen, Michigan, and other scholarly activities won him the high honor of election as life-fellow in the International Institute of Arts and Letters in 1961.

Many of his compositions for organ have become standards of the modern repertoire. His ballet "Greenwich Village" won the Henry Levitt award. His recordings have consistently been the top selling organ albums of the world, and his brilliant improvisations, were a highlight of many Ellsasser concerts. □

**John Morie**, one of West Penn Chapter's staunchest supporters, died on October 16, 1972. At the age of 84, he was an active participant in all chapter activities, and his passing will be a great loss to the chapter. Making "caravans" to points of theatre organ interest, John was always

## NOTICE!

We are in the process of preparing a new ATOS National Membership Roster . . . Any members who do NOT wish to have their addresses published must notify the Circulation Department before January 10, 1973.

The mailing label on your Organ Magazine shows the address we will use in the roster. If this is not correct notify the Circulation Department.

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John Morie

present, doing his best to make each and every event a success. He was a professional photographer with many blue ribbons to his credit. His camera was always in position, ready to capture any situation on film which he thought would benefit the chapter's pictorial archives, or delight his many friends. West Penn will greatly miss this humble, kind and unassuming man. However, his love for his fellowman will be the legacy he leaves behind for all to remember and cherish. □

**John F. Hammond**, 78, veteran theatre and church organist, died in Bogalusa, Louisiana on October 16 after an illness of two months.

Following his musical education, he was organist at Brooklyn's Strand Theatre, and while there, served as president of the New York Society of Theatre Organists. In 1922, he was appointed to the faculty of the Eastman School of Music in Rochester, N.Y. In 1924, he became organist at New York's Piccadilly Theatre, and about a year later, was featured in Warner's Theatre in that city.

When the \$2 million Saenger Theatre in New Orleans opened in 1927, Mr. Hammond was at the console of the Moller, playing for three years. Following the demise of the theatre organ, he turned to the stage for awhile. Bogalusa, where he was organist and choir director of a church, was his home for 28 years. He is survived by his wife. □

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# CHAPTER NOTES

## BEEHIVE

Beehive Chapter members were treated to a very special evening on September 14, 1972. The meeting was held at the home of Dr. and Mrs. Conrad B. Jensen in Salt Lake City. The Jensen's had two Rodgers organs side-by-side. One is a classical organ, the other a theatre organ.

Dr. Jensen said that he was inspired by an advertisement on the back cover of THEATRE ORGAN magazine, "Live a little". He first purchased the model 340 theatre organ but Mrs. Jensen liked the sound of the classical organ better, so they are now 'a two organ family.'

The organs can be played separately or simultaneously. The room north of the organs has 60 or more speakers very carefully placed for the best possible sound and effect. Dr. Jensen and friends are still working on the placement of speakers. However, it is difficult to imagine what else they can

do to improve the beautiful sound of these two organs.

The chapter members would like to take this opportunity to thank Dr. and Mrs. Jensen for a most enjoyable evening.

MAXINE V. RUSSELL

## CENTRAL INDIANA

July 23rd the Central Indiana Chapter members met at the home of Dave and Betty Roch in Indianapolis.

There was no special program planned so after the business meeting the members enjoyed playing their 2/7 Geneva organ and some of them gathered around the pool either to swim or just watch. In spite of a rain shower that afternoon we all had a wonderful time at the Roch's.

Then on August 13th we met at the home of Ed Morris in Indianapolis. Ed has a 2/7 Kilgen installation. Again there was no special program, but members played the Kilgen or just listened. For those wanting to stay outdoors Ed had speakers on the patio so the organ could be heard.

Mr. and Mrs. Bill Lay, owners of the Bill Lay Music Co., (formerly Schmitt Music Co.) of Indianapolis invited the CIC members for a "Get Acquainted Party" on Sunday afternoon September 10th. Mr. Robert Glass of Indianapolis entertained us with several selections on the Conn 3 manual theatre organ, then member Tim Needler played a couple of selections on the Conn 2 manual theatre organ. After this entertaining but brief program, the members kept the instruments in the store playing the rest of the afternoon. At one time we had Ada Fisher, Jack Pollock, and Virginia Byrd Rechteris on organs and Jim Tolle and Tim Needler on two pianos.

We all had a good time and lots of good music thanks to Bill and Tevis Lay.

Ben Dean was our host for our October 8th meeting at his home in Indianapolis. Ben's Co-hosts were Maynard Noland and Maxie Cole. Following the business meeting Gay Crandall of Anderson, Indiana entertained the membership with a short program on Ben's Hammond.

The open console time for the afternoon was held on the Gulbransen and Hammond organs belonging to the late Doris Stokes who was a well known organist in the Indianapolis area.

RUTH HAWKINS

## CENTRAL OHIO

Three members of COTOS, Tom Hamilton, Frank Babbitt and Neil Grover, operating as HBG Enterprises, recently presented Bill Dalton at the



Renewing an old love affair, Bill Dalton recently played the Robert Morton in the Ohio Theatre. He was the Ohio's first organist, in 1928.

Ohio Theatre's 4-20 Morton. This was done in association with Fritz Saenger, President of Van's Music Sales, who also arranged for a theatre organ seminar at his store two days later. Bill was the Ohio's first organist when it opened in 1928 and on this, his second trip back to the Ohio, he had another chance to renew an old love affair with the magnificent Morton there. In addition, he used a Rodgers 340 for one segment of the show as well as later at the seminar. Bill also cut a new record on the Ohio's Morton and this will be available before Christmas from Neil Grover, 5567 Crawford Drive, Columbus, Ohio 43229 at \$5.00 postpaid.

COTOS held its annual picnic in October at the country home of Ralph Charles. Ralph has a large home installation, mostly Morton and COTOS member Mike Williams was at the console for a silent movie followed by Tom Hamilton's sing-along.

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The long awaited installation of Tom Hamilton's Rodgers-Morton is underway and hopefully will be completed in time for the November meeting at Tom's home. Honor guest for the evening will be Roger Garrett, Ohio Theatre staff organist for ten years, who will be in town for a concert at the Ohio on November 19.

FRANK BABBITT

### CHICAGO AREA

Through the courtesies of the Saville Organ Company and the Auditorium Theatre Council, CATOE members were treated to a visit, on Saturday morning, September 12, to Louis Sullivan's architectural masterpiece in downtown Chicago. Tom Cottner, Saville's tonal director, presented the

172 rank instrument to us in a miniature recital which ran the gamut from Bach to Sousa.

This opportunity to hear the instrument in the Auditorium proved that the Saville is most definitely capable of all types of organ literature, in a full ensemble registration, with a theatrical sound.

The Joliet Area Theatre Organ Enthusiasts, one of the newest chapters in ATOS, joined with CATOE on the morning of October 21 at the Rialto Theatre in Joliet. JATOE provided the Barton organ and CATOE provided organist Jack Hadfield. The lush tones of the majestic Barton brought back memories of concerts and radio broadcasts of yesteryear. The arc spotlight changed colors from time to time and

the entire theatre was resplendent in various hues, due to a recent relamping.

After Jack's concert, Frances Wood Irving, who had been organist at the Rialto years ago, and had played for radio broadcasts, made a cameo appearance at the console. JATOE Chairman Ray Nicond announced that the organ is played fairly regularly between shows on weekends with Taylor Trimby and Robert Calcattera sharing time at the console. Plenty of open console time gave many members a chance to try out the big Barton.

Eager listeners jammed the Coronado Theatre in downtown Rockford, (Ill.) on October 26 as the mighty pipe organ filled the auditorium with joyous music under twinkling

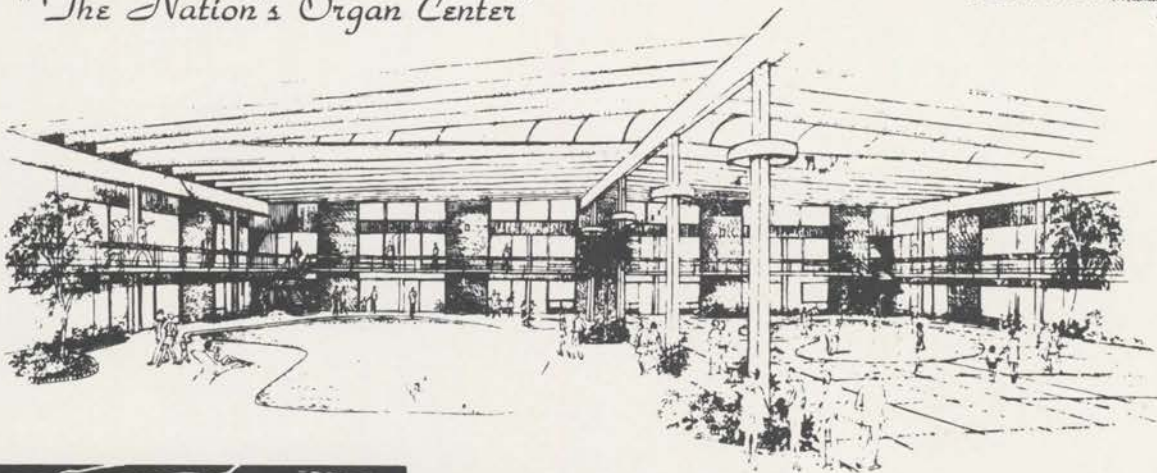
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stars and floating clouds. It was John Muri, a true master of his art, at the console of the gigantic four manual Barton organ. After a brief opening, highlighted by the "William Tell Overture", John started his accompaniment to *The Phantom of the Opera* starring Lon Chaney. The mood of the film fit in perfectly with the pre-Halloween spirit.

Following the film, a closing Rodgers and Hart medley brought forth much applause and a requested "Stars and Stripes Forever" closed the show. John Muri was deluged with well wishing fans, among them, Leon Berry, who is continuing to recover from a recent stroke.

Encouraged by audience response to recent CATOE shows, more are being planned at the Coronado, the Montclare and the Oriental.

TONY TAHLMAN

### CONNECTICUT VALLEY

On April 8, the Conn. Valley Chaps visited two very interesting pipe organs. The first was a new three manual Casavant tracker instrument installed in the chapel at Choate School in Wallingford, Connecticut.

Don Corbett, Casavant representative, was on hand to demonstrate the organ, then opened up some of the divisions so that members could look through the innards and see the marvelous craftsmanship in the instrument.

After stopping for dinner, we visited the installation of Garo and Ruth Ray . . . a three manual organ with over forty ranks plus a built-in Hammond. It is a unique instrument, all of Garo's design which must be seen and heard



Justin Zitnay at the Garo Ray organ. (Preston Miller Photo)



ConValChap enjoy the Garo Ray residence installation. — (Preston Miller Photo)

to be believed. The artist was Justin Zitnay, a student of Rosa Rio, whose program alternated between classical and popular numbers. The chapter will watch the progress of this young artist and wish him luck.

The June meeting was held at the home of Harold and Eleanor Weaver featuring Russell Hubbard at the Weaver's 3/9 Marr & Colton. Russell, a student of both Rosa Rio and Ashley Miller was well prepared and ever in command of the instrument.

Following the concert we drove to Grassy Hill Lodge for a surprise testimonial dinner party for Stillman Rice, retiring National President.

The Wurlitzer Guild presented an engraved crystal and silver candy dish, and the Conn Valley Chapter presented an engraved silver tray.

Notables included Rosa Rio, Bill Yeoman, Ashley and Jo Miller and a guest from England. Billy Nalle sent a congratulatory telegram and his regrets for not being able to attend. Everybody had tickets for door prizes, and



Russell Hubbard at the Weaver's 3/9 Marr & Colton. — (Preston Miller Photo)

the magic numbers showered gifts to many.

Entertainment included Harold "Tyke" Niver, that one man orchestra on the Wurlitzer Synthesizer organ from Clinton Music Co. The realistic effects this guy gets out of an electronic really get to you.



ConValChap Chairman Frank Manion (left) and Wurlitzer Guild of New Haven President Edward Ohr present engraved silver tray and candy dish to Stillman and Mildred Rice.





The "Nairobi Trio, Augmented, Plus One" entertains at the Stillman Rice testimonial dinner. (L to R) Carmen Charette (Piano), Irv Twomey (Sax), Anita Twomey (Violin), Phil Stock (Organ). Live drummer is not Wurlitzer sideman — (Preston Miller Photo)

One of the highlights of the evening was Phil Stock's "Lonely Acres" band . . . otherwise known as the "Nairobi Trio, augmented, plus one." Featured were Anita Twomey and her "Magic Violin", Carmen Charette at the "Crystal Piano", Irv Twomey and his "Sexy Sax", a mystery man at the traps who substituted for the usual Wurlitzer Sideman (now that's a switch!), and Phil Stock at the organ. Just back from two months tour aboard (where they were asked to please leave their instruments at home), they were really good, and had increased their repertoire since we last heard them. Dancing ensued, and the band was joined by Dinner Chairman and MC, Gene Hubbard on Sax, Larry Hazzard on organ, and Doris Davis on Trumpet, and the fun went on 'til the wee small hours of the morning.

The Connecticut Valley Chapter closed its 1971-72 Thomaston Opera House concert series with Don Thompson on April 26 and 27.

Don played a varied concert with selections ranging from light classics to ragtime. He was lavish in his praise for the 3/10 Marr & Colton, and his performance showed he really enjoyed playing the instrument. Don played each selection with a vigor and enthusiasm which quickly spread to the audience on both nights. Several people who were at Friday's concert were seen again on Saturday night.

In particular, he must be commended for his excellent choice of registration, which demonstrated the versatility of the instrument and showed off some aspects of the organ we hadn't heard previously. Don clearly showed he had command of both the instrument and his audience, and in

a reception given by the chapter after the Saturday concert, everyone had the opportunity to meet and talk with this highly personable and talented musician.



Kathy Roberg plays a tune on the "Roberg Special" — (P. Miller Photo)

Every so often we hear about "visiting firemen", and on August 12, we got into a firemen's convention first hand at our meeting split between Jack Roberg's in Plymouth (Conn.) and the Thomaston Opera House. Jack kept several charcoal pits warm, and we all cooked picnic lunches while enjoying the lawn and music from the "Roberg Special".

I began a series of seminars on the technical aspects of theatre organ with a detailed slide presentation of the history of the organ . . . slanted toward theatre organ. Did you know that the first organs were called "organum theatrum" and were invented by a Greek Barber named Cstibius? That name DOES resemble TIBIAS, now, doesn't it? A question and answer period followed with discussions ranging from Posthorns to wind pressures.



Bob Legon acknowledges applause from an enthusiastic audience at Thomaston Opera House. — (Preston Miller Photo)

Our evening artist at the Thomaston was Bob Legon from eastern Mass. Bob's chatty introductions were enjoyed by the audience, and the enthusiastic manner in which he tackled the instrument showed he had no fear of what was behind the shades. The organ had a complete workout and left the rafters shaking. Ed Welsh also



Janet Hassel, Conn. Val. scholarship winner at Thomaston Opera House. (P. Miller Photo)

had an opportunity to play a few numbers.

Another fine performance was given that evening by the winner of our most recent scholarship competition, Janet Hassel, whose cameo performance left us all wanting more. It is always great to see the interest of young people in the theatre pipe organ, and we were pleased to hear this very talented young lady at the keyboards.

AL MILLER

## DAIRYLAND

Dairyland's fall season opened with Dave Olson at the Hermes Wurlitzer. Dave's registration was fresh and colorful as he hand set this instrument because of the wind line being temporarily disconnected to the console and the combination action was inoperable. Dave's fingers moved as fast on the stop tabs as on the keys. The selections were executed with great feeling and he was called back for several encores. Dave is a fine musician and other chapters would do well to include him in their concert schedules.

Fred Hermes is installing the Peter Clauls Console lift from the Aurora Paramount Theatre. A large hole was dug in the basement to accommodate the lift and console which will go down below floor level and then rise four feet above the floor.

Fred Hermes, Jr., along with Rickey Johnson, John Hill and Pete Charmon, is working on the reinstallation of the Kilgen organ on the Grand Theatre in Wausau. The Wausau mini-chapter planned a concert on Thanksgiving to celebrate the 45th anniversary of the theatres' opening.

John Muri, prelate of the organ, played to a standing room only crowd on the Hermes Wurlitzer October 27. Opening with a magnificent overture he brought the console up in a golden spotlight as in the 1920's then into a few rousing tunes of the day. After these the console returned to the pit and John played, "Witchcraft" and "That Old Black Magic" as an accompaniment to some Hallowe'en effect-slides from the Brenograph. The audience sang with gusto on the sing-along which of course included some of Muri's hilarious wry humor.

*The Phantom of the Opera*, frightened many to near hysterics — 90% had never seen it before — and one child was carried screaming from a front row seat! One woman commenting that she had seen it in 1925 vividly remembers her husband falling

asleep during the preceding organ solos, waking up during all the screaming, just at the point where the mask was ripped off, then immediately fainting back to sublimity upon viewing that HORRIBLE FACE. One of John Muri's comments was, "It really doesn't scare them so much anymore because now you can see more Horrible faces on the streets!"

The program concluded with the "Stars and Stripes Forever" and a Brenograph effect slide, a waving flag which was most impressive.

Indirect credit must be given to the CATOE group in Rockford, Ill. who made it possible for John (prelate of the organ) Muri to be in the area at Hallowe'en.

We would like to take this opportunity to thank all the other chapters that have been so helpful to Dairyland by means of their support of our activities. It has been a great help to us to know that the other near-by chapters are so eager to see us grow.

After two years of negotiating with the IRS Dairyland is now recognized as a charitable and educational institution. It has recently presented two scholarships (more details later) and is in the process of receiving donations of money and materials. The details with IRS were worked out by Fred Hermes and Carroll Heft, attorney for Dairyland.

FRED HERMES

## DELAWARE VALLEY

Our scheduled events for September and October proved to be quite successful. The jointly sponsored meetings with the New York Chapter at the Surf City (N.J.) Hotel and Atlantic City (N.J.) Convention Hall attracted organ fans from far and wide. And the weather was perfect.

This was the case on Sunday, September 10, when TO devotees from all over New York, New Jersey, Delaware, Pennsylvania, and even California gathered for the annual NY/DVATOS bash at the Surf City Hotel, one block from the beach and the picturesque Atlantic Ocean. Theatre organists like Karl Cole and even "Poet and Peasant"-type musicmakers like Biff Claflin made the scene at the hospitable hotel-restaurant-bar. ATOS members kept the bench warm and the pipes tooting all day — and even into the evening hours.

The day was tarnished for many

chapter members, however, when the news of the death of Gilbert Smith reached us. Gil passed away as a result of the same automobile accident that had taken the life of his wife, Jane, a few weeks earlier. We'll sorely miss these two dedicated members, particularly remembered for their visiting Surf City each year.

A few weeks later, New York and Delaware Valley Chapterites descended on yet another shore resort. Atlantic City is one of those places that people only think of for a summertime visit. But it can be just as charming in the fall. The comparatively simple life of the few storeowners who maintain their boardwalk shoppes throughout the year seemed matched to that of the placid few who strolled on the barren boardwalk to the often ignored roar of the Atlantic's rolling waves.

Such was the setting for the early October meeting on the eighth. The convention hall ballroom's circa 55 ranks of Kimball responded well to the 160-or-so fingers that flowed over its four manuals. Those who played invariably made the comment that the delay between the chambers (which straddle the stage) and the console (perched high in a balcony to stage left) in some way contributed to their excellence in performance — or, more likely, lack of it. The organ was superbly maintained, with its many ranks of shimmering strings, snappy reeds, tinkling chrysolott, and lots and lots of reverb. The 160-or-so attendees had the opportunity to hear artists who represented the combined talents of New York and Delaware Valley musicianship and who, sometimes ponderously, tickled the 264 ivories.

Lyn Larsen's first eastern tour seems to be a success. And why not? We've heard it many times over from the West Coast that Lyn is one of the theatre organ greats. And, since his concert at John Dickinson High School (Wilmington, Del.) on October 21, we can agree wholeheartedly that he is indeed a master in his trade.

Not banking on his good looks, charisma, or cute sense of humor, Lyn set out to entertain his audience (which included C.A.J. Parmentier and Richard Purvis) in an impeccable styling of meticulous technic. Included in the Heinz 57 program, as Lyn called it, were selections ranging from 1920's piano novelty tunes to pieces composed by Chopin ("Fantasie- Impromptu," which Lyn termed Furioso

con Perspiration) and Elgar (the complete version of "Pomp and Circumstance"). He held his audience spellbound as he took the Kimball through its paces. He knew his way around the console as if he'd lived with it for at least a week; yet he'd only arrived the day before the concert.

Although most of the program was an education for many of the audience from the viewpoint of discovering new music, Lyn managed to rate two encores ("Bugler's Holiday" and "Slaughter on Tenth Avenue") after several returns to center stage and a standing ovation from an audience of seasoned concert-goers who apparently agreed that such songs as "Somewhere My Love" are too overdone.

It's comforting to know that some theatre organists can still demonstrate their skill through the disciplined fingerwork it takes to meet perfection. Oh, to hear more!

Our thanks to hostess Louise Portzline and house organist Bud Taylor of the Surf City Hotel and to organ curator Bill Rosser of Atlantic City Convention Hall, as well as to the JDHS Theatre Organ Society for affording us such an active two months.

By the way, for the records of all other chapters, our secretary's name and address are:

Betty J. Kouba, Secretary  
Delaware Valley Chapter, ATOS  
3835 Nancy Drive  
Wilmington, Delaware 19808

We have not been receiving mail from other chapters because it has probably been channeled to an outdated address. So we'd appreciate your changing your mailing lists accordingly. We would like to resume receiving material from you.

SHIRLEY HANNUM

## EASTERN MASSACHUSETTS

Our club organ now at Babson College made its first sounds this September since 1968 in its original home at Loew's State. The instrument is going together very well with blowers all in place and operating. The chests are currently being tested and wired. The console is 90% complete — less the combination action. For now, we are going to concentrate on the original 13 ranks as installed at Loew's State and then add the extra 5 ranks later as time permits for the projected 18 rank total. The "heart-in-mouth", "hold-your-breath" time is now upon us. When we fired the 16' Tuba low C

primary there was more dancing and jumping than you've ever seen from kids. The beast is waking up.

Our September meeting was held at Boston Piano & Organ in Natick, Mass. around several Rodgers models. Al Winslow, who is now affectionately known as the "Phantom of Hammond Castle" played excerpts of silent films. He does them regularly at the castle. Several others played as well.

Bob Legon is playing the last intermission on Saturday nights on the Boston Paramount's 3/14 Wurlitzer. It is reported that the rare 3/21 Wurlitzer at the Savoy is still playable, contrary to rumors. Also, Boston's Met (now Music Hall) 4/26 Wurlitzer is still in semi-playable shape. We will shortly resume work on the Bradford Hotel organs — the 3/11 in the grand ballroom and the little 2/5 in the Empire Room. Hopefully, these two Wurlitzers will be married, creating a 16 rank, 2 console instrument. The late Embassy Kilgen 3/9 from Waltham is now out of the theatre. The future location is undecided, but it will stay in Massachusetts.

ROBERT K. LEGON

## LAND O' LAKES

Our season started January 30 with a good turnout at the home of Claude and Sedonia Newman where Dodds Peterson and Paul Bowen entertained us on the Newman's Gulbransen Rialto.

On the fourth of March about forty members drove to Red Wing's Auditorium Theatre, one of Minnesota's last in-theatre installations, where we heard the 2/8 Kilgen played by Paul Bowen. Steve Adams and his crew had tuned the organ, and Paul played a fine selection of music for us, giving us a good picture of how the organ sounded during its heyday.

We had a change of pace for the April meeting. On the 23rd, over 75 members and guests heard Steve Thompson and Paul Bowen play the huge 4/61 Kimball at Soul's Harbor, formerly the Minneapolis Auditorium. An unusual feature was a duet on the Kimball and a Gulbransen Rialto featuring both artists. While this is a classic organ, it showed a surprising capacity for theatre music.

The mid-year high spot was a double feature on June 24, when we met at Rochester's Chateau Theatre which has a fine 2/9 Marr and Colton original installation. The Chateau's interior is very choice for such a small house.

Many of our best artists contributed short programs that more than compensated for the lack of a featured artist. In the afternoon, about 80 people drove to Spring Valley to a most unusual installation, that of Dr. Roland Matson. He has completely redone a large gothic roofed barn, with stained glass windows creating a magnificent roomy organ studio to house his 2/8 Wurlitzer.

July found us at the Don Taft's for our annual picnic. Clyde Olson loaned us an organ and Don had his accordion. The youngsters rode Don's horses, swam in his pool, or just hiked in the open around the place. Everyone enjoyed a day of good music and relaxation. A pot luck lunch showed us we have a lot of good cooks to go with our musicians too!

Harold and Lucille Peterson were hosts for the August meeting at their home, where their son's 2/5 Wurlitzer was given a good workout by our member artists. Son Don had barely gotten a 16 foot tuba offset going, but it was playing.

On September 17 we drove to Eau Claire, (Wisc.) to hear a long silent organ in the State Theatre. It is a 2/7 Wurlitzer, playable, but in need of much work. Steve Adams and his crew had undone some of the mouse damage in the console, and the rest of the organ was not too far gone so that we were able to picture its past glory. We had no featured artist, but with our many talented members we had a memorable day.

A chartered bus to Bismarck (N. Dak.) gave us two days to hear the fabulous 4/21 Minnesota Theatre Wurlitzer owned by Reiny Delzer, as well as the beautiful 2/9 Marr and Colton installation of Charles Welch. Those who attended the 1963 National Convention must vividly remember these organs which have been kept in like-new condition in magnificent studios that are second only to an old-time movie palace for theatre organ enthusiasts. A good sized group from Red River also joined us. Our own Clyde Olson and Lance Johnson (also of the Red River Chapter) presented concerts, and Don Taft, John Zetterstrom, Carl Eiler, among others, kept the music going the rest of the time. The trip to Bismarck is always a highlight of the year.

Plans are being made for a silent movie early next year.

Land O' Lakes is eagerly watching

three new installations by members which hopefully will be playing by the end of next year or before.

We hope that a major change in our method of operation will allow more chapter members to become involved in our activities. We now have a seven man Board of Directors to lighten the heavy load of scheduling and administering which formerly fell upon the chairman and vice chairman. An editor and assistant editor have been appointed to publish an expanded and improved bulletin to replace the present newsletter — a welcome lift for your secretary.

We are saddened that our vice chairman, Steve Adams, has moved to California, leaving the physical therapy field to enter theatre management. We will miss his good work restoring seemingly hopeless organs to playing condition for our enjoyment. Our loss will be Los Angeles' gain however, and we know his good work will continue out there.

LAWRENCE CRAWFORD

## LOS ANGELES

On September 30th the Los Angeles Chapter presented Bob Mitchell at the San Gabriel Civic Auditorium Wurlitzer with the Mitchell Singing Boys in a public concert. The evening turned out to be a great success with a crowd of more than 600 attending. Bob Mitchell, who is celebrating his 49th year as a professional organist, served as staff organist at several Southern California theatres during the silent picture days. He organized his first Boys' Choir in 1934 and over the years the Singing Boys have appeared in numerous motion pictures. Being a native of the San Gabriel area, Bob had many interesting sidelights on the Civic Auditorium and the events that took place in years past when the Mission Play was an important part of the local scene. During the evening he introduced Betty Compson, the star of many silent pictures and one of his favorites when he was playing in the theatres. The theatre organ portion of the program consisted of the old standards played in the theatre organ style of the 20's. The Singing Boys' selections included a wide variety of tunes from "Beyond the Blue Horizon" and "Swinging on a Star" to "Born Free" and "Let There Be Peace on Earth." Bob conducted the singing group from his position on the organ

bench with the console lowered into the pit.

The auditorium of the Southern California Gas Company in downtown Los Angeles was the scene of the autumn general business meeting of the Los Angeles Chapter on October 5th. Items of interest discussed included a report on concert attendance during the year, a report on the Great Western Regional Convention held in February, and a report by Neal Kissel on the status of the Harold Lloyd Estate project. A nominating com-



Neal Kissel — (Bob Hill Photo)

mittee was selected to provide candidates for chapter officers for 1973. Deke Warner proposed that a Resolution of Gratitude to Joe Koons be adopted to thank Joe for his generosity in making his motorcycle shop Wurlitzer available for chapter functions.



Joe Koons. ATOSers are welcome at his motorcycle shop. — (Bob Hill Photo)

"Youth in Action". was the theme of the October 22nd concert at the Wiltern Theatre. Sixteen year old Donna Parker and nineteen year old John Bennett were the featured artists for this Sunday morning concert. A better-than-average crowd came out



John Bennett and Donna Parker took turns at the Wiltern Kimball. Their first ATOS performance was during what is now referred to as "the Stu Green Humiliation Concert" at the John Ledwon residence last December. — (Stufoto)

at 9:30 on Sunday morning to hear these young organists play a very fine program. Outstanding selections included "Theme from the Godfather", "Flapperette", "Don't Rain on My Parade" and "When the World was Young". The future of the theatre organ seems assured when such talented young people take an interest in this great instrument.

SAM DICKERSON

## MOTOR CITY

It's been a busy fall for the Motor City Chapter . . . it's interesting to recall how we struggled to put together our first show eight years ago, and now we are presenting three public shows this fall alone.

Members and their guests met at the Royal Oak Theatre Sunday September 10 to hear our own John Muri at the 3/10 Barton. We can always count on John for an excellent program, but this had to be one of his best. He featured a series of slides prepared from authentic silent scores of the twenties. John's wit and vast knowledge brought much to the presentation and our own enjoyment of the program.

Chapter members have been working every weekend for over a year at the Michigan Theatre in Ann Arbor, and the pay-off finally came on September 20 . . . our first public program on the 3/13 Barton. Our guest artist of the evening was Lyn Larsen, who had the audience in the palm of his hand from his first number. It was

almost an indescribable evening . . . everyone seemed to feel the excitement of "live" entertainment in the house which has known such greats as Helen Hayes, Jack Benny, and Ethel Barrymore to name a few. Motor City technicians made use of every facility the theatre had to offer. Much of the auditorium's decorative lighting had gone unused for years, and the elegant grande drapery curtain had not been down in nearly two decades, but all were working again for this "premiere" Motor City Chapter program.

Thirty Motor City members were the guests of the West Michigan Theater Organ Club on Saturday, September 30 at the Michigan Theatre in Muskegon. Members from both groups shared the honors at the "big-sounding" 3/8 Barton console. A new departure for our chapter, this was the first bus trip of any distance and certainly will be the incentive for planning many others.

Motor City's second public show this fall featured Tom Hazleton at the Royal Oak Theatre on October 9 and 10. Two appreciative audiences enjoyed Tom's concert program, and his accompaniment for the feature film *Lilac Time* starring Colleen Moore.

On October 29th, at the Royal Oak Theatre, members gathered for the annual membership meeting. Chairman Claude Sheridan reviewed our progress during the past year, and projected some new goals for the future. Following a short business meeting three local "artists" exhibited their talents at the Barton console.

Committees are already forming and plans being made for the '74 convention scheduled for Detroit, and crews work weekly at the never-ending task of organ maintenance. Another rank of pipes and a Marimba are being added to the Royal Oak, and a piano is being wired into the Redford Theatre Barton.

The Motor City Chapter has grown to more than three hundred, and continues to grow. We would like to list all of the members who have given of their time and varied talents to make so many activities possible, but since space does not permit, we trust that their real reward is in hearing these great theatre pipe organs play, and in the applause of the thousands of guests who attend our public shows.

On behalf of the entire Motor City membership — our most sincere wish for your happiness this holiday season.

DON LOCKWOOD

## NIAGARA FRONTIER

On Sept. 13, the Chapter's Honorary Member of the Year Dick Smith presented a very successful organ concert at the Riviera Theatre in North Tonawanda, N.Y. His repertoire included music for one and all, including requests and — believe it or not — a vocal solo by Dick of Tiny Tim's famous "Tiptoe Through the Tulips." The packed-house crowd loved him. His increasing mastery over the Mighty Wurlitzer wins him more fans with each return visit. Organist Don Thompson was a special guest at the Riviera that evening. He stopped by to say hello on his way through to Rochester.

Congenial Pete Dumser made his second Riviera appearance on Sept. 27. His program possessed a fresh, happy sound from the start; but his audience took a little while to respond. And after they did, the mood was bright all the way. The personal touches that Pete adds to his delightful tunes make his concerts a pleasure to listen to. Just a brief mention here: Pete Dumser had one lung removed in March, but it hasn't affected his career in the least. A remarkable recovery, Pete!

Philadelphian Shirley Hannum performed at the Riviera on Oct. 18 to a small but enthusiastic audience. It was nice to have feminine charm gracing the console again. (A Jack o' Lantern sat on the console to give a Halloween spirit to the show.) A student of the late, great Leonard MacClean, Shirley possesses a fine musicianship and talent. Her program combined many current hits with some old standards. Her accompaniment skill was evident as we saw and heard the silent film *Teddy at the Throttle*. A bouquet of beautiful roses was presented to Miss Hannum at the close of her interesting show to express the Chapter's appreciation. Shirley Hannum has a bright future ahead of her, and she should be enjoying fame and fortune before too long.

SHIRLEY COLE

## OREGON

The Oregon Chapter held its October meeting in the home of Don and Arlene Ingram, in Portland. Seventy members and friends were in attendance.

The meeting was called to order by Chairman, Jonas Nordwall. Several announcements were made pertaining



Gerry Gregorius at the Ingram 2/8 Wurlitzer.

to current and future business. Jonas stressed the importance of working together to prepare for the 1973 Convention, which the Oregon Chapter will be hosting in Portland.

Jonas then introduced Arlene Ingram, treasurer of the Oregon Chapter, and husband Don. The Ingrams gave a short history of their recently completed 2/8 Wurlitzer. This meeting was the first public appearance of the organ. It was expertly restored by Bob Burke, owner of a fine 3/11 Wurlitzer. He received help from several chapter members. His number one assistant was Arlene Ingram.

Jonas Nordwall then introduced our guest artist of the day, Gerry Gregorius. Gerry is an outstanding organist on the theatre organ, as well as the straight organ. He played a well received, varied program, selected to show off the "new" Wurlitzer, which it did! His final number was a lively version of the old favorite, "Valencia".

After the concert, Dennis Hedberg announced the final plans for the ex-Oriental Theatre's 3/13 Wurlitzer. The organ, now up to 34 ranks and completely restored by Dennis, is going into a Pizza Palace here in Portland. Jonas Nordwall has been named house organist. A great organ and a great organist.

Bob Burke and the Ingrams are proud of the really fine theatre organ in the Ingram home. Many members expressed the opinion that it was the "biggest" sounding 8 ranks that they had heard — anywhere. Needless to say, the Ingram organ will be one of

the "stars" of the National Conventions. home organ tour.

Burke and the Ingrams are happy to show the organ to our out-of-town visitors, so if in Portland, give them a phone call.

DON INGRAM

## PIEDMONT

The Piedmont Chapter held its summer meeting at the Carolina Theatre Greensboro, on Sunday, September 10, 1972. Approximately forty were present when Chairman Claude Cansler welcomed the group and introduced the ten new members attending for the first time. William G. "Billy" Barnes (former member of Ohio chapter). Larry Coleman and wife Fern (from CATOE), John Davenport, J.R. Dunn and wife, A.O. "Buster" Richardson and wife and Mr. and Mrs. Ernest W. "Ernie" Vaupel (former New York chapter).

Vice chairman Paul Abernethy told of the work that had been done on the Carolina 2/6 Robert Morton by Mac Abernethy (Paul's son), Fred Berger and others to restore its former condition and playing qualities. A big THANK YOU to them from all the chapter members. He reported the organ was used during the World Premier showing of the movie, *43 - The Petty Story*, where stars Darren

McGaven, Richard Petty and other dignitaries made personal appearances.

Frank Netherland, owner of a fine 3/9 Kimball in his Stuart (Va.) home, entertained us with a thirty-minute program of familiar theatre organ tunes, interspersed with comments.

The console was then open to any and all who wished to try the keyboard for a few minutes each. Those who volunteered were Jane Sparks, Billy Barnes, Dr. D.E. MacDonald, J.R. Dunn, Larry Coleman, and Dr. Paul Abernethy. (Hope we did not omit anyone.)

This was our first chapter get-together at the Carolina since November 17, 1968. We expect to meet there more frequently now that the organ has been reconditioned.

Our thanks to Manager Neill McGill for his cooperation with the chapter for the use of the Carolina Theatre and its fine organ!

CLAUDE CANSLER

## Piedmont Chapter Guest of College

Piedmont Chapter members were the guests of Southeastern Community College in Whiteville, N.C. at the third appearance of J. Marion Martin in an organ program. In his production called "A Return To The Palace" Martin tried to recapture an evening as it used to be at the N.Y. Roxy in the late

twenties, complete with the lobby concert. This was in the form of a musical journey around the U.S. A prize was given to the person who could correctly list all the selections played and places visited.

The feature program began with an overture: "A Salute to George Gershwin", featuring the voices of Brenda, Mary Faye, and John Arthur in such favorites as "Summertime", "Somebody Loves Me", "The Man I Love", "Someone to Watch Over Me", and "I Got Rhythm". This was followed by the organ solo: "The Best Things in Life Are Free". The short subject, *Cops* with Buster Keaton, was a real sidesplitting laugh provoker, made even more so by the subtle organ background. For many of the students, this was the first time they had seen a silent picture with pipe organ accompaniment.

After a short intermission, Martin presented the Noonday Club Organogue "In the Good Old Summertime" which gave the audience a chance to participate in the program. Many laughs came from the old songslides.

This was followed by the feature movie: *Two Tars* with Laurel and Hardy. Again the skillful cueing of Martin's organ accompaniment did much to enhance this hilarious production. Many times it was difficult to

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hear the organ for the laughter.

It was the general opinion of the student body that they must be given another chance to "Return to the Palace."

DOUG SPIVEY

## POTOMAC VALLEY

Well over 100 attended the *August* Potomac Valley Chapter meeting – a repeat by popular request of the Convention GENII Seminar – at the Lautzenheiser Studio in Springfield, Virginia. Following Marvin's presentation the organ was kept busy as many waited their turn at the console of the 3/13 Wurlitzer.

"Convention Afterglow" was the theme of the *September* Chapter meeting at the Virginia Theatre in Alexandria. Two hours of taped musical excerpts from the Convention were coordinated with 230 colored slides to provide a most delightful show. The program was produced by Jean Lautzenheiser and presented with the cooperation of Lucien Phinney, Steve Tillotson, Ken Pabor, Bill Lamb, Paul Hoffman and Jerry Cunningham. Awards were presented to Convention Chairmen Woody Wise and Marvin Lautzenheiser through the courtesy of Max Mogensen of HESCO, makers of engraved organ parts, from Hagerstown, Maryland. To top the program



Dolores Wagner, Frank Lybolt and Ray Wagner at the unveiling of the Wagner's 2/7 Wurlitzer.

off, Florida organist Hal Stanton came from Fort Lauderdale and honored us with a mini-concert on the Virginia Theatre Barton.

*October* 8th was the official unveiling of the 2 manual 7 rank Wurlitzer belonging to Dolores and Roy Wagner, near Baltimore, Maryland and the event was truly memorable. The organ was originally in the State Theatre in Baltimore and Roy, with a lot of help from Louis Klein, Potomac Valley Chapter member from Geneva, N.Y., and Mark Hurley, has done a master-

ful job of restoration.

The Wagner residence is large and well suited to the installation. The pipe organ is in one chamber speaking across a stairway into the basement room where the console is located. This room opens into the two-car garage to provide for additional listening space. In the garage area Roy, Lou Klein and Mark Hurley lined the walls with memorabilia; blueprints, drawings, and newspaper clippings attracted considerable attention – especially the article about the time a lion got loose in the State Theatre and ran through the audience!

The featured artist was Frank Lybolt from Norfolk, Virginia, who played our last Chapter meeting at the State Theatre in 1965. Well-known in New York in the 'good old theatre organ' days, Frank is the past Dean of the Norfolk Chapter of AGO and theatre organist par excellence. The overflowing attendance of 125 reminisced to music of the pre-50's and kept asking for more.

From the "Autumn Leaves" in full array around Loch Raven Reservoir to Frank's musical dedication to our lovely hostess, "Dolores", and the fall decor of the refreshment table, the scene can best be described in one word – perfection.

JEAN LAUTZENHEISER



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## PUGET SOUND

On August 27th, members and guests heard organist Don Wallin on the chapter's 3/8 Wurlitzer-Marr and Colton, at the Haller Lake Improvement Club. Your writer was unable to attend this program, but knows from past experience listening to Don at his home base, Big Bob's Pizza, where he plays six nights a week, that his program had to be enjoyable and well done. Following Don's concert a report was given by Mahon Tullis on the 1972 Washington, D.C. ATOS Convention.



Andy Crow at the console of the Mt. Baker Wurlitzer. — (Don Myers Photo)

The Mt. Baker Theatre, Bellingham, Washington, was the scene of the September 24th meeting. Well known organist Andy Crow presented a very entertaining concert on the style 216,

2/10 Wurlitzer, a gorgeous organ that unfortunately lacks good tibia unification. The theatre seats around 1600 and looks like it just opened yesterday. A jam session and luncheon followed the concert. It was good to see so many of our Vancouver, B.C. members in attendance.

EDDIE ZOLLMAN, JR.

## ROCKY MOUNTAIN

The Maddys sell their lake front home and the Wurlitzer 2/9. It was a nostalgic event and the last of many meetings of the Denver ATOS around the pipe organ at the home of Bec and Edith Maddy. The work of maintaining the large home and acreage, the confining responsibility, and the wishes to pursue other interests — including travel — prompted the decision. After months of deliberation the decision was made to sell the home — a landmark they had designed and built on the lake they had created. This, of course, meant the disposal of the organ, purchased from the Denver Myan Theatre in 1945. The organ had taken some 20 years for proper installation, was solely responsible for the building of the house, the creation of the lake, and the promotion of the 40-acre, custom-built subdivision.

The home sold easily, and Duane Searle, National ATOS Vice President,

decided to buy the organ and install it in his home — thus keeping the organ in Denver. They were in the midst of packing, burning, and throwing out when Bill Johnston, the president of the group, called to ask if the club might have one more meeting. At first this thought seemed impossible, but somehow everything was ready by the last Sunday in the home. They were glad to have the group once more. Elinor Johnston, with Bill's help, had thoughtfully brought even the necessary coffee pot, paper cups (the cupboards were empty!) as well as "goodies" to help make a party.

Bec Maddy was playing the organ when the guests arrived. Then Bill Johnston opened the meeting with a nostalgic number or two. Bob Castle, Bob Young, Rick Mathews, and Ray Young played several numbers which the group enjoyed.

And so passed the intriguing and lovely, not to say nostalgic, organ period in the eventful lives of Bec and Edith Maddy. We hope not ended — for Duane says Bec may come and play the organ again in another Denver home. The Maddys? They have just finished a home in the foothills near Denver — "Pinerio" — with a view high up on a Ponderosa hillside.

The Maddy's new address is:

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