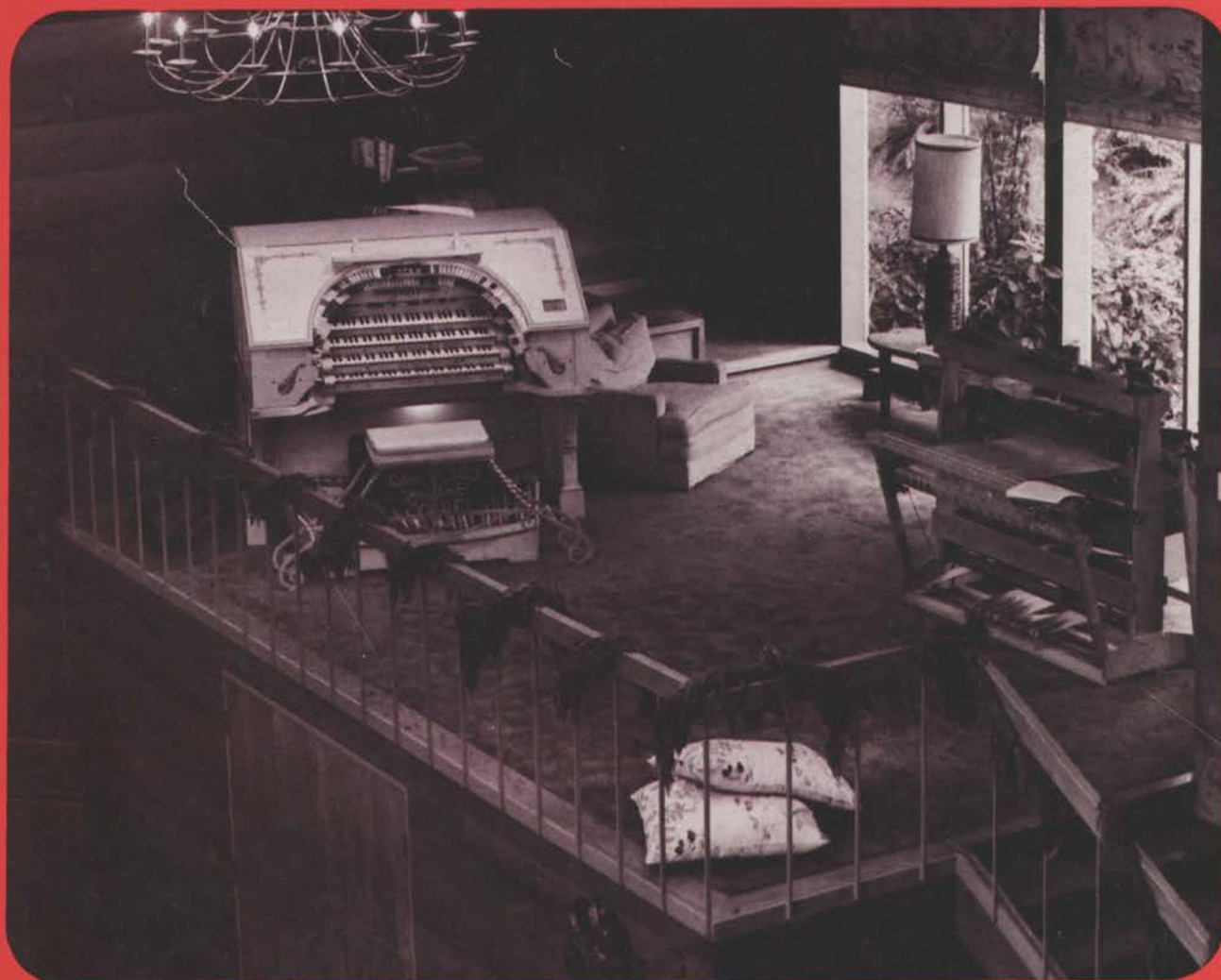
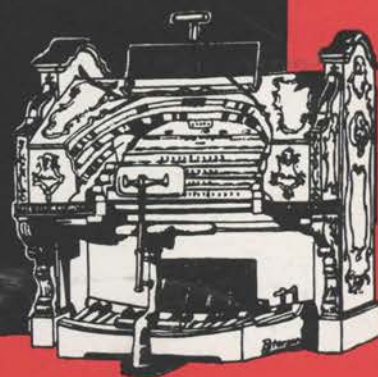


# THEATRE ORGAN

VOLUME 15, NUMBER 1

FEBRUARY, 1973



JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

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# 1972

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COMPILED BY LLOYD E. KLOS

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# THEATRE ORGAN

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## cover photo . . .

The former San Francisco Paramount 4/32 Wurlitzer installed in the Howard Vollum studio in Portland. The instrument has been enlarged to 49 ranks and will be heard during the National Convention in July. See story on page 27. (Claude V. Neuffer, Photo)

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## president's message . . .

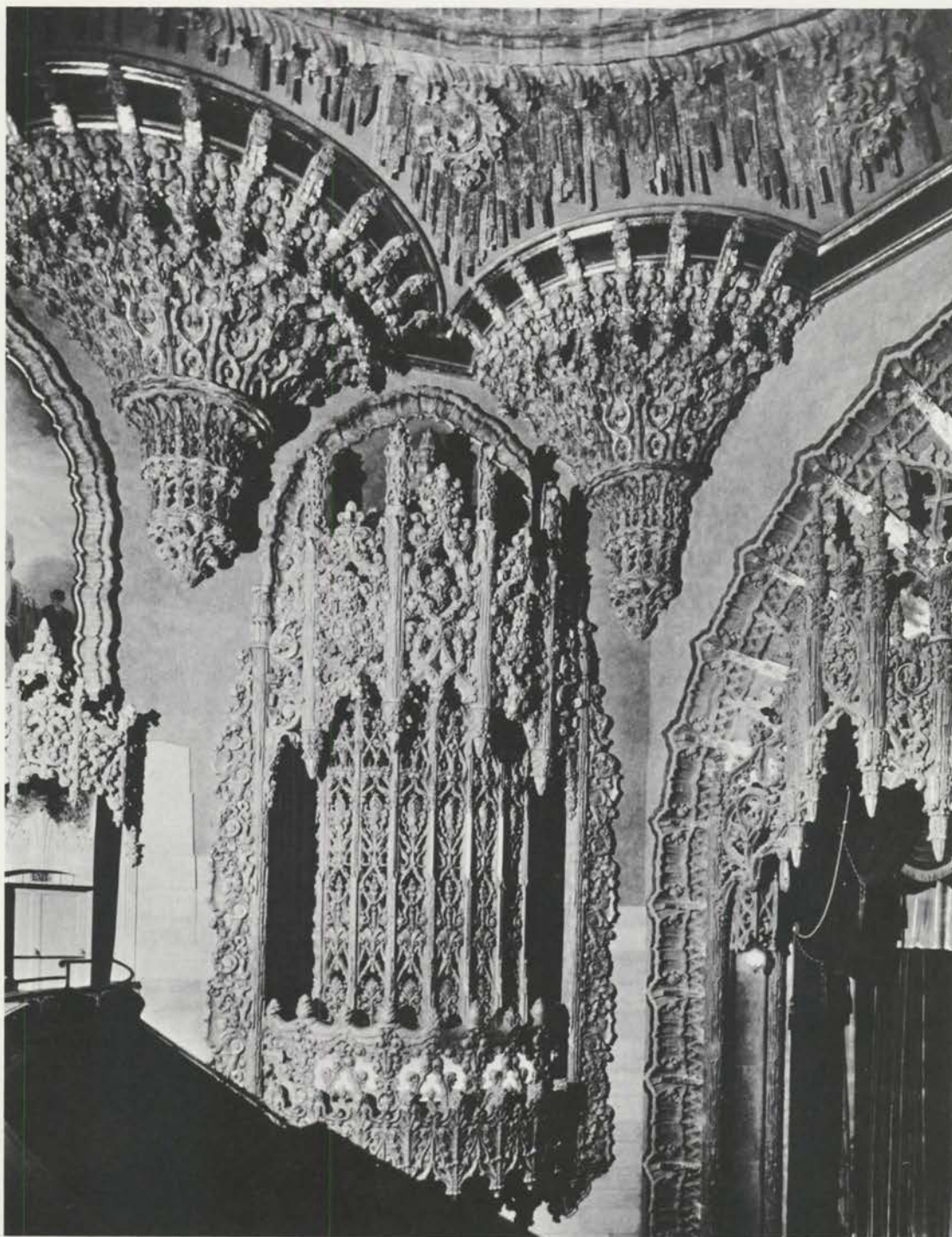


"Our Manners Are Showing" by John Muri, which appeared in the December 1972 issue of THEATRE ORGAN certainly is worthy of thorough study by all of us and could serve as an excellent guide in our relations with fellow ATOS members.

One point which was not covered is our association with owners or managers of buildings that house theatre organs. In the past there have been numerous occasions when a well-meaning individual has handled these relations in a manner that was thoughtless of the majority and which resulted in poor or negative relations between the person in control of the organ and ATOS. It is well known that this coin has two sides to it; but let us always strive to act in a manner that is beneficial to all and which will guarantee that the wrong side of the coin will not carry the letters ATOS.

*Erwin A. Young, Jr.*

# An Acre of Seats in a Palace of Splendor!



(Photo courtesy the Helgesen collection)

*By Bill Peterson – Number 28 in a series.*

## **UNITED ARTISTS THEATRE – Los Angeles**

This house was designed by C. Howard Crane, and opened in 1928 with a capacity of 2100. Crane did the Detroit and Chicago United Artists theatres in much the same style as this one, a style that is really Spanish, but could also be called "Stalactite and Stalagmite". The theatre had a 3/18 Wurlitzer which was removed to become Buddy Cole's famous recording organ. The instrument is now installed in the Cap'n's Galley restaurant in Campbell, California.

Everything  
You  
Always  
Wanted  
to  
Know  
About  
Cueing  
a  
Silent  
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and  
How  
to  
Get  
the  
Information

by Esther Higgins  
and Mary Bowles

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### PART I. HOW TO CUE A SILENT MOVIE

by Esther Higgins

**W**hile browsing around in our cold and cluttered attic, searching for an odd size Christmas box recently, I came across an old cue sheet. I had thought all my old cue sheets were in the George Eastman House in Rochester, N.Y., but somehow this was left behind in the shuffle. Notwithstanding the cold temperature and the brutal fact that I had many left-over duties to tackle, I sat down on my husband's old sea chest and started to read the cue sheet. The more I read, the more interested I became and soon I was transported off to a magical place called Movieland. Immediately I wanted to get going and cue the show in

my own way. I read at the top of the page:

Thematic Music – Cue Sheet  
William Fox Film Production  
Victor McLaglen and Leatrice Joy  
in

“STRONG BOY”

Compiled by Michael P. Krueger  
The timing is based on speed of 12 minutes per reel.

Who can forget Leatrice Joy? You must remember that exquisitely dressed lady with the sparkling brown eyes and the lovely gray coiffure, who appeared and spoke in person at Loew's 175th St. Theatre at the New York Convention in 1970. It was that memorable evening when Lee Erwin scored and played “My Best Girl” with Mary Pickford and Buddy Rogers.

My first thought was to keep the music in its proper place, as to the years in which the picture was made. No “Mrs. Robinson”, “Aquarius” or Bacharach tune here. So down the chilly attic steps I went with both arms full of old movie music and a resolve to start cueing this show before the telephone rings or an unscheduled pupil is standing at the door with books and excuses. The odd but wonderful part of doing a thing like this is that the years fall magically into the background it actually seems as if one had done this very thing yesterday.

As many of you know, the cue sheet directs us either to the title or the action and this is in heavy print to the left of the sheet. There is also a direct cue where the music or the title is shown directly on the screen. Woe to the organist who substitutes “Horses”, “Frankie and Johnnie” or “Running Wild” when the screen shows “Your Eyes Have Told Me So.”

Then the cue sheet shows eight or nine measures of the number suggested to best fit the action or mood and on the right side of the page the time of the scene, varying from about ¼ minute to four minutes, is indicated. Sometimes the scene is so short, it is best to improvise. There is always a love theme, unless there are no females in the cast. So let us try our hand at cueing *Strong Boy*, following the cue sheet and substituting here and there.

1. At Screening . . . LOVE THEME “What Are You Waiting For Mary?” – ½ min. (That great old song featured by Jesse Crawford.)

2. Title – Why Are People Always Leaving? . . . “Rush Hours” – 1¼ min. (I have this tune – a vivo tempo depicting rush hours, as on a Fifth Ave. bus or the N.Y. Subway.)
3. Title – Strong Boy – Baggage Smasher . . . McLaglen Theme, “Big Boy” – 1 min. (Ager) This is the McLaglen theme by Milt Ager to be copied on a small piece of manuscript paper and pasted on a piece of Shredded Wheat cardboard and placed to the side where it can be grabbed quickly.  
After playing the show 18 times, the music was committed to memory, awake or asleep.
4. Title – “Get Busy Boys” – “The Jesters” . . . Comedy Theme – 2½ min. a lively tune – con brio – will substitute “Village Clown” and not use a comedy theme, as I like variety and will use only a Love Theme and “Big Boy”.
5. Action – Baggage car passes – repeat “Big Boy” – 1 min.
6. Action – McLaglen goes to news stand – LOVE THEME – 1 min.
7. Action – Exterior of Railroad Station – “Much Ado About Nothing” – Scrawley – 1 min.  
Will substitute “Thrills” by Sanders.
8. Title – “A good job, Mac” – “I’ve been working on the Railroad” – 1 min. – never substitute.
9. Title – “William, do you mind?” – repeat “Big Boy” – ½ min. Last 8 measures.
10. Action – “Trunk falls on child” – “Excitement” – Briel – ½ min.  
Will substitute – “Dramatic Allegro” – Domenico Savino.
11. Action – McLaglen walks away – “Big Boy” – 1¼ min.
12. Title – “That trunk ain’t no permanent decoration” – 45 sec.  
I’ll improvise and segue into
13. Title – “6 P.M. Daylight saving time” – “Intermezzo Giocoso” – Egner – 1½ min.  
I’ll use “Toddling” by Rapee-Axt.
14. Action – McLaglen at office door – “Big Boy” – 1¼ min.
15. Action – R.R. President shakes hands – “I Want What I want, when I want It” – V. Herbert – ¼ min. – last 4 measures – these are on cue sheet.
16. Action – McLaglen leaves office – “Big Boy” – 1 min.
17. Title – “Morning” – “A Pleasant Argument” – Beece – 3 min.  
What’s ever pleasant about an argument – I’ll substitute “Intensely Dramatic Scene” by J.S. Zamecnik.  
Someday, I’ll cue a show with only J.S.Z.’s works and, believe me, there is a million of them.
18. Action – Electric baggage car seen – comedy theme – I like “Comedy” by Walter Simon then segue into “I’ve been working on the Railroad” – 2¾ min.
19. Action – Man trips – “Little Cutie” – Scrawley – ¾ min.  
I believe there is a child in this scene so I am anxious to use a favorite here.  
“Children’s March” – Grainger.
20. Title – “Gee, Mary, Kid’s are great” – 1 min.  
“Sleep, Baby, Sleep” – Tucker – pop tune – 1 min.
21. Action – Man with monkey – repeat comedy – but I have not used a comedy theme so I’ll put in “Panic” by Edmond Varnier (Aren’t all monkeys a panic) – 2¾ of fun.
22. Action – Men playing cards – “Babillage” by Del Castillo – 4 min. (copyright 1917 – can this be our Del?)
23. Action – Mary and Father – “Mighty Lak A Rose” – Nevin – 1¼ min.  
Do Not Substitute
24. Action – Child prays – “Sleep, Baby, Sleep” – theme – 1 min.  
I’ll use “Prayer” – “Hansel and Gretel”.
25. Action – Three men in bed – “Comrades” – (Old) – ¾ min. a-la-burlesque.
26. Action – baggage room – “Entr’Act to Comedy-Axt” – ¼ min.  
I’ll improvise 15 seconds.
27. Title – “I’m sorry I was mean to you, Bill” – LOVE THEME – 1 min.  
I’ll substitute “I’m sorry,

WILLIAM FOX FILM PRODUCTION  
VICTOR McLAGLEN and LEATRICE JOY  
"STRONG BOY"

Compiled by Michael F. Krueger  
The timing is based on speed of 12 minutes per reel  
LOVE THEME: What Are You Waiting For Mary?  
(Dunham)

1 AT SCREENING ..... 1 Min

2 (Title) WHY ARE PEOPLE ALWAYS LEAVING ..... Rush Hours (Sanders) ..... 1 Min

3 (Title) STRONG BOY—BAGGAGE SMASHER ..... McLAGLEN THEME: Big Boy (Ayer) ..... 1 Min

4 (Title) GET BUSY BOYS ..... COMEDY THEME: The Isters (Carbonara) ..... 1 Min

5 (Action) ELECTRIC BAGGAGE CAR PASSES ..... Repeat McLaflen Theme No. 3 ..... 1 Min

6 (Action) McLAGLEN GOES OVER TO NEWS STAND ..... Repeat Love Theme No. 1 ..... 1 Min

7 (Action) CHANGE OF SCENE TO EXTERIOR OF RAILROAD STATION ..... March No. 45—Mount Nothing (Stanley) ..... 1 Min

8 (Title) IT'S A GOOD JOB, MAC ..... I've Been Working On the Railroad (Eganer) ..... 1 Min

9 (Title) WILLIAM, DO YOU MIND ..... Repeat McLaflen Theme No. 3 ..... 1 Min

10 (Action) TRUNKS FALL ON CHILD ..... Facetious (Hilly) ..... 1 Min

11 (Action) McLAGLEN WALKS AWAY ..... Repeat McLaflen Theme No. 3 ..... 1 Min

12 (Title) THAT TRUNK AINT NO PERMANENT DECORATION ..... Repeat Comedy Theme No. 4 ..... 1 Min

(Title) 8 P. M. DAYLIGHT LEAVING TIME ..... Intermex (London) (Eganer) ..... 1 Min

(on) McLAGLEN SEEN AT DOOR OF PRIVATE OFFICE ..... Repeat McLaflen Theme No. 3 ..... 1 Min

RAILROAD VICE-PRESIDENT SHAKES McLAGLEN'S HAND ..... I Want What I Want from "Mr. Mobbs" (Herbert) (Gut 4 bars) ..... 1 Min

McLAGLEN LEAVES PRIVATE OFFICE ..... Repeat McLaflen Theme No. 3 ..... 1 Min

NG ..... A Pleasant Arrangement (Decca) ..... 1 Min

BAGGAGE CAR SEEN ..... Repeat Comedy Theme No. 4 ..... 1 Min

AFTER ELECTRIC BAGGAGE GETS HIM ..... Little Cafe (Stanley) ..... 1 Min

RE GREAT ..... Sleep Baby Sleep (Tucker) ..... 1 Min

IT SEEN WITH ..... Repeat Comedy Theme No. 4 ..... 1 Min

23 (Action) MARY AND CHILD ..... Repeat No. 29 "Sleep Baby Sleep" ..... 1 Min

24 (Action) CHILD ..... 1 Min

25 (Action) THREE MEN SEEN IN BED ..... Comedies from "Old Times" (Lake) ..... 1 Min

26 (Action) CHANGE OF SCENE TO BAGGAGE ROOM ..... Entr' Act To A Comedy (Axt) ..... 1 Min

27 (Title) I'M SORRY I WAS SO MEAN TO YOU, BILL ..... Repeat Love Theme No. 1 ..... 1 Min

28 (Action) MARY LEAVES BILL ..... A Game of Tag (Trinkaus) ..... 1 Min

29 (Action) RAILROAD STATION GATE SEEN ..... Glad Rag Doll (Ayer) (From beginning) ..... 2 Min

30 (Action) MEN START CHASING MONKEY ..... Don't Hold Everything (Henderson) ..... 2 Min

NOTE: Play as follow—down when "Ladies Room" sign is seen—then to action when monkey comes out of "Ladies Room" frame. Repeat No. 29 "Glad Rag Doll"—last half ..... 1 Min

31 (Title) MY POOLS ..... A Happy Ending (Bevo) ..... 1 Min

32 (Title) HE'S DONE ME A GREAT SERVICE ..... Repeat Love Theme No. 1 (last half) ..... 1 Min

33 (Action) BILL AND MARY WALK OUT OF VICE-PRESIDENT'S OFFICE ..... Collegiate (Jaffe) ..... 1 Min

34 (Action) TWO ASSISTANTS AND CHILD SEEN ..... Ardmore March (Florida) ..... 1 Min

35 (Action) MARY READS NEWSPAPER ..... 1 Min

CHANGE OF SCENE TO MEN PLAYING CARDS ..... Conversational (Noyes) ..... 1 Min

36 (Action) QUEEN SEEN ..... Repeat No. 8 "I've Been Working" ..... 1 Min

37 (Action) RAILROAD ENGINE SEEN ..... 1 Min

38 (Action) CHANGE OF SCENE BACK TO QUEEN ..... Pump and Cream (Stanley) (last 1/2) ..... 1 Min

39 (Action) MEDAL IS PINNED ON MAN ..... Bombastic (Farrell) ..... 1 Min

40 (Action) MARY WALKS OVER TO BILL ..... Lover's Quirel (Bannon) ..... 1 Min

41 (Action) TRAIN LEAVES CHANGE OF SCENE TO "LOST AND FOUND" BAGGAGE ROOM ..... Orchestra (last)—Dinner table from floor ..... 1 Min

42 (Action) CHANGE OF SCENE TO TRAIN ..... Hairs No. 2 (Simon) ..... 1 Min

43 (Action) MEN HELD UP IN BAGGAGE CAR ..... Mistrust (Freddy) (Bevo) ..... 1 Min

44 (Action) ENGINE STARTS OFF ..... Evènements (Bella) ..... 1 Min

45 (Action) BETTER HURRY BACK TO THE QUEEN INSERT OF TELEGRAM MARY GOES OVER TO BILL ..... Repeat No. 43 "Hurry No. 2" Repeat McLaflen Theme No. 3 Fühlingstische (Pasternack) ..... 1 Min

46 (Action) I'VE BEEN SILLY ABOUT THOSE WHITE COLLARS ..... Repeat Love Theme No. 1 ..... 1 Min

THE END



- Dear" for — 1 min.
28. Action — Mary leaves Bill — "Game of Tag" — Trinkaus — 1½ min.  
I'll use "La Piquante" — Rappe-Axt.
29. Action — Station Gate seen — "Glad Rag Doll" — Ager — 2 min.  
If child in scene — "Doll Dance."
30. Action — Men chase monkey — "Don't Hold Everything" — Henderson — 2 min.  
A chase is a chase — no pop song here — try "Panic" again.
31. Title — "My Poils" — Last half of "Glad Rag Doll" — Ager — ¼ min.  
I get it now — she really wears glad rags.
32. Title — He's done me a service — "Happy Ending" — Becce — ¾ min.  
I'll improvise here.
33. Action — Mary and Bill — Love Theme — last half — ½ min.
34. Action — Two assistants and child seen — "Collegiate" — Jaffe — ¼ min.  
Sounds like a football scene — I loved the old Collegiate serial we ran Saturday Matinees.
35. Action — Mary reads newspaper — "Ardmore March" — Floyd — 2 min.  
Any march will do — I've a million of 'em — will use.  
"Thunder and Blazes"
36. Action — "Queen Seen" — "Princess Enchanting" — Hadley — ½ min.  
Sorry Henry — I'll substitute a few measures of "Debutante" — Rapee-Axt.
37. Action — Railroad engine seen — "I've been working on the Railroad" — 1 min.
38. Action — Back to Queen (Maybe a Campus Queen?)  
"Pomp and Ceremony"  
— Scrawly (play softly) — (Why?) — 1½ min.  
I'll use "Pomp and Circumstances" — Elgar.
39. Action — Medal is pinned on "Triumphal March" — W. Simon.
40. Mary walks over to Bill . . . "Lover's Quarrel" by Baron — 1½ min.

- I'll use "Dramatic Agitato" — Zamecnik.
41. Action — Train leaves — make a train effect for 5 seconds.
42. Action — Lost and Found Room — "All Alone" — Berlin in burlesque — ¼ min.
43. Action — Train scene — "Hurry No. 2 Simon" — A great Hurry — ½ min.
44. Action — Hold up in Baggage Car — "Misterioso Eccitato" — Becce — 2 min.  
Will use "Conspiracy" — Domenico Savino.
45. Action — Engine starts off — "Eccitamento" — Retlaw — 2¾ min.  
A long chase so I'll use "Hurry No. 1" — Zamecnik and "Furioso No. 3" — Otto Langey.
46. Title — "Better hurry back to the Queen" cue says to play one minute of "Hurry No. 2" but I detect a bit of sarcasm in Mary's remark here so I'll try to substitute that good old popular standard "Jealousy" — 1 min.
47. Action — Insert of telegram — repeat "Big Boy" — 1¾ min.
48. Action — Mary walks over to Bill — "Frühlingsliebe" — Paster-nack — 1 min.  
I do not have this but it smacks of Spring and Love so I'll substitute "Rapture" by dear old Zamecnik. I knew he'd come thru.
49. Title — I've been silly about those White collars" — "Love Theme" up ff for — ½ minute.  
Lights up — I'll repeat the "Love Theme" all thru, as the first show is concluded — and house is cleared for the next stampede. I'll take a deep breath — turn the music back to number one; and, after a few short selected subjects, do the whole thing all over again.  
This how we did it away back when. Any questions — additions or corrections — if not — the show will go on as scheduled.

And now what to do when you do not have a cue sheet for the film you are going to accompany. Usually one knows the stars, the locale and the period of the film. So — armed with a

love theme, a villain theme and a few hurries, misteriosos and dramatic bits you are set to go. And always improvise — improvise — improvise! Never let your eye stray from the silver screen, lest you miss a cue, such as someone hiding behind a door, a flickering eyelash about to burst into tears or an Indian behind a rock. Take a deep breath, play a miniature fanfare and jump into it, hoping that you have E.S.P., imagination and average luck. The first 3000 films are the hardest! Make a mental notation of 30 or 40 appropriate numbers that you will assemble immediately on arriving home, grab your dinner and hurry back for the next show. Mentally you have made your own cue sheet. An article on the methods and the musicians who worked out these cue sheets would be of interest to many of our members. Who out there among our readers has this information? Please contact us at the address listed at the end of this article.

So by the time you have played three shows a day for six days, you can almost play the show blindfolded. But then the whole thing starts all over again on Monday, only this time you have a cue sheet. What a welcome sight to see the manager approaching you with a handful of cue sheets for "Coming Attractions."

When a direct cue or actual music was shown on the screen, it was really a challenge at times. If you did not know the song or anyone in your family could not whistle or hum it (fortunately my Dad knew most of them) you really called around town to beg, borrow or steal it, or have someone sing it over the phone. I remember so well as a young girl I was playing the 6 p.m. show. The audience was very small and scattered throughout the theatre. There on the screen was the entire music of a West Point song. I read as fast as I could and fumbled madly when the music was gone. Then a young man came down the aisle and said "As an ex-West Pointer, I'd like to hum that song for you." And he did. As soon as I could I grabbed a pencil and jotted it down in time for the co-organist on her next show. There are countless bits of music written on napkins, backs of old envelopes scattered all through my music boxes that have helped me with my film work. How about that — John Muri — am I right? Little did I think these valuable old cue sheets

of mine would elude me for years only to turn up at the George Eastman House. But that is another story to tell.

It is interesting to remember that I had a cousin in Hollywood who was a fine musician and teacher. He used to play in a group right on the silent movie sets to make the stars emote a bit more realistically. Perhaps this bit with music for the movies ran in the family.

More and more young organists are cueing the silent films and college audiences are rediscovering what fine entertainment these films offer. Comic commercials are using hurries and chases in their TV work. So we find a rebirth of interest in this art form.

How fortunate we are that the older organists have held onto these precious cue sheets and movie music to share with ATOS members. Violet Egger a former theatre organist and a fine musician startled the ATOS world when she answered the phone and said "The score to *The Phantom of the Opera*?" Why, Yes - I have it!" But tracking down that elusive score is also another story. It would be very interesting to have ten or so organists, young and old, cue a film and compare their choices of numbers. Or an article written by an organist who has conducted a class or school in film editing. There are so many areas yet to be covered in that great era of the "Silents."

And so, I have cued a picture again after fifty or more short years. I have been careful not to use any numbers that were written after that old movie period - so you can take it from here. And I might add, it's been great, great fun.

## PART II. HOW TO GET THE INFORMATION by Mary Bowles

Remember that article "Save That Silent Sound!" which appeared in the June 1971 issue of THEATRE ORGAN? It told of the plans to establish ATOS Library and Archives. In a little over a year we have gone from zero to a sizeable collection of silent movie mood music, several silent film scores, reference books on accompanying silent films, cue sheets and a growing collection of tapes made by the organists of the silent era, commenting on their careers and the music used for that era.

A  
CHESTERFIELD  
ATTRACTION

## Musical Setting for HELEN FOSTER in "CIRCUMSTANCIAL EVIDENCE"

Arranged by JOSEPH E. ZIVELLI

A  
ZIVELLI MUSIC CUE  
SHEET

LUCY THEME: "She's a Mean Job" (Remick).  
LOVE THEME: "Remember, I Love You" (Mills).  
LENGTH: 7 reels.  
Names in ( ) are the publishers.  
For any further information write:  
J. E. Zivelli, 1670 Castleton Avenue,  
Staten Island, N. Y.

BRIEF STORY: Jean (Helen Foster) obtains position with her brother's employer, Henry Lord. The brother (Benton) is interested in horses and Lord's "woman," Lucy. Benton forges Lord's name in a check and faces arrest. Jean goes to Lord to intercede for her brother. Lord is found murdered. Jean's sweetheart, Rowland, assumes guilt to save Jean. At the trial the truth is told - Lucy is the guilty one. Jean and Rowland are reunited.

No.	TIME	CUE	SELECTION	TEMPO
1	1 1/2	D—at screening—	Ballade Moderne, Bennett (Harms)	4/4 Mod. Con Moto
2	1 1/2	T—"The affair" of the moment—	LUCY THEME	slow "vamp" Trot
3	1 3/4	D—director's meeting—	Escapade, Mouton (Manus)	4/4 Intermezzo Mod.
4	1 1/2	T—A good secretary—	LUCY THEME	
5	1	D—fade to Jean on table—	Sincerity, Byford (Bosworth)	4/4 Mod. And.
6	1/2	D—Rowland enters—	Love Chat (Harms)	4/4 Mod. Allegretto
7	1 3/4	T—Please don't take this—	LOVE THEME	4/4 Pop. Ballad
8	3/4	D—Lucy and Lord—	LUCY THEME	
9	1 1/2	D—Jean and Rowland—	LOVE THEME	
10	1 3/4	D—Lord at desk—	Silver Sandals, Moore (Church)	4/4 Mod. Grazioso
11	1 3/4	D—Jean leaves—	Pizzicato Serenade, Helmund (Fischer)	2/4 Allegretto Suspense
12	3/4	D—Jean typing—	Novelette, Gade (Ascher)	2/4 Allegretto
13	1	D—Lucy seen—	LUCY THEME	TO ACTION
14	2 1/2	D—swimming pool—	Sray Sambians, Hueeter (Schirmer)	4/4 Allegretto
15	1	D—Rowland sees Jean in pool—	Dram. And. No. 49, Noyes (Hawkes)	4/4 Tense And.
16	1 3/4	D—fade to Lucy—	LUCY THEME	
17	4	D—fade to Jean—	Clair Masin, Grandjean (Maun)	2/4 Mod. Leggiero
18	1/2	T—30,000 people—	The Thoroughbred (Witmark)	6/8 March-Trio
19	1 3/4	D—race—	Whirlwind Galop, Casler (Berlin)	Galop
20	3	T—"Riverside" was—	Passion's Slave, Jacquet (Berlin)	3/4 Serenade Suspense (open pp and lightly)
21	1	D—fade to Benton—	Dram. Appassionata, Ciganeri (Belwin)	4/4 DRAM. CON MOTO
22	2 1/2	D—fade to Lucy—	Serenade Romantique, Bath (Jacobs)	3/4 Suspense And. (Play pp and lightly)
23	1	T—Can I help you—	The Crisis, Pasternack (Berlin)	3/4 Dram. Suspense
24	2	D—Jean smiles—	You Took Advantage of Me (Harms)	4/4 Pop. Chorus
25	1	D—Jean escapes—	Pourraite, Fosse (Manus)	2/4 Allegro
26	2 1/2	D—Jean behind tree—	Frulingsliebe, Pasternack (Berlin)	3/4 Serenade Mod. To Action
27	1 1/2	T—You were right—	LOVE THEME	
28	2 3/4	D—fade to Mr. Lord—	Dram. Tension No. 1, Levy (Berlin)	3/4 Suspense then Dram.
29	1/4	D—Jean and Rowland—	LOVE THEME	
30	1/4	D—Lucy and Benton—	LUCY THEME	Play Dramatic
31	2	D—office—	Euphonious Agitato, Pintel (Berlin)	3/4 Tense Con Moto (open pp)
32	1 3/4	D—Jean and brother—	Emotional Andante, Axt	12/8 And. Con Moto
33	1 1/2	D—director's meeting—	Autumn Gold, Kaffey (Belwin)	4/4 Intermezzo Con Moto
34	1	D—clock—	Rendezvous D'Amour, Edwards (Belwin)	4/4 Mod. Leggiero
35	1 1/2	D—Lord repulses Lucy—	Passion, Borch (Fischer)	4/4 Appassionata
36	1 3/4	D—after Lucy leaves—	Changing Moods, Jacquet (Berlin)	Valze Lento Suspense To Action
37	2	D—Rowland sees Jean's purse—	Dramatic Suspense, Vrionides (Berlin)	4/4 TO ACTION
38	2 1/4	T—Throughout the trial—	Melodie, Rachmannoff (Fischer)	4/4 Adagio Sostenuto
39	2 3/4	D—Jean excited—addresses court—	Love Song, Borch (Ditson)	3/4 And. Mod. (open Appassionata)
40	2	T—I was with Mr. Lord—	Repeat: Dramatic Suspense, Vrionides (Berlin)	4/4 DRAM. TO ACTION
41	1 3/4	T—Your honor, I contend—	Chanson Sans Paroles, Heller (Fox)	4/4 And. Con Moto
42	1/2	D—fade to Lucy—	LUCY THEME	Open lightly
43	1	D—telegraph office—	LOVE THEME	Open pp

THE END

Not all cue sheets showed actual music. Many simply indicated suggested titles of appropriate themes or moods.

We are indebted particularly to the following persons who have either donated or loaned music and books to our collection. From Lloyd Del Castillo came his own compositions plus many published by Ditson and Jacobs. Much of the music of J.S. Zamecnik (the most prolific composer of all) was furnished by Lowell Ayars, Lee Bounds, Violet Egger, Esther Higgins, Grace Jocelyn and Dave Miller. Dr. Parmentier supplied copies of his own work and also a large assortment of incidental music used in the theatre at that time. Fred Feibel sent a fine assortment of mood music by various composers and discussed this music on the tape he made for ATOS Archives. Dennis

James shipped six large cartons containing fifty-five books, the entire orchestration of *Broken Blossoms* for symphony orchestra of that number. See June 1972 issue of THEATRE ORGAN page 33 for an account of this performance. George Hofmann, Allen Rossiter and Dorothy Whitcomb have loaned us several excellent reference books. And from Violet Egger came that long lost, elusive score to *The Phantom of the Opera*. Tom Lockwood added to the collection with the score to *The Three Musketeers*. Another fine assortment of mood music came from Tillie Hyle, and Ruth Matt provided a book with the favorite overtures of that era. Dick Kamrar and

Dr. Russell Van Norman sent us lists of music indexed as to publisher which were of great help in tracking down and knowing what had been published. Walter Mahns loaned us his original copy of Erno Rapee's "Motion Picture Moods for Pianists and Organists." Six hundred and eighty pages of music! And to top it all off, Dick Simonton donated Jesse Crawford's copy of Borodkin's "Guide to Motion Picture Music."

Now just a word about your ATOS Library and how it will function. It will be primarily a mailing library. In this way materials will be available to all members. This ATOS Library will be quite unique. There are other libraries across this land that have collections of this material but in the vast majority of cases, the books and music are classed as reference material and are not available for circulation. Now, we will need a few rules and regulations by which this Library will function. These are printed below.

#### ATOS LIBRARY REGULATIONS

1. ATOS Library material is mailed at "Library Rate." If "Special Handling" or "First Class Mail" is desired, there will be a charge for the additional postage.
2. Circulation period is 3 weeks from the date of receipt of material. Fine for overdue material is 25¢ per day for each book based on the date stamp on the returned package.
3. **Please Insure** material when returning it to ATOS Library.
4. There is a \$5.00 deposit on Library material, which will be refunded when material is returned, less any overdue fines or mailing charge.
5. The ATOS Library is for the use of members only.
6. Should you have any suggestions for improving ATOS Library service, please send them along. Also, should you know any sources of additional material, please advise.

#### LIST OF MATERIALS AVAILABLE FROM ATOS LIBRARY

Beynon, Geo., "Musical Presentation of Motion Pictures", Schirmer, New York, 1921.

Lang and West, "Musical Accompaniment of Moving Pictures", Boston

Music Co., Boston, Mass., 1920. Reprinted by Arno Press.

Mills, May Meskimen, "The Pipe Organist's Complete Instruction and Reference Work on the Art of Photo-playing". Published by the author in Phila., Pa., 1921.

Tootell, Geo., "How To Play Cinema Organ". Paxton, London, Eng.

Charles, Milton, "Organ Interpretation of Popular Songs Including Jazz Breaks and the Trick of Playing the Glissando", Robbins, New York, 1927.

Baker, Lacey, "Picture Music" Vol. I and II. We have reproduced a two page article in Vol. I. "Some Remarks on Picture Playing." H. W. Gray Co., New York 1919. Also included is a list of the music in these two volumes. All of the selections are available in music stores.

Folio containing mood music by Zamecnik, Rapee, Axt, Berge, Borch, Parmentier, Velazco, Langey, Lake, Minot and others.

Scores to *The Phantom of the Opera* – Piano score – *Broken Blossoms* – Piano score and orchestrations for 55 piece symphony orchestra.

Piano score – *The Three Musketeers*. Original score – *Birth of a Nation*.

Rapee, Erno, "Motion Picture Moods for Pianists and Organists", 680 pages, Schirmer, New York, 1924. Reprinted by Arno Press.

Rapee, Erno, "Encyclopedia of Music For Pictures", Reprinted by Arno Press, Belwin, N.Y. 1925.

Barnes, Bernard, "From Piano to Theatre Pipe Organ", Belwin, N.Y. Recently reproduced by Vestal Press. See review in December 1971 THEATRE ORGAN. Copy donated by Vestal Press.

Erwin, Lee, Editor, "The Mighty Theatre Organ" Marks Music Corp., New York, 1929. See review in April 1970 THEATRE ORGAN, Page 31.

Erwin, Lee, "The Eagle" Overture for Theatre Organ, General Music Publishing Co., New York, 1969.

Carter, Roy, "Theatre Organist's Secrets", Published by Roy Carter, Los Angeles, 1926. Reproduced and donated by Tom B'Hend.

A small collection of cue sheets. Ultimately we hope to offer a large collection of these. So if you have some cue sheets, we would be delighted to receive them.

Hofmann, Charles, "Sounds For Silents", DBS Publications, New York, 1970. This is the only contemporary book on the music for the silents that

we have found thus far.

#### LIST OF BOOKS AND MUSIC THAT CAN BE PURCHASED

Erwin, Lee, Editor, "The Mighty Theatre Organ" Original organ solos in Theatre Organ stylings by outstanding organists. 1969 Ed. Marks Music Corp., 136 W. 52 St., N.Y. 10019, \$2.50.

"The Professional Touch", Special arrangements by premier organists, Don Baker, Charles Cronham, Lee Erwin, Jerry Vincent and Lew White. Ed. Marks Music Co., Address above, \$3.00.

Erwin, Lee, "The Eagle, Overture for Theatre Organ", General Music Publishing Co. Inc., New York, 1969, \$3.00.

Baker, Don, "A Study in Theatre Organ Style", Peer International Corp., 1619 Broadway, New York 10019, \$15.00. Background information plus ten arrangements, including "Granada", "El Cumbanchero" and others.

McMains, Wm., "Vintage Theatre Styles" Four volume series published by Pointer System, \$3.50 per volume. See ad in April 1970 THEATRE ORGAN, page 47.

Barnes, Bernard, "From Piano to Theatre Pipe Organ", Originally published by Belwin in the Twenties and used by Lew White in his teaching. Reproduced in 1971 by Vestal Press, 3533 Stratford Drive, Vestal, N.Y. 13850, \$5.00.

Hofman, Charles, "Sound For Silents", DBS Publications, Inc., 150 West 52nd St., New York, N.Y. 10019, \$10.00.

The following three books have been reprinted by Arno Press, 330 Madison Ave., New York, N.Y. 10017. Rapee, Erno, "Encyclopedia of Music for Pictures", \$15.00.

Rapee, Erno, "Motion Picture Moods for Pianists and Organists", 680 pages of silent movie music, light classics and selected pieces adapted to fifty two moods and situations, \$30.00.

Lang and West, "Musical Accompaniment of Moving Pictures", \$4.00.

Higgins, Esther, "Introduction, Breaks, Fill-Ins and Endings, Part 1, No. 18.

"More Introductions, Breaks, Fill-Ins and Endings, Part 2, No. 40. Hansen All Organ Series, Hansen Pub., \$1.95 each.

Franklin, Joe, "Classics of the Silent Screen", 1959, No. C-225, Citadel Press, 222 Park Ave., N.Y.C. 10003, \$3.95.

Everson, "The Films of Laurel and Hardy", C-301, Citadel Press, 222 Park Ave., N.Y.C. 10003, \$3.45.

"Dennis James At the Photoplayer", a record made on Harvey Roehl's Photoplayer of silent movie music, featuring an original accompaniment to *The Great Train Robbery*, \$4.88 Postpaid. Vestal Press, 3533 Stratford Drive, Vestal, N.Y. 13850.

All of this is just the beginning. We plan to add continually to this collection, acquiring additional scores to silent films, cue sheets, mood music and reference books. From time to time the new additions will be listed in THEATRE ORGAN magazine so we can keep you up-to-date on the Library. Should you be able to help us add to our ATOS Library, please contact us at the address below. Also all requests for Library materials should be sent to this address.

We are still assembling the collection of tapes made by the theatre organists of that wonderful era. These tapes have been made by these artists, commenting on their careers, where they played, their training and the sources of their music. When we have a more extensive collection of these tapes, there will be an article in THEATRE ORGAN on the tapes and how you can arrange to hear them.

Mary A. Bowles, ATOS Librarian  
Rt. 2, Lost Lake, Marlton, N.J. 08053  
Phone: 609-983-1535 □

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## Closing Chord

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LEO A. ARNDT of Van Nuys, California passed away October 31, 1972 in the City Of Hope Hospital. He had been with the Hoffman Electronic Company of El Monte, California for over 20 years as head of the quality control dept. He was born in Springfield, Minnesota on June 1, 1909. He became interested in music at an early age and this led to an interest in the pipe organ and he was an active member of the San Gabriel Civic Auditorium Organ restoration crew. Besides his wife Mary of Van Nuys, California, he is survived by a daughter Mrs. Marilyn Willour of Huntington Beach, California by a former marriage, and two brothers Elmer of Des Moines and Armin of Reedley, California. □



## Hollywood Cavalcade

Directed by Lyle W. Nash

BY CHRISTMAS 1975 you may be able to buy a copy of your favorite film in full color and play it on a laser beam record player through your TV set. MCA recently demonstrated its new Disco-Vision process which records films on LP discs. A film such as *Airport* would require five LP discs. MCA has a library of 11,000 feature films to use with the new process. Prices for a single LP disc would be \$1.99 and range up to a \$9.95 for a full feature's film such as *For Whom the Bell Tolls* or *All Quiet on the Western Front*. Seems that organ music would be a natural for use with vintage silent films. And present high prices for old feature films might be reduced by the legal method of owning a Disco-Vision film.

THIS new electronic concept seems close to the ultimate in home entertainment.

IF YOU remember when Douglas Fairbanks, Jr. began his career in the 1923 film "Stephen Steps Out", then you have been around 50 wonderful years.

QUESTION: A friend swears Loretta Young was in films in 1917. I say that's wrong. Do you know? Answer: Well, no less a star than Jack Mulhall says that he played with Loretta (she was four) in 1917 in a Universal film *Sirens of the Sea*.

ONE of the memorable Hollywood parties of 1972 was the Paramount On Parade affair hosted for the film contemporaries of Esther Ralston. Attending the happy event in the Richard Simonton home in Toluca Lake were such film notables as Charles Buddy Rogers, Neil Hamilton, Mary Brian, Georgia Hale and Richard Arlen. Highlight of the nostalgic party was the screening of scenes from films of long ago. □

CONTRIBUTIONS, comments or criticisms are welcome. Send them to P.O. Box 113, Pasadena, California 91102.

WHO IS WHERE . . . Ruth Taylor, the gorgeous blonde who starred in Paramount's 1928 "Gentlemen Prefer Blondes" prefers the Palm Springs sunshine to the slush and snow of New York winters . . . Hollywood hosts hunted in vain for Josephine Dunn for a big holiday bash . . . Victor Frisbee says Ralph Graves was well and happy when he talked with him this summer in Santa Barbara . . . Neil Hamilton and Esther Ralston watched the Pasadena Rose Parade in person along with the Distinguished Guests.

"THE CINEMA of Edward G. Robinson" by James Robert Parish and Alvin H. Marill is recommended reading. Probing research, the hallmark of worthy biography, enhances this work along most every page. After enjoying this book, one will understand why EGR is now making his 101st film in 50 years. The filmography is excellent.

TITLE writing for silent films was an art form that constantly suffered from front office meddling. Expert Harriette Underhill once wrote about a maiden getting engaged and telling her mother about it in this title: "Embrace me, mother, I am betrothed." Another time a lady of wealth dismissed her maid one night with the title: "You may extinguish the lights, Marie, I will await the dawn unattended." Underhill complained that everybody on the lot could help in writing titles while professional (good ones earned \$1,000. a week) talent was scorned. □

# THE CARE AND FEEDING of ORGAN Soloists

by John Muri

Some of the conditions under which traveling organists have to play are incredible. How can a management that wants its soloist to do a good job throw obstacles in his way or fail to provide even the necessities? I have soloed in theatres where I have had to change clothes in the projection booth and wash and shave in the public men's toilet. I have slept on lobby furniture and on floors. So this month we shall offer suggestions for the benefit of committees inexperienced at sponsoring concerts.

Make sure all arrangements of arrival and departure are understood, together with the details of the performance and the fee. If you have programs frequently, send the artist copies of recent programs so that he may avoid duplicating pieces that others have recently played for you. Be sure to meet him at the airport or station and see that he gets to wherever he is going to stay. It is proper to make reservations for the player at hotels, etc., but ask him if he wants you to do the advance work, for he may prefer to do it himself.

If the artist is agreeable, he might be asked to appear on local TV or radio stations on the morning or the afternoon of the program, and he might play a couple of tunes on a studio electronic, furnished either by the station or a local organ dealer. It's good publicity and it sells tickets. However, don't keep the organist running around all day. Be sure he is free after 4 p.m. to get ready for an 8 p.m. show. If he wants to rest during the afternoon, see that he is left alone. Some organists get the butterflies — that is, pre-concert nervousness or tension — that destroy appetite. One might intrude to see if he would take a light snack before the show, but it should not be pressed upon him. Don't schedule any dinners before a concert.

When you take your soloist to the theatre for practice, don't inflict your local star who wants to demonstrate

the organ upon him unless there are some unusually wild gimmicks on the console layout. A short demonstration of this kind may be necessary, but then let the visitor take over. Especially don't confuse him with suggestions like "Play some loud things" and "Play soft", etc. If you shoot a number of these exhortations at him, he may get worried, and the music he plays will reflect it. Above all, don't ask him to do "Happy Birthday" during the show. It may please the celebrants, but it's a bore to everybody else. Leave him alone for as long a practice period as he specifies, but make a schedule of practice time with him, after which you can set up piston-changing and tuning schedules.

He should be provided with a dressing room, backstage if possible, with hot water and the following items: a few comfortable chairs, a long mirror, good lighting, several clothes-hangers, a clock, a water pitcher (with an ice-bucket and tongs optional), drinking glasses, paper napkins, soft drinks (Coke, 7-Up, Pepsi, etc.), orange juice for those who require it, drinking-straws, sugar, a box of matches, a knife, spoons, a box of band-aids, anacin or aspirin, and some hard candy. A sign should be posted in the room: "All guests must leave this area five minutes before program time."

No one should be allowed to sit or play at the organ during the hour preceding the program for any reason other than the most urgent repairs. No tuning or regulating should be done on organs before a concert while any of the audience are within hearing distance. There should be no pre-program music, particularly recorded tapes. They can destroy the whole aura or anticipatory atmosphere of a musical event. The theatre should be kept in silence until the opening announcement or the player's first notes.

Artists should not be approached by anyone during the hour before the program in the "green room" or anywhere else, either for social or for

business reasons. The player has a whole evening's entertainment resting on his shoulders. Business and socializing can come later. Every intrusion upon a player's solitude is likely to detract substantially from the quality of his performance. I suppose there are a number who don't need or want to be left alone. Let those people make the decision; don't make it yourself. Make it clear to them that they are free to choose company or privacy.

Let your soloist know when he is to be introduced, and don't delay beginning for more than a few minutes — certainly no more than ten — without making some kind of emergency announcement to the audience.

Don't let people go backstage at intermission. The soloist is only half through, and the critical part is yet to come. You might offer to bring him some hot coffee or a cold drink — but no booze.

After the concert, allow no one to sit or play at the organ until the soloist has left the building. I did a concert recently where a youngster started playing while I was still talking with people at the orchestra-railing and the house still unemptied. He ruined the effect of my big emotional finish.

With all the work and the tension over, the player may be happy — in fact, anxious — to get something to eat. Playing a concert uses up a lot of energy, and the artist can get quite hungry as he relaxes. Some groups offer parties supplied with enough table-goodies to make up for the earlier fasting. There may be an occasional boozier or socialite who has to be watched and corralled (particularly to insure concert-time sobriety) and you'll have to follow him around and tactfully keep him out of harm's way.

When he leaves town, make sure he gets to the airport or other point of departure on schedule. By this time, the program chairman is usually ready to throw up his hands and say, "Thank God, it's over!", but if he has taken care of the organist's needs, if he has been handy even when leaving the artist alone, if he has not planned events without the artist's consent, if he hasn't worn out the player with excessive socializing, if he hasn't twisted the artist's arm to do all kinds of extras, he will have done everything he can to provide a good show with a happy ending. □

the organ in the fabulous...

# San Sylmar

## MUSEUM

by Stu Green

Every man at some time dreams of owning his castle, a secure place to enjoy and protect his earthly treasures. Many achieve that goal to various degrees, but few make it to the degree of opulence which strikes the visitor upon entering San Sylmar, the name chosen by J.B. Nethercutt for his

private museum in Sylmar, California (just outside of Los Angeles).

The building is impressive for its height even during the approach. In this area prone to earthquakes where tall buildings are discouraged, San Sylmar reaches nine stories into the sky, the tallest building in sight. On



San Sylmar. The top floor (with balcony) houses the Nethercutt's penthouse.



close examination one can still see traces of the cracks the big temblor of 1971 left in the tops of the sandstone-colored structure's side walls. Actually the building, then still under construction, came through the earthquake with very minor damage, despite its proximity to the quake's epicenter.

To enter San Sylmar, one must obtain a pass from the security guard at the employee's entrance (the elevated grand main entrance is opened only on special occasions) and sign in. The security setup is impressive; every interior floor and area outside the structure is visible to the guard on duty via closed circuit television. During my visit guards on patrol were observed making their rounds, often checking in by waving at the numerous TV cameras. There's a good reason for the precautions; inside is treasure.

I was given a badge and assigned a pretty girl guide who ushered me through a large salon which exhibited part of the Nethercutt antique car collection. We headed for a wide, deeply carpeted winding stairway which led to a mezzanine. I nearly stumbled in the deep pile as I ogled the huge chandeliers which light the slickly

PHOTOS  
Peg Nielsen and Stu Green

restored old autos (all of which are in top running condition, and finished like new). To put it mildly the tasteful beauty of the richly finished interior is overwhelming. The outside of the building is Spartan-plain; there is no hint of the opulence within and the sight of the antique auto salon and its ornamented furnishings is an eye opener.

At the top of the winding stairway is a mezzanine which overlooks the auto salon. "That's Mr. Nethercutt's desk" said the guide, pointing to a high-backed desk of generous proportion and with about the most lavish gold-flecked Louis the 14th decorative design one could imagine. A smaller desk with the same design a few feet from the boss' desk, was occupied by a lady with glasses, obviously his secretary. The trip to the music room was completed by means of a small elevator which had padded walls lining it.

"The padding will be removed when the work here is completed," explained my guide, "It's here so the workmen don't mar the elevator wall decoration." A decorated elevator yet! Even a small crystal chandelier overhead!

The elevator doors opened on one of the most fascinating rooms I have ever seen. It is huge, roughly 100 feet square. The deep carpet feels like turf underfoot and that impression has been amplified by large raised green "leaves" at regular intervals to give the effect of walking in a field of clover. The item which will catch the organophile's attention immediately is the spotlighted double-stoprail, three-

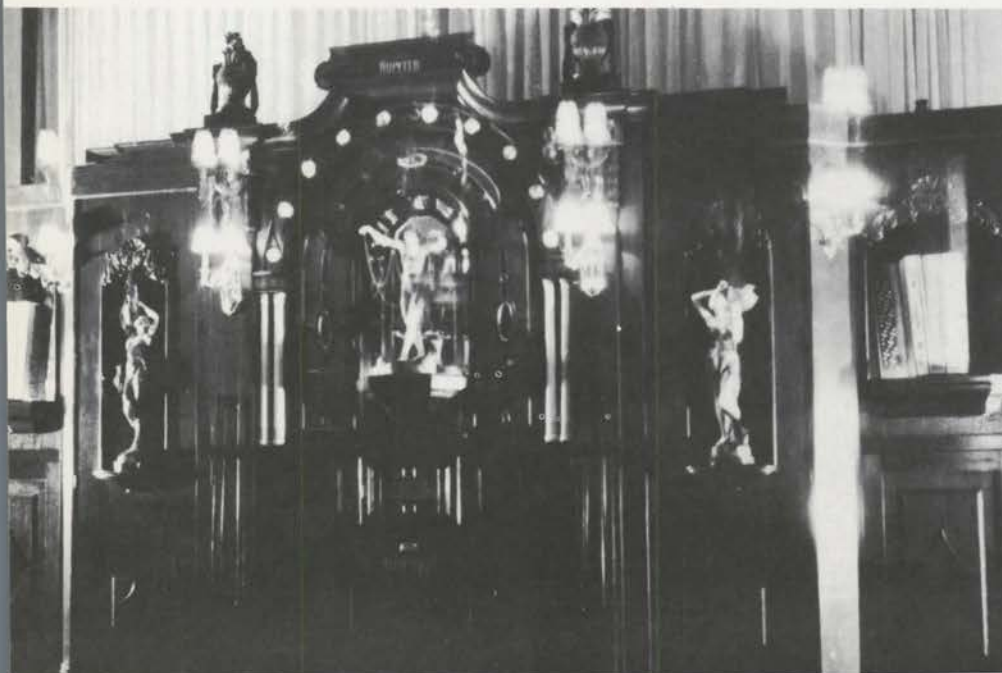
Hupfeld Orchestrion. Note accordions.



The Music Room. The organ console is located in a fenced pit. The glassed-in Solo Chamber may be seen in the distance (above the console). Parts of four grand pianos are visible, also the Hupfeld Orchestrion (behind left pillar). Note: "leaves" in carpet.

manual console resting in a sunken pit near the center of the room. The console faces the West wall but there is no sign of grilles or chambers — yet. At this point the guide left me, saying that Mr. Belt would be along shortly. I took the opportunity to explore the

room and its array of musical instruments. The side walls are formed as alcoves which house an array of automatic music makers. The wall ahead of the console is heavily draped and in the center is a huge Hupfeld "Excelsior-Pan" orchestrion housed in a case easily ten feet tall and over twice that measurement in width. Its special feature is that among its several sets of pipes, reeds and percussions are two visible accordions which play as though invisible hands were pumping them. The left wall alcove houses a large Mortier automatic and a Popper orchestrion which boasts about ten ranks of pipes. Further back along the same wall is an alcove of "nickel grabbers," more modest instruments: a Welte "cottage" orchestrion, a Wurlitzer "LX" piano (a type once common to saloons and other popular gathering places), a glass-encased Wurlitzer harp, a Mills "Virtuoso" violin (a real violin, played by small resin-flaked discs rotating against its strings), a Glockenspiel and a banjo (both glass encased). They all work, just as they did when they caught nickels in public places in





The "nickel catchers."



Mortier Orchestrion.

A Wagnerian vista decorates the "Wotan." The mythical god surrounds his sleeping daughter with a ring of "magic fire" which can be penetrated only by a hero.

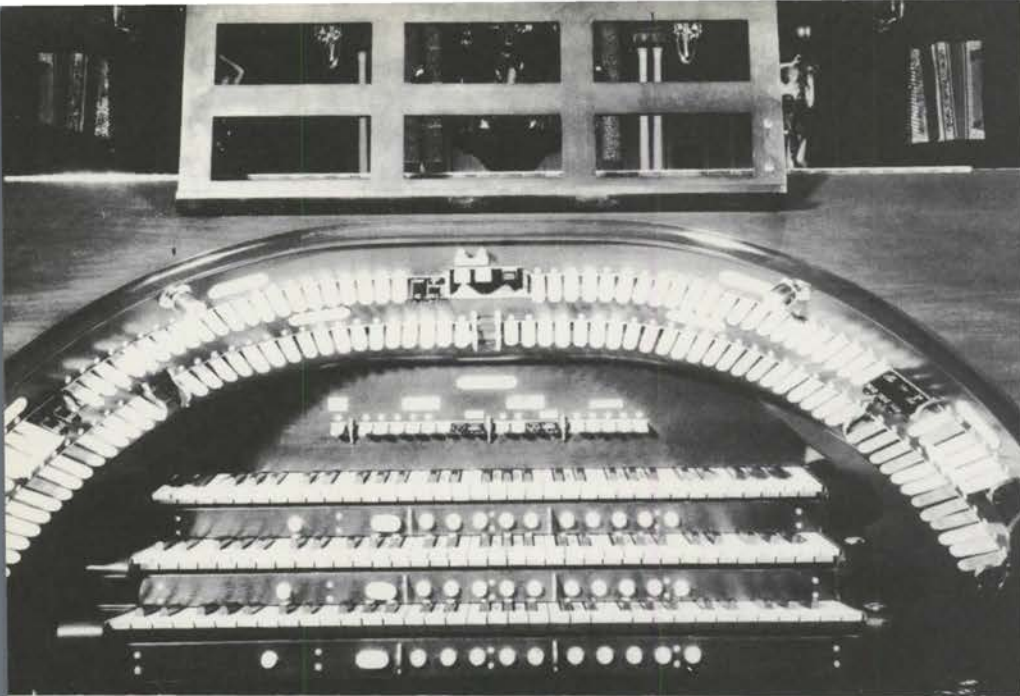


those long ago pre-jukebox days.

The opposite wall has a continuing display of ancient music makers in a single rather long alcove which may be concealed by drawing floor-to-ceiling accordion blinds together. This alcove houses two medium-size Wurlitzer orchestrions and a 1910 Welte "Wotan," named for the top god in ancient German mythology (the Greeks had another name for him — Zeus). Outside the alcove is a Weber "Maestro" standing alone. Some of the instruments along this wall can be circuited to play pipework in the Wurlitzer organ, I learned later. Up to this point I had seen no sign of the pipes which just had to be connected to that intriguing console in the carefully fenced pit. The instruments listed by no means exhausts the number of restored automatics in the room. There are many more.

Another matter of interest is the four pianos in the music room, two of them with automatic players of the type which is rolled up to the keyboard so its "fingers" can play on the keys. All four are highly ornamented, with perhaps the red and gold Chinese decor of one Steinway being the most striking. There is also a 7' Mason & Hamlin with gorgeous tone. A larger Steinway piano is equipped with its own "Vorsetzer" player. But the most





Console closeup. The Hupfeld Orchestrion accordions may be seen in the distance, above the console.

imposing instrument is the huge (10') piano made by the Ehrbar Piano Co. of Vienna for Emperor Franz Josef I, the beloved monarch of Austria, before the turn of the 20th century. It is ebony-hued with a gold trim design, and is equipped with a Hupfeld "Dea" player which is similar to the Welte Vorsetzer, an instrument of majestic tone worthy of a Liszt or a Paderewski.

At the rear of the music room is a raised oval large enough for a medium-size orchestra. But a climb up the two steps reveals a long dining table, complete with high back chairs. I was admiring the painting which covers the ceiling of the mirrored oval dining area, an angel-studded sky mural which would intrigue a Michelangelo, when a voice behind me asked, "How do you like the dining room, Stu?"

It was Gordon Belt, "J.B.'s" Program Director for San Sylmar who is also in charge of the installation. Gordon came on the scene as one of Dick Villemin's organ installers. This project was started four years ago, shortly after the structure was raised. Gordon remained as an employee of the museum when the organ had been installed. He has been supervising maintenance and planning expansion of the instrument ever since. He is thoroughly familiar with one of the most extraordinary pipe-plus-computer arrangements imaginable. He has to be; he may be called on to make repairs in a pinch.

The basic organ started life as a 3-manual, 14-rank (style 260) Wurlitzer in Keith's theatre, Atlanta,

Georgia. After the usual story of neglect and disuse it finally was purchased by Nethercutt and moved to Dick Villemin's organ shop in Porterville, Calif., about 5 years ago. Villemin's crew enlarged the instrument to 25 ranks in the process of refurbishing it (including releathering throughout). Among the added ranks are: second

The Emperor's piano.



Tibia, second Diapason, Flute Celeste, Moller Posthorn, second Solo String and Celeste, Brass Musette, Unda Maris, Dulciana and second Vox Humana. More additions are planned.

All this was revealed by Gordon Belt as we stood in the exquisitely appointed dining oval of the music room. But I still hadn't seen any evidence of chambers or pipes. Gordon sensed my puzzlement and motioned me over to a cabinet across the aisle from the Weber "Maestro" orchestrion. He pushed a couple of buttons on a lighted control panel and a tape one half inch in width started moving from reel to reel. Simultaneously the sound of an organ issued from the curtained West end of the room. Gordon touched another button and curtains in two widely separated areas of the wall started folding upward and there were two chambers behind double acoustic glass with swell openings above. The sound improved as the curtains disappeared overhead, a majestic theme from Richard Rodgers' "Victory at Sea" suite.

"Who's playing that?" I asked.

"That's Dennis James," replied Gordon, "He dropped by to try out



The Nethercutts are pictured among the cherubs in the Michelangelo-style ceiling painting above the oval dining area.

the organ when he was in town for a concert recently."

"But I don't see any perforated rolls moving."

"You won't. All the impulses required to reproduce all aspects of an organist's performance are on this digital tape."

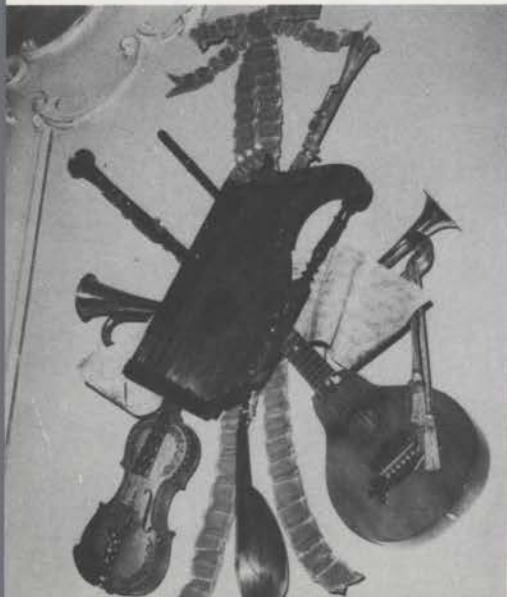
"A tape recording?"

"No, not in the usual sense. There is no modulation on the tape, only computerized impulses which play the organ exactly as the recording organist did."

Belt then provided a brief rundown on the radically different method of recording developed specifically for the Nethercutt instrument by Dick Peterson of Worth, Illinois, who is known for his Peterson Chromatic Tuner.

In short, the tape records magnetic

Wall decoration in the dining area. The instruments are real.



impulses generated by the ten-volt keying potential as the organ is played. Impulses from every keying contact, combination and switching action are broken down into digital bits of information and recorded on the computer tape. This could be done with the blower off, provided the organist could play without hearing his music. Only the keying voltage is required. When the tape is played back the computerized impulses energize the organ's low voltage circuits (keying, combination and swell pedal action) exactly as they were put on the tape; the computer merely reads the tape. This is perhaps an oversimplified explanation of a very complex recording system but I don't want to get into such related areas as computer programming, digital data processing, memory circuits, data checking, data decoding and tape reading. Let's keep it simple.

There may be one interesting parallel; the final stage of the playback circuitry, the circuits which control the organ's 10-volt keying potential, must be roughly similar to the GENII Processor developed by Marvin Lautzenheiser to control his 3/11 studio Wurlitzer in Springfield, Virginia (THEATRE ORGAN, October, 1972), as the function is the same. Most of the electronic switching circuitry for the Nethercutt organ is located in a large, 2-deck relay room located between the left Main Chamber and the Right Solo Chamber. Needless to say, there are boards loaded with diodes, transistors, printed circuits and capacitors operating traditional Wurlitzer switches and relays, all of which have

been newly wired with the same type of cotton covered cable wire used by the original builder.

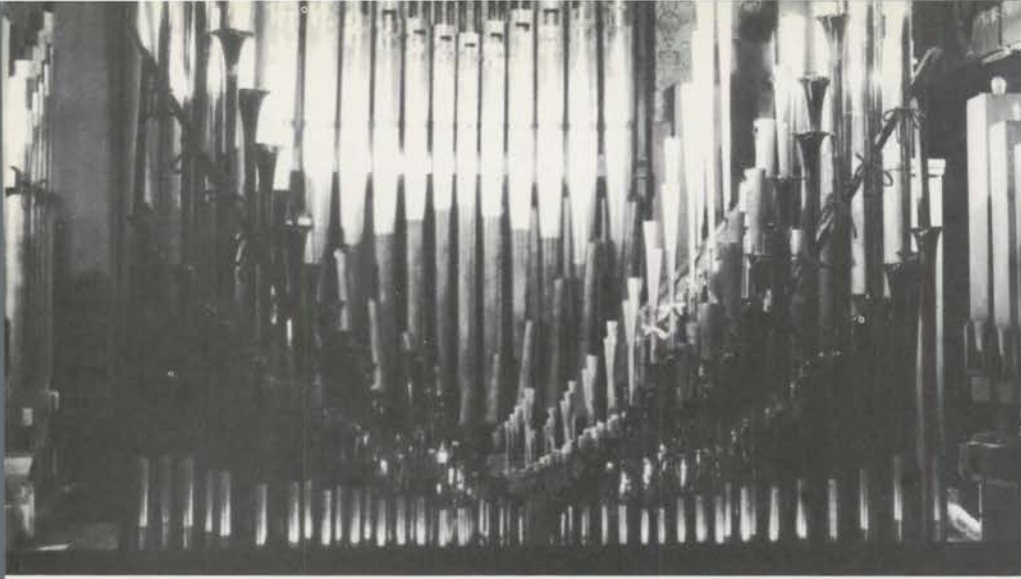
Chambers are divided into two levels, with the floors of the upper levels near the tops of all chests. Concealed in the lower level are the sometimes noisy regulators and chuffing tremulants. Thus the music-making parts of the organ are acoustically separated from what might be distracting action noise.

"The organ hasn't been tuned thoroughly since February," said Gordon, "Dick Villemin is sending in tuners this morning." Just then two young men appeared with a small tool kit. They were the tuners and they set to work immediately, while Gordon continued the revelation of wonders on other floors. The nine story building, due to the high ceilings, has only six floors. There is one room full of antique pianos and reed and electronic organs (including one roll-playing Aeolian Hammond) and another one with row after row of shelves constructed specifically to store the thousands of rolls collected to play most of the automatic instruments. Provision is being made to store 40,000 rolls. Manufacturers never fully standardized the roll perforation parameters and the number of functions the perforations triggered, so not all rolls are interchangeable. Eight of the automatic orchestrions use the pipework of the organ, but draw only those ranks they were originally equipped with. The rest are self-contained.

The top floor penthouse of the San Sylmar building is the "J.B." home away from home, the place Mr. and

Gordon Belt operates the digital tape player, brain center of the theatre organ automatic facility.





Solo Chamber as seen through window.



Inside the Solo Chamber.

Mrs. Nethercutt escape to rather than Palm Springs when they want to get away from their Beverly Hills home for a weekend.

The floor directly above the big music room houses a theatre, the Cameo, which can show 35 and 16 millimeter films and project slides from a completely modern projection booth which also has switches to control screen bordering devices and the various stage lights, effects and curtains. For wide screen movies a special motorized screen is rolled down in front of the little theatre's gaily decorated proscenium arch. There are two consoles in the Cameo's pit. One is between two Seeburg "Filmplayer" swell boxes which house four ranks of 61-note voices played from a 61-note

upper manual, the bottom manual being a piano. It also has some pneumatically controlled sound effects for cueing silent films (as opposed to the type energized by pull cords), including a bird chirp, snare and bass drums. I tried a few chords and noted that the Vox Humana was especially fine, but the effect marked "Horse Hoofs" sounded like chattering false teeth.

To the left of the Filmplayer is a Wurlitzer style 210 console on an elevator which draws its pipework from the 25-rank chambers directly beneath the 50-seat theatre, the sound being conducted to the theatre via a very elaborate electronic sound transfer system.

"We don't really need the sound system for the bass," explained Gor-

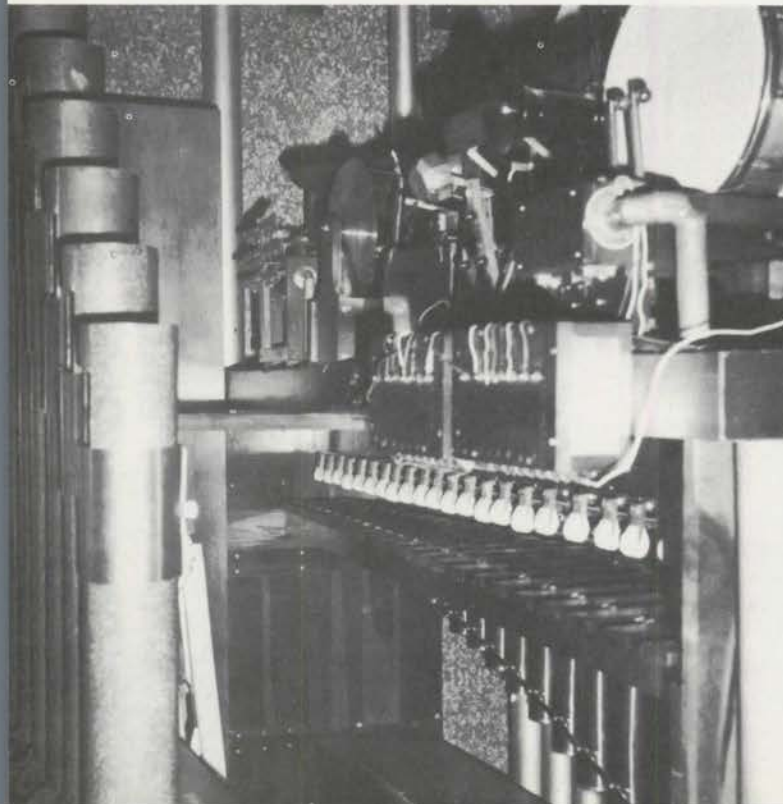
don, "It comes right through the floor, clear and crisp."

At this point confusion took over; I had absorbed so much mind-boggling input concerning the flexibility of the organ and the various devices which are wired to it, I asked Gordon if there was any simple way to state how many ways there are to play the organ.

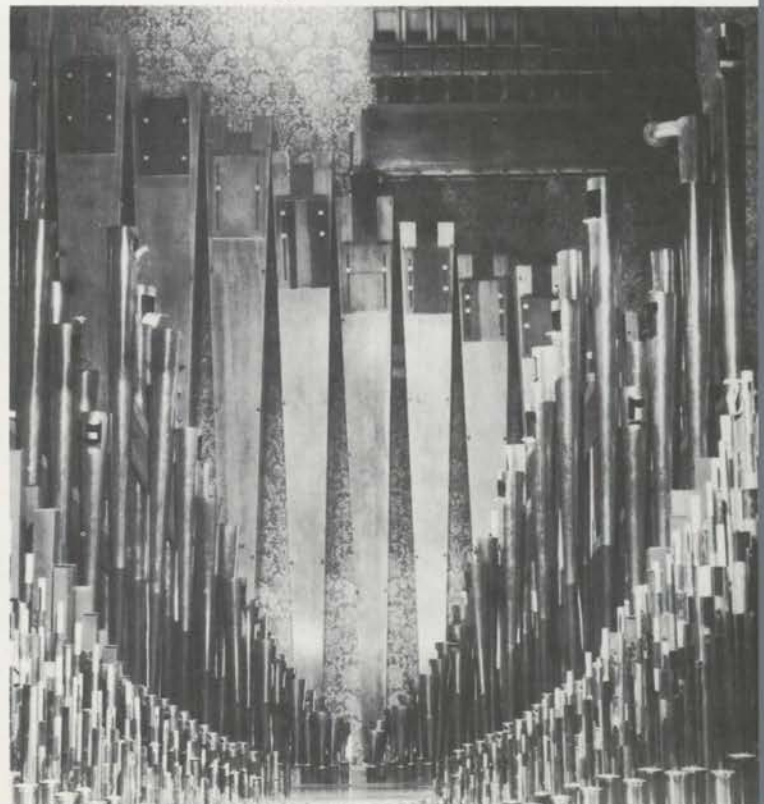
"Sure," replied Gordon, who is obviously used to the wonderment of amazed visitors, "There are eleven ways to play the pipework in the two chambers in the music room: the eight roll players, the digital computer and the two consoles. It's really quite simple."

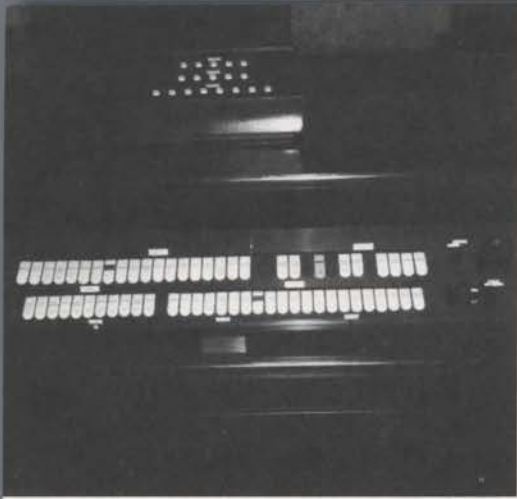
Perhaps to Gordon, but not to the casual visitor who wanders in from the sleepy little town of Sylmar to find

Toy Counter and Marimba behind Diapason offset rank.



Main Chamber as seen through window.

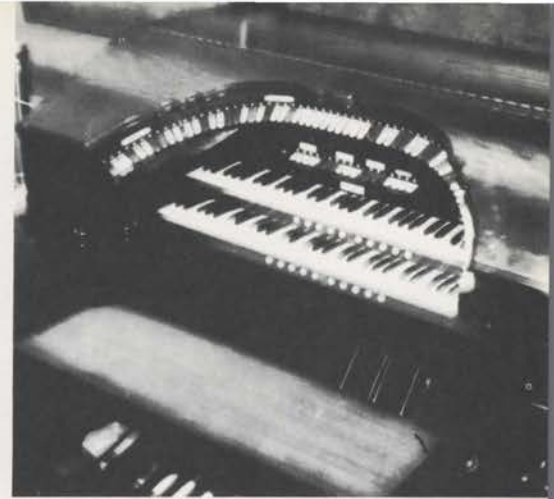




Registration for the eight orchestrions may be selected from these stop keys.



Housed in these cabinets are the roll players which play eight of the orchestrions, the ones which utilize the theatre organ's pipework.



The Cameo Theatre console draws on the 25 ranks of pipework in the Music Room theatre organ downstairs.

himself in a Xanadu of beautifully restored relics of more graceful eras, whether musical or automotive.

How is it possible? Obviously, the museum required a lot of money. It has been financed 100 percent by Mr. Nethercutt. It all started many years ago when he started collecting old cars and restoring them as a hobby. Then he expanded to include automatic music makers. The collection became so large that storage became a problem

so the concept of a museum loomed gradually.

As we said, the museum required considerable money. J.B. Nethercutt has been very successful in business (he manufactures the Merle Norman line of cosmetics). He credits the U.S. form of government with much of his good fortune; this republic provided the opportunity he could not have enjoyed under any other system and he is grateful to the extent of being an

unabashed flag waver.

One of his factories is next door to the museum and, as we have mentioned, his office is on a balcony overlooking his auto salon, so he may be seen around the museum much of the time, either conferring in his office or guiding little knots of bug-eyed visitors among the wonders.

It's a private museum, all his, but a museum is a place to see things. Does J.B. Nethercutt intend to reserve the museum for his own private wonderment? Not if past performance is any indicator. While the museum is not open to the public, there are ways of gaining admission. Being an ATOSer helps. Recall that J.B. opened his then unfinished music room to attendees of the ATOS mini-convention held in Los Angeles in February 1972 for an electrifying concert played by Rex Koury. At that time J.B. addressed the visitors and stated that the organ would sound much better if visitors would come

The Cameo Theatre. Console Up.



Peg Nielsen tries out the Seeburg "Film-player."



back to hear it when the room had been completed. He added that while it was a private museum, any of his friends were welcome to return, and that he considered the ATOS members in the audience his friends. Quite a number have already taken advantage of that invitation, as have a large number of organists. We noted digital tapes in the library marked with the names of Lyn Larsen, Rex Koury, Randy Sauls and Eddie Dunstedter, to name a very few.

When carpeting was laid in the music room, much of the organ's brilliance was absorbed. That possibility had already been considered and a multi-channel reverb system, including an echo room under the building, now maintains the liveness required for the best in organ sound. It is now a controlled liveness which can be increased or decreased, to compensate for any size audience.

We have already mentioned the elaborate TV-augmented security system which protects the building and its contents. How about such impersonal destroyers as fire? The possibility has been anticipated, especially in the area of the pipe chambers and relay room. Should a fire start there the increasing temperature would quickly trigger the release of a massive cloud of Helon gas to neutralize the oxygen on which fire feeds. Mr. Nethercutt is taking no chances.

What will be the fate of the museum in the far future? Will J.B. will his treasure to children or relatives, or leave that part of his estate as a legacy to the public and the form of govern-

Rex Koury gave the theatre organ its initial ATOS workout during the February 1972 mini-convention in Los Angeles.



## THE SAN SYLMAR WURLITZER CHAMBER ANALYSIS

25 ranks playing; 2 ranks will be added in the Main chamber; seven in the Echo chamber.

### SOLO

Brass Saxophone  
Brass Trumpet  
Tibia Clausa (large scale)  
Quintadena  
Oboe Horn  
Orchestral Oboe  
Kinura  
Vox Humana  
Solo String  
String Celeste  
Tibia Minor (small scale)  
English Posthorn  
Horn Diapason

### ECHO

(to be completed)  
4-Rank Vox Chorus  
16' Vox  
8' Vox  
8' Vox Celeste  
4' Vox  
Viole Pomposa  
Viol Celeste  
Tibia

### PLANNED ADDITION

Tibia  
Tibia Celeste

### MAIN

Brass Musette  
Viol d' Orchestre  
Unda Maris  
Viol Celeste  
Dulciana  
Solo String  
Flute  
Flute Celeste  
Vox Humana  
Tuba  
Diaphonic Diapason  
Clarinet

ment which helped make his fortune a reality?

While pondering this intriguing matter, I was brought out of my day-dream by the voice of Gordon Belt: "See that blank spot up there by the Solo Chamber? We have a seven-rank echo organ to install up there — including a Vox Humana chorus. Then, later, we'll install a four-manual console so more unification will be possible on the stop rails."

With a feeling of "will wonders never cease!" I retreated to the nor-

malcy of the street outside where automobiles still spewed out pollution and the hum of civilization continued as always. Then I looked back at the big gate which is the main entrance to the Nethercutt Museum. It just didn't seem possible that such grandeur of other eras could be contained within those stark walls. Yet, I'd just seen it all. I couldn't help but think that in comparison, Kublai Khan must have been a piker when it came to building what he called "pleasure domes." J.B. has a much better idea. □

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# A HAPPENING AT THURMONT

by Bob Mitchell

On Sunday, October 15, 1972, Dick Kline of Thurmont, Maryland, hosted the West Penn Chapter, Pittsburgh, Penna. at his studio/residence complex. The day's schedule began with a luncheon at the Holiday Inn in Frederick, Md. Members and guests, numbering one hundred, included Mr. Erwin Young, President ATOS; Mr. John Hose, Vice President Moller Organ Co. and his wife Augusta; Mr. Max Mogensen, President Hesco Engraving and his wife, Marjorie; Mr. Larry Ferrari of WPVI, TV, Channel

6, Philadelphia; Miss Shirley Hannum, organist at the East Lansdowne Theatre; Mr. Thomas Landrum of Richmond, Va. (Mr. Landrum is organ maintenance engineer of the Byrd, Mosque, and Loew's theatre organ installations in Richmond, Va. He was presented a special Potomac Valley Chapter award at the 1972 national convention for his efforts in this field); Mr. Wilson Bruggert of the Akron Civic Foundation, Akron, Ohio, accompanied by a number of co-workers from the Akron Civic Theatre. Mrs. Robert Flowers of West Penn Chapter

served as hostess for the event.

West Penn's program chairman, Bob "Kingfish" Mitchell planned and executed a most interesting and varied program which marked the end of this year's "Caravans for theatre organ sound", highlighting Mr. Larry Ferrari at the Wurlitzer 4/28, Mr. Rey Galbraith at same, Mr. Dave Knell at the Steinway Concert Grand, and Dick Kline at the Weber Duo-Art!

Larry Ferrari's ability to play for his audience and not to them was much in evidence. This, coupled with

Among those with West Penn at Dick Kline's. Left to Right: Wilson Bruggert, Larry Ferrari, Shirley Hannum, Erwin Young, Max Mogensen, John Hose.





Larry Ferrari, host, Dick Kline and ATOS Prexy Erwin Young.

his amiable personality resulted in a highly professional and entertaining program.

Rey Galbraith of West Penn Chapter in his own special way took the audience back to the nostalgic days of early radio with selections from popular programs of that era. He also demonstrated his ability to recreate the styling of Jesse Crawford with the "Forgotten Melody" theme. Rey sur-

Dave Knell at the Steinway.



prised the group with an encore which required a change of attire to that of a trolley motorman. This set the mood for a fast rendition of the "Trolley Song".

Dave Knell, a music student of Duquesne University in Pittsburgh delighted the audience with a program of piano classics on the Kline Steinway Concert Grand.

As a complement to the music portion of the day's events, Bob Mitchell called upon several notable guests to present some aspects of their particular endeavors relating to organ building, restoration and maintenance. Not the least of these was John Hose, of Moller Organ Co. He is widely recognized as one of the leading classic organ tonal consultants in America today. Did you know that the Post Horn relates to its classic counterpart known as the Spanish Trumpet en Chamade, or that the buzzy little rascal, the Kinura, boasts relationship with the classic Regal? Mr. Hose so enlightened the group. Max Mogensen, of Hesco engraving presented a bit of history on the manufacture and design of Wurlitzer stop tablets, and the major breakthrough affecting Wurlitzer organ buffs in July 1970 (See THEATRE ORGAN, August, 1970).

President Erwin Young was presented to the group and overwhelmingly received. Many members and guests present had never had the opportunity



Rey Galbraith does "The Trolley Song" complete with costume.

to meet a president of the National ATOS, nor hear his message directed to them in person. Cap Young came through with "flying" colors. He "zeroed in" with an interesting review of the formative years of ATOS, followed by words of encouragement for an even brighter future. His brief "flight" at Thurmont "United" four new members with the West Penn Chapter. So, Flaps up Cap'n and keep 'em comin'!

West Penn Chapter wishes to thank all those who participated in the "Happening at Thurmont", particularly Dick Kline, Jr. and his gracious mother, Mrs. Richard Kline, Sr., for their hospitality.

Past events for this year have included programs at the Lamplighter Inn at Columbia Park, Olmsted Falls, Ohio with hosts Mr. and Mrs. Gerald Brookins; Stan Todd's Steakhouse at Cincinnati, Ohio with hosts Stan and Virginia Todd; The Akron Civic Theatre with host Wilson Bruggert and his friends who have dedicated many hours in preserving such early theatre memorabilia as a Wurlitzer 3/13, a Brenograph, an atmospheric ceiling, and the general control systems for staging and projection. The name "Kline" is a well oriented sun in the firmament of the theatre organ world. West Penn was indeed fortunate to once again gather under its friendly warmth as the finale of this year's "Caravans for theatre organ sound." □

# "Little Mother" makes the trip!

by Bob Stratton

A Los Angeles Chapter ATOS Board Meeting was held at the home of the late Harold Lloyd, screen star, on August 14, 1972 to make plans for the moving of the Ben Hall organ from Ft. Lee, New Jersey to Beverly Hills, California. In addition to the board members, those present included Richard Simonton and Gaylord Carter, both National ATOS board members, and long time friends of Harold Lloyd. John Hoffman, L.A. Chapter member and excellent pipe organ technician was also present at the request of the Board.

Richard Simonton, a trustee of the Harold Lloyd Foundation, indicated that plans called for the complete renovation of the handball court into a 150 seat theatre. The interior will be done in the grand style of the fabulous twenties, complete with film projector and mini-stage. Gaylord Carter will conduct seminars on silent picture scoring and theatre organ playing techniques. In addition a museum is planned and memorabilia of the silent screen days will be displayed including, occasionally, Ben Hall's Moxie collection (a popular soft drink of the early 1900's) and other items from his personal collection.

Various ways and means were discussed as to how to get five tons of pipe organ from one coast to the other. It was decided the most economical way would be to fly two people to the East Coast, rent a truck, pack the organ and drive back across the country. John Hoffman and I offered to donate our labor in the name of the L.A. Chapter ATOS to the Harold Lloyd Foundation and, through Richard Simonton, the Foundation would cover all reasonable expenses.

Twenty-four hours later we were on a flight to New York.

WEDNESDAY, AUGUST 16

Claud Beckham of the New York Chapter was most helpful. He offered directions to Ft. Lee, New Jersey, and said Lee Erwin, Chairman of the Ben

Hall Memorial Fund, would write a letter to John Inganamore, owner of the Mediterranean Towers – the apartment building where the organ was stored – to release the organ to us.

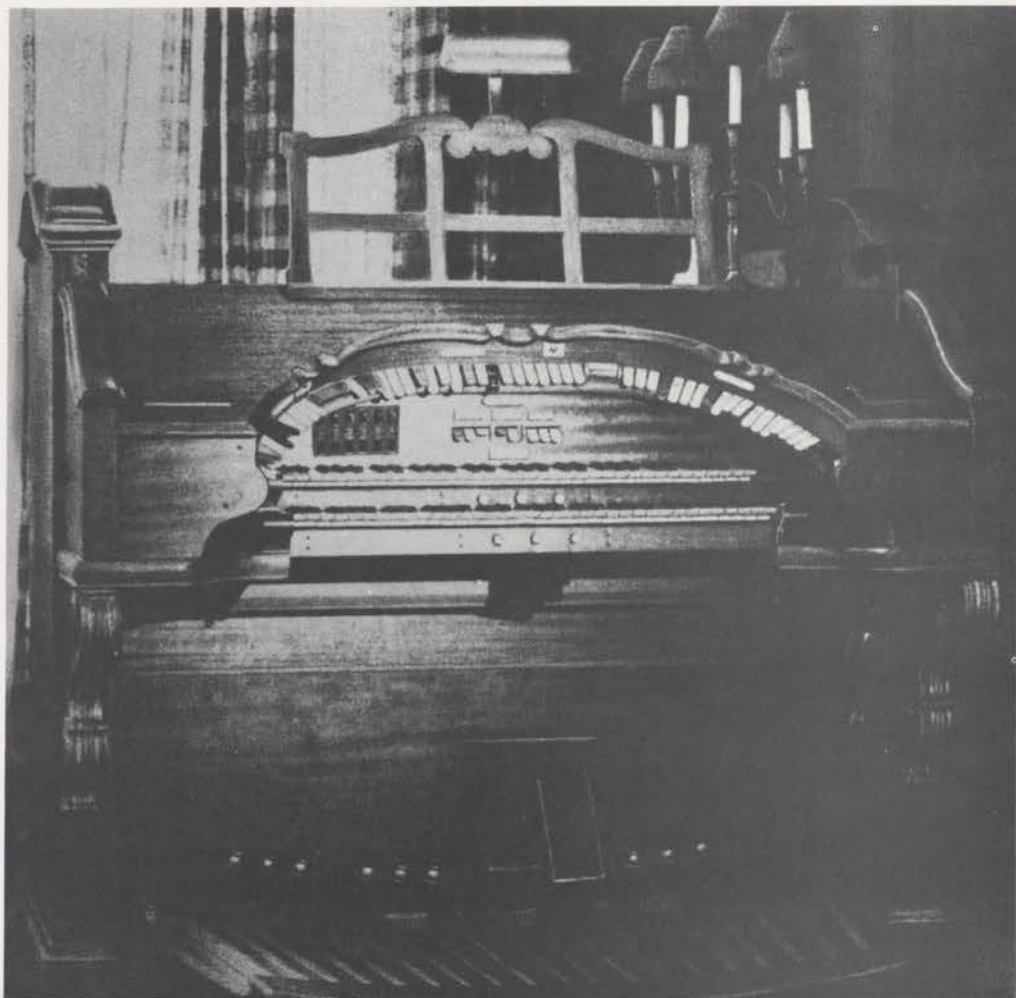
An hour later we were on our way to Ft. Lee, where we settled in our motel. We walked over to the Mediterranean Towers for our first look at "Little Mother," the affectionate name given by Ben Hall to his 2/5 Style 150 Wurlitzer pipe organ, which was shipped from the factory as Opus 2095 with 5 ranks.

Security at the apartment building was very tight with a door man, guards and TV cameras and monitors everywhere. Mr. Santora, the manager, was most cooperative, having had a call from John Inganamore which paved the way. We asked to see the organ

and were led by a security guard through two locked doors; and there was our new 5-ton friend who would be our constant companion for the next nine days.

After looking over the many parts we would have to pack, the 24-foot truck, which we had not yet seen, already looked too small. The grand piano with the Duo-Art Player caught our attention. John and I with all the bracing we could get from two concrete walls could not budge it – no way – much less lift it.

We kept two phones busy; one in the room and a pay phone right outside. While John made arrangements for lumber cut to size for pipe cases and for packing materials, I called the U-Haul truck rental in Montclair, N.J. and was told that we could only have





6 blankets instead of the 100 we ordered! Several calls to U-Haul officials produced no better result. We were also turned down by four piano movers who felt the job was too small, but finally got one to agree to look over the situation the next day.

Meanwhile John's problems were mounting. The lumber company didn't know what time they would deliver the next day, and shredded newspaper for packing the pipes was nonexistent.

Lee Erwin and I finally made connection. He had a busy schedule that week, doing shows and recordings 12 hours a day. We discussed our plans and Lee was very interested in every aspect. He had headed the Ben Hall Memorial Fund for over 18 months and, along with Richard Simonton, was instrumental in the donating of the organ to the Harold Lloyd Foundation.

#### THURSDAY, AUGUST 17

It was another beautiful day in New Jersey. We rented a car and while John went to get the packing material, I stayed at the Mediterranean Towers to wait for the lumber and plan the packing. John and the lumber people arrived simultaneously, and after the lumber was unloaded, we were off to Montclair to pick up the U-Haul Truck and 48 blankets which they had managed to find. On the return trip I drove the truck and I thought I could see the U-Haul personnel taking bets on whether I would make it out the driveway — much less to California.

Back at the apartment building the actual work finally began, 26 hours after we had first seen the organ, as we started the initial phases of packing. After building and packing the first two pipe boxes, we were already out of packing material. We were to pick up the balance on Friday afternoon. It took about a pound of nails for each two boxes and we soon ran out of them, too.

The piano movers came a little after 5 PM and were astounded when they beheld the Player Grand. In a little over an hour they had loaded and secured one Steck Grand Piano with Duo-Art Player, one Wurlitzer Style 150 Console (all panels that could be removed were, and it was laid on its end and dollied out), and the five-rank chest. The switch stack and relay were tied together with a 7-foot cable and each unit was put on a dolly and wheeled to the truck in tandem. As

the movers left we breathed a big sigh; the two of us could load the rest of it ourselves.

#### FRIDAY, AUGUST 18

We were too busy to take notes for this day, but here is the way I remember it. The organ was stored approximately 100 yards from where the truck was parked. It was all on the same ground level, but there were 7 doorways to traverse and six corners to navigate. There was some tight maneuvering which slowed down the loading. Most of the untuned percussions were loaded in the cab overhang. Blankets were wrapped around the parts and everything was placed together and tied with rope to keep the cargo from shifting. After each major section was loaded we stopped and examined it to insure that it would ride.

In the storage room with the organ were two supermarket shopping carts. We commandeered these and used them as dollies. All of the organ was transported from the storage room to the truck in this manner. The route took us through the main lobby where we had to compete for space with people, baby carriages, children, dogs, other market carts, porters with suitcases and the never-ending security people.

Our shortage of blankets was solved when in one of the janitorial rooms John discovered 25 or 30 4-foot stacks of newspapers. Permission was obtained from the management to let us take all we wanted; so the New York Times became moving blankets and the loading continued. The motor was put in front of the grand piano and wedged in with blanket and newspapers. The tuned percussions were upended and wrapped in blankets, stacked and secured next to the console; flute and tibia were nested and wheeled out on our make-shift dollies. The metal pipes were packed in seven pipe cases, stacked in the center front of the truck between the console and the grand piano. They just fit after many newspapers and part of the ground frame was carefully placed to prevent any movement. The blower housing and fans were put in back of the piano.

People who commented to us in the lobby couldn't believe that anyone would want to take this pile of "junk" all the way to California. Many just smiled — I don't know whether at us

or with us. A number of the tenants went out of their way to open doors for us and otherwise be helpful.

The "Grand Parade" continued as the storage room became empty and the truck full. The last item to be loaded was the organ bench, wrapped in our last blanket and placed in the last available floor space.

#### SATURDAY, AUGUST 19

We checked out of the motel at eight in the morning and I was told that Friday night the rates went up by \$3.00. We paid this and received 31¢ — all that was left of a \$15.00 deposit we had given the telephone girl. We had made over \$14.00 worth of local telephone calls since Wednesday, not counting the calls from the pay phone.

At 9 o'clock we pulled up beside the Rahway Theatre. Claud Beckham, his lovely wife Aline, and Allan Rossiter, New York Chapter Secretary, were the welcoming committee. In a truck that was almost full we managed to load 1100 piano rolls in boxes on top of the pipe trays, on top of the organ console, and on top of anything else that was flat. These were all secured in one way or another. Among these rolls was a rare one indeed: "Rhapsody in Blue" played by George Gershwin. There was also the Moxie collection and several boxes of glass slides. These things were the personal property of Ben Hall, and will be displayed at the Harold Lloyd Estate along with other items from the era of silent pictures/theatre organs, to help recreate those days when the "silents" were king. The Moxie collection was put on top of the piano rolls and roped in. The glass slides went between the tuned percussions and the truck wall — on top of the relay. We

Bob Stratton and friend — U-haul delivering "Little Mother" to Harold Lloyd estate.





John Hoffman takes time out at Rahway Theatre before trip to California with the Ben Hall Wurlitzer.

had left this space because we felt it was safe from falling objects in case the load shifted. It was also very heavily padded. Our suitcases and tools barely had room to sit on the floor as the rear door was closed. John and I looked at each other and smiled. The first phase was over — only 3,000 miles to go!

The Beckhams asked if we would like to inspect the Rahway Wurlitzer. A key was produced and we were permitted to play. The Beckhams were very kind; they stayed in the theatre and listened, but Claud couldn't resist coming down to the console now and then and changing registration for us. The time passed too quickly and we were forced to bid the Beckhams and Al Rossiter goodbye and headed west.

#### SUNDAY, AUGUST 20

California here we come! At 6 AM we were on the road. The driving plan was to change drivers every time we stopped for gas. This worked out to a turn every 2½ hours. Top speed was 60 MPH (governed) and the mileage was just over 5 MPG. We did notice that the oil pressure looked a little low, but being Sunday decided to continue after checking the level and finding it OK.

Plainfield, Indiana (20 miles west of Indianapolis) was host to the pipe organ that night; we had covered a little over 500 miles.

#### MONDAY, AUGUST 21

It was bright and early and another beautiful day. The oil pressure problem cured itself and Illinois and Missouri were green and lovely. A couple of hours out of Topeka we hit 30 minutes of rain. A call was made to some friends of John's and we had our second free night of lodging.

A most wonderful evening was spent in the company of two gracious

grandmotherly ladies. Their house was done in the style of the mid-thirties — warm and very homey. It reminded me of a movie set. In the parlor, beside a fringed floor lamp, stood a pump organ! John had to fix a cipher, but we spent a couple of delightful hours playing for a most appreciative audience.

#### TUESDAY, AUGUST 22

At 10 AM we were in Wichita, ironically the new home for the former New York Paramount organ, the "Mother" organ, after which "Little Mother" was nicknamed by Ben Hall. It is a 4/36 Wurlitzer, and it is sounding very good. We each had a turn at the console. Nice . . . Many thanks to Dave Bernstorf and Mike Coup's Dad.

The afternoon was spent worrying about the low oil pressure (the needle spent more and more time on zero) and stopping at truck scales in Kansas, Oklahoma and Texas. At the border inspection station in Kansas the officer wanted to charge a tax of some kind on our cargo. I told him my "truth-is-stranger-than-fiction" story about our project. He looked at me incredulously and shifted his gun belt. "Now wait," I said nervously, "If I wanted to lie to you, surely I could make up a better story than that?" He scratched his chin. "You're right," he said, and waved us on without a fee. I really did like Kansas!!

The oil problem was still with us, but nothing appeared to be hot so we drove on. The truck took its first quart of oil in Oklahoma. We made Amarillo, our scheduled stop for the day, just before it poured.

#### WEDNESDAY, AUGUST 23

This day was a vacation for us. Texas and New Mexico were gorgeous and John, being a railroad fan, kept me posted as to the trains we saw. He has memorized the entire passenger and freight schedule of the Santa Fe R.R. both East and West, and even informed me which train would be coming along next — long before it came into sight.

In Arizona at the inspection station we had to pay \$8.00 because the truck was not licensed for that state. Our true story just didn't work here as it had in Kansas. As I opened the back door for the inspector, a reflection caught my eye. One of the packing boxes filled with piano rolls and also containing the top octave, had broken and the little tibia pipes were lying all over the floor. No damage was done; the small metal pipes were retrieved and rode the rest of the way in the cab. The cardboard box was fixed with masking tape and the piano rolls repacked.

We spent the night in Winslow, Arizona and calls were made home, alerting our families and the unloading crew.

#### THURSDAY, AUGUST 24

Our last day on the road was good. While talking to a man in a U-Haul depot in Flagstaff we mentioned that we seemed to be having trouble with the oil pressure. "That's right," he responded immediately. "It's the gauge. The company has recalled a good percent of its equipment for that problem. Nothing to worry about!"

Crossing the California desert the

Unloading the console. L. to R. Gene Davis (back to camera), Neal Kissel, John Hoffman and Chuck Lander. — (Photo by Dennis James)





Organ in storage at Harold Lloyd's.

temperature cooperated by staying in the mid-90's. The truck responded by not heating up and the oil pressure stayed on zero the whole day.

We were home!

After notifying Neal Kissel, Liaison Chairman of the L.A. Chapter, of our arrival, it was early to bed. Only 30 more miles to the Lloyd estate, and "Little Mother" would be in her fourth home since leaving the factory.

#### FRIDAY, AUGUST 25

We were at the Harold Lloyd estate at 9:00 AM. Neal Kissel (Mechanical Supervisor of the estate), Chick Lander (Chairman of the L.A. Chapter), and Gene Davis were there to greet John, "Little Mother" and me. Walter Dymond, Chief Grounds Keeper since 1931, along with Dennis James arrived shortly thereafter, and we had our unloading crew.

The organ is stored in a garage on the grounds just across from Lloyd's two Rolls Royces. I figured that if the garage was good enough for the Rolls it would be all right for a temporary storage for the Wurlitzer. In 2½ hours the organ was unloaded, the grand piano was in the main house, its legs were back on, and Dennis James was on the bench playing "The Maple Leaf Rag" – Wow!

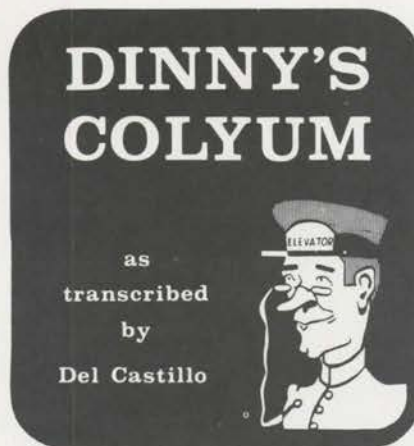
My last duty was to return the truck to a U-Haul dealer in Beverly Hills. You know that oil gauge read 60 lbs. of oil pressure all the way there!

The fabulous Harold Lloyd estate is now the permanent home of the late Ben Hall's prize possession, "Little Mother", a Wurlitzer pipe organ. ATOS has been invited to participate in the perpetuation of this instrument through donations, advice on the planning of the theatre to house it, technical planning and future maintenance.

Thus Ben Hall's dream will be

realized. A shrine for ATOS with his Wurlitzer organ as a focal point has been assured.

ATOS President Erwin Young has scheduled meetings with Dick Simon-ton and the other Harold Lloyd estate trustees to finalize plans for official ATOS participation. □



On acct. this here colyum dont come out every month, this is the first time I can say Happy Noo Year. I dont know why I say it anyways, when it comes to that. It dont seem to me like things is goin very good. I dont seem to be able to get up much enthoosiasm about the elekction or the govmont or the hippies or the way things is always costin more. But at that I guess I ruther be here than in Rosshia or Havana or Palestine or places like that there, so how about rememberin some of the things I liked pretty good like the weather in Calyifornia or the movies and musicals and concerts and quit thinkin about wars and earthquakes and floods and hi-jackin and muggins and gang killings and joovenile delinquince and stuff like that there.

First off on acct. this is a organ magazine I got a big bang out of some of the organ concerts, and maybe the biggest bang was the one Virgil Fox give that he called Heavy Organ. I aint goin to say much about it on acct. I rit it up in the colyum just before this one, but he sure sold me on how excitin a organ concert can be when he gets together with old Bach, Revelation lites or no Revelation lites. I notice in all the noospaper peaces I read about his concerts they all of them say they got as much of a kick about his talkin between peaces as with the peaces theirselves. I got to give a qwote from the Weekly

Variety where the riter says: When all the stops is pulled out on the powerful Passacalua (yeh, that's the way he spelled it, even I know better than that) the walls and seats litrally quake as screen explodes while a spotlight on the revolvin ballroom cristal above brakes into 1000s of lites dartin all over the hall – an absolootly incredible mindbender in total.

Well, that's the way I felt too, if I had the gift of gab to put it like that. Anyways it was one heck of a concert and I hope this Mr. Fox lives forever, and the way he looks and acts he just might. Then they is another organ player who kind of reminds me of Mr. Fox and that is Mr. Gaylord Carter who does these Flicker Finger concerts a-playin silent pitchers. I heard him do one awile back and on concert part of his show he put together a bunch of hurries like he plays in the chase scenes and it was a humdinger and his fingers and feet they was a-flyin as fast as Mr. Fox in some of his numbers. And then I get a kick out of the concerts some of these kids that are comin along so great like this Lyn Larsen who comes compleet with dimples, and Tom Hazleton who comes compleet by the yard, and dolls like Donna Parker and Carol Jones and Shirley Hannum to say nothin of the old timers like Ann Leaf who dont come by the yard on acct. she is the Mighty Mite. And besides organ players come by the foot.

But it aint only organ concerts I get a kick out of. They is symphony concerts when I can see guys like Lenny Bernstein or Zubin Mayta bouncin up and down on there toes and usin up energy like Mr. Fox and Mr. Carter, and now a noo young feller name of Michael Thomas who acts crazy the same way, and then they is the wild musicals like Jesus Christ Superstar which has got rithms and crowds a-yellin all over the stage like I never heard before, and operys like Suzzana by a guy name of Charlile Floyd with a lot of talkin and yellin in church and square dancin, and balletts like Cinderella by a Rooshian riter and then singers like Miss Joan Baez and Miss Arutha Franklin and Mr. Neil Diamond and I could keep a-goin on like this but all I started to say was they is a lot of good things to lissen to that takes your mind off the bad things, so I guess this is a pretty good place to live at that. □

# THE

# HOWARD VOLLUM

# STUDIO WURLITZER

by Dennis Hedberg

At the 1973 National ATOS convention, in Portland, one of the instruments to be featured will be the Howard Vollum studio organ. The foundation for this instrument is the 4/32 Wurlitzer originally installed in San Francisco's Paramount Theatre in 1921. At the time of that theatre's demolition, Mr. Vollum was successful bidder to purchase the organ. Ten days from the date of purchase, the theatre building and all fixtures were to become the property of the demolition company. Therefore, there was no time to lose in getting a crew together to remove the organ.

The crew consisted of six laborers who climbed about the plaster facade in front of the chambers with cutting torches, hammers and wrecking bars making openings where needed so the various components could easily be removed. Then, four riggers were employed to hoist the many heavy pieces to the auditorium floor. At times, as many as six movers were on the scene just to carry the myriad of parts to waiting trucks. A San Francisco crate builder shipped his entire output to the Paramount for five days. That amounted to about 70 crates. The actual organ crew of seven men was made up of both professional and amateur organ technicians. Among them was the well known San Francisco organ technician, Ed Stout.

When the organ was finally entirely out of the theatre it was noted that somewhat over a ton of wood excelsior was used. Five large vans made up the caravan to bring the organ to Portland. Everyone was surprised to learn that the crated weight of the Para-

mount Wurlitzer was a whopping 60,200 pounds!

The first problem after the organ was shipped to Portland was to find some place to keep it for the rebuilding process and for storage while its new permanent home was being built. After all, it is not every day that 30 tons of Wurlitzer is dumped at your door step! With this obstacle overcome, the tedious releathering process began. All power pneumatics in the chests and console were recovered with Neatsfoot Oil treated leather.

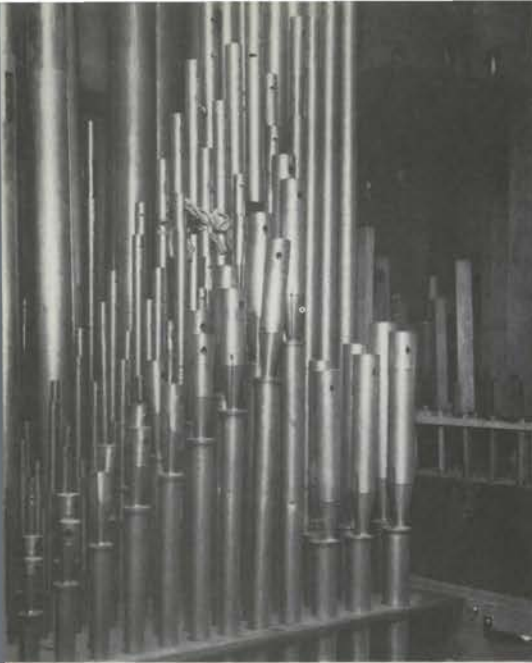
The organ had two Orgoblo blowers connected in tandem and powered by

25 H.P. and 10 H.P. direct current motors. These motors were replaced with 3 phase units of the same horsepower rating. A problem did develop though. It seems that the blowers originally turned at a somewhat slower speed than that indicated by the name plate. Not knowing this, the new motors turned the blowers at the rated speed with the result that the highest static pressure was nearly 50"! One rotor was removed from the large blower thus bringing the wind pressure to a more realistic figure.

While the console pneumatics were being recovered and the keyboards



Photos by Claude V. Neuffer



Solo chamber showing E.M. Skinner strings and Gottfried Vox Humana. Flute Celeste and 15" Tibia are at extreme right.



Main chamber showing from left Viol d' Orchestra, Concert Flute, Clarinet, and Oboe Horn.



Solo chamber showing from the left: Orchestral Oboe, Brass Trumpet, Quintadena, and Brass Saxophone. Not visible on this chest are the Kinura and Musette.

were being rebushed and recovered, the console shell was taken to the Rodgers Organ Company where countless layers of paint were removed. Since there were several bad scratches in the woodwork, it was decided to refinish the console in antique white and gold rather than try to strive for a natural wood finish. Even at this, some of the console woodwork could not be

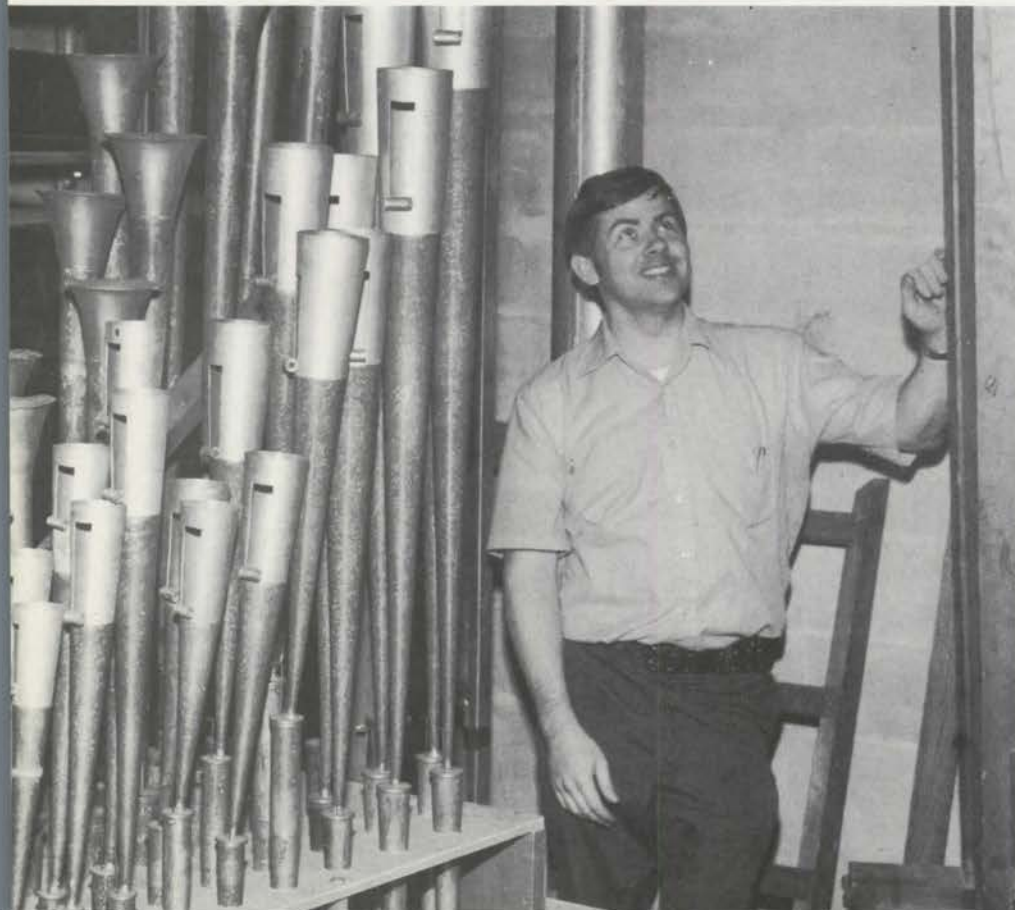
repaired and new pieces were milled in the Rodgers wood shop.

As the rebuilding work continued, plans for the organ's new home were being drawn and construction work begun. Seldom has so much been done for a theatre organ. The studio is located adjacent to Howard Vollum's home and overlooks lush forest land. It provides a listening room whose

minimum length and width are about 44' by 37' and whose height is over 24'. The five organ chambers proper are made entirely of poured concrete with surfaces ground smooth . . . not plastered.

As the organ was being installed, modifications and additions to pipe work, chest work, percussions, and unification were made in accordance with Mr. Vollum's desire to expand the resources of the instrument so that some types of classical music might be played with a fair degree of authenticity. This brought the total number of ranks to the present count of 49. Most of the added ranks are installed in the typical theatre organ fashion but there

Brass chamber with author showing Gottfried French Trumpet and 4' Clarion. 32' Diaphones are at extreme left and right.



Foundation chamber showing from left: Vox Humana, Harmonic Flute, Gamba, Gamba Celeste, 10" Tibia Clausa, Solo String, and Diaphonic Diapason.



## THE VOLLUM WURLITZER CHAMBER ANALYSIS

### FOUNDATION

Diaphonic Diapason  
Solo String  
Tibia Clausa  
Gamba  
Gamba Celeste  
Harmonic Flute  
Vox Humana

### SOLO

Kinura  
Orchestral Oboe  
Musette  
Brass Trumpet  
Quintadena  
Brass Saxophone  
Tibia Clausa  
Flute  
Flute Celeste (Ten C)  
Vox Humana  
Aeoline  
Aeoline Celeste  
Viol  
Viol Celeste  
Horn Diapason  
Vox Humana (Ten C)

### PRINCIPAL/PERCUSSION

Fifteenth  
Twelfth  
Octave  
Principal  
Mixture IV Ranks  
Nazard  
Baroque Flute (un-nicked)  
Dulciana  
Dulciana Celeste  
Celesta  
Xylophone  
Marimba/Harp  
Glockenspiel  
Chimes

### MAIN

Tuba Horn  
Salicional  
Horn Diapason  
Viol d' Orchestra  
Open Diapason  
Viol Celeste  
Concert Flute  
Oboe Horn  
Clarinet  
Accompaniment Traps

### BRASS

Double English Horn  
Tuba Mirabilis  
French Trumpet  
Clarion

### UNENCLOSED PERCUSSION

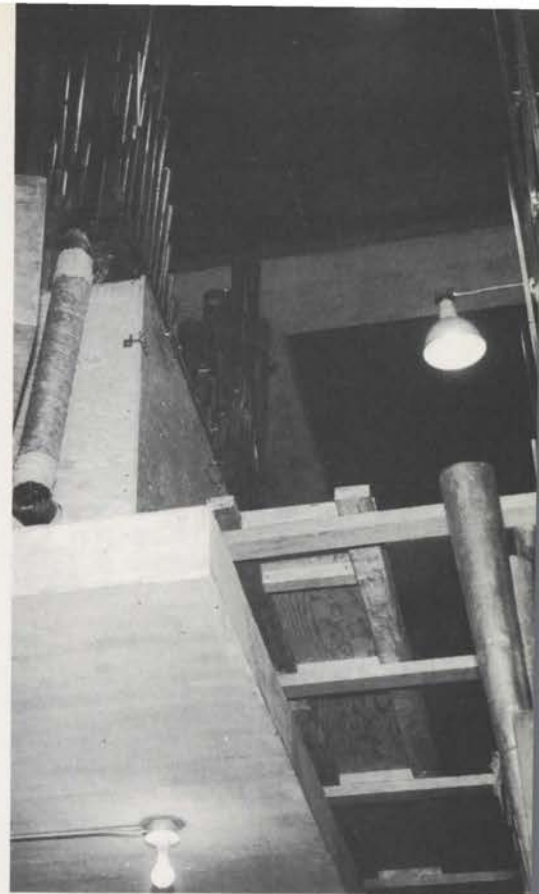
Harp  
Xylophone  
Piano  
Steinway-DuoArt  
Sleigh Bells  
Chrysoglott  
Chimes  
Miscellaneous Solo Traps

is a complete diapason chorus playable from the Great manual and is made up of eight ranks including an untremp'd four rank mixture. The diapason chorus blends in well with many of the typically theatre organ registrations and the mixture adds the same kind of clarity to the full organ ensemble as it does in the classic organ. For additional variety, there is the Baroque Flute which is actually an un-nicked Rohrflute voiced for maximum chuff. The diapason chorus is installed in the percussion chamber whose shutters are wired so they may be locked in the open position. In playing classical

music this simulates the un-expressed Great division.

A second set of movable shutters are mounted over the chamber openings with the exception of the Principal/PerCUSSION chamber. This technique reduces the overall volume of the high pressure ranks to a more comfortable level without noticeably altering the timbre. Furthermore, this reduction in volume allows the lower pressure diapason chorus to satisfactorily blend with the remainder of the instrument.

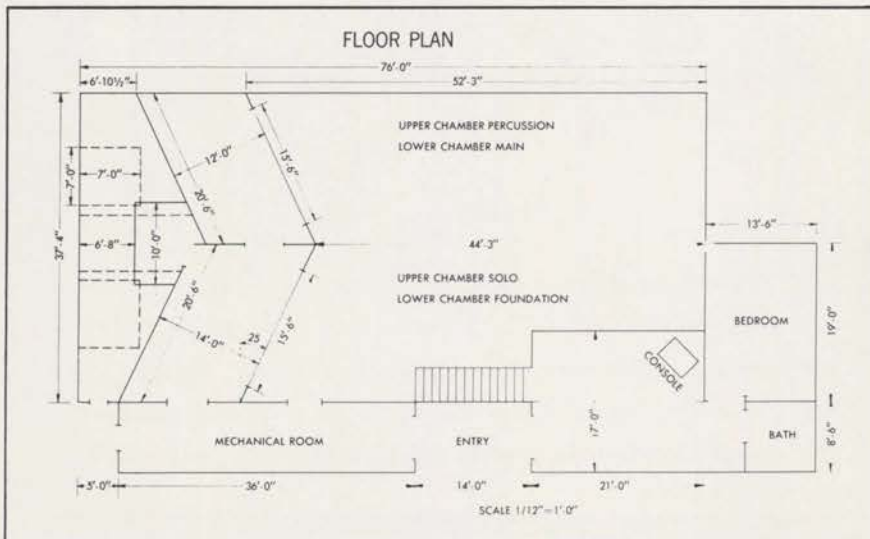
Originally the Paramount Wurlitzer had an eight rank Echo division play-



Brass chamber showing 8' Tuba Mirabilis and 8' English Post Horn on upper level. Note sound proof enclosure around chest and shutters mounted in ceiling. 16' Post Horn offset is at extreme right.

able from the Great and Pedal divisions. In the new setting, the Echo division could not be justified and was therefore eliminated. Its components, however, were added to the Solo division and its stops unified throughout the organ.

After rearranging all stops on the console so they follow the basic pat-



MECHANICAL ROOM

LOWER LEVEL  
RELAYS, HEATING AND AIR CONDITIONING  
EQUIPMENT

UPPER LEVEL  
BLOWERS, ELECTRICAL PANELS,  
RECTIFIERS, SHOP AREA, RELAYS

KITCHEN BENEATH CONSOLE  
BLOWERS, ELECTRICAL PANELS,  
RECTIFIERS, SHOP AREA, RELAYS

Foundation chamber showing 16' Tibia offset and 16' wood Diaphones mounted horizontally.





Principal/Percussion chamber showing Diapason chorus with mixture in foreground and independent 2-2/3' Flute at extreme right. Note cone tuning.

tern used in the Publix #1 Wurlitzers it was found that the combination action was no longer suitable. The pneumatic stop actions were retained but the combination relays and setterboards were replaced by specially designed units manufactured by the Rodgers Organ Company.

The only significant additions made to the organ since its installation in Portland are the Musette formerly in George Wright's studio organ and a Steinway Duo-Art Reproducing Grand Piano.

The entire project, from the dismantling in San Francisco to the present installation in Howard Vol-lum's studio, took 4½ years to complete, was totally under the supervision of the author. □

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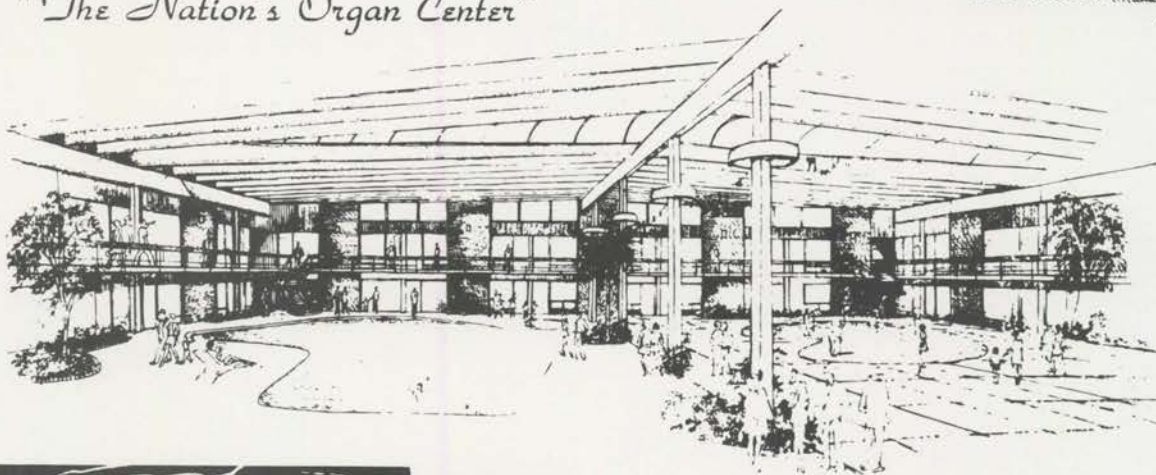
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Exclusive Interview...

# Sidney Torch

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

*THEATRE ORGAN* magazine is indebted to Judd Walton and Frank Killinger for this exclusive interview with England's outstanding theatre organist, Sidney Torch.

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 honestly be stated that his style and approach was 30 years ahead of his time.

The entire conversation was recorded in May 1972 and no attempt has been made to alter or soften Mr. Torch's opinions.



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

## PART II

- (T) Is there the market and is there the opportunity today? You see, when I played it, it was at the peak of popularity. The cinema organ was something for which people actually came to the cinema. They came to see the film, but if two cinemas had the same film, they would go to the one in which Sidney Torch was playing. Not because it was Sidney Torch but because it was a cinema organ — it was an added attraction. But is this a true thing today? People go to see a film because there is violence or sex or sadism.
- (K) But, strangely enough, even today if we get a top-rank organ, like the Fox Theatre in San Francisco a 5,000 seat house, we might fill it. George Wright gave several special performances there at which that house was packed.
- (T) Yes, forgive me though, but this is a special occasion, the specialized taste, but if he were running three performances or four performances a day, seven days a week, and George Wright appeared every day, would this mean a difference? That's the

- point I'm trying to make. You see, in the day I played this was an asset — it meant something. People went because somebody was playing the organ at a specific place. But today they won't do this. Therefore, it is very difficult, if not impossible, certainly unfair, to compare the two days.
- (T) I have had many, many years of people writing to me and say, "Play again, record again." But I don't believe myself that that justifies the concept. I think it is probably better to be a legend in somebody else's mind and I think if they heard me today they wouldn't think as much of me as they did when I was there. Of course, it's something I won't buy. I don't subscribe to it, I don't think I was good. I think I was disappointing. Mind you, I've got gray hairs now and I'm not perhaps as sharply defined, I feel, and this is what in retrospect I see as missing. But then I was young and my only excuse is that because I was young I didn't have the right idea.
- (K) Well, you had the right ideas all right, because as Judd said, they were so far advanced than anything else we made at that time.

- (T) I suppose you've got to judge it by the context of what happens every day. But I think myself, that most people made up for talent with sheer noise that they loudly passed as a substitute.
- (K) Yes, I am sure a lot of them did.
- (T) We used to have a man in this country who used to play himself up to the top of the lift and turn around and say "Good evening Ladies and Gentlemen, I'll play anything you like" and before anyone could open their mouth he'd say "Tiger Rag, yes, that racks me." And this went on for many, many years.
- You know, there's very little difference, you're using a different hammer to hit the same nail. One has to express what one wishes to say, refined with taste or unrefined through lack of taste. No matter what you used to do this, the same is applied. You can be a vulgar pianist, you can be a vulgar singer, you can be a vulgar anything. But, I'm not trying to say that I haven't got a vulgar streak in me, certainly I have, but I try and keep it under. Whereas I think that the cinema organ tended to make people more drunk!

Part I appeared in the December 1973 issue of *THEATRE ORGAN*.



- (T) And they became vulgar because of this. It was so easy to be vulgar, it is so easy to be loud.
- (W) The organ became their master instead of them mastering the instrument. This happens today.
- (T) Well you know, it's very, very true the second loudest noise you can make is silence. If you have a terrific crash the next loudest thing is to stop entirely and make everybody wait for it — and then silence, the impact is almost as great as the loud sound.
- (W) They don't know when to take their hands off the keys. You may have a point, sir, that the people of today have no theatre to go to hear an organist play. But, we feel that there is a medium in which people can enjoy the theatre organ or orchestral music or what have you. And that, of course, is the beautiful quality LPs. And I think that this has brought a resurgence of interest in music generally. Especially in stereo — it is now broadcast 24 hours a day on some of our FM stations. In San Francisco we have serious music stations that broadcast only classical music 24 hours a day. There are two of those. And we are trying to introduce to them many of the beautiful organ classics that are available in the classic sets. There are then, the stations who play the junk music. We find that music such as you are doing in your conducting we don't have an opportunity to hear in recordings. We wish we could get some of them in the States. It is in this area that there is a tremendous audience potential, and cinema organ records are going over on these stations. They don't play them all the time, maybe one every few hours.
- (T) Which is the same as our pattern here.
- (W) Right. My word, we wish we had some of your orchestral music available.
- (T) Yes, well you see, these things are a matter of commercial assessment, in the first instance. The rate of pay for orchestral musicians throughout the world is very, very high now, so there-



Sidney Torch at the Wurlitzer organ, Regal Theatre, Kingston. The third manual was a coupler manual with only six stops. These models were built by the Wurlitzer Company only for export to England after the theatre market had dried up in the United States.

- fore, the initial cost of making tapes of orchestral music is exceptionally high. And no company will set up to do this unless it is assured of a reasonable risk in getting at least a return and at the best a profit. Now, as you must know (you are in the recording business), classics are duds, as you buy a subsidy. It's the subsidy on the pop records that pay for the other side and in the end it's all a figure in the books, isn't it? It depends on which side of the ledger you are going to put these things on.
- (W) That's right.
- (K) How did they record your organ records? I understand they had a van that went around to the theatres.
- (T) Yes, they had a recording van which they would bring around and go up on the roof. With a bit of rope, they would hang a microphone, let it dangle down and trust their luck. If it didn't go right we would all break for a half an hour while the rope was shifted to another place. This happened on every session. No one ever found the right place for the microphone because it entirely depended on what you were playing and the registration.
- Of course, I am not an expert on microphones although I've spent my life recording, but it seems to me that we have lost this thing of having one microphone balance the sound

as it is played in the studio or in the home, from the viewpoint of one pair of ears. After that I am fully in accord with boosting this or boosting that for the purposes of getting something mechanical to sound as if it were live even the sound as if it were altered, but wanted — you are trying to do something. Today they have 27 microphones. Everybody has a microphone. But there's no one microphone that gives you the overall sound. This is the one thing, of course, we used to try and do with the cinema organ and once you've played you could never achieve, because if you played quietly it was too far away; if you played loudly it was too near. If you used the reeds it was too violent; if you used the flutes it was too mellow. You were always in trouble, the engineer was always coming to say "Can you boost bar so and so; can you take down bar so and so. You never played as you really wanted to, because in those days we didn't have the ability to record four bars and cut it in. It was all wax and you had to start from the beginning to the end, what is more, when the van came out there was only storage space for 70 waxes and the hot cupboard. As you know, the waxes had to be kept at a set temperature. So that you would get this thing; the telephone would ring, the recording engineer would say to you, "You had better be good this time because this is the last wax!" If you didn't get that one right your session was over and you got nothing. As you didn't make anything except royalties, it was up to you to see that it was in the can.

How you manage today is quite a different matter. You go in there for the whole day and you record four bars at a time and then you fake it out. You would have what, seven channels, eight channels. We had one channel and the wax and the diamond would cut it like that.

We used to blow the needle, blow away the surface wax, and off you'd go. And if someone came into the theatre and dropped a pail (one of the clean-

ers came in while we were recording and dropped a pail). People used to come in the middle of a record and say, "Hey, where is the gas meter?" Or the electric meter.

- (K) How many takes, may I ask you, did you have to do on the average number?
- (T) Very difficult to say. You see, in those days, we used to make at the most three waxes in a four hour session. Frequently we only got two. Shall we say that the van carried perhaps twenty waxes??
- (K) Probably, Yes.
- (T) So you might get perhaps six or eight, or even ten takes, frequently you would only get the first half a minute and the batter would go. "Sorry, the needle jumped."
- (K) Something would happen — at once.
- (T) The wax has got a pop in it, you know, a bubble or something like that. You might touch something. A cinema organ can be very difficult you know, you touch it with your cuff, something squeals. It has to be played like that. It has to all be done away from the keys.
- (K) Because I listen to those, and I never know a clinker, I never knew a wrong note.
- (T) Well, the whole point is you don't expect to hear a wrong note or a click or something on any other form of recording. You choose to comment upon the cinema organ in this way because you are used to hearing that performance and you hear clinks and long notes and stumbles that you shouldn't hear. There is no reason at all why the thing shouldn't be played well,

but it requires good players.

- (W) Your work on the State Kilburn was marvelous.
- (T) Well, that was the highest point I reached, really in technique, but it still was unsatisfactory. It had a terrific lag, you know. The distance from the console to the chambers was something like, about 80 or 90 feet. The lag was such that it was quiet a second or two, so you had to play purely by touch. You didn't listen.
- (K) When we recorded the Fox in San Francisco, we put cans (head-phones) on the organist.
- (T) Very unsatisfactory.
- (K) Yes, it was. But it was the only way they could keep their tempo.
- (T) No, I don't believe it is the only way you can keep a tempo. You must learn to keep tempo despite it. For a stranger it can be terrible. But then it is part and parcel of the technique of playing this instrument. If you are not prepared for a lag in sound you shouldn't play the cinema organ — or any organ. It is an instrument that lags behind the actual execution. It's very nature is such. And over the distance it travels from where you actually touch the keys to where the pipe speaks and to when it comes back to ears. This is what is so frightening about electronic organs today. They are quicker then you can play. Everybody can play fast now. The thing to do is to play fast.

I don't think you should confuse good playing with technique. It's rather like confusing good driving with speed, you know? I mean, just because you drive fast you're not a good driver.

— TO BE CONTINUED —

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



Prospected by Lloyd E. Klos

In our annual February Valentine salute to the hard-working gals of the ATOS, we change our format and reprint two stories which appeared back in the good old days. The first was in the November 1926 issue of *Jacobs Magazine*, and is about Mrs. Jesse Crawford.

This charming lady and talented organist, Mrs. Jesse Crawford, has been playing in Chicago since a child. Of musical parentage — her father played piano, though now in the advertising business — she started her musical career at the age of three. At ten, she played piano sufficiently well to occasionally relieve her father at his theatre. Later, she turned to the organ and played quite a while for Ascher Bros. At the time Balaban & Katz took over its management, she was organist at the Roosevelt Theatre and was retained there as head organist.

Romance came along about a year later, when she met Jesse Crawford, world-renowned movie organist. Shortly afterwards, they were married. Then, Sam Katz conceived the two-console idea for the Chicago Theatre, and both Crawfords were featured there for over a year and a half, until the Chicago was placed on the circuit routing with the Upton and the Rivoli last winter, when Mrs. Crawford went to the McVickers. On December 13, 1925, another organist arrived, Miss Jessie Darlene Crawford, from whom much is expected, and not entirely without reason. I heard papa Crawford say, "We think the baby is musical because we can easily put her to sleep with record-playing." She prefers jazz piano records!

The romance, courtship, marriage, and the arrival of Miss Jessie Darlene have been events which the public considered their property, and many charming slide specialties have been created and performed in the Chicago on these topics.

Mrs. Crawford, besides her other activities, is quite a successful composer. Her recent ballad, "Prison of My Dreams", has been included in the Forster Music Publishing Company's catalogue.

Mr. Crawford thinks very highly of Mrs. Crawford's ability to play jazz, an estimate with which Chicagoans agree. In this respect, they make an admirable contribution, for Crawford handles the classic variety of music beautifully, particularly in the modern idiom. She will, of course, be with him in New York to open the much talked-about Paramount Theatre, and Gothamites are assured of a rare treat in listening to this gifted and attractive couple.

The second item appeared in the September 1925 issue of *Melody Magazine*. It was written by Irene Juno, Washington organist and correspondent of that periodical, following her visit to several Washington theatres to observe her contemporaries at work.

**ORGANISTS!** How do you appear to others when you play? How many types of organists are there? Have you ever thought of yourself as you play? Visiting a few theatres in the city we found one young fellow who made his appearance by leaping onto the organ and then to the bench from some dark opening on the stage (it was the morning show). After a little while, he stuck a small stick or match between two keys, which held them down, did a few notes with his feet while he lighted a cigarette, took a couple of puffs, put it out, removed the match and once more, some tunes came forth.

A visit to another theatre disclosed an organist who popped up from the pit, put on the light, tilted the mirror so he could see all of the front rows of seats, adjusted his grin, all set for action and then go up and down the keys, turning page after page of music, but his eyes never left the front seats, either via the mirror or directly.

It's a wonder one organist, who used to play downtown, didn't get a cramp in his neck. He kept his head crooked around so he wouldn't miss a trick in the house, and the bigger

the house, the more he turned. He didn't miss a thing, until one day, the management decided it wanted an organist to play the picture and not the audience.

Have you ever noticed the one who plays with elbows crooked out and all sorts of motions, including shaking his finger on a key? Wonder if that is supposed to increase the tremolo? And haven't you just been worn out watching the hard-working fellow with lights all over the console and pedals? He just works himself to death; tears the stops up and down, and kicks his feet around so that you can't find time to watch the picture.

Then, how quiet and restful is the fellow who slips onto the bench, turns on a soft light, and plays with the picture. The one who knows one pretty stop at a time, once in awhile, and depends on quality, not quantity in an organ, is appreciated.

One organist must have opened swell shades and crescendo and pumped out everything in the organ in one theatre I was in, for it gave such a crash I actually jumped right out of my seat. Then, with no warning, he dropped to a soft stop, and to my chagrin, I heard myself shouting at my companion, trying to tell her what it was all about! Organists who jump from FFF to ppp should have warning signals and not embarrass the patrons by sudden changes.

And the girls — God bless 'em! Who hasn't seen the cutie who puts down a stop, glances at the picture, then into the side mirror, and fluffs up her permanent wave; and the candy-eaters who play with one hand and eat with the other, and rattle the paper for accompaniment.

The organists are very much in the public eye and are all yelping for salaries in the One-Hundred Zone, but until they see themselves as others see them, they will fall short. It's the worker, not the one who just plays or shows off, who gets the good job.

**GOLD DUST:** These members of the Los Angeles Theatre Organists Club were playing LA theatres in 1925: HELEN DUFRENSE, Jensen's Melrose; LEILA ELLERY, California in Alhambra; EMILY HOFF, Strand in Pasadena; KATHERINE FLYNN, Pasadena's Florence; ELLA MILLER, Bard's Crenshaw Blvd.

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

LLOYD & JASON



*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.*

**SIDNEY TORCH AT THE THEATRE ORGAN**, a 2-record set of Columbia reissues made between 1932 and 1939, in simulated stereo. No's. DO(S) 1211 and DO(S) 1211. Available from Doric Recording, at \$9.95 postpaid, 1516 Oak Street, Suite 320, Alameda, Calif. 94501.

So much is currently in print about the organist and the circumstances pertinent to the release of these records, we'll try to avoid repetition. Despite their age, this is the first release in the USA for most, if not all, of these 24 sides. Better 40 years late than never because the Torch technique is magnificent. The quality of the dubbing is first rate and some cuts reveal a British 78 rpm recording technique that was far superior to that heard on US-made discs of the same vintage. The music is played on a variety of British theatre Wurlitzers and Christies, plus one on an 8-rank studio Compton. Other instruments range in size from 12 ranks to the now gone Christie in the Regal Marble Arch, Europe's largest theatre organ (36 ranks according to the jacket stoplist). Torch's strength is threefold; his orchestral imagination, his ability to translate his orchestral ideas to the theatre organ and his

technical ability to carry out the often complex orchestral ideas. If there is anything missing in the Torch concept it is warmth. He seems much more concerned with pyrotechnics, so the majority of the tunes in this set are ones which permit dazzling rhythmic improvisation. Even when he tackles a selection generally classed as a ballad, he is apt to change it to a quickstep loaded with jazzy riffs. An example is "When Day is Done", from which Crawford milked the last iota of sentimentality. The Torch concept is more "Nola"-like, played upbeat (except for a schmeary verse), sometimes with interesting variations in 3/4 time, then with overtones of the Paul Whiteman recording, but always bouncy.

If the Torch *forte* is in organ jazz, then he is both the pioneer and master of that style. Whether he is stating a theme or "taking off" on it, his bright arrangements tend to enhance even the more mundane tunes. All of the arrangements are Torch's except for the Dorsey-like treatment of "Song of India." Some may sound very dated to today's ears but they were "right on" in their times. Despite what ravages passing time may have imposed, there are no dull moments in Torch performances. Even so, Torch often restored to the "razzy-ma-tazz" approach to put some life into an otherwise dull tune, including bird-whistles, honks, slide whistles, train effects, and an occasional schmeary glissando (our apologies to Vic Hammett when we tended to blame him for the latter during his Doric recreation of the Torch style; Vic was just being accurate). One of his special skills is in his use of the Posthorn for jazz emphasis effects; in this genre he is a pioneer on recordings. He was doing it when organists elsewhere were concerned with stressing the "soulful" side of their instruments. There is little more than a hint of this style in the Torch tunes. He prefers almost brittle registration, and he doesn't seem to mind an organ which may be slightly out of tune. Another area of excellence in the Torch style is his novel use of percussions.

There are many surprises in each cut. For example, during "Butterflies in the Rain" don't be surprised if there's a sudden change to "Spring Song" with "fillers" Mendelssohn wouldn't recognize. And to make "The Merry-go-round Broke Down" more realistic he closes by turning off the



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

blower while still playing for a slow wheeze-out.

Tunes which US listeners may recall are "Jeepers Creepers," "Remember Me," "A Tisket, a Tasket," "You're a Sweetheart," "Where are You?," "Bugle Call Rag," "I Hadn't Anyone 'til You," "Bei Mir Bist Du Schoen," "Twelfth Street Rag" and "There's Something About a Soldier." The others are selections of no less merit which were intended for home consumption, among them, "The Flying Scotsman," "Dance of the Blue Marionettes" and the Torch best-seller, "Hot Dog."

The double jacket includes eight photos from the Torch collection and three pages of very pertinent notes prepared by ATOSer Judd Walton, who was deeply involved in the release of this set.

As mentioned before, the transfer from 78 rpm's (EMI's file copies) to tape to 33 1/3 rpm is very successful, with only one concession to today's stereomania; the music has been given "separation," a studio process which fakes a stereo effect. This in no way interferes with nor lessens the impact of the music, nor does it enhance it. Wisely, no phoney echo has been added.

We are much indebted to Doric's president Frank Killinger for making this labor of love a reality, for taking such pains with a release that, at best, will find a market among organ buffs. He hopes to recover his investment in it, the profit being the fun he had doing it.

As a parting shot, we can't help wondering how organ stylings in the USA would have shaped up if the Torch 78's had been available in this country to influence budding organists as the Crawford records did during the golden era. Interesting thought.

Summary: Top drawer sample of what England was enjoying from '32 to '42 in an inviting package. First rate nostalgia and an introduction to the engaging style of Sidney Torch for most of us on this side of the pond. Recommended.

**FIFTY YEARS OF CHASING, Gaylord Carter playing the Bob Carson 3/26 studio Wurlitzer. Malar No. MAS 2019 (stereo). Available postpaid for \$5.50 Malar Productions, Box 3104, Glendale, Calif. 91201.**

This one will be of special interest to those who have witnessed a live Carter film accompaniment performance. Five of the titles are those of silent films which Gaylord has accompanied during his frequent concert odysseys across the land. Theme tunes and incidental music with which Gaylord scores his silent film shows comprise the groupings. For the benefit of purists, Gaylord's scoring is not often in accord with what one finds on remaining cue sheets prepared for the films. Often Gaylord's choice is more effective. His selections always fit the scene and there are no dull moments on this record. In our opinion, this is Gaylord's best recording to date, and he's got some good ones to his credit. Yet on the RCA Victor release of some years ago (concert performances of movie themes) Gaylord didn't take advantage of the great tonal contrasts available on the Simonton organ. The monochrome registration was further devalued by masterers unused to handling organ music. A more recent release had Gaylord playing the San Diego Fox organ before its resources were ready to meet his considerable demands. But this disc re-unites Gaylord with his one-time *Amos & Andy* CBS Studio organ, now superbly maintained in the Carson studio in Hollywood. Again Gaylord has recorded "The Perfect Song," this time more leisurely than previous ones which tended to recreate his "all quarternote" console riser accompaniment. This rendition is less hurried though still shy of many note values, but easily his



Gaylord

best version. Another repeat is "Diane" from "Seventh Heaven," his best one yet. The remaining offerings are groupings of cue music according to Gaylord Carter. The first is a selection from his "Thief of Bagdad" score during which he replaced the now lacklustre original cues with such goodies as "Oh Moon of My Delight" for a love theme, and "Procession of the Sardar" to indicate the courtly formalities which Doug Fairbanks, Sr., reduces to a shambles in the course of the film. The *Phantom of the Opera* selection includes waltzes and "Wine or Beer?" from Faust and a couple of highly dramatic visual cues which the jacket notes identify: the crash of the huge chandelier and the horrific unmasking of the Phantom played by Lon Chaney in necrotic makeup. An eerie thriller which includes the "Dies Irae," the devil worship "black mass" theme.

"Ella Cinders" is an "all Gaylord" score which brings musical references to Ella's (Colleen Moore) adventures in Hollywood of the '20s, including a tinseltown Indian war dance and a "triumphal march" which, according to Malar's nutty jacket scribbler, "shows how virtue always reigns supreme, and how good girls always make good!" Indeed!

Almost half of side 2 is devoted to themes Gaylord has applied to Doug Fairbanks' *Mark of Zorro*, obviously one of his favorites. The music ranges from lively fiesta cues, to chase sequences, to love themes in accents Spanish; some of the most appealing

tunes on the disc. Included are Victor Herbert's "Habanero" and Vaquero's Song," Albiniz' "Tango in D" and Byrne's "Lolita My Dove."

*The Kid Brother* is represented musically by "Oh Harold!," a lively pop tune of the mid-'20s which came out just in time to identify Harold Lloyd in another of his comedy hits, *The Freshman*. There's a big thud in the course of the music, and the jacket notes tell us Harold fell out of a tree.

The closer is the title selection, a wild single "take" melange of chase and near chase music, linked in mostly lickety-split tempos which pass in violent review so quickly it's difficult to identify them all. We did fairly well, catching sixteen of the nineteen musical fragments from "Poet & Peasant Overture," Gaylord's "Big Chase" (as previously recorded), "William Tell Overture" (finale), Offenbach's "Gaitie Parisienne Can Can," "Indian War Dance" from Victor Herbert's "Natoma," "Pony Boy", Fucik's "Entry of the Gladiators," Widor's "5th Symphony Toccata," Wagner's "Ride of the Valkyries," "Hungarian Rhapsody No. 5," Von Suppe's "Light Cavalry Overture," "Charge!," "Stars and Stripes Forever," "I've Been Working on the Railroad" (or "Eyes of Texas," for Lone Star staters), "Swanee River" briefly counterpointed with "Dixie and a rousing "Battle Hymn of the Republic" finale. It simply leaves one gasping — and laughing at the wet noodle ending.

Dick Stoney's miking is excellent. This one is a must for silent film aficionados.

**DOUBLE TOUCH VOLUME TWO, SIDE BY SIDE, Reginald Liversidge and Peter Jebson at the Manchester Gaumont 4/14 Wurlitzer. Acron label No. CF-215 (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.**

This is a very late Wurlitzer, delivered in 1935 for the theatre's opening, and recorded here in its original understage chambers. This is the second volume of the "Double Touch" series through which the Trust (non-profit) organization hopes to realize funds

to finance the rescue of some of Britain's remaining theatre organs. This volume introduces two British artists until now unfamiliar to US ears, and both worthy of a hearing. Side 1 belongs to Reg Liversidge, a man born too late for the golden era but who, nevertheless, has played in English cinemas during most of his life. Opening with a few bars of his radio signature ("Desert Song"), he sails into a sometimes corny pizzicato "Darktown Strutters Ball" and continues with a lively "Kiss the Girls Goodbye" in the same vein, with plenty of Posthorn frosting. The melancholy "Anniversary Song" is played simply but effectively. Then come two "Mary's"; one, according to the voluminous jacket notes, being organist Harold Ramsay's theme (he prepared the organ spec) played partly on far-away chimes, followed by a chorus of the familiar George M. Cohan "Mary" in a popular styling.

Because all British organists must first become "straight" organists before being allowed to touch a theatre console, many feel moved to mix in their classical prowess with their the-



Liversidge and Jebson

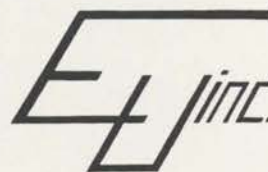
atrical programs, and this can enrich the concert. Reg's offering is operatic, the "Intermezzo" from "Cavalleria Rusticana." He plays it straight but with theatrical registration. Next a rhythmic novelty tune, "Midnight in Mayfair." The Liversidge closer is entitled "Lilac Time" but has no relationship to "Jeannine." It's varied selections from a musical show with strong Schubert overtones, possibly the operetta known as *Dreimaderlhaus*

on the continent, and almost wholly unfamiliar to U.S. denizens. Well played light opera for the Romberg-Lehar-Herbert-Friml fans.

On side 2, Peter Jebson opens with a lively console riser, "Theatreland," then tackles an equally bright "Knightsbridge March" by Eric Coates and plays it in the bravura style it merits, with plenty of Posthorn in the many fanfares. "Heyken's Serenade" is one of those neutral intermezzos organists used to play when nothing was happening in a silent film, although it never happened to Peter (he wasn't born until 1950). Lots of charm but not much substance for this side of the pond. Next we go to spaghettiland for a bouncing "Funiculi-Funicula," played with humor and molto registration changes, then to an upbeat Gracie Fields medley of three tunes. "Pedro the Fisherman" apparently gets married, judging from the untrem'd nuptial march included (we regret being so ill-informed regarding English pops). The medley which follows "Pedro" includes "Side By Side," "Heart of My Heart" and "Home Town" played in good British pop style, mostly on

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large combinations (Peter has a liking for lots of high register most of the time, so the Piccolo, Fifteenth, Twelfth, and Tierce rarely go unused). The closing tunes are "Now is the Hour" and a martial "Goodbye" new to us.

The organ sounds Wurlitzer-good, and the tremis (Tibia, especially) have been set to the slower, sexier U.S. preference. Both artists offer representative examples of their musical abilities with Mr. Liversidge giving the more restrained performance to Mr. Jebson's bolder approach, adding up to a balanced program. Recording is good and the detailed jacket notes provide a visual stoplist, a history of the organ and biogs on both artists. □



*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 Editor:

Some time ago I wrote to you regarding the feature, "Snippets from England" and the fact that Scotland was never mentioned.

I should imagine it was because Scotland had little to offer at that time and on a visit in 1966 to the "Odeon" in Glasgow, I was just in time to see the Compton Organ ready for moving to England; its pipes spread out on the stage and the console already on its way to New Castle on Tyne.

A round-up of other theatres proved to be fruitless. "Never knew we had an organ", said the young manager of one movie house. "Yes we have an organ, but it has not been played in 40 years", said another. Other picture

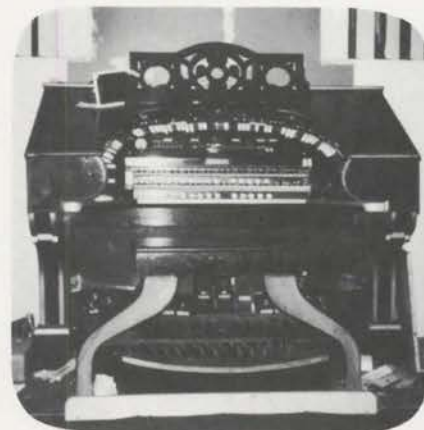
houses were locked up, out of business, or demolished.

However, this summer I found new life in the cinema organ world in Scotland. I enjoyed two wonderful



Hilsdon 3/35, Scotland.

concerts in one day, details of which are enclosed. The Playhouse organ is, of course, in its original "home" and though I am told it is a "beast" to play and sounded very much concert organ, it does have unusual tones and is used twice weekly in a theatre that seats, 3,000 which has been partly re-seated and completely redecorated — a healthy sign in the 70's.



Christie 2/10, Scotland.

The "Christie" organ installed in the auditorium of Bangour Village Hospital is a most unusual installation. This is a fair sized hall with a large stage, but the organ has been built into a recess at the opposite end of the hall. The console sits on the floor (on a small platform) under the three shutters, but the great "power of sound" comes from the fact that the organ is built beneath a domed ceiling that runs the entire length of the hall. No matter where one sits in this auditorium, the 10 ranks sound like 110.

The organ was mastered by many during the concert, but none like the guest of the evening, Hubert Selby. Hearing this artist play I could only think how worthwhile my 3,000 mile trip had been. If ever a guest organist is to be invited from Britain to play in the United States, I would say that the "organ enthusiast" will not be let down or disappointed. This gentleman and the organ are *one*.

I was welcomed to Edinburgh by two of the reconstruction crew of the Playhouse and Bangour organs, Gordon Lucas and Mike Beattie, who tell me they will be happy to show all installations in and around Edinburgh to any member of ATOS. They gave me the following list of installations available in Scotland.

#### Organs at Present in Playing Condition in Scotland

1. Paisley — 3/10 Hilsdon  
Paisley Picture House (Bingo) used Saturdays.
2. Edinburgh — 2/4 Ingram  
Astoria Cinema used during Summer.
3. Edinburgh — 3/35 Hilsdon  
Playhouse Cinema used continuously.
4. Aberdeen — 3/10 Compton  
Capitol Cinema used Saturdays.
5. Aberdeen — 3/10 Compton  
Powis School ex Astoria Cinema used continuously.
6. Bangour near Edinburgh — 2/9 Christie.  
Bangour Village Hospital ex A.B.C. Cinema Carlisle used continuously.

Note: (Sadly)

No Wurlitzers survive in Scotland in spite of a dozen or more installations.

Trusting that you will give Scotland its rightful place in publishing *some* of this information, I am

Sincerely yours,  
James C. Donald, New York Chapter

□

PLAN AHEAD.

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# 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.

We try to leave national politics to the dailies but the theme tune Harry "Pipes" Miller suggested for the president's gadabout emissary seems so appropriate, we can't resist: "I Wonder Who's Kissing Now?"



— New York Daily News

From Geneva, N.Y. ATOSer Louis Klein submits a clipping from the New York Daily News, the "Dream Street" column of Bob Sylvester with a letter from Father Cormac A. Walsh, chaplain of Clinton Prison, Dannemora: "We have an old theatre organ given us by the Brandt theatre people years ago. It's a magnificent piece but it got broken down. We pondered how to get it in shape again. We asked an organ company, they wouldn't touch it for less than \$1500. Then a miracle happened — Smokey appeared. Smokey turned out to be an expert organ man. He started at the pedals and is almost to the chimes. All it's costing is for parts. Now for the bad news; Smokey was up for parole, a sure shot to be released. But he told the Parole Board, 'I can't leave yet. I've got weeks of work left on the organ.' This is the first man I've ever known to refuse parole."

If Smokey seems like a solid organ fan, so is correspondent Lou Klein, who "commuted" 640 miles each weekend (Geneva, N.Y. to Baltimore, Maryland) to help with the restoration of the 2/7 Wurlitzer Roy and Dolores Wagner were installing in their Glen Arm home. The Potomac Valley Chapter's October '72 newsletter, *The Static Regulator*, summed Lou's help in three words: "This is devotion!"

From Picton, Ontario, Canada, ATOSer Clealan Blakely faced a situation with which organ enthusiasts are often confronted: the need to move out an organ before the building is razed. But in this case, the warehouse where Clealan had stored his 2/17 had been sold so a quick move was indicated. The transfer to Clealan's partly finished new home was managed with the help of friends and relatives, and the organ parts are now piled high in the new chamber, hindering installation work. But Clealan isn't complaining. He has managed to exchange and horse-trade most of the straight ranks for theatrical ones. He plans a 2/11 with Harp and Chimes.

Organist Rose Diamond made another sally last fall to the scene of her Broadway T.O. career in New York (she now lives in southern California)



ROSE DIAMOND — Manhattan adventure with memories. — (Bob Hill Photo)

and had some eye opening adventures. In the old Automat, across from Loew's State where Rose once played, she viewed the floor show (floor show in the Automat?!); enjoyed the New Jersey hospitality of Mary Bowles and "never saw one New Jersey mosquito"; caught Bud Taylor on his last day at the Surf City hotel Wurlitzer; took in Leroy Lewis' performance at the Lighthouse restaurant at Barnegat Light, N.J. ("he's fabulous!"); ogled the bumps and grinds of the topless beauties through the open door of the New York Metropole; took in two performances at the Music Hall, one as the guest of organist Jack Ward and another through the courtesy of the Hall's chief projectionist who guided her to the Rockefeller's private viewing booth near the projection room; had lunch at the Music Hall's commissary; saw two shows, *No, No, Nanette* with "forever young Ruby Keeler", and *Prisoner of Second Avenue* ("an absolute riot"). But it was the Music Hall which aroused the most memories. Rose recalls seeing Roxy during rehearsals before the Hall opened, seated in the dark auditorium (sporting a green eyeshade) and barking commands at the Rockettes on stage. Rose was then rehearsal pianist for the Center theatre. What memories she must have!

It seems to be happening for youthful Shirley Hannum; after several years of near stagnation (outside of her home area of Philadelphia where her music is much appreciated), her concert engagements started to pick up, due, says Shirley, to a change in "packaging." For the past seven years she has been playing as the "little gingham girl" of the organ, implied if not stated, and programmers weren't buying. This despite the fact that





Shirley Hannum. She's a new woman.

during the same period (starting at 16) she was staff organist at a Philadelphia suburban theatre. "But I guess I did seem a bit dowdy then," she admits.

But it's all different now, and Shirley credits her new image. No longer the "pigtail prodigy," Shirley appears now as a vivacious young woman, as her latest photos indicate and a favorite tune, "I Enjoy Being a Girl," now comes through in a more sultry manner. Along with the girl, the repertoire and technique have grown with a suddenness which even startles Shirley, whose new Malar recording was cut on the Bob Carson 3/26 Wurlitzer while she was in Los Angeles for an ATOS-sponsored Wiltern concert in January.

Now Shirley hardly finds time for her hobby, organ journalism. Besides being the Delaware Valley chapter's editor/scribe for their local *THE LIFT*, and for the chapter's news in this publication, she recently took on another writing assignment, Eastern correspondent for Bill Worrall's *THE ORGANIST*.

"It all seemed to happen at once," says a dazed but delighted Shirley.

The December 1972 issue of *THE ADVOCATE*, which is addressed to "gays," ran an extensive biographical piece on Robert Hope-Jones, who the writer hailed as a "gay genius". The article is well researched and well written with accurate historical data on Hope-Jones' accomplishments. Nothing new to organ buffs in this area was revealed but the writer, Ed Jackson, dealt very frankly with H-J's problems with the authorities concerning his alleged "gay" activities in an era much less tolerant, and considerably more

ignorant in this area, than now.

Outside of a totally incorrect statement credited to the 1972 LA chapter chairman about his wanting to bar homosexuals from ATOS, the worst error is *THE ADVOCATE'S* upside-down photo of the Radio City Music Hall console.

Was Hope-Jones really "gay"? His close friend (and long time chief voicer), Jim Nuttal, said no. But who really cares whether the answer is yes or no? Nothing that can be revealed at this late date can add to nor detract from the great legacy the genius of Robert Hope-Jones left us all — nothing less than the theatre organ as we know it.

Jim Gaines' "Echoing Antique Shop" in Los Angeles is no more. The shop gained recognition in the late '50s due to the 10-rank mostly Wurlitzer organ antique dealer Gaines assembled from several theatre organs in the Los Angeles area, plus the 3-deck console from the Indianapolis Circle theatre (an earlier 2-deck console now controls the Roger Angell home installation in Hawaii). Many club concerts were played on the instrument over the years. A few weeks ago Jim received a blunt eviction notice; the building is to be levelled. He had to move fast so he decided on an auction. On January 7, among vases, statues and chandeliers, the bidding started at \$1500 and went up rapidly to \$6000 — where it stopped cold. The buyer is Art Aslesen of Pomona, Calif., who will store the organ until he finds a suitable place to install it. John Scott did a nice job of demonstrating the organ's capabilities to the full house of antique enthusiasts and kibitzers.

The Boston Herald-Traveler ran an illustrated story on doings of the Eastern Massachusetts ATOS chapter on Nov. 22, '72. Highlighted was the chapter's project of installing Boston's ex-Loew's State Wurlitzer in Babson College's Knight Auditorium. Several ATOS members were mentioned, as well as Al Winslow, former theatre organist and now house organist at the John Hays Hammond Castle in Gloucester. He designed the console platform and built the pipe chambers. There are five sporadically played theatre organs in Boston: *The Paramount*,

*Savoy*, *Music Hall* (ex-Metropolitan) and two in the Bradford Hotel.

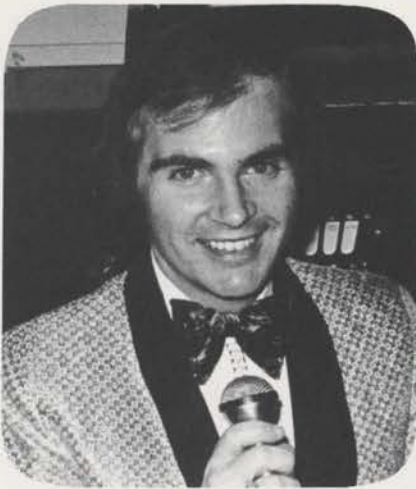
While making his annual Thanksgiving trip to Milwaukee, Doc Bebko accidentally came by the "Schnitzelhaus Restaurant" wherein is housed a 3/11 Wurlitzer. Doc was given a chance to play it, and though it is not finished, "It is a marvelous instrument; beats anything installed in a restaurant for hundreds of miles around." The organ is to be augmented by a 3/15 which has arrived from Syracuse. On the restaurant's menu is "Wurlitzer's Pipe Dream" — a turkey, ham and Swiss cheese sandwich, dipped in egg and fried to a golden brown to the tune of \$1.75. There will be more on this installation later.



DEL CASTILLO reminisces. — (Stufoto)

The Nuggets pertaining to the New England area in the October issue contained fond memories for ATOS "Hall of Famer" Del Castillo. "I wonder how many are left," he says. "Martel and Frazee are gone. Earl Weidner was an assistant at my school. Roy Frazee, Sally Frise, Chet Brigham, Eva Langley and Harry Jenkins were all associates of mine in Boston theatres. Gladstone Kincaid, Eddie Lord and Roland Pomerat were graduates of my school, and Ollie Strunk was assistant organist with me at the New York Rialto."

Mabel McGuire of Doylestown, Pa., a former theatre organist, is bursting with pride since learning that her nephew, Karl Cole, will be performing at the RTOS Wurlitzer on March 16. "I personally feel honored and pleased that RTOS has asked Karl to appear



Karl Cole

during the 1972-73 season which includes such nationally known artists as George Wright, Rex Koury, Rosa Rio and Gaylord Carter. Mrs. McGuire has fond memories of her days at the Eastman School of Music and remembers Harold Osborn Smith, Robert Berentsen, J. Gordon Baldwin and Beatrice Ryan, all having played the Eastman's big Austin, which was removed during the recent renovation.



*Those attending the July convention in Portland will not have the opportunity to hear the Photoplayer in the bar of the Hoyt Hotel. The hotel was closed a few months ago due to lack of business. An auction was scheduled and among the effects were 150 oil paintings; antique furniture; 85 Tiffany lampshades and a movie locomotive, the "Hooterville Cannonball."*



When Martha Mitchell served as a gadfly in Washington and made all those nocturnal telephone calls, did you know that she was taking music lessons from one of the theatre organ concert circuit's glamorous members? Yes, the wife of the former U.S. Attorney General was a student of Rosa Rio, and the "Queen of the Soaps" sent Martha the printed program of her RTOS concert of last October.



*The School of the Ozarks at Point Lookout, Missouri, has become a big visitor drawing card through the three pipe organs installed there. In September, the Central Missouri AGO saw the Skinner, the Wicks practice organ*



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*and the Wurlitzer theatre instrument. Bert Buhrman, the resident organist, says: "It was a revelation to see the reaction to the Wurlitzer. A church organist who is also conductor of the Jefferson City Symphony, loves the theatre organ sound. I have never had a nicer letter of appreciation following the visit. Kansas City and Oklahoma chapters of ATOS have written for visiting dates following our return from Europe, and there have been numerous calls and visits from individuals."*

*Incidentally, the school's Wurlitzer may boast the only steam locomotive whistle in a pipe organ installation in the country. It is the Terrell whistle, named after R.G. Terrell, a 40-year employee of the Southern Pacific Railroad, who established a maintenance fund for the whistle. It should furnish colorful accents for such tunes as "The Wreck of the Old 97" and "Casey Jones."*



Blind organist Carlo Annibale, in duet with fellow organist Dorothy Grainy, performed on two electronics in concert with the Buffalo Philharmonic Orchestra last November 27 in Buffalo's Kleinhans Music Hall. This was a novel undertaking; the organists were their own "angels," putting up

\$4500 for expenses of hall rental, orchestra, stage hands, and ushers. It was something which Annibale had desired for a long time, though realizing the financial risk. However, 2,400 showed up at \$4.00 a ticket, which meant a neat profit for the organist-promoters. The music played was popular, and popular versions of symphonic numbers. Two standing ovations resulted. They attributed the success of the venture to advance publicity by the local media.



*RTOS, competing with the Ice Follies and "Kiss Me, Kate", drew 1,000 to the Auditorium Theatre on December 5. Featured were Dean Robinson and Doc Bebko. The former rode up the 4-deck console dressed as Santa and played Christmas music for 15 minutes, with a 35-colored light simulated Christmas Tree on the contour curtain in the background. The tree was the creation of Don Hall, who has produced these spectacles for the four December programs. The audience loved it and rewarded Don with a burst of applause.*

*Following Dean's remaining part of the program, Doc Bebko accompanied Harry Langdon's comedy, "The Strong Man".*

From the Bay Area of California, both organist Warren Lubich and Doric Records' Prexy Frank Killinger give similar reasons for the paucity of public pipe organ concerts in San Francisco and environs: too many places where one can mainline pipe music for the price of a beer or a pizza. With pipe installations in bars, restaurants and pizzerias in nearby San Raphael, Redwood City, Santa Clara, Campbell, Los Altos, Hayward, Martinez, Fremont, Vallejo and San Francisco proper, it's difficult to attract audiences to pay concerts — unless it's something exceptional and offbeat. Such a show was Gaylord Carter's 1972 Halloween presentation of *The Phantom of the Opera* which bagged more than one thousand paying customers.



FRANK WOODE practicing for his ATOS stint at the San Gabriel auditorium. (Bob Hill Photo)

Remember Frank Woode? He's the projectionist-organist who was largely responsible for focussing organ enthusiasts' attention on the South Pasadena Rialto Theatre's 2/10 Wurlitzer after John Curry had rescued it from a dozen soakings in the '50s and early '60s (we recall one 1959 story headlined "Wurlitzer Wetted, Warped, Wrined, Wrescued, Wrehabilitated!"). Frank Woode was the first to play a public concert on the instrument. It was a well-attended show MC'd by the Rialto's manager, Don Boxwell, and it proved a forerunner of later concerts by Bill Thomson, Gaylord Carter, Lyn Larsen and George Wright. Of course, fire ended the Wurlitzer's career (what was left was sold for parts) but Frank Woode is still projecting in the area, currently at the Fox Theatre in Covina. He's still playing, too. He did a cameo spot during a recent LA chapter event in the San Gabriel civic auditorium.



BILL THOMSON among varied treasures. Pupil Julia Jackson offers congratulations after the Power residence concert. (Stufoto)

Remember our account of the Lyn Larsen/Bill Thomson concert on the Bob Power very special "style 260" Rodgers organ a few issues back? At that time we predicted a repeat performance due to the high degree of interest generated, and invited those who would be interested in travelling to the Power Camarillo, Calif., home for a future audition of the greatest theatre electronic to send a self-addressed, stamped envelope to a P.O. box address for the date. Enough did to merit a repeat of the arrangement and Lyn and Bill, playing on separate weekend days (afternoon and evening concerts), enjoyed an enthusiastic turnout for their recent "twin bill."

From L.C. Merrifield of Wellsville, N.Y. came the October issue of GOOD OLD DAYS magazine which ran an excellent feature on the theatre organ, written by a Harry Wilkinson. Obviously a resident of the Boston area during the golden days, Mr. Wilkinson emphasized the organists who played the theatres in the bean-town area: Al Forest, Lloyd Del Castillo, Roy Frazee, John Kiley (still going strong at 59), Arthur Martel, Francis Cronin and Frank Simpson. Eight excellent photos illustrated the article including one of Esther Higgins, still active as a teacher and concert artist. There was mention of New York organists Jesse Crawford, Lew White, Dr. C.A.J. Parmentier, Ann Leaf, Dick Leibert and Don Baker. A plug for ATOS was also given.

Composer and former theatre organist, Anson Jacobs, a recent ATOS joinee from Franklin, Pa., likes THEATRE ORGAN. "I read and re-read all contents and do enjoy it so much! The magazine sure covers many places, things and people with whom I was familiar in the 'golden era'. It is good to read about all this after so many years have passed, because I was a small part of it."



JOHN BECK at his 2/7 Wurlitzer — 'Goodnight — sweetheart'.

In Dallas, Texas, ATOS chapter chairman John Beck said a fond adieu to his 2/7 Wurlitzer, the instrument for which he had built a vaulted roof church-like structure of generous dimensions in his backyard. It had been a fine organ but it was time to be rid of it, so John sat down and played himself a concert of farewell tunes — "Goodbye Forever", "We Just Couldn't Say Goodbye", "Farewell Blues". "So Long, Oolong" and "Who Put the Overalls in Mrs. Murphy's Chowder!" (that last one, although not fitting for the occasion, is a favorite of John's). Why would an airline pilot with everything going for him give up a fine little instrument, one he had taken great pains to install so neatly that it would be sure to rate the legendary Walton-Bethards seal of approval should that team ever drop in for a look-see? John had a very good reason; the little 2/7 was being displaced so it could be replaced by the 3/15 Wurlitzer from the El Paso Plaza Theatre which he had bid for successfully. He sold the 2/7 to an enthusiast in the Dallas area and as soon as it had been removed the process of redesigning the

chambers for the 3/15 was started. This included a plan also for a 3rd chamber way up near the arched ceiling to accommodate the 3/15's percussions. In rebuilding the chambers John used the experience gained during the 2/7's sojourn. He had learned that wallboard makes poor reflective surfaces in a chamber so he settled for hard plaster this time, after lining the walls with sturdy metal screening on which to hang the plaster. Work is progressing under the watchful eye of veteran organ builder Weldon Flanagan, whose experience includes re-installing the Dallas Paramount 4/20 Wurlitzer in his own suburban home.



Hall of Famer Fred Feibel is now a member of the Senior Musician's Association. He has been a member of New York local 802 since 1928. Writing from his home in Vero Beach, Florida, Mr. Feibel says: "I now think of my active career as a marvelous fulfillment of my innate desire to create music. It has been my great pleasure to be the choir director and organist for the First Presbyterian Church of Vero Beach for the past 10 years. And it is a privilege to pass one's later years in such a happy and rewarding way." This organization is the one to which Don Baker, another Hall of Famer, joined two years ago, and now proudly carries a Golden Card, symbolic of his 50 years as a professional musician. Doc Bebko will get his card in 1975.



Anson Jacobs informs us that George Shaw of Franklin, Pa. has purchased for \$200 the 3/9 Wurlitzer which was installed in 1928 in the Latonia Theatre in Oil City, Pa. There were some pipes missing and the organ needed re-leathering. The instrument is now being installed and renovated in the Big Red Barn on Route No. 322, where it is planned to show silent movies with Anson Jacobs at the console. The organ won't be entirely unfamiliar to Anson; he played it for a special program in 1935.

Anson also tells us that there is a 3-manual Robert Morton quietly sitting in a 730-seat theatre in Meadville, Pa. More on this instrument later, in the form of an old picture of the organ being played. Anson has checked out Titusville, Pa.; no organs there. So, the above two instruments are the only ones remaining in his area. □



## CHAPTER NOTES

### BEEHIVE

On November 26, 1972, Beehive Chapter members were treated to a very special meeting at the newly decorated and beautifully refurbished Organ Loft. Surrounding the 5 manual console are many yards of red velvet; the walls have been covered with red velvet wallpaper, from the ceiling hang huge crystal chandeliers. Red and black carpet adorns the floor and a wooden dance floor replaces the old tile floor.

The organ never sounded better. It had been tuned and re-voiced. Lyn Larsen, recorded on this beautiful organ last fall, and his new album, "Lyn Larsen At The Organ Loft", was released in December.

After the meeting, members were invited to play on this magnificent Wurlitzer.

Christmas decorating had begun on the building and I think everyone went away with a little bit of the Christmas spirit starting to show.

New officers for the chapter were elected: Walter Schofield, President; Clarence Briggs, Vice President and Maxine V. Russell, Secretary-Treasurer.

MAXINE V. RUSSELL

### CEDAR RAPIDS

On November 9, 1972 at 8 p.m., Ray Snitil, our vice chairman stepped


into the spotlight at the Cedar Rapids (Iowa) Paramount and greeted another capacity audience of over 2,000. Ray knew that the crowd had come to see and hear Lee Erwin, so he quickly explained what ATOS is all about and then introduced Lee.

For the next 2½ hours Lee Erwin again displayed his great talents to Cedar Rapids and the Paramount's mighty Wurlitzer.

There was eighty minutes of Buster Keaton's *The General* with Mr. Erwin's accompaniment vibrant with sounds characteristic of theatre organ. Like the best of the film scores of the vanishing symphonic era, Lee kept sound effects minimal. Because he is good and silent films are the remarkable medium that they are, nobody missed the lack of dialogue.

This was Lee's second appearance, and again he kept the capacity crowd thrilled with his great organ melodies and outstanding movie accompaniment. Thanks Lee, and a special thank you to the Kyle Mills who were hosts to Lee while he was here.

Pat Marshall, our secretary, wrote "These shows don't just happen by themselves. They are the result of a lot of hard work by many people, including membership and mail order ticket sales, record sales, taking tickets, ushering, watching doors, handing out



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programs and the many other duties that must be performed to make a smooth running show. We greatly appreciate every effort made by the members to make our sixth show another milestone in CRATOS history."

Down the pike about 85 miles from Cedar Rapids, Bob Beck, Howard Adams, and Brad Starcevic have been busy restoring the 3/10 Wicks pipe organ at the Capitol Theatre in Davenport (Iowa) with the help of a donation of bass pipes by Howard Burton. After his Cedar Rapids show, Lee Erwin stopped by and tried it out. Lee said he was very pleased with the work and felt that there should be no problem in putting on a show at the Capitol in the Spring of 1973.

In June of 1972, Ron Rhode, a music major at St. Ambrose College in Davenport, played for our chapter at the Iowa Theatre in Cedar Rapids. Ron played a beautifully restored 3/14 Barton and gave an excellent concert. The restoration work on this organ has been handled by Howard Lane, Ron Rhode and their crew.

On Sunday, September 10, our guest organist at the Cedar Rapids Paramount Wurlitzer was Walter Strojny, Jr. For those who may not remember Walter, it was he who shared the program at the giant Barton in the Chicago Stadium during the 1969 ATOS National Convention.

October brought us another enjoyable Sunday morning program at the Iowa Theatre's Barton with Jim Crawford from Des Moines at the console. Jim was locked in the theatre in the early morning hours while practicing. Perhaps this gave him more time for preparation as his performance the next day was great.

CRATOS member Carma Lou Cox played for us on Sunday, November 5,

at the Legion Town Club. This was combined with the annual meeting at which Ray Snitil was elected chairman, Craig Stratemeyer vice chairman, Bob Beck treasurer, and Pat Marshall secretary. Also elected were board members George Baldwin, Kyle Mills, and John Dyson.

We think we have a great group of members at CRATOS as you can see by our busy schedule of activities.

BYRON F. OLSEN

## DELAWARE VALLEY

Now that it's February, the Northeast prepares itself for more snow and braces itself against sub-freezing temperatures. But perhaps it's a warm thought to reminisce on the events of our chapter in late October and into December.

The "meeting of the minds" in late October (a concert with silent comedy at the Lansdowne Theatre by this reporter) made a hit with ATOS'ers and AGO'ers alike. The 3/8 Kimball, well maintained by now-New Yorker Bill Greenwood and DVTOS member Bill Splane, gave forth with the tremulated as well as straight sounds that everyone associates with the "little monster."

Thanksgiving weekend, Larry Ferrari played a program for us, with revenues going toward the installation of the club's Moller, in the auditorium of the Philadelphia State Hospital at Byberry, the anticipated future home for the instrument that once graced the Sedgwick Theatre in the Germantown section of Philadelphia. As always, Larry played his heart out on the Conn; and his enthusiasm, especially in his tribute to Christmas, pervaded the audience.

Our December open console meeting

showed how much talent really exists in our membership. Through the skilled finger dexterity of staff organists Charlie Balogh and Glenn Hough, the Kimball proved that the king of instruments does indeed reign in the Brookline Theatre in suburban Philadelphia. The many others who took the superbly maintained instrument through its paces also showed off its Wurlitzer-like Tibias and five luscious ranks of Kimball strings.

One of the outside events enjoyed by several chapter members was a benefit performance by Leroy Lewis on an Allen digital computer organ with several theatre "ranks" rigged up to it. Included in the program were several selections by the Cedar Crest College (Allentown, Pa.) girls choir. (Revenues from this performance helped offset expenses for the girls to travel to the British Isles to sing in various churches and schools.) Leroy explored many of the potentials of this huge instrument, and his sense of humor kept his audience in laughter throughout the evening.

Also, two informal opening concerts were in store for residents and TO fans in Pennsylvania Dutch country in picturesque Marietta (Pa.) when David Kalmbach opened his now-being-restored movie house (oldest on the East Coast, built in 1908) and its so-far-3/15 Page to the public with an informal concert by John Muri, while this reporter played a Christmas program on it about two weeks later. The official opening, when Dave expects to have both the former Tivoli (Chicago) Wurlitzer and his Page (from the Our Theatre in Grand Rapids, Mich.) playing in its complete 28 ranks, is set for February 9 and 10 with John Muri at the console. He will accompany *The Hunchback of Notre Dame*.

The winter may be cold and gray (or white, even!), but we hope the cold wet white stuff doesn't make driving hazardous to keep you from attending many of the organ events that will be scheduled before the grand thaw.

SHIRLEY HANNUM

## EASTERN MASSACHUSETTS

On Saturday November 18, 1972 we featured Lowell Ayars at the Stoneham Town Hall 2/14 Wurlitzer. He played a varied program of favorites including a medley from the 1926 musical *Queen High*. The audience

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was quickly overwhelmed by his great baritone singing during certain numbers. He had taken great time to find out what was in the chambers because console markers are meaningless on this rare organ. The Stoneham organ has no pedal traps, but you'd never know it while Lowell played. He also did a rousing accompaniment to the silent film *Paste & Paper*. The Stoneham organ will continue to play a great role in chapter activities, even with the Babson College coming into play. The 17 years of association with the Town Hall will always remain a tribute to the foresight of the Patch family and a living memento of the late Francis J. Cronin, who played it on WNAC, Boston.

On Saturday, December 2, 1972, Larry Ferrari played a Christmas "Gift" concert at the First Baptist Church in Somerville, Mass., on a beautiful 3/10 style H Wurlitzer. This organ came from the Olympia Theatre in Watertown, N.Y. and was installed in a church in Quincy, Mass. EMCATOS member John Phipps and brother Donald obtained the instrument and installed it in its present location. Larry's great style and charm soon had everyone purring. Larry's new recording on the Detroit Theater Organ Club's 4/34 Wurlitzer was eagerly purchased by many. It was great to have him back home again.

Our November, 1972 meeting was held at Babson College, Wellesley, Mass. After the business meeting came the moment of truth. Member Arthur Goggin (Captain Midnight, as we call him) chief crew head of our chapter organ, turned on the wind and out of tune, throat-clearing, yet beautiful music came from OUR organ at last. While perhaps not in concert shape, nevertheless MUSIC. Although only

4 ranks played, it was enough to spark that enthusiasm which was almost lost in our chapter. With these results, EMCATOS is really "moving" again, and we're out of our rut now. The Oriental Mattapan Wurlitzer 3/14, sister to Boston Paramount 3/14, is now owned by Art Goggin. This console has the rare chinese treatment and really looks oriental. Thus another organ finds a home.

Our December meeting found us at Mr. Pat Fucci's home in Waltham, Mass. A Christmas party was held amidst the dominating presence of the 4/20 Robert Morton formerly in Loews State, Providence, R.I. This organ has the distinction of being the second largest theatre organ in New England by original specifications and is currently the largest home installation in Massachusetts. Mr. Fucci doesn't play a single note. He just wanted the club to have an organ to play and hear and enjoy. ATOS can be proud of people with this kind of devotion to our cause. Several members gave the group holiday tunes, each in his own style. Bob Legon spent a week tuning, and to his surprise ended up being M.C. He presented a tape recording of the last sounds of the 3/9 Kilgen at the late Embassy Theatre in Waltham, along with a 2 part film found in the rubble of the theatre by film enthusiast Charley Clark. Although not a chapter member, Charlie frequently supplies the films which Bob accompanies at club meetings. It was a fitting tribute to the Embassy which the club didn't get a chance to hear in its original home.

## LOS ANGELES

The final ATOS concert of 1972 at the Wiltern Theatre was presented by Ann Leaf on Sunday morning November 19th. More than 400 members and guests attended and were rewarded with a wide variety of music plus a very funny silent film. Mozart, Strauss, Borodin, Paganini, and Bizet were all heard from as well as Cole Porter, Michel Le Grand and numerous other modern composers. A highlight of the program was the C Sharp Minor Waltz by Chopin played in the original version plus a modern version and a rock version. The film was a hilarious comedy entitled *Love 'em and Weep* featuring Stan Laurel (before he teamed up with Oliver Hardy), Jimmie Finlayson and Mae Busch. Ann con-



Ann at the Wiltern — (Stufoto)

cluded her concert with two of her own compositions, the swingin' Samba "Rio Coco" and then, as she disappeared into the pit, the strains of "In Time", the theme music from her days on CBS radio when she put the network to bed. It is always a privilege and a great pleasure to enjoy the superb artistry and musicianship of Ann Leaf as she performs at the magnificent 4/37 Kimball organ in the Wiltern Theatre.

In the afternoon following the Ann Leaf concert there was a jam session at the Elks Building in Los Angeles where members of the chapter main-



Donna Parker — (Bob Hill Photo)



Ken Kukuk — (Stufoto)

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Ross Farmer — (Stufoto)

tain the 4/58 Robert Morton. Fernand Martel and Bob Hill presided over the session while a number of the members took advantage of the opportunity to play a really BIG pipe organ.

On December 3rd the chapter held its annual meeting and election of officers at the West Culver City Baptist Church. Jack Shemick conducted the installation of the new officers for 1973. The 1972 Chairman Chick Lander moved to Liaison Chairman and the new officers for 1973 are: Chairman, Sam Dickerson; Vice Chairman, Ray Bonner; Secretary, Bob Meeker; Treasurer, John Schellkopf; and Program Director, Deke Warner. The artists for the afternoon included John Ferguson, Ken Kukuk, Donna Parker, Bob St. John, and Bob Mitchell. Refreshments were served in the church social hall

where Walter Freed and Walt Liebscher played a few selections on a Hammond organ. The 3/12 Wurlitzer installed in the church is a theatre instrument and was installed by Ross Farmer with very little altering from its theatre days. More than 180 members and guests attended the meeting to round out another good year of ATOS activities.

The Board of Directors of the Los Angeles Chapter voted an Honorary Membership for 1973 to Stu Green, ATOS National's "Man of the Year."

SAM DICKERSON

### MOTOR CITY

Gaylord Carter came to town again on November 13 and 14 to present his fifth "Flicker-Fingers" show for the Motor City Chapter. Pipe organ and silent film fans crowded Detroit's Redford Theatre to hear Gaylord, now celebrating 50 years in show business, at the 3/10 Barton, accompanying Mary Pickford's *Rebecca of Sunnybrook Farm*.

A busload of 50 members of the St. Clair Yacht Club were delighted to find that Gaylord's Tuesday evening program at the Redford was the final destination of their "Mystery Trip". So enthusiastic was the response to Gaylord's program, that even the theatre ushers asked for their names to be placed on our mailing list for future concerts.

Motor City Chapter members were the guests of the Michigan Railroad Club, who presented John Muri in concert at the Detroit Theater Organ Club on December 5. John's program consisted of a salute to the "Big Four" of music, namely, Friml, Her-

bert, Romberg and Gershwin. A highlight was John's accompaniment to *The Iron Horse*, a two-reel comedy about an ancient train and it's troubles getting to where-ever-it-was it was going.

Chapter member Lee Hohner was featured artist at the 2/5 Wurlitzer at the Punch & Judy Theatre for our chapter Christmas Party on Sunday morning, December 17. Lee's program was set around a Winter-Christmas theme and included a number of slides of snowy landscapes and Yuletide decorations. The program was an excellent one and well attended. Many had forgotten just how beautiful this 1930 movie house and organ really are.

Motor City membership now stands at 350, and interest in chapter activities continues to grow.

DON LOCKWOOD

### NEW YORK

October 22 was a long but delightful day for members and friends of the New York Theatre Organ Society. The scene was Bound Brook in New Jersey's rural-suburban Somerset county.

It began at 9:45 a.m. at the Brook Theatre, home of New Jersey's smallest active theatre organ, a Style B 2/4 Wurlitzer, Opus 1519. Open console led off the program and prospective theatre organists, from elementary school age to retirees (and many ages in between) tried their hand.

The Brook was opened in 1928 by



Two of the Trio — Along with Chris Lytle, a student at Middlesex (N.J.) County College, Dave Michaels (left) and Don Conover (right) are house organists for the Brook Theatre. All three presented "Mini-Concerts" to climax the NYTOS session with the 4-rank Wurlitzer.

(Dave Lukowicz Photo)



Los Angeles Chapter officers for 1973 are sworn in by former Chapter Chairman Jack Shemick (not shown). Left to right: Chick Lander (Liaison Chairman), Deke Warner (Program Director), Ray Bonner (Vice Chairman), Sam Dickerson (Chairman), John Schellkopf (Treasurer) and Bob Meeker (Secretary). — (Chuck Zimmerman Photo)

the late Alexander Morecraft whose family still operates it. The little instrument was restored in 1963 and ever since then has been played each Saturday from 6:30 p.m. to 7:00 p.m.

During the mid-morning break, Dr. Herbert Cooley, a former NYTOS director who produced the entire day's program, told of the theatre's history and of the little Wurlitzer's restoration (in which he had quite a hand).

Next came a series of three "mini-concerts" on the Wurlitzer featuring the three current Brook Theatre house organists — Donald Conover, Dave Michaels and Christopher Lytle. Each of their programs was well received and, at the close of the morning's program, the audience gave rounds of applause for each of the artists, for the Morecraft family and for Dr. Cooley.

The next program was in Bound Brook's Presbyterian Church. On "center stage" of the sanctuary was the church's magnificent 3/38 Austin, Opus 2462 installed in 1967.

The audience, comprised of theatre organ society members and church parishioners in nearly equal measure, was notable for the number of young people with expectant grins on their faces — "popular music right here in church"!

At 4 p.m. the church's organist, Lee W. Malone, introduced the guest artist, Carl Weiss of Seaford, Long Island.

Carl proved to be thoroughly at home with the Austin for his "Afternoon at the Pops." A church organist himself, he is also a theatre organ concert artist with past presentations at Loew's Jersey, in Jersey City, Loew's Kings and Loew's Pitkin, in Brooklyn, as well as the RKO Madison in Queens, N.Y.

Carl's ease at the console stemmed also from the fact that he is an organ builder with a current contract for a three manual, 80-rank instrument in New York's Marble Collegiate church and a large instrument for a church in Lynbrook, Long Island. But his close familiarity with the Bound Brook Church's 3/38 Austin came mostly from the fact that he was part of the crew that installed it in 1967.

The Austin lacks a toy counter, so he utilized instead a Baldwin electronic rhythm unit with controls placed beside him on the organ bench. This setup enabled him to break into several numbers with a latin beat.



Console Front and Center — Moved to the center of the sanctuary so the audience could watch his playing, the 3/38 Austin gave forth a wide variety of "pop" tunes under the skill of Carl Weiss. His smile here reflects those of his audience of parishioners and NYTOS members.

(Dave Lukowicz Photo)

At intermission, a freewill offering plate was passed and the audience was asked to place the title of their favorite tune on a white card and add this to the collection.

The next portion of Carl's program, obviously, was unrehearsed. He simply picked selections from the request cards and, after an instant to conceive an arrangement and registration, he took on request after request.

To top off his program, Carl staged a sing-along — minus the customary song-slides with Dr. Cooley at the pulpit to help lead the "congregation" in the singing.

This concert was part of a series of Sunday afternoon organ programs which the church is sponsoring. Organist Lee Malone indicated that Carl's pioneering pops concert had drawn by far the largest "house" to date.

This lends proof to what ATOS members have been saying for years — "the organ is a great entertainment instrument!"

When a violent, early-evening December storm damaged nearby high voltage lines of the Jersey Central Power and Light Company, New York chapter members faced the dismal prospect of a "silent" organ meeting at the Suburban Restaurant in Wanaque, New Jersey.

A line repair crew was dispatched to the scene to temporarily patch in 115-volt service to relieve darkened homes in the area. Battling high winds and rain as well as a tree fire set off by a damaged transformer, the crew finally managed to restore power for lighting. But nearly 150 chapter members, assembled in the restaurant for a membership dinner meeting and open console program featuring the Sub-

urban's 3/17 Wurlitzer, were hoping for 230 volts so that the blower could be turned on.

Concerned that the power company crew might not understand the magnitude of this crisis confronting his organ-loving patrons, Suburban host Jim Provissiero braved the storm himself to implore the crew to also restore the higher voltage service that evening — at least to his restaurant.

He must have been convincing because, within the hour, the higher voltage service did flow into his lines. The blower was then quickly turned on to everyone's relief — and delight.

The crew, released at that point from further storm repair duty, ventured into the Suburban to see what could possibly have occasioned Provissiero's unusual plea.



High-Powered Meeting Rescuers — Jersey Central Power and Light Company line repair crewmen (left to right), Robert Green, Ray Bailey and James Bryan, learn from organist Frank Cimmino what a theatre organ is all about. They successfully battled a severe storm and restored power so New York chapter members could enjoy music of the Wanaque (New Jersey) Suburban Restaurant's 3/17 Wurlitzer.

(Frank A. Kopp, Sr., Photo)

Chapter Chairman Art Cox, fully aware of how they had "saved" the evening, brought the trio right up to the console where they first received a standing ovation from the chapter members. Then, House Organist Frank Cimmino gave them a quick demonstration of the sparkling Wurlitzer's musical capabilities.

Two of the trio had never heard a theatre pipe organ before. They were literally astounded over what their power had wrought. Said one of them to Frank, "You mean all of those pipes and things operate by relays and magnets from that keyboard? Incredible!"

Before they departed, Frank played just for them a high varied "mini-concert". He left no doubt in their minds that their special effort was for the worthiest of causes.

And the chapter members, of course, agreed — 110 per cent!

Pedals (AGO) among the pedals





Pedaler — New York chapter Director Roy Sharp tests out Mahns bike shop Robert Morton 8-rank Foto-player. Behind the unusual console, portions of the shop's unusual collection of early hand tools decorate the outside wall of the chamber. And behind the music rack is a unique, hand-carved three-manual, one-rank organ trophy. — (Herb Frank Photo)

(ABI) was the unusual setting for New York chapter's first official session with a two-manual Robert Morton Model 49-D Foto-player located in Mahns Brothers Bicycle Shop in Eatontown, New Jersey, late last fall.

The unusual instrument, augmented now to eight ranks and heading for twelve, is housed in the unusual setting of the Northeast's largest retail-only bicycle shop. Hundreds of pedals (American Bicycle Institute variety) were wheeled into temporary storage so that chapter members and guests could congregate about the unusual console and the combination of pit organ swell boxes and a specially-built chamber. (For detailed description of this unique instrument, see THEATRE ORGAN issue of October 1969. Even the august *New York Times* had a feature story on it in October 1972!).

Robert Mahns, grandson of the bike shop's founder, demonstrated the instrument's capabilities and then dashed off to play for a program in a nearby chapel, one of several in the Monmouth county area he serves as organist. At that point, his father, Walter Mahns, Jr., took over as the family's official host.

A dozen chapter members tried their hand at the Morton which the Mahns family rescued from Loew's Victoria in New York City where it was first installed in 1927. The session may have set a chapter record for the age span of the musicians. While youth predominated, there were several performers of grandparenthood status. But the players list was capped off by the appearance of eight-year-old Margaret Monguzzi of North Caldwell, N.J., whose level of musical achievement surprised everyone and



"Another encore? Let me think!" Lyn Larsen responds to a highly receptive audience during New York Chapter's program at Long Island University in Brooklyn. (Walter Hilsenbeck Photo)

brought her a round of applause. When she was done, she asked the program moderator if her six-year-old sister Melissa could also try the Morton. The answer, of course, was "Yes!" And Melissa's performance brought forth another round of applause from the 70 or more members and guests.

Everyone left feeling indebted to the Mahns, and to all the performers, young and old, for a delightful afternoon!

ARTHUR M. COX, JR.

*"The following was also submitted for NYTOS by Herb Frank."*

October 15 marked Lyn Larsen's first appearance in New York City. Long Island University's mighty fine sounding 4/26 Wurlitzer, still on its original lift in what used to be the ultra-fancy Brooklyn Paramount, had been worked over to perfection by New York chapter's restoration and maintenance crew under the anxious but capable hands of Chief Bob Walker and his "right arm", Jim Leaffe. Final tuning was under the direction of professional organ builder Mel Robinson.

Lyn's audience, consisting of chapter members plus students and faculty of the university, entered the famed marble-lined lobby from the old and still gleaming box office entrance on Flatbush Avenue. Although the audience was not large, they listened with rapt attention to Lyn's distinctive stylings and to his thoughtful prefaces to each number.

Lyn paid tribute to the artistry of fellow organist Ashley Miller (who was unable to attend because of an engagement at Madison Square Garden). Lyn declared that Ashley's recorded interpretation of Chopin's "Fantasie Impromptu" had motivated him towards a career in organ music; and that Ashley's rendition of Edward German's "Satyr Dance" was one of "sheer genius". He added, "If Ashley had a nickel for each time I have played that record of his, he would be a wealthy man".

Lyn's program ranged from "straight" church music — a de-tremmed and stately "Thou Art The Rock", to an Art Tatum arrangement of "Tiger Rag." He also made proper note of his Norwegian ancestry by playing two numbers by Edward Grieg.

Lyn treated the audience to one

of his own compositions, a haunting ballad entitled "I Just Don't Understand" which, he explained, was written originally to accompany part of an Easter service. Then came another treat, a Jesse Crawford arrangement of "Broken Rosary" which was released only in England in Jesse's day.

When Lyn's program came to an end, the enthusiastic audience demanded encores and then crowded around the console and flash bulbs popped. Lyn mentioned that this carefully restored Wurlitzer was one of the best sounding instruments he had ever played and hoped to be able to play it again. New York chapter members and guests hope so, too!

## NIAGARA FRONTIER

On Nov. 15 in North Tonawanda, Chicago's Tony Tahlman performed his second Riviera concert in as many years. Tony is an avid railroad buff, so the entire show centered around a train motif.

After his opening, which was a medley of rail and travel tunes, a mini-locomotive (No. 97) engineered by Carol Piazza and Shirley Cole appeared onstage. A slight mishap occurred as they were going into the wings — the train's cow catcher caught the drapes causing minor damage. (You've heard of "The Wreck of the 97"? This was it!!)

Mr. Tahlman played many popular hits as well as a few older tunes. For good measure he threw in a few train movies: One was set to Rod McKuen's music and poetry. It was evident that Tony Tahlman 'trained' his audience to enjoy his style of playing.

Frank Olsen helped us celebrate Christmas at the Riviera on Dec. 13 when he presented a concert on the 3/12 Wurlitzer. Santa (Al Sliwinski) Claus, in his bright shiny sleigh, and 2 of his elves (Karen McDonald and Shirley Cole) were also there to wish the full-house audience "happy holidays."

Mr. Olsen, of Ontario, Canada, had a repertoire composed of many seasonal melodies and favorite children's tunes. Novelty pieces and Christmas carols were played as they might sound around the world.

This joyful concert which Frank played for us undoubtedly put one and all into the holiday mood. The audience loved him.

SHIRLEY COLE

## NORTHERN CALIFORNIA

Chapter reporter has been so involved with the Orpheum and Paramount projects (which we will touch on later) that several issues of THEATRE ORGAN have had no mention of our chapter — but we have been busy, as you will see.

Our first meeting in Campbell gave us an opportunity to see the "Buddy Cole" organ in its new setting, and to hear Jack Gustafson put this beauty through its paces. With the instrument spread along the long wall of the Cap'n's Galley, the best listening was in the center of the room, otherwise one section of the organ would dominate. Gustafson is a natural for a Pizzeria type operation, his rapport with the audience is tops, and he seems to have a feel for what the younger generation likes to hear (the high



JACK GUSTAFSON at the Redwood City Cap'n's Galley 4/18 Wurlitzer.

school crowd is always there when we have visited at regular hours). For our members, Jack went all out to play the types of music us older ones prefer to hear, and he did a great job on the 3/26 Wurlitzer-Morton.

Then it was time for our annual trek to Vallejo to hear Dave Quinlan at Rudy's Supper Club playing the Style 165 Wurlitzer (2/6). Since we first heard Dave at Seattle's Lyon's Music Hall in the 1930s we have heard none to top him for playing dance music. He's the USA's answer to Reginald Dixon! While the members and guests enjoyed a sumptuous lunch, Dave kept every toe tapping. A special treat was hearing him in a subtler mood doing some of the great Crawford tunes. The little Wurlitzer isn't



DAVE QUINLAN at Rudy's Wurlitzer.

"pure" anymore, but the addition of a Morton Trumpet gives the little gem an authority that it didn't have before. The added unification of the Style 165 over the earlier Style D makes for much more versatility. Who needs 40 ranks!

Next we met at the Orpheum in San Francisco to hear former ATOS President Tiny James in a beautiful program. The 4/22 Robert-Morton really sounds great with sounds coming from all directions (high left, high right, understage and over the top balcony). Tiny's registrations were imaginative and tasty, and his style of playing is true-blue "Theatre style." His counter-melody work is a real pleasure to hear. After a short intermission, there was "open console".



TINY JAMES and the Orpheum Robert-Morton (about 1965).

Then to the Avenue Theatre in San Francisco for an evening of music and comedy sponsored jointly by the chapter and the Avenue Photoplay Society. Chapter Chairman Warren Lublich started things going with a Christmas oriented program on the



Chapter Chairman WARREN LUBICH, at the Pizza Pub Robert-Morton.



BOB VAUGHN at the Avenue's Wurlitzer.

3/14 Wurlitzer followed by silent comedies with accompanist Bob Vaughn, a master at picture playing. Laurel and Hardy were selling Christmas trees again in their classic *Big Business*. After seeing this great spoof a good 40 times, your reporter still "broke up" at the pair's fantastic antics.

Sandwiched between the chapter meetings were some truly outstanding organ events. Hal Shutz came back to pipes after too long an absence when he appeared in concert at the Avenue's 3/14 Wurlitzer. It was really a virtuoso performance in Shutz orchestral style. Your reporter first heard Hal in 1942 playing the Wurlitzer in the Treasure Island Theatre in San Francisco Bay when we were both in the Navy. Since that time, Shutz has concentrated on teaching and playing on the electronics. Do it again, Hal!



HAL SHUTZ at the "old money maker."

Then, for a Halloween Special, it was the inimitable Gaylord Carter at the Orpheum 4/22 Robert-Morton and Lon Chaney in the classic movie *Phantom Of The Opera*. A Monday night crowd of 1000 enthusiasts made this a great success for the newly restored organ. Gaylord is *always great* — what more can we say?

The Orpheum project is written up in detail in another article. So we'll only say thanks to Ron Downer and his crew of ATOS members for a great job in making this instrument sound like brand new.



Gaylord "Flicker-Fingers" Carter at the Fox in 1962. — (Wainwright Photo)

Just getting underway is a project to reinstall a Mighty Wurlitzer in the Oakland Paramount Theatre. This 3500 seat, 1931 house, which originally housed a 4/20 Wurlitzer Publix No. 1, has been purchased by the Oakland Symphony Association. The house will be completely refurbished and should become an outstanding show business center for the East Bay Area. The Symphony Association has already ac-

cepted the donation of a 4/20 Wurlitzer from Jack Nethercutt of San Sylmar fame. It's not a complete organ, but will be the starting point for another great installation in an acoustically excellent setting. This organ started life at the Capitol Theatre in Detroit.

Meanwhile, the organ that started in the Oakland Paramount is singing daily in the Melody Inn in Los Altos. Three new projects are underway in Northern California: a 4 manual Wurlitzer is being installed in a Sacramento eatery (Sierra Chapter members are involved, naturally); a brand new organ designed by the WICKS Organ Company is being readied in the Monterey area (the first organ to be built especially for a Pizza Parlor); and a 3 manual Wurlitzer for the fourth Cap'n's Galley in San Bruno. This brings to 19 the number of theatre organs playing in public places in Northern California. "Who Could Ask For Anything More?"

DEWEY CAGLE

## OREGON

November 19 found the Oregon Chapter gathered at the residence of Bob and Laura Burke in Portland for our November meeting and concert. Chairman Jonas Nordwall called the meeting to order. The main item on the agenda was the election of officers for 1973. Our new chairman is Dennis Hedberg; Vice Chairman, Bill Peterson; Secretary-Treasurer, Arlene Ingram; and members-at-large, Jonas Nordwall, Gerald Duffy, Robert Burke, and Dr. Gordon Potter.

After the brief meeting came



Rex Koury puts Bob Burke's 3/11 Wurlitzer through a workout. (Photo courtesy Claude Neuffer)



Loretta Muralt Holstein concertising on the Benson High School 3/24 Kimball. This instrument will be featured at the 1973 Portland convention.

the big event of the day . . . Rex Koury in concert! There is no reason to go into detail to say how great we think Rex Koury is. Those who haven't heard him should make it a "must" as his tremendous organ style and his heart-warming personality captivated everyone. Bob Burke's beautiful 3/11 Wurlitzer (plus piano) came through great, as always.

On December 10, Benson High School in Portland was the setting for the Oregon Chapter's annual Christmas pot-luck dinner and concert. Dinner was served on the large stage of the auditorium, and was delicious!

After dinner, newly elected Chairman Dennis Hedberg opened the business meeting. Considerable discussion was given to the 1973 ATOS National Convention being hosted by the Oregon Chapter. An honorary membership was presented to Claude Neuffer, official photographer for the Oregon Chapter.

Concluding the meeting, Dennis in-

troduced our artist of the day, Loretta Muralt Holstein. Loretta is well known in the Portland area as an electronic organist, but can she play the pipes! As a teenager Loretta was a fine organist — now "thirtyish" and a mother of three, she is even better. The organ is the 3/24 Kimball, which will be one of the convention organs in '73. The organ performed perfectly for the concert, not one cipher or trem "fit".

After the concert our soloist was overwhelmed with compliments, and no one wanted to follow her performance on "open console". Loretta finally persuaded Gerry Gregorius to play a few tunes for us.

It was a delightful meeting, and a wonderful way for us to say "Merry Christmas" to each other.

We hope to see all of you in Portland this summer.

ARLENE INGRAM

### POTOMAC VALLEY

ATOS National President Erwin Young was among 120 members who attended the November Potomac Valley Chapter meeting at Jane and Warren Thomas' home in Gaithersburg, Maryland. This meeting marked the chapter debut of the Thomas' three manual eight rank Robert Morton, Opus 2486, originally installed in the Carolina Theatre, Elizabeth City, N.C. in 1928. The original console was found to be seriously damaged and was replaced with a console from the Liberty Theatre in Zanesville, Ohio. Warren acquired the organ in 1962, began installing it in 1969, and estimated that those who gathered to hear it during the '72 Convention formed the largest audience to hear it perform since 1942. During the removal, Warren's crew uncovered a note scribbled in pencil on the chamber wall behind the Diapason pipes: "This



Potomac Valley Chapter members voted unanimously to retain the officers who had served so well during the past convention year: Chairman Jean Lautzenheiser is flanked by Marjorie Lane, Secretary-Treasurer and Jerry Cunningham, Vice Chairman. (Photo by Richard Neidich)

is the famous Wonder Morton that played all the other brands out."

The pipes are located in two spacious, neatly arranged chambers and speak through grills in a handsome crescent curved wall. The console is placed in the middle of this curved wall and the result is a basement recreation room/organ studio that is both very functional and good-looking. Warren joined the chapter in thanking his crew of Dick Hartley, Norm Zeigler, and Paul White, then stepped up to the console and favored us with a few choice selections before introducing the featured artist of the evening, Jim Smiley. Jim opened with his theme song "When You're Smiley(ng)", then continued to charm one and all with his program of nostalgic ballads and music from the 'big band' era. Jimmie formerly played piano with Orrin Tucker's band while in college in Chicago, came to Washington in 1935 and became staff organist on WJSV

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### JULY 1973

SUN	MON	TUE	WED	THU	FRI	SAT	ATOS NATIONAL CONVENTION
1	2	3	4	5	6	7	
8	9	10	11	12	13	14	
15	16	17	18	19	20	21	
22	23	24	25	26	27	28	Portland, Oregon
29	30	31					

SPECIAL "WIND-DOWN" TRIP



Jim Smiley, (seated), and Warren Thomas were enjoyed via closed circuit TV by those members seated on the side porch at the Thomas' November meeting.  
(Photo by Richard Neidich)

radio which later became WTOP. He had a midnight poetry and organ program called *Clair de Lune*, and at one time had programs on all four Washington TV channels. A past AGO Dean, Jim, a standards engineer, is organist-choirmaster at a Maryland church. Our chapter is blessed with talent; Warren Thomas and Jim Smiley proved it once more.

Approximately sixty of our members journeyed some 125 miles to hear John Muri play a short program at the Marietta Theatre, Marietta, Pa. on December third. David Kalmbach, owner and manager of the theatre is still in the process of installing a Page-Wurlitzer and his ultimate goal is a 3/28. We were pleased to have this opportunity to hear such a fine organist as John Muri, and to visit with our good friends from the Delaware Valley Chapter.

PHIL LYNCH

*'Twas a week before Christmas and all through the house\*  
Not a creature was stirring, not even my spouse.  
The stockings were hung by the organ with care  
In hopes that RAY BRUBACHER soon would be there.  
The children were nestled in soft seats of red  
While visions of Christmas tunes danced in each head.  
I in my white boots and green velvet coat  
Had just settled down for the first Christmas note  
When what to my wondering eyes should appear  
But a miniature lady\*\* so charming and dear;*

*With a little old teacher so lively and quick  
I thought for a moment it must be a trick!  
Jeannette played with precision as Ray's students do,  
A treat for the ears and a visual one, too.  
Ray then took his place at the 3/4 Moller  
(You know the one with the nice Artiste roller.)  
He spoke not a word but went straight to his work.  
His Susan\*\*\* turn pages, with nary a jerk.  
The sun streaming in on the organ below  
Gave illustrious brilliance to the star of the show.  
His fingers; His feet! Oh just see how they fly  
As his music floats heavenward, up to the sky!  
Ray's music: perfection; His comments: a joy,  
We waited and watched for the "Li'l Drummer Boy"  
Who finally came on the heels of "Sleigh Ride"  
And we loved him until the last drum roll died.  
More rapid than eagles his choruses came  
They whistled and tooted; he called each by name.*

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The flutes were so tender, the strings  
— how they sang!  
The beautiful carillon chimes rang and  
rang.

“O Come All Ye Faithful” and “Joy  
to the World”

“Brickbats and Shillelachs” he picked  
up and hurled.

Then “Under the Mistletoe” for a quick  
kiss . . .

Who ever reported a concert like this?  
A tribute in music for this Christmas  
Day

To all from the talented fingers of  
Ray.

To the top of the tree, to the top of  
the hall

Now dash away, dash away, dash away  
all.

But I heard him exclaim ere he drove  
out of sight

“Merry Christmas to all, and to all a  
good night.”

JEAN LAUTZENHEISER

\* George Washington National Masonic  
Memorial, Alexandria, Virginia

\*\* Jeannette Heifetz

\*\*\* Susan Fauntleroy, Ray Brubacher's  
fiancee

## RED RIVER

The silent film *The Phantom of the Opera* was the annual feature for the Red River Chapter last March 6th. Chapter Chairman Lance Johnson was asked by the chapter to accompany

the film when it was found out that Harvey Gustafson was not able to play. The scene was Bud's Roller Rink in Moorhead, Minnesota which has the Barton-Johnson 3/7 theatre organ. In previous years there was a short concert and a short silent comedy with organ background but this year the chapter gambled with a full length feature with no organ concert and lost!

The attendance was the poorest on record. A survey form of 31 questions was mailed to each member to evaluate the chapter activities and Spring concert in hopes of improving future concert attendance. The membership was in agreement that *Phantom* was a poor choice because of its length and non-comedy character. Mr. Ted Larson of the theatre and film department of Moorhead State College concurred. He remarked that this area was not ready for this type of film and that we should stick to short comedies. What about the audience reaction? Excellent! Many people stayed for a short time afterward and commented on the calibre of the program. Some old timers said that they had seen it three or four times when it was released in 1925. Having concerts at the rink poses many problems. Probably the most difficult is hauling chairs for every organ event.

On Wed. May 10, the last meeting

for the Spring was again held at Bud's Roller Rink for a skating party. Member Alice Harden, former Wednesday nite organist at Bud's played for the members and guests. Those who didn't want to skate spent the evening in the lounge area overlooking the skating floor so they could hear the music.

Riny Delzer's mansion in Bismarck, North Dakota was the scene for the second joint chapter meeting with the Lake O'Lakes and Red River Chapters on Sunday, Nov. 5. With no formal business meeting, the chapter organists took turns playing jam sessions.

Chuck Welch invited the members to play his 2/9 Marr and Colton to continue the weekend of theatre organ music. The tour through the organ chambers was interesting as always, especially to those who had never been in an organ chamber. Several young people were present with their parents which was quite a surprise to many. They all were impressed with the organs and huge homes with their splendid decor. The Red River Chapter lost a few members on the way when a dense fog rolled into the Valley City area causing some to turn back to Fargo-Moorhead. Everyone seemed to be in agreement that these Bismarck trips are well worth the distance traveled as they always have such a grand time!

LANCE E. JOHNSON



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## SIERRA

After several very rainy days the weather gave us a nice break and Saturday, October 21st dawned clear and beautiful for our annual trip "up the hill." Its about 120 miles from Sacramento to Reno, and Interstate 80 being the excellent highway it is, the trip is easily made in two hours. Approximately 60 members and friends were on hand in Fred and Eva Beeks' studio-living room when Rex and Mary Koury arrived at 2 p.m.

Very informal, in sport shirt and smoking his blue pipe, Rex seated himself at the 3/10 Wurlitzer and — explaining that his hands were a bit sore and stiff from working on the house — proceeded to play beautifully. The Koury's are building a new home at "Paradise Valley" just out of Reno; and one sort of shudders when thinking of Rex's talented hands being used to operate power tools and do carpentry work, but this is his hobby.

The very informal concert was like a family Sunday afternoon around the old Esty parlor organ. Rex played and joked, asked for requests, and played some more; and though it may all have been very informal, the music was as great as only Rex can make it. "Rhapsody in Blue", selections from *Fiddler on the Roof*, old and

new pops and the final request for "chase music" which brought forth Rex's famous musical melodrama. Who needs the movies? You can easily follow the sad and tender tale — (oops, tale) — as Rex tells it.

The Beeks' studio is quite a place with wall-to-wall red carpeting and the Wurlitzer console, a Hammond Novachord, the Wurlitzer slave piano, a Wurlitzer 78RPM juke box and a player-grand piano all mounted on a platform across one end of the room.

Open console found several of our members taking advantage of the opportunity to play this very nice sounding organ. By five o'clock most of us were on our way back down the hill after another organistically grand afternoon.

Sunday afternoon, November 12, the weather was again most considerate, clearing up nicely in time for our silent movie. By 1 p.m. the audience had already begun to arrive at the Grant Union High School auditorium, and by showtime we had nearly a full house. Emil Martin, well known radio and theatre personality, received a big hand as he strolled to the console of the 4/22 Wurli-Kilgen. A silent movie organist at several Sacramento theatres, Emil also presided at the 2/12 Robert Morton in the KFBK studios.

The lights dimmed, the spot picked up the organist and the overture was on. *Moments From Great Pictures* with Will Rogers gave the audience a lot of good laughs and put them in the mood for a community sing led by M.C. Jim Hodges, who also told the audience of the many great and wonderful advantages of being a member of ATOS.

Following an intermission, Emil introduced *Tillie's Punctured Romance* starring Charlie Chaplin and Marie Dressler. It was a good print, and with Emil's fine background everyone had a most enjoyable hour. Emil's training in silent movie accompaniment is very evident in his playing, for he doesn't miss a prat-fall or a collision. He's the kind of organist who makes silent movies really worth seeing. Our thanks to Emil Martin. All too soon the matinee was over and Chapter members received the usual questions — "When will you be doing this again? It was great!" — or "Why hasn't this been done before?" Well, you can't win no matter how much advertising you do; and speaking of advertising, a great big "thanks" to Carroll Harris who did a magnificent job. Just five days before the show, vandals broke into the projection booth, damaged equipment, and walked off with pro-



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DON THOMPSON**

jection lenses. Somehow our crew managed to get replacement parts and project a very smooth running show. Our thanks to Hal Wilmunder, Arthur Bobbs, and Ray Anderson.

Work on the 4/20 Wurlitzer being installed in the "Pizza and Pipes" restaurant is progressing very well. As usual when a big organ has had several homes, this one was in pretty sad shape, including a console that had been split during moving operations. A large crew of Sierra Chapter members under the direction of Dale Mendenhall is doing the repair, refinishing and installation work. Target date for the opening of the pizzeria is December 15; however it will probably be closer to January before the complete organ is playing. A story and pictures of this installation will be forthcoming in a future issue of THEATRE ORGAN.

BOB LONGFIELD

## SOUTHEASTERN

By tradition, our December meeting was held at the Fox Theatre in Atlanta. When one looks about at this elegant and beautifully maintained house, it is hard to realize that its doors were first opened December 25, 1929. Thanks to great effort on the part of Joe Patten and Bob Van Camp, "Big Mo" has never sounded better.

Bob Van Camp first took us on a rank by rank tour of the instrument by demonstrating each stop in an appropriate passage. This included 42 ranks, percussions and traps in five chambers. After this most interesting excursion through the 4/42 Moller, Bob played several medleys of the 20's and early 30's standards. A short business meeting was conducted during intermission after which Bob played a variety of the best Christmas standards enhanced by his own beautiful styling. Incidentally, Bob plays Friday and Saturday night intermissions on "Big Mo".

New chapter officers elected for 1973 are Bob Van Camp - Chairman, Joe Patten - Vice Chairman, Gordon and Linda Johnson - Secretary and Treasurer, respectively. Our thanks for a job well done in '72 to outgoing officers Melvin Hegwood - Chairman, Charles Walker - Vice Chairman, Clay Holbrook - Secretary, and Nelson Harris - Treasurer.

We are very excited about the acquisition of the suburban Atlanta East Point Theatre by Joe Patten. Joe is a long time theatre buff and the

purchase of this facility is the culmination of a lengthy search for "just the right one." This theatre was constructed in the late 30's and although it never contained an organ, is ideally suited to accommodate a 12 to 15 rank instrument. Joe is now in the final stages of negotiating for a mint condition 3/11 Moller.

General plans for the theatre include silent movies, stage shows and a variety of other entertainment en-

deavors. While the East Point Theatre is generally in good shape, there are many areas which require the old "elbow grease" approach. The end result of our group participation in this kind of activity will number our chapter amongst those that have a pipe-equipped theatre as home base; and even more unique, an owner who is second to none in his dedication to the goals of ATOS.

GORDON A. JOHNSON

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

ALL-TIME BEST-SELLER RECORDING - "Big, Bold & Billy" Billy Nalle, LIU Wurlitzer. From major retailers or send \$5.50 directly to **Billy Nalle**, 100 La Salle St., New York 10027.

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FOR SALE - Kimball, 16' Violin, 32 pipes; Wurlitzer 16' Bourdon, 61 pipes, reservoir and 3 chests; Page, 8' French Horn, 61 pipe. Total Price: \$300.00. Contact: **Jerry L. Meyer**, 50 Hayden Ave., Columbus, Ohio 43222. Phone: (614) 279-2211.

FOR SALE - Moller Orchestral Oboe, early Wurlitzer Clarinet, 8" pressure, generally good condition, needs regulation. Best offer, either or both. **Harold Weaver**, Litchfield Tnpk., Bethany, Ct. 06525.

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