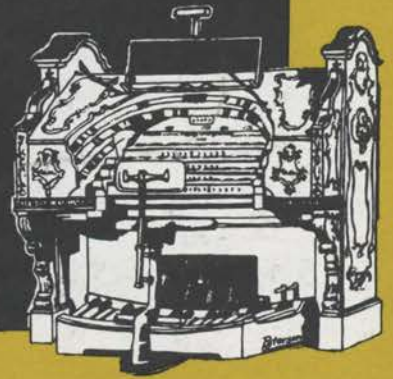


# THEATRE ORGAN

VOLUME 15, NO. 6

DECEMBER, 1973



JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY





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COMPILED BY LLOYD E. KLOS

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## cover photo . . .

The 4/20 Crawford Special Wurlitzer, Opus 1783 in the Alabama Theatre, in Birmingham. See "The Showplace of the South" page 5.



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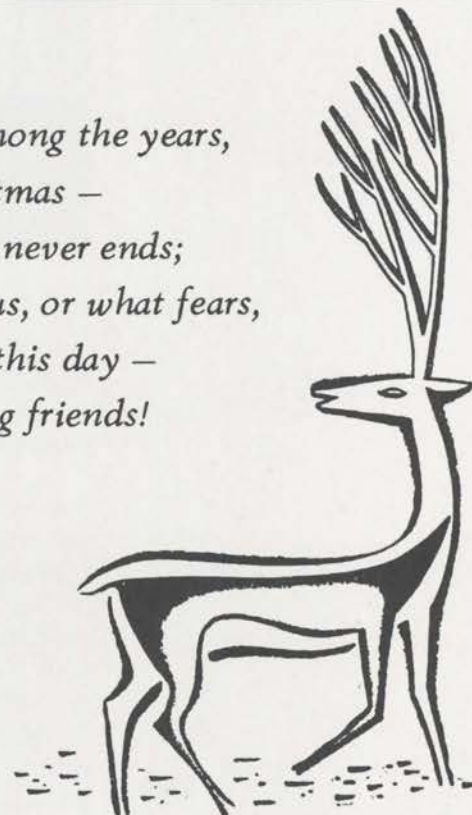
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*Whatever else be lost among the years,  
Let us keep Christmas —  
Its meaning never ends;  
Whatever doubts assail us, or what fears,  
Let us hold close this day —  
remembering friends!*

BEST WISHES  
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1974  
from  
NATIONAL  
HEADQUARTERS





An  
Acre  
of  
Seats  
in  
a  
Palace  
of  
Splendor



Photo by Gabriel Moulin Studios —  
San Francisco, courtesy of OSOA

*By Bill Peterson — Number 30 in a series*

**PARAMOUNT THEATRE — Oakland, California**

This interesting theatre is an example of the style known as "Moderne". It opened on December 16, 1931, and was designed by the San Francisco firm of J. R. Miller and Timothy L. Pflueger. The original seating capacity was 3408.

This house is now the new home of the Oakland Symphony, and it has been completely and faithfully restored to its original condition. New carpeting, seat fabric, and drapes have been installed all created in the original patterns. The restoration reduced the seating capacity to 2998.

The Wurlitzer Publix No. 1 organ is now playing in the Melody Inn Restaurant in Los Altos, Calif. Mr. Jack Nethercutt of Los Angeles has donated another Publix No. 1 to the project, and it will be installed in the theatre soon.



# THE SHOWPLACE OF THE SOUTH

Sign over the Box Office gives an inkling as to what's inside. — (Billy C. Evans Photo)

by Alleen Cole

**T**ur story begins in late 1927. There is a buzz of activity on 3rd Avenue between 18th and 19th streets in Birmingham, Alabama. This city of 217,500 anxiously awaits the opening of the Alabama Theatre, the newest and most fabulous theatre to be built in Birmingham, now nearing completion.

Material for this theatre had been coming from all over the world; Italy, France, Belgium, Tennessee, Alabama, Wisconsin, Florida, Louisiana, Minnesota and Ohio.

The theatre was built by the Publix Theatres Corporation of New York City with the Thompson-Starrett Company, builders of the famous Paramount Theatre in New York City as general contractors. Charles F. Hutchings was the superintendent in charge under the personal direction of A. G. Moulton, Thompson-Starrett's vice president.

Watching all this construction was young Norville Hall. He was seventeen and an usher at the Strand Theatre, the number one Publix Theatre in the city. During the construction, Norville became acquainted with a Mr. Blackman, overseer of all properties of the theatre. It didn't take Mr. Blackman long to realize that Norville had more than a young boy's curiosity about big construction. He was keenly interested in the objects of art, the many beautiful pieces of carved furniture, pictures and statues going into the theatre.

One night, Norville went to visit Mr. Blackman after closing the Strand. Mr. Blackman was all smiles as he motioned for Norville to follow him down near the orchestra pit where stood a huge crate marked "Wurlitzer". Mr. Blackman got a hammer and crowbar and together they pulled some planks loose, just enough to get a peek at the huge four-manual red and gold console. Norville's first impression was that it was awfully gaudy and the most monstrous instrument he had ever seen. He was familiar with the five-manual Kimball in the auditorium in Memphis, but somehow this seemed bigger. Norville couldn't even touch the keys or stops. The boards were carefully replaced to keep the console safe until time to complete installation.

A long week passed. Finally, Norville walked into the theatre and there sat the console with all the fancy decor surrounding it. Now it seemed beautiful. Gaudy? Yes, but rightfully so. He was almost overcome as he looked at the spectacular sight. He sat at the console and wistfully fingered the keys, but still could not play it.

The night the organ was completed Norville was the first to try it out. Later he recalls that this was probably the greatest musical moment of his life as he had played until the wee hours of the morning.

On Christmas morning, the Birmingham *News-Age Herald* featured headlines "Birmingham Gets

\$1,500,000 Christmas Gift in Alabama Theatre". This two-page article announced the official opening of the theatre on December 26, with brilliant programs and an elaborate ceremony.

At last, the theatre had opened. The throngs entered the theatre through the double box office with automatic ticket seller machines designed to eliminate long waiting lines. The lobbies were planned to avoid drafts on those seated in the theatre and also to eliminate any crowding of patrons going in or coming out through the use of several spillways.

The design and construction of the theatre is basically Spanish; with a fusing of the Western European or Christian art with Asiatic, African or Moorish art. The design was not confined to any one particular period, but an effort was made to use the most pleasant motifs and those that would lend themselves most attractively to the modern adaptation of the style. The building is in general a replica of the Paramount Theatre in New York, and has been recognized as the finest, most artistic theatre in the South, thus winning it the title, "Showplace of the South".

Entering the ticket lobby, the public then passes through the Hall of Mirrors, a high two-story marble-walled room. The sides and ceilings are composed of a series of paneled mirrors. At the far end of the room, a stairway leads to a spacious balcony above the grand lobby. The long side-



walls are divided by pilasters of rose tavernelle marble with verde antique dies and bases. Iron gates separate the lobby from the auditorium proper and form the initials of the theatre name, combined in such a way as to form an effective pattern. In passing through these gates, one enters the auditorium foyer.

The auditorium, which seats 2527 in upholstered spring seats, is decorated in Spanish motif — with simulated windows indirectly lighted on each side. Highly ornamented plaster treatment is intensified around the organ grills and proscenium arch — with indirect light on a dimmer system to lend color and emphasis. When seated in the last row of the top balcony, the viewer is 147 feet from the screen. The proscenium opening is 42 feet wide. There are a total of 50

sets of lines for handling hanging scenery.

As the throngs milled around this "Palace of Splendor" on opening day, the house lights were on, and in spite of all the dazzling beauty of the theatre, there was nothing to compare with the beauty of the Mighty four-manual Wurlitzer console perched majestically on an elevator lift, being played by a gracious young lady named Lillian Truss. (Mrs. Truss played a two-hour concert prior to the opening ceremonies.)

The theatre opened under the management of Mr. Sidney Dannenberg, who had come to Birmingham only two years prior as manager of the Strand and Galax Theatres, both Public houses. Mr. Dannenberg had previously managed the Criterion Theatre in New York for many years, and later

managed the Metropolitan Theatre of Boston.

The formal opening, which began at 1:05 P.M. on December 26, 1927, featured Esther Ralston in "Spotlight", a Paramount Picture with Neil Hamilton. There was also a stage play, *Banjomania* with a brilliant array of Broadway entertainers. Ralph Pollock was master of ceremonies. The Alabama Grand Orchestra was also presented with Bruce Brummitt, conductor. Joe Alexander was at the Wurlitzer and played a medley to show off the organ. He had been featured organist at several Chicago Theatres before coming to the Alabama.

Mrs. Truss and Mr. Alexander shared the limelight at the Wurlitzer for about a year with Mrs. Truss doing the picture work and Mr. Alexander the solo work. When Mr. Alexander left, Mrs. Truss did the solo work for another year. Then the "talkies" came, and Mrs. Truss, as well as the orchestra, was given notice.

It was several years before the organ was again used just for solo work. Records pertaining to the organists are no longer available, and all information had to be obtained through correspondence with the several organists still living today. One of the first was Orville Erwin, who eventually became known as Lee Erwin of the famed Arthur Godfrey shows. Mr. Erwin is known to ATOS members for his continued work with silent movies.

Time marches on, and a parade of stars played the Wurlitzer. Those best remembered are Gladys Lyle, Malcom Tate, Randy Sauls, Jessee Walker, Marie Elliott, Stanleigh Malotte and Charlie Cox.

Like Lee Erwin, Randy Sauls has continued his organ work and his name is well known to ATOS members. Randy now lives in California and is teaching in the Los Angeles School District and Pasadena City College. He says that of all the organs he has played, the Alabama is his favorite.

Probably the best remembered to Birmingham audiences is Stanleigh Malotte, brother of the late Albert Hay Malotte — another well-known theatre organist and composer of the famous setting to the "Lords Prayer".

Charlie Cox, another well remembered artist, played at the Alabama for about 14 years. He is particularly remembered for his performances at the Miss Alabama pageants during

Interior of the Alabama Theatre.





those years. Mr. Cox has retired from playing, but continues his interest in organ through his ownership in music stores in Orlando, Florida.

This brings us to Jay Mitchell, the present organist at the Alabama. Jay was appointed organist in 1971. He is no novice, having studied with Stanleigh Malotte in his teens and then going on to New York City where he studied for several years. He has done night club work, concerts, church work, is a teacher, and presently is associated with a music store in Huntsville, Alabama. His style is very much like that of Stanleigh Malotte, and like Malotte he is able to coax the very best from the old instrument.

As did thousands of theatre organs across the nation, the Alabama Wurlitzer seemed destined to deteriorate through lack of proper maintenance, and infrequent use. It was through the efforts of ATOS that this famous organ was granted a reprieve. The basic idea of restoring the Alabama Wurlitzer was that of the late Ben Hall. As a result of an inspection of the organ by Mr. Hall and Joe Patten of Atlanta, permission was given the Southeastern Chapter of ATOS by Mr. Norris Hadaway of the Wilby-Kincey Company, operators of the Alabama and the Atlanta Fox theatres, to perform a limited amount of refurbishment. It was understood that the Alabama Theatre would purchase a modest amount

of needed materials but all labor would be contributed by members of the Southeastern Chapter of ATOS.

Mr. Patten prevailed upon Mack Watson of Atlanta to head up a group to rebuild the organ. In early April, 1968, work began. First efforts were concentrated in "chasing" dead notes in the organ and generally cleaning out the relay and blower room in the basement which was filled with many years accumulation of coal dust. They found many dead magnets in the relay and switch stacks.

In mid April, 1968, the Southeastern Chapter had a meeting at the Alabama. Atlanta's Bob Van Camp and Birmingham's Charlie Cox played a program, and as a result of their struggle to get through the program, it was decided that a total rebuild of the console would be undertaken. All of the "innards" were taken to Atlanta leaving behind only the combination action setter boards and the stop action windchests (each having many dead magnets that needed replacing).

Assisting Mr. Watson was Blake Braley, Robert Hill, Clay Holbrook, Charles Walker, and Arli Southerland. Every square inch of the console's exterior was painstakingly repainted by Mr. Walker.

The console was completely rebuilt, including the recovering of manual keys, complete re-wiring, re-tubing the pneumatic air supply, re-leathering and



Draped balcony window in the main lobby is the manager's office. — (Billy C. Evans Photo)

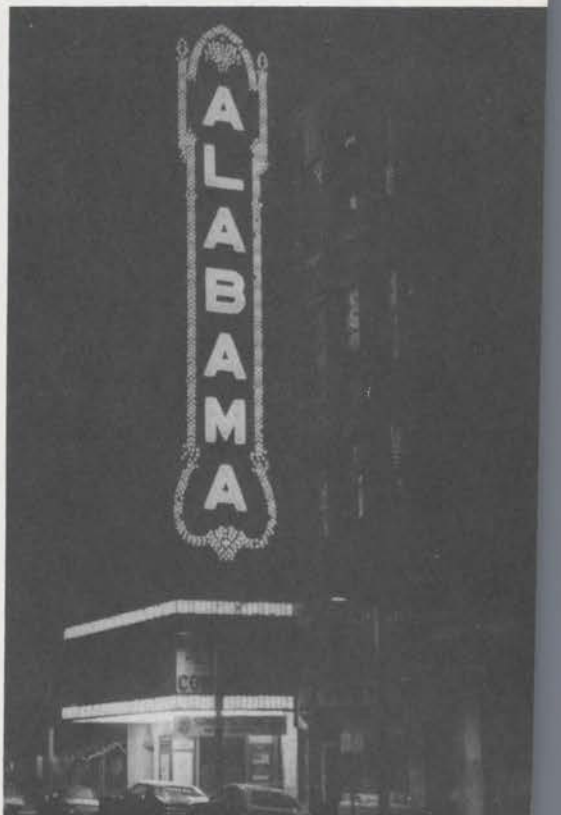
re-felting the entire console. Every part was refurbished right down to the replacement of the rubber treads on the swell pedals.

Because of personal expenses incurred by these people both in time as well as money, it was decided to try to find someone in Birmingham to take over the project. Jay Mitchell expressed a willingness to take over and gave freely of his time during the last few visits of the Atlanta group, their last one being in February, 1971.

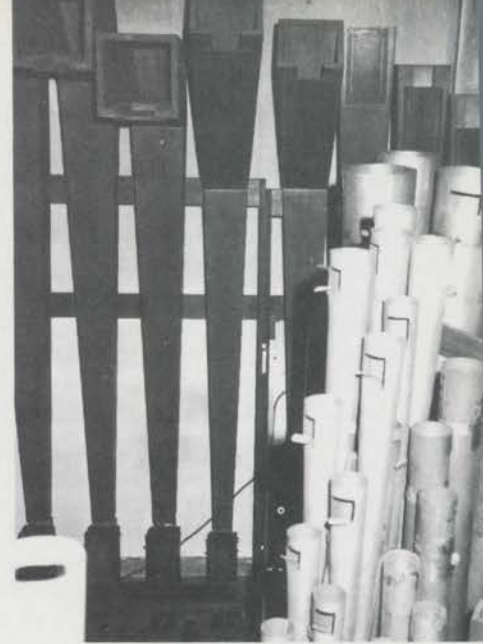
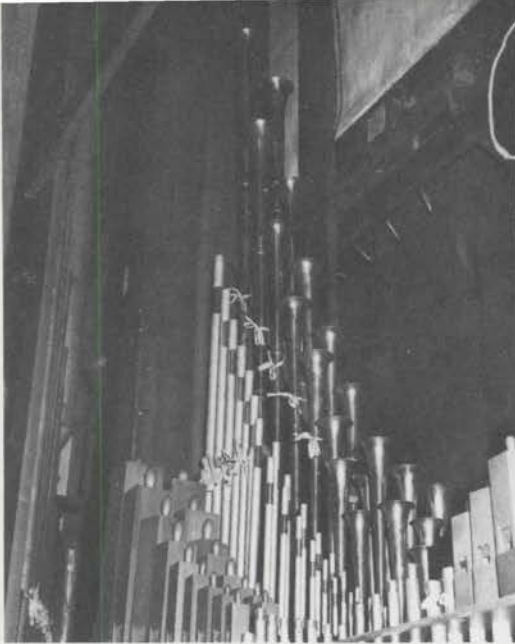
The Alabama Wurlitzer is a 4/20 Crawford Special, Opus 1783 shipped 11/11/27. The highly decorated console in a Moroccan motif, was an early effort to match the decor of the theatre — (Photo by Billy C. Evans)



Vertical sign above the Alabama Theatre marquee. — (Billy C. Evans Photo)

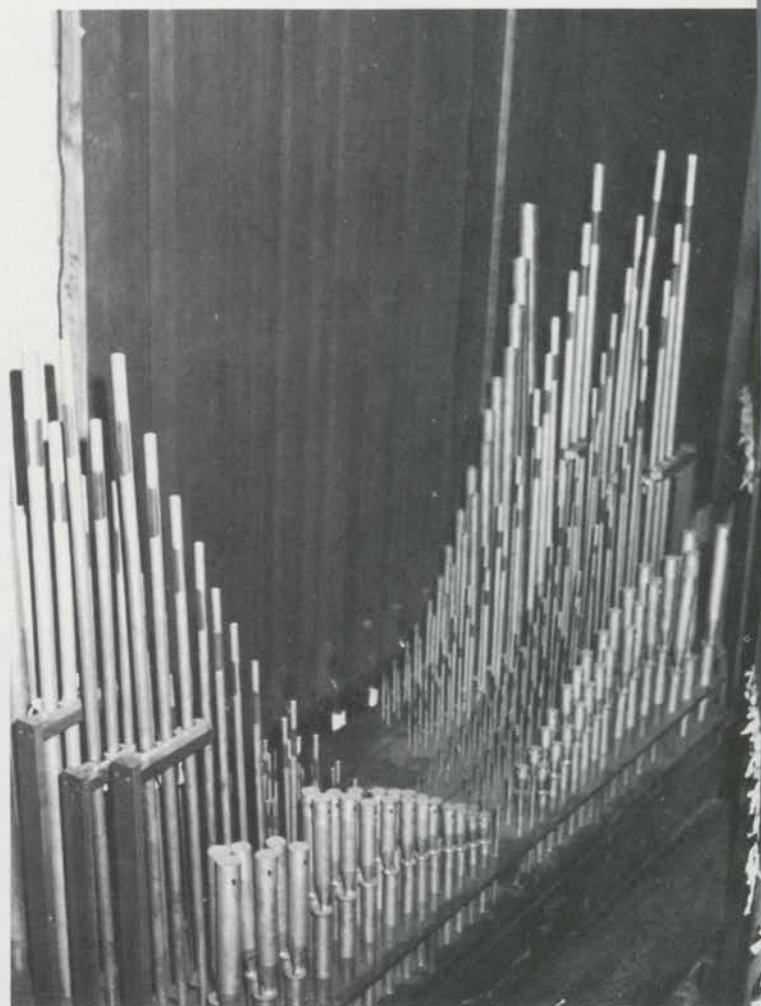






## Showplace Pipes

Candid shots of pipework in the famous  
Alabama "Crawford Special" Wurlitzer.  
(Photos by Billy C. Evans)







Randy Sauls at the Alabama Theatre in 1933.

Jay, assisted by Allan Norton and Jerry Adcox worked many hours both at home and in the theatre. As time went on, Jim Harris, Daniel Liles, Chuck Hancock and Larry Donaldson joined the work crew.

In February, 1973, the new Alabama Chapter of ATOS was formed (See June, 1973 issue of THEATRE ORGAN) and a new work crew organized. Because Jay Mitchell had by this time moved to Huntsville, Alabama and was not always available for work sessions, Larry Donaldson headed up the new crew.

Few people are as dedicated to any project as Larry has been to the restoration of this organ. Without him the work might have stopped or cer-

tainly would have slowed to a crawl. He has been very ably assisted by Frank Barksdale, Travis Cavnar, Don Cole, Ellis Dunnivant, Daniel Liles, Cecil Prescott, and Bruce Rockett. Norville Hall has tuned the organ. Riedel West and Alleen Cole have even joined the crew.

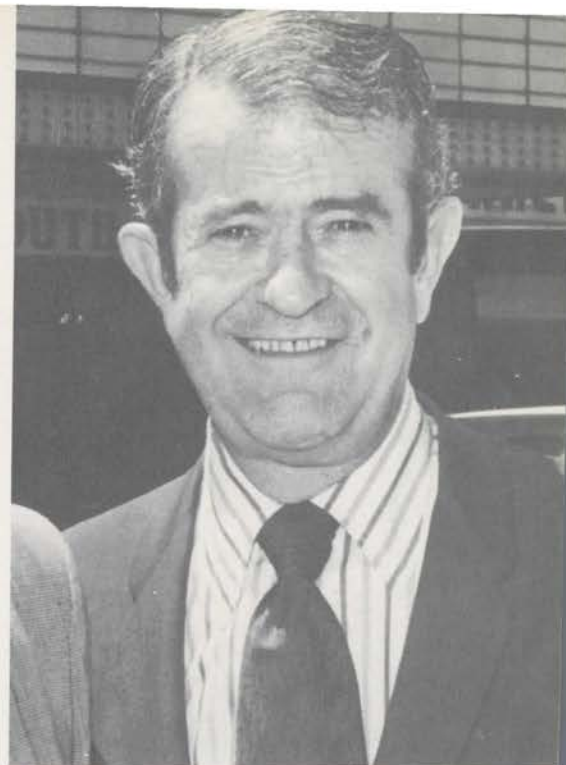
We cannot end our story without mentioning that the two stars who first played the organ are very active members of the Alabama Chapter of ATOS. In addition to picture work, Mrs. Truss was organist at the Bluff Park Methodist Church in Birmingham for 38 years. Now in her 73rd year, Mrs. Truss has not forgotten how to coax music from the old instrument.

Norville Hall gave up a chance to become organist at the theatre in order to continue his music education in Chicago. An organ technician, he owns and operates Norville Hall and Associates, Organ Builders. His ability to handle the instrument has not waned over the years, and his playing reflects his feeling that there is still no other to compare with this gaudy but beautiful organ.

The Alabama Chapter today is active and enthusiastic. It is rapidly growing under the capable leadership of Riedel West, Jay Mitchell and Alleen Cole.

Many tourists whiz by this city of 300,000 and never know the Alabama exists. But to the citizens of Birmingham, the huge vertical sign with the word, "Alabama" equally impressive by daylight or aglow with lights at night, rises like a monument to the glories of the past. Its ageless design blends with the present, and will be equally impressive in the future.

The Alabama could have met the



Cecil Brown, manager of the Alabama.

same fate as many other movie houses in Birmingham and across the country but for the able management of Mr. Cecil Brown who came to the Alabama in 1969 to manage the Wilby-Kincey Theatres. In the theatre business for 31 years, Mr. Brown started as an usher and worked his way through the ranks.

Mr. Brown's own personal interest in the restoration and preservation of the Mighty Wurlitzer, and his wholehearted cooperation with ATOS has been responsible for making this organ available to theatre organ enthusiasts in Alabama, who might otherwise never get a chance to see, hear, or play the last remaining theatre organ in the state. □

Jay Mitchell, organist at the Alabama since 1971.



Charlie Cox at the Alabama Wurlitzer in 1969. He played there 14 years.





# Are You Represented?

by Erwin A. Young

ARE YOU REPRESENTED? ... A frequently asked question when the subject of By-laws is mentioned! Read on and you will agree the answer is "Yes." This article will explain the reasons for the changes, the history of ATOS organization structure, and the legal background which governed our course.

Thanks to a group of dedicated members who formed the By-laws Committees of ATOS, the three year long job of By-law revision is completed. At the meeting of the Board of Directors held July 25, 1973 in Portland, Oregon, the final draft of the proposed amendments was adopted by unanimous vote.

When A.T.O.E. was organized in 1955, Articles of Incorporation and By-laws were adopted to take care of the needs of the fledgling upstart. They were drafted at that time for the orderly operation of A.T.O.E. as it was at that time envisioned. As we grew, the By-laws were amended as it seemed appropriate to take care of changing conditions. As a result, and quite naturally, ambiguity and contradiction began to be evident. Further, corporate requirements were changed by federal and state law. Thus it soon became evident that a complete review and rewrite would be necessary to bring order and conformity *and* consistency to our "rules of conduct," so to speak.

In the beginning, for instance, chapters were organized on an informal basis. Today, many are incorporated separate entities, with others preparing to do the same. These actions are needed to provide a solid organization base for such projects as owning and installing theatre organs, sponsoring concerts, providing scholarships and other related activities. Corporate structure provides protection for the individual members from personal lia-



Erwin A. Young, President

bility and also provides an ensurable entity. All this is a highly desirable state of affairs!

However, while these actions solved some problems, they created others. A major one was the apparent creation of a federation where none in fact existed. In the concern for chapter representation, the By-laws had been amended to make Chapter Chairmen members of the ATOS Board of Directors, with right of proxy in the event they were unable to attend meetings. Unfortunately, this is contrary to the law. A member of a Board of Directors of a corporation in *any* state cannot have a proxy.

Recognizing that this fact would eliminate Chapter Chairmen as ex-officio members of the Board of Directors, a plan was devised that would establish a delegate body consisting of Chapter Chairmen and other chapter delegates as an official policy making body. This proposal was unanimously rejected by those chapters that responded to the suggestion as being too cumbersome and unnecessary.

ATOS is a member organization. It is not a Federation. In the latter form, an organization has as its members other *organizations*, such as Chapters, incorporated or not. It does not have individuals as members. A member organization has as its members the individuals or families of individuals as defined in our By-laws. Each member has certain rights, such as the right to vote, access to the records, etc. You cannot mix up the two! Under this form of corporate organization Chapters as organizations cannot be members. Therefore it was necessary to rewrite and clarify this concept once and for all. This has been done in our new By-laws.

There seems to be concern on the part of a few that Chapters do not now have representation. As *entities* they do *not* for the reasons stated above. However, *every member* of every chapter has representation as an individual and a vote to elect the eight directors. With this in mind, and with the rejection of the delegate body concept, it was still felt desirable to have some type of symposium for Chapter Officers in which official Chapter Policy could be expressed for the benefit of the Board of Directors. This concept was established to give recognition to the importance of Chapter activity on the local level, and to give credence to these organizations' needs, complaints, suggestions and the like. Therefore, while not necessary to so provide for in the By-laws, a meeting of chapter representatives will be held prior to the Board of Directors meeting at each Annual Convention. Chapter Chairmen together with other chapter representatives thus will meet for this purpose. The meeting will be attended by the members of the ATOS Board of Directors and will be chaired by the ATOS President. Resolutions emanating from



this meeting will be considered by the Board of Directors at their meeting which will follow immediately after adjournment of the Chapter Representatives meeting. With this plan, Chapters will have the same opportunity to be heard as before.

While it must be recognized that some of the members who also belong to some of our larger chapters may feel that they have been disenfranchised by the provisions for representation in the new By-laws, it must be remembered that nearly half of our members do not belong to chapters. Some states have barely enough members within their confines to form a chapter (it takes ten), let alone the ability to travel the distances that would be required for them all to meet as a Chapter. Thus, compromises must always be made in order to insure that

members far removed from other members, as well as those who live in close proximity, shall have a medium through which to communicate, to have fellowship and social activities on the mutually pleasing medium of the Theatre Organ, whether they are chapter members or not.

A new provision of the By-laws provides for a nominating committee whose duty it will be to present two nominees for each director to be elected in that year, *all within a definite time frame*. The main purpose of a nominating committee is to *insure* that there will be nominees for each position for whom the members may vote. Without this, it is possible that an organization could find itself unable to perpetuate itself. It further provides that no member who desires to be a nominee will be refused. Some sug-

gested that the country be broken up into areas from which a given number of nominees could be nominated, this to "insure local representation." This would have meant "quartering the country," a more complicated election proceeding, and the possibility of not providing the necessary eight nominees each year as now required. Further, this theory overlooks the fact that once elected, each and every director is a representative to each and every member. Provincialism, a dividing force, thus cannot flourish when nominees are selected from the entire nation and at random. I will state emphatically that every director must feel a distinct and clearly defined duty to be responsible to every member in the decision making process, based not on emotion, but on fact, debate and reason, irregardless of where he hap-

(continued on page 12)

## A Few Words from Our Attorney

by Charles A. Rummel  
Attorney at Law



Charles A. Rummel

The first hope of a lawyer who is requested to represent a nationwide non-profit membership corporation is to discover that the individuals who are to benefit from the effort are reasonably equally dispersed throughout the area in which they are located, or better yet, that the various individuals belong to incorporated entities (chapters) which are themselves of nearly equal size and strength. It was evident that the above considerations, for well understood reasons, did not exist. Moreover, it was learned that there were many individuals, who, for many reasons, did not belong to any organized group (chapters) either by choice or because of geography, but who wished to be associated with ATOS, believing in its principles and purposes.

Having determined that ATOS was in fact an organization of individuals and family members, not equally dispersed throughout the 50 states and countries, five principal guidelines were followed in amending the bylaws to meet the conditions confronting those who were responsible for the changes which were to be made.

The first was to definitely limit

personal responsibility of individuals who voluntarily wished to belong to ATOS. The second was to provide a reasonably workable method of governing the organization and electing to the board of directors men who had the time, talent and funds to be board members of a national organization. The third was to do the overall task without disrupting the continuation of its operations, within the limitations of available funds and volunteer assistance. The fourth was to provide some reasonable procedure by which all of the members could have equal representation (one man — one vote), and to the extent of their interests and funds, could make their wishes known from time to time. The fifth was to insure that the organization had federal and state tax exemption and that donors to the organization would be sure that donations to the organizations were tax deductible.

The task was not easy nor was it quickly accomplished. Fortunately due to the understanding of the problem the changes have been made with a minimum of difficulty. All five of the objectives have been achieved. This does not mean that changes will not have to be made in the future because ATOS is a living, active organization of individuals. □



pens to live.

While we are at it, let's discuss and eliminate the inference that ATOS is a "California organization" without concern for other parts of the country, run by Californians, etc., etc., etc. Now, ATOS happens to be a California Corporation because it was started and is incorporated in California. Had it been organized elsewhere that memorable night in February, 1955, it could have been incorporated in another state. The point is, it has to be a corporation of one of the states. The fact that it is in California, versus, New York, Minnesota or elsewhere, is of no legitimate significance — it does not "belong" to California. It belongs to all the ATOS members everywhere! The same false charge could be made no matter which state it might be.

One of the suggestions the committee received was for a nationwide ATOS Scholarship to be established in the By-laws. This was not done, and for sound and basic reasons. First, should it have been determined that it was a workable idea, it would not need to be included in the By-laws. It could have been done by resolution of the Board of Directors. It was determined that it would have been an extremely difficult program to operate on a national basis. Questions asked that could not be satisfactorily answered included, "How could a meeting of nationwide Scholarship Committee be paid for?" "Who would pay the costs of the Scholarship applicants to attend selection committee and audition meetings?" "Would distance to travel, if cost were to be paid by applicants, eliminate some from competition?" "Inversely, how would committee members' expenses be paid if they were to attend selection auditions in various parts of the country?" "What advantages are there to a National Scholarship program that would be unavailable to Chapter Scholarship programs?" "Inversely, are there disadvantages to Chapter Scholarships that preclude a successful program?" The more this idea was researched, the more it became obvious that the advantages of Chapter Scholarship Programs far outweighed a National Scholarship program, including funding, expense control, auditions, award selectees, distances to travel, to mention nothing of the many, many problems that could result from a scholarship selection that a local group did not agree with. If time provides satis-

factory answers to these many questions, answers that might make a national scholarship program feasible, it can then be reconsidered by the Board of Directors and adopted by resolution.

Student Memberships have been a subject of discussion for some period of time. This, too, has been a difficult matter to resolve, so far as the By-laws are concerned. It would be rare, indeed, to receive a suggestion for By-law consideration that did not have some merit. In this case there is a lot of merit, but inherent are also many, many problems. This proposal included a provision for a reduced amount for dues. It also included a provision that a copy of "THEATRE ORGAN" be included with each student membership. The irrepressible problem of finances immediately comes into play, as well as the identical rights of all members to the same treatment on a reoccurring basis. A member could legitimately ask, "If a student gets the magazine for a reduced fee, why can't I?" The Honorary Member theory is also questionable in this regard, but is a different concept in that it is a one time thing and involves NO dues for only one year. In our attempt to resolve this, we turned to other organizations who had tried to work out an equitable plan toward the same objective. We found none that had been successful, and all of whom had finally rejected the plan as unworkable on a broad base. Again, it was found local units can better handle this proposal on a much more controlled and sound base. For these reasons, the proposal was not included in the By-law amendments at this time. But it would seem desirable to have a national committee appointed to work on this one item exclusively toward conceiving a plan which would be workable with a minimum of problems.

The By-law section relating to Chapters was removed in its entirety. This was shown to a matter better left out of the By-laws and handled by Board Resolution, and they adopted a resolution covering this item. The new regulations include most of the suggestions received from Chapters to provide a better relationship and a better understanding of these relationships by all parties. New procedures for handling grievances have been established and for adjudicating areas of jurisdiction.

Obviously, with the number of indi-

vidual members interested in the ATOS structure as determined by the Articles of Incorporation and the By-laws, it would be impossible to write these documents so that each and every member would find his ideas adopted. The very best that the committee and the Board of Directors could hope to do was to recommend and to adopt, respectively, the By-laws that would best provide for rules and provisions that meet the basic needs of a majority of our members. Those whose suggestions were not included, while they may feel frustrated, should recognize these facts; should recognize that the action was taken following long established legal processes which have been proved by time and experience.

There was yet another problem to resolve. In the attempt to provide Chapter participation in the Board of Directors, Chapter Chairmen were declared to be ex-officio "members" of the Board of Directors, with right of proxy. Such action, while founded with good intent, is contrary to law — the laws of any state. This is based in two concepts of corporate law. First, members of a Board of Directors of a corporation cannot have proxies — they, and they alone, are personally responsible for actions of the Board, being elected by the membership to their respective positions. If a proxy were permissible, the directors when called to answer for an action of the board, could say, "I'm not responsible — I wasn't there — my proxy voted this action which is being questioned!" Obviously, such a possibility is not reasonable. Hence the prohibition against a proxy. Directors only are accountable to the electorate. Second, as new chapters were formed, the ex-officio member provision meant that the new chairmen were also a member of the Board of Directors, thus increasing the number of members automatically. The law provides that the number of members of a Board of Directors, as stated in the bylaws, may be changed only by amending the bylaws and such action may only be taken by a meeting of the members of the corporation, duly called and noticed that such action is to be considered. While it is provided that the Board of Directors may amend other sections of the bylaws, after due and proper notice of such pending action, they cannot amend the article and section which states the



number of directors — only the members can do this. Therefore, this had to be changed back to the original bylaws provision to this effect. From the foregoing it can be recognized that the new bylaws provisions were, in fact, mandatory to bring them into conformity with the statutes.

The By-laws amendments could not have been completed without the assistance of two committees who were appointed by the ATOS President; The first committeemen were, in alphabetical order, Bill Exner, Los Angeles, CA; Claude Newman, Minneapolis, MN; Stillman Rice, North Haven, CT; Duane Searle, Aurora, CO; Judd Walton, Vallejo, CA; and Erwin Young, Alexandria, VA. The second committee consisted of Dr. Paul Abernathy, Burlington, NC; William Benedict, Chicago, IL; Jack Bethards, San Francisco, CA; Allen R. Miller, Glastonbury, CT; Ron Wilfong, Tulsa, OK; Judd Walton, Vallejo, CA; and Erwin Young, Middleburg, VA. Walton served as chairman of both committees.

The committees were of great help in surfacing ideas and opinions in the field to the basic concepts being considered. Most of this activity occurred with the first committee operating during 1971. The second committee's contacts were on a lesser scale as most of the work involved in the project was on the legally technical aspects of the many facets being considered. We are all indebted to these members for their time, effort and concern to have served during the three year period required to complete the project.

Our counsel throughout has been Mr. Charles A. Rummel, a corporation attorney with lifelong experience in the field, especially where income tax exemption status is involved. His experience with the internal legal structure of member organizations, federations, cooperatives and stockholder corporations has been enormously helpful, especially during the past year when it became necessary to finalize and prepare the By-laws amendments in a form ready for presentation to the Board of Directors. As new laws are passed that may affect us, Mr. Rummel will continue to serve as counsel to help keep us on a sound and straight legal course.

My thanks are extended to the committees and individuals who worked with me throughout this extensive project. □



Lee Erwin with Alabama Theatre manager Cecil Brown during his 11 program tour of the East and South.

## Lee Erwin Discovers Little-known Robert Morton

by Ted Creech

When last Spring the ABC theatre chain booked Lee Erwin for the latest of his frequent tours of their southern theatres scheduled for this fall, they suggested adding the Saenger Theatre in Pensacola to the list of theatres with instruments in playable condition. Lee readily agreed, but when he began to inquire about the condition of the organ, no one but NO ONE, it seemed, had any information to offer.

When Lee was playing for the Atlanta International Film Festival in September at the Fox Theatre, he finally talked with the manager of the Saenger Theatre in Pensacola and was informed that the organ was in good condition and that everything worked except the Bass drum and the Cymbal!

Just to make sure, Lee took along some work clothes and scheduled the tour so that he would have three extra days to work on the instrument if necessary. Much to his surprise the organ WAS in good condition, with the exception of a bit of strange wiring

in the console and twelve Trumpet pipes which had their reeds carelessly strewn about the chamber floor! A few hours work, a bit of tuning, and the Morton was ready for the first show.

Lee Erwin's tour (11 programs in 14 days) included a "pops" concert on a very straight Shantz pipe organ in the Trinity United Methodist Church in Chillicothe, Ohio; the Tennessee Theatre in Knoxville; the Fabulous Fox in Atlanta; and the Alabama Theatre in Birmingham.

Lee was most enthusiastic about the sound of the Wurlitzer at the Alabama Theatre in Birmingham: "The organ is perfect for the theatre and the theatre perfect for the organ." He was also enthusiastic about the management of the Alabama: "It's no wonder that Cecil Brown is called 'number one' by the ABC folks down south; if we had Cecil Browns in movie houses all over the country, the theatre business would be thriving." □





## HOME ORGAN FESTIVAL

*"better than ever"*

Story and Photos  
by Stu Green

The Administration building where the nightly jam sessions were held, as seen through an adjacent woodland.

The 14th stanza of the Annual Home Organ Festival held at Asilomar, Calif. (Sept. 18-22) attracted well over 1000 attendees to the sandy knolls of the Pacific Grove Conference Grounds, a seaside state park, to hear fourteen brands of electronic music and music-related effect makers in the bright sun (and occasional overcast) of a Calif. autumn.

While there was very little shown which could be considered "new" in the electronic organ field, there were refinements apparent in the tonal resources of most models played in concert over those of the same or similar models heard previously. But the term "tonal refinements" refers to electronic tone generation; sorry to report that very little, if any, progress toward the emulation of pipe-generated voices was noted. The large manufacturers seem to have sidetracked research and development toward making their electronic sounds closer to those of the parent instrument in favor of: 1) sound distorters e.g. the "chopper" which turns the entire instrument into a re-iterating Marimba, 2) automatic rhythm, which serves well as a metronome. Both of these addenda appear to have become standard equipment on most models whether the customer wants them or not. The third diversion from the search for true pipe tone is the probably mislabeled "synthesizer" (isn't the electronic organ at its best a synthesis of a pipe organ?) ARP and the Concert Co. would seem to have the idea most acceptable to organ buffs; if the extra brass, reeds and non-organ "mod" sounds are desired, they may be purchased separately and played from a short manual mounted on the organ or on a stand at the organist's elbow. Thus, those not interested in producing pear-shaped "bloops" and "bleeps" are spared the additional cost of a synthesizer integrated into an organ console. For those who do like "Argh", "pfumpf", "urp" and other variable pitch effects in their music, there are models available with the machinery built in and operable from the console.

Speaking from the theatre organ viewpoint, the major brands sounded very much like they did last year. Conn has included a piano with its 3-deck 651, Lowrey has an amazing battery of aids in giving the "country sound" to music (or was it the skill of John Kemm?), Hammond's horseshoe





"Korla" del Castillo and "Sahib" Arlo Hults. Their comedy and music brightened the kickoff show.



Richard Purvis is congratulated by eastern visitor Shirley Hannum on his Festival-preem'd "Suite for Two Organs." Shirley's record album was a best seller at the Festival Music Shop.

Longtime Festival attendee Bob Zadel (Conn) indicates his devotion to mice and dogs while exploring the park grounds.



"Regent" is now in full production and being advertised as equivalent to 28 ranks of pipes (with 28 speaking stop keys and two manuals!), Yamaha has developed a very effective jazz organ and Thomas continues with its line of medium-priced but often theatrical spinets and console models. The Wurlitzer model demonstrated by lovely Fran Linhart is able to make like a coloratura soprano, either serious or in a comedy vein. The Rudolph brand has made one somewhat astounding revision by removing its Tibia from the rotary (Leslie-type) tremulant.

There were a couple of pleasant surprises. For the first time the Artisan organ was heard at the Festival. Made by a small company in southern California, the 3-manual horseshoe model shown was satisfyingly effective as played in concert by Tom Gnaster. The other pleasant discovery was the new Saville organ, as reconstituted by organist/tonal designer Tom Cottner. Last year we witnessed Porter Heaps playing "Ride of the Valkyries" practically as a Bourdon pedal solo on a small Saville moved in by a nearby dealer. This year the factory got involved, to the credit of Saville and all concerned with its promotion. Cottner's organ is both gutsy and sweet, although built along straight organ lines. However, Saville informs us that both the 2 and 3-manual horseshoe entertainment models are in the works.

Allen has come out with a 3-manual straight organ console which also has some theatre organ voices. Where Saville has been able to build an effective dual purpose instrument, Allen, which in years past has demonstrated a well-constituted straight organ and a fair to middling theatre model, would seem to have considerable R and D work before their "computer" model equals the firm's past product tonally. Before its major concert presentation, the Allen's bottom manual went dead. Organist Larry Vannucci played his concert on the two remaining manuals after some last minute registration revisions, with no audible evidence of the handicap.

One trend noted this year was the introduction of the instrument that does everything but play the melody. Designed obviously for the home putterer, the instrument provides a harmonic and rhythmic setting for any melody one-fingered on its manual. Of



Festival Chairman Tiny James doubled as MC for many events.



Tom Hazleton presented a suave and polished concert on the Conn model 651.

Tommy Stark concertized on an especially treated Gulbransen. He has a pipe organ home in San Diego.







Fourteen-year-old Debbie Lynn was both decorative and ear-pleasing during "jam sessions."



FRIENDS, ROMANS, COUNTRYMEN! Bound for the Costume Competition, these "Romans" stage a preview of their orgy which culminated in a light-generated burning of Rome, complete with Nero and fiddle.

Veteran radio organist Porter Heaps at the Saville organ.



course it could have been made entirely automatic by simply adding machinery to supply the melody, but that would have eliminated the customer who gets his kicks by observing what a fine organist he has become by playing a melody surrounded by canned orchestration. It gives the putterer the impression that he is contributing something to the music, a very necessary sales feature. It hasn't been on the market long enough to determine whether it will inspire greater learning effort or encourage prospective organists to cease all efforts beyond one finger soloing. It certainly will not be welcomed by teachers whose goal is to develop musical talent. But there's always the possibility the melody player will eventually "trade up" to a more legitimate instrument.

A coterie of more than 30 organists manned the showrooms and played concerts. Their ages and skills ranged from silent film veterans to junior contest winners, and they played music to satisfy every taste, or lack of it. Some of them were (with sponsor indicated): Axel Alexander (Hammond), Mildred Alexander (Hammond), Mike Brigida (A.R.P.), O'lyn Callahan (Yamaha), Lloyd del Castillo (staff), Donn Clayton (Concert Co.), Thomas Cottner (Saville), Frank Denke (pianist-staff), Sherry Emata (Yamaha), Rocco Ferrante (Yamaha), Tom Gnaster (Artisan), Tom Hazleton (Conn), Porter Heaps (Saville), Arlo Hults (staff), Jeff Humphrey (Gulbransen), Bill Irwin (Yamaha), Carol Jones (Conn), Bud Iverson (Conn), John Kemm (Lowrey), Byron Melcher (Thomas), Jonas Nordwall (Rodgers), Everett Nourse (staff), Gus Pearson (Wurlitzer), Richard Purvis (Rodgers), Paul Quarino (Wurlitzer), Tommy Stark (Gulbransen), Bill Thomson (Rodgers), Shay Torrent (Hammond), Larry Vannucci (Allen), Hal Vincent (Baldwin), Harry Wach (Thomas) and Wayne Wilkinson (Baldwin).

Styles of music heard included rock, jazz, night club, gin mill, classics, pop standards, ragtime, theatre intermission, silent movie, and two and three organ "jamming" during the nightly after-concert dance. In fact, some of the best fun music was heard during the late night jam sessions, mostly played by visiting professionals who were there as guests. These sessions included the talents of Tiny James, Shirley Hannum, Gordon Tucker, Claudia (Kennedy) Ashley,

#### THEATRE ORGAN



"Not ONE schmear glissando!" A triumphant Millie Alexander exults over the good show she gave to Festivaleers.



BACKSTAGE CONFERENCE. Organists O'lynn Callahan (Yamaha), Hal Vincent (Baldwin) talk it over with visitor John Seng between shows.

Veteran theatre organist Eloise Rowan, a protegee of Eddie Dunstetter, was an interested visitor at the Festival. She teaches in San Francisco.







Bill Thomson earned the plaudits of his audience, this time without the incentive of being scheduled near George Wright.



LOOK ALIKES, Concert Co. Prexy Bill Johnson (left) meets Saville's Tom Cottner. Their resemblance to one another caused many a case of mistaken identity during the Festival.

Larry Vannucci looks a little edgy following his concert because his bottom manual conked out just before showtime. The audience never knew, until told.



Debbie Lynn (14), and Dick Bailey. They were sometimes joined by other instrumentalists: Neil Graham (banjo), "Menlo Joe" Dimock (piano) and Stu Green (Tonette and Jawharp).

There were colorful extras such as a fashion show, a concert by Pacific Council for Organ Clubs' amateur members (P.C.O.C. is the Festival's sponsoring organization) and a costume competition, which used to be a more effective costume ball. If anyone got short shrift it was the P.C.O.C. member clubs' reps. The "Clubs on Parade" program was a technical disaster, with a stage full of organs tripping up the already nervous amateurs by some going sour in mid-selection, or not working at all.

Something different in the talent lineup was added this year by Festival Chairman Tiny James — variety acts performed by artists not connected with any organ manufacturer. The staff artists performed mostly musical specialties but there was one comedy sketch lampooning the TV medical shows done entirely in pantomime. Musical specialties were performed by teams of veteran artists. Richard Purvis and Bud Iverson premiered Purvis' *Suite for Two Organs*. One team, consisting of Franke Denke (piano) and Everett Nourse (organ), recreated many of the selections from their hit album, "Who?" Another team consisted of silent movie era organist/entertainers Arlo Hults and Lloyd del Castillo from southern California. Both are comedians as well as musicians. Their humorous patter, fine organ duets and solos added much pizzazz to the first night show, especially their "mangled march" duet. Such novelties break the pattern of continual concerts and the reception given by audiences indicates this entertainment area will be enlarged next year.

The 1973 Festival provided an opportunity for the professional organist to learn what technical and musical trends are surfacing. For the non-pro it was a grand week to soak up both music and the sylvan atmosphere of the park and the adjacent Pacific. For all it was a sojourn away from Watergate, "Impeach the President" moves, wars and the usual bad news. It was also a good place to shop for and sell organs; nearly all 1973 exhibitors signed up for the 1974 Festival in order to hang onto their showrooms, which are in short supply.



Jonas Nordwall appeared for the Rodgers Organ Company.

Last year our closing remarks suggested perhaps golf carts to help over-the-hill reporters get around campus to all events and showrooms, as continual "climbing the dunes" can become tiring. The suggestion was considered and this year there was a mini-bus available to ferry the corpulent, lame and lazy to events. It's a small matter but it's indicative of the sensitivity of the Festival Committee to suggestions made by Festivaleers. They aim to please, and their aim is improving. □

## Canadian Artist Tapes Odeon Farewell

by Ronald L. Payne

On September 9 and 23, the organ of Toronto's Odeon Carlton Theatre spoke in its true glory for the last time, until its new home is found. The organist was 19 year old Colin Cousins, of Hamilton, Ontario. His style is very reminiscent of true theatre organ playing. When Colin sits at the console of one of the mighty instruments, he commands immediate attention from all those present, as borne out by testimonies of theatre organ greats Harold Jolles and Don Baker.

The tapes made at the theatre are of excellent quality, thanks to the efforts of Dave Granger of Mississauga, and the organ sounds totally unlike the 3/19 Hillgreen Lane, that it is. The organ was babied into playable condition, and the ciphers silenced by organ-expert John Holywell of Unionville. Colin's sincerest thanks go out to these two men.

The organ itself has a future that is very much in doubt. It may go to Kingston, Ont., or out to British Columbia. Hopefully, though, it will be playing again soon, as it marked the end of organs in theatres in Ontario. □



# THE HUGH DODGE STORY

by Lloyd E. Klos

There have been a number of theatres in the United States which have boasted more than one console for their pipe organs. The Roxy in New York had a triple-console Kimball; the Denver Paramount, New York's Radio City Music Hall, and Rochester's Piccadilly, dual consoles. This is the story of an organist who manned one of the consoles in Rochester's Piccadilly Theatre — Hugh J. Dodge, one of "The Console Twins", as he was known in the late twenties.

Mr. Dodge was born in the attractive little village of Lockport, New York, west of Rochester. He was the only musician in the family, and studied piano at an early age. In his first year of high school, he organized, directed and played in his own dance band.

Because of his experience with the dance band, Hugh was hired by an Italian impresario in Lockport to accompany first-run foreign films. A lot was rented in the Italian section of the village and chairs took up every available square foot of space. The piano was placed behind the screen, so our hero saw the action in a reverse fashion.

The first production was *Dante's Inferno*, with Italian subtitles, and considerable nudity for a 1919 vintage picture. There were hundreds of extras, and the acting was of very poor quality. For the love scenes, Mr. Dodge played "Romance" by Anton

Rubinstein. But, for the hell scene, he gave them the "Anvil Chorus". As many of the immigrants had been to LaScala and other homes of opera, they vented their displeasure over the choice of music. The series ended after only four performances!

At the age of 15, Hugh was hired to play the piano for the dinner hour in Lockport's 1752-seat Rialto Theatre. The house had a 4-piece orchestra which accompanied the silents.

The Rialto management eventually bought an organ which added a new dimension to motion picture playing, and was a boon to the small theatres because it replaced the more expensive orchestras. Far more important, there was a greater variety of music obtainable from an organ, instead of the pianos and nickelodeons which preceded them. No matter what the make, if it imitated a single violin one minute, or a thundering cavalry charge the next, gee, Dad, it was a Wurlitzer!

Dusty Rhodes was the first organist at the Rialto, and Hugh Dodge served as his substitute during his supper hours or whenever Dusty was inclined to take time off, which was often. Some of the pictures which Hugh remembers working, were the original *Peter Pan* with Betty Bronson, *Madame DuBarry* with Gloria Swanson, and *Charlie's Aunt* with Sidney Chaplin.

Desirous of hearing some of the organists who were playing other the-



Hugh Dodge at Rochester's first Hammond in the Peacock Room of the Odenbach Restaurant in 1935.

atres, Mr. Dodge one day hopped aboard a Buffalo, Lockport & Rochester interurban trolley car, and headed for Buffalo. He first visited Shea's Hippodrome where Albert Hay Malotte was presiding at the console accompanying a Harold Lloyd picture involving a haunted house. Malotte's playing of "The Funeral March of the Marionettes" instead of the familiar spooky music to capture the mood demanded on the screen, made a lasting impression on the young organist. This piece, 40 years later, was to become the theme of the television series *Alfred Hitchcock Presents*.

Mr. Dodge next visited the Lafayette Theatre where the master showman-organist, C. Sharpe Minor, would take his place at the 3/15 Wurlitzer in full dress suit, white tie and white gloves. "There was truly a trick organist. He could make the organ snore with clever use of the Vox Humana, or take a popular song like "April Showers" and make a real production number out of it. He created a picture of a milk wagon making its early morning rounds by employing the xylophone for clanking milk bottles, and wood blocks for the clop-clop of the horse."

Minor would station a violinist in a chamber, who, at a prearranged signal, would play a solo, while the organist would simulate the playing at the console. As the 'stage-door Janes' gathered about the showman afterwards, they would be lavish in their



praise of Minor's artistry. He didn't object to this one bit!

An artist whom Hugh Dodge watched carefully was Henry B. Murtagh who played the Lafayette around 1922. Up to that time, Hugh had had no formal training so the impressions which these artists made on him were great.

About 1923 while he was substitute organist at Buffalo's Elmwood Theatre, the organist, Roseauz, gave Hugh some lessons on the Three-manual Wurlitzer. Quite often during a lesson, he would excuse himself and be gone for a couple of hours, leaving his pupil extra time for practice.

Even before its big neighbor to the west, Buffalo, Lockport had a radio station — WMAK, owned by Norton Laboratories which made bakelite for radio consoles. Hugh had a half-hour spot with a dance band. The program was so informal, the announcer would bring in coffee and a tray of doughnuts while the show was on the air. The participants would stop and enjoy the snack and no one worried about "dead air". One day, however, as the announcer arrived with the food, he tripped, fell, and food went flying in all directions, the coffee pot and tray banging about in the studio. And, it all went over the air!

While in Lockport, with the right atmospheric conditions, the station could be heard in Scotland. Eventually it moved to Buffalo.

After high school, Mr. Dodge entered Rochester's Eastman School of Music for a summer course. He was interested in the motion picture organ course but found he was wasting his time because of his previous experience in Lockport and Buffalo. He therefore enrolled in the classical organ course under Abel M. DeCeaux, a man who had nothing but contempt for the "movee organ."

As Hugh had to realize some income while a student, he auditioned as a movie organist for Victor Wagner, the director of the Eastman Theatre Orchestra. As the Eastman, Regent and Piccadilly theatres were leased to Paramount-Publix, he did substitute work at these houses, the latter two having Wurlitzers, the first an Austin.

In the fall of 1925, he became regular organist at the Piccadilly. Some of the pictures he accompanied during this period were *The Mark of Zorro* with Douglas Fairbanks, *What Price Glory* with Dolores Del Rio, Victor

McLaglen and Edmund Lowe, *Safety Last* and *Grandma's Boy* with Harold Lloyd, *Huckleberry Finn*, Laurel and Hardy epics and a documentary-type film, *Nanook of the Frozen North*. *Nanook* had plenty of drifting snow and gale-like winds and Mr. Dodge featured both preludes and fugues of Bach. His background music resulted in favorable mention for the "movie organist" by the Times-Union Theatre reviewer, Amy H. Coughton.

Hugh Dodge's daily schedule began at 8:30 in the morning with class sessions at the Eastman School until 10:30. Then, he'd walk a few blocks to the Piccadilly where he'd play until two, then, back to Eastman for more classwork until about five o'clock, returning to the theatre for the dinner hour. Occasionally, he'd have a late show at ten. Besides accompanying the movie, he would often play with the orchestra, giving the music more substance.

The organ in the Picadilly was a 2/9 Wurlitzer, installed in the 2250-seat theatre in 1919. The orchestra directors included Arthur Newberry, who was also a violinist in the Rochester Philharmonic, Seward Seward, and Al Metzdorf.

In late 1928, the Piccadilly was closed for refurbishing. Sound was coming in and the theatre was to be re-wired for the new medium. A model 240 Wurlitzer with two consoles was installed; one a three-manual, the other a two-manual. Hugh Dodge and J. Gordon Baldwin were chosen as organists and became known as "The

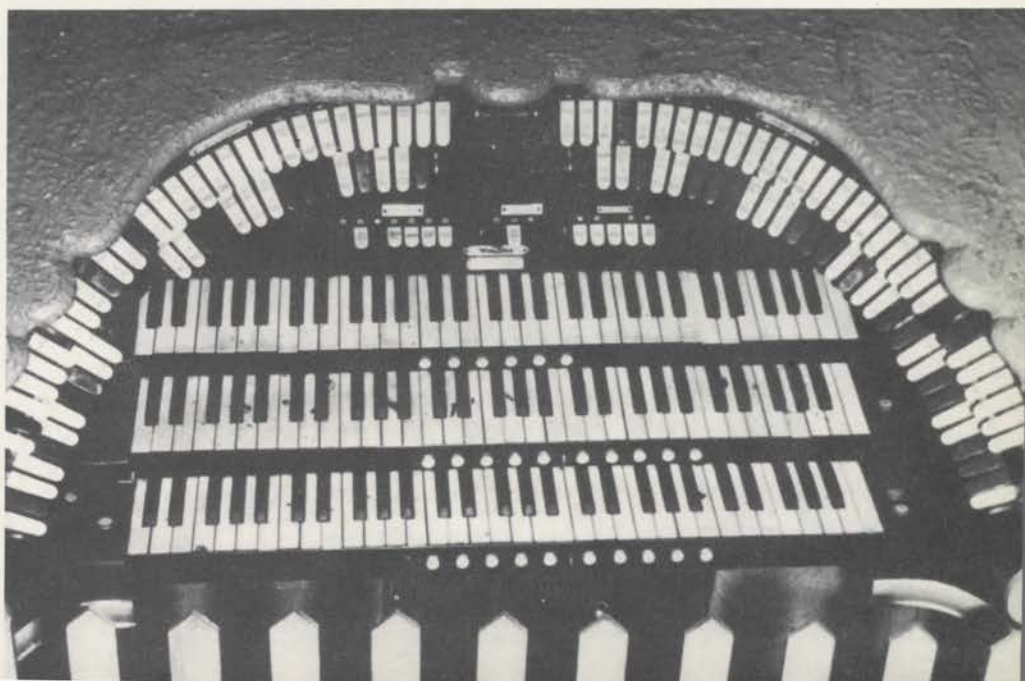
Console Twins."

When the Piccadilly reopened on February 9, 1929, it featured the first serious all-talking screen drama to be presented in Rochester, *Interference* starring William Powell, Evelyn Brent, Clive Brook and Doris Kenton. The movie ads exhorted the public to "Hear Them Talk". However, the big names on the marquee were those of singer Marion Harris and the late Eddie Peabody, the banjo king.

Mr. Dodge recalls that the movie drew good crowds daily during its two week run. Prices ranged from 25 cents to 60 cents, with children admitted for 15 cents at any time. A newspaper critic's review, pasted in Mr. Dodge's scrapbook, called the movie "a thorough all-talkie, featuring a cast chosen for suitability to spoken dialogue in voice and diction." Hugh further notes that the first sound was produced from records and not on a film track, and that sometimes the operator picked the wrong record for a particular sequence, resulting in confusion. The voices of William Powell and Clive Brook were reproduced with clarity and excellent quality but the higher voices of Evelyn Brent and Doric Kenyon did not reproduce so well. That's the way it was during the talkies' infancy.

"The Console Twins", Dodge and Baldwin, used to work up their presentations to perfection. Hugh classifies Mr. Baldwin as extremely capable along these lines. Overtures went well for a time — "1812", "Light Cavalry," and "Poet and Peasant."

The three-manual console from the Piccadilly. When theatre was remodeled in 1948, it was moved to the side and a picket fence erected around it. It is now in the Three Coins Restaurant in Louisville, Colorado. Fate of the 2-manual console is unknown. — (Lloyd Klos collection)





## DEPARTMENT OF COINCIDENCES

Marches were also well received. In time, however, the patrons demanded lighter music. The remaining silents continued to be accompanied by both organ and orchestra, as were comedies and news-reels. However, sound was here to stay and, as time went on, the organists had less to do.

J. Gordon Baldwin was released as organist and eventually became musical director of WHEC in Rochester, playing its studio Wurlitzer installed in 1934. Later, he left town for parts unknown. Some say he went to California; others say he went to New York. If anyone knows of his whereabouts, the writer would be most interested.

In 1930, the Piccadilly began a policy of stage shows, using the organ for solos and song slides for a year. Hugh Dodge entered the broadcasting field, first for WHEC, then for WHAM, broadcasting from the Madison Theatre in 1930 and 1931. The theatre had a style E Wurlitzer and Hugh became his own announcer. The theatre's coming attractions were announced on this 3-times-a-week program in the late afternoon.

In 1934, Mr. Dodge became organist and choir director of St. Monica's Church, a position he has held ever

The February, 1973 issue of *THEATRE ORGAN* contained three articles concerning two organists from Franklin, Pennsylvania, neither of whom had heard from the other in 30 years. Two articles by Anson Jacobs,

since. In 1935, industrialist and restaurateur, Fred J. Odenbach, signed him to play dinner music in the Peacock Room of his Odenbach Restaurant, using the first Hammond organ played publicly in Rochester. Another local organist had claimed he was the first, but Mr. Dodge easily refutes this.

Mr. Dodge looks back on his theatre days with fond remembrances. He feels his career as organist-teacher is that much richer because of this experience. He says, "To be a good teacher organist, you needed, besides the basic equipment of a musician, a retentive memory and keen originality. All these factors were necessary to be successful."

A gentleman with character, a musician of note — that's Rochester's Hugh J. Dodge. □

who was more than "a small part of the golden era", also told of the latest disposition of the 3/9 Wurlitzer in the Latonia Theatre in Oil City, Pa.

The report of Potomac Valley Chapter's November meeting tells of another organist originally from Franklin, Jim Smiley. Jim writes that "Jake", as Anson was known to his many friends, was the inspiration for Jim's changing his college engineering course to organ studies.

"Jake" played at the Orpheum Theatre in Franklin on a two-manual Seeburg-Smith organ of about 10 ranks. Frequently, a road-show picture would be accompanied by organ and a small orchestra, in which Jim's father, Burt Smiley, played cornet. Needless to say, Jim and his brother always sat in the pit to admire the way "Jake" conducted from the console. Nobody ever played marches with more gusto and fidelity to voicing than "Jake".

Jim also recalls that he came to Oil City at the request of the owners of the Latonia Theatre to become second organist when the theatre opened. A quirk of application of rules by the American Federation of Musicians lost Jim the job, which was filled for a short time by imported non-union organists. Later, union organists were brought in, featuring Arlo Hults. Years later, Arlo followed Jim in a combo at the Neptune room in Washington, D.C. where they became friends.

It goes without saying that Jim Smiley is anxiously awaiting progress in the reinstallation of the Latonia organ with hopes of playing it again someday. □

## Closing Chord

John A. Holywell of Unionville, Ontario, was killed when his car smashed into a tree on November 3. John, a charter member of the Niagara Frontier Chapter ATOS, was a dedicated theatre organ enthusiast. Always ready to assist fellow members in moving, installing or maintaining their instruments, he was working on his own installation recently. His widow and two children survive. □

Rochester's Piccadilly Theatre where Hugh Dodge played the first all-talking picture "Intolerance". Date of picture is February 1929.







Hope-Jones at 35. Photo was made during his Birkenhead period and is, to the best of our knowledge, seen here in print for the first time. It was given to Lee Haggart by Jim Nuttall.

## Homage to ...

# Robert Hope-Jones

### PART I

by Stevens Irwin

**R**OBERT HOPE - JONES (1859-1914) was the Creator of the Theatre Organ. His genius never failed him because he was able to think in terms of both the mechanical and artistic at the same time. He conceived a whole new system of electrical control for the organ, which Mozart so graciously called the *King of Instruments*, and he redesigned every stop he used so that it became a highly colorful and individualized timbre.

Admittedly, he was more interested in *tonality* as a thing in itself than in formal patterns of notes in the music, but he relieved us from hearing so many nondescript Diapasons and Flutes and monotonous Trumpets and Oboes, such as existed when he was a boy church organist.

He envisioned the organ sound as both a symphony orchestra and an organ, for he realized even in younger years that both styles of sound were needed to play the music of some five

centuries, from 1473 to the present, since many of his ranks of pipes are still being used, even in church organs.

The tones he created were not the first to be imitative of instruments. He and his talented voicers were able to add warmth to William Thynne's Viols and Violas, smoothness and body of tone to Henry Willis' Tubas and Cornopeans, and true expressiveness to percussions. He changed the ancient keyed wooden Serpent into the louder reedy, brassy Ophicleide. To the or-



## HOMAGE TO ROBERT HOPE-JONES

by Stevens Irwin

*Much has been written about Robert Hope-Jones. To the conservative organ authorities of his time his tonal and mechanical innovations often seemed like sacrilege performed against the beloved instrument as they knew it. Others were open-minded and curious to hear or try his radically different instrument. In the days when the Hope-Jones concepts were new, there was no middle ground; the cognizant organ enthusiast was either for him or agin' him. Hindsight has vindicated Hope-Jones. Many of his innovations are used by latter day builders of straight organs, even those few to whom the word "unification" still has nightmarish aspects.*

*Author Irwin here outlines some of the developments in organ building brought about by the restless Englishman and his band of innovators. He has been careful to list the co-workers because the term "Hope-Jones" covers the work of more than two dozen progressive organ craftsmen who were attracted to the Hope-Jones banner because of the leader's interest in new and often revolutionary ideas in organ design.*

*Newcomers to the organ hobby will find this three-part commentary of special value because it will provide them with the background against which the name of the theatre organ's mentor looms large.*

Editor

gan's Diapason, Chimney Flute, Gedeckt and Gemshorn he gave new timbres that seemed to say, "Listen to us; we sound as individuals now; we never were so distinctive before."

Robert Hope-Jones was the third son in a family of nine children; seven were boys. He was 20 years old at the height of the Victorian Era (in 1879). There were few symphony orchestras to be heard (we have over 900 in America today), yet Robert knew that major composers such as Berlioz, Schumann, Liszt, Mendelssohn, Vierne, Franck, and especially Widor thought out their compositions with the gentle sound of the orchestra in mind. These and many others sensed the continuum of tone heard when 50 or more woodwinds and strings "slid" gracefully from one note to the next, each with a slightly different timing. Some stated that they "heard" this singing quality in their thoughts even while they sat alone in their rooms and wrote notes on paper. The abrupt release of the tracker action organ with its lack of dynamic expression held no appeal for them. Hope-Jones set out to give them the musical sounds they desired.

Hope-Jones was not only versed in the theory of acoustics and electricity, he was also a most practical man. He once stated that his invention of very slender low-voltage magnets (one under each pallet-valve) and the use of

two different precious metals as rubbing contacts came about without examination of other builders' actions. This alone is proof that he was able to sense the exact combination of elements needed to make Charles S. Barker's purely pneumatic-valve a success. Aristide Cavaille-Coll, Father Willis, and other builders had applied their own electric parts to it, but these were made from quite heavy machinery and required considerable voltage for operation. Cables were thick, many stop-actions utilized sliding strips of wood under pipes, swell shades were not electrically moved, and large pedal valves were still hard to open quickly. Hope-Jones also overcame key and switch contacts that oxidized quickly, low amperage from inefficient batteries, cables limited in length by their weight, and even pneumatic tubes that leaked. The Industrial Revolution's new materials and methods helped him.

Even in his own actions, for he made several kinds, he had to fight corrosion by atmospheric elements, not to speak of malicious persons who cut his wires. Another masterpiece of adaptation was his use of the rotary forge blower driven with an electric motor first introduced at St. Cuthbert's church, Edinburgh, in 1896. From then on it was possible for organists to have sufficient quantity or pressure of wind, nor were organs

again limited in size due to a limited wind supply. Majesty of tone from Diapasons and the dignity of a deep pedal bass now came forth from the shadowy chambers. No longer need the organist limit his practice to times when a "pumper" was available, or depend on many sorts of hydraulic blowers. Later in his career he used a special type of turbine (not fan) blower to raise the 50-inch pressure for his Solo Tuba in the 14-rank Ocean Grove, New Jersey, opus. This unbelievable sound, heard by the writer in mid 1920's, has since been revoiced on 25 inches.

Hope-Jones redesigned the wind-chest so that each pipe, however high up the scale, had its own valve and magnet. If his new unification system were to work, any pipe in the organ had to sound from any combination of key and stop-action. He invented the Sforzando Action, indicator lights, several types of pedal and manual pistons, and Suitable Bass pistons under each manual. With the latter a thrust of the thumb brought on pedal stops of proper timbre and loudness to match each manual combination then on. He made many other aids for the player, some of them on just one organ.

His Pizzicato Action seemed to "pluck" even sustained stops by releasing their valves about one-sixth of a second after contact, even though keys were held down. Like Second Touch, the stops affected were drawn on special controls. Typical were solo stops and couplers to bring other solo stops to the lowest (Accompaniment) manual, where this touch usually was, as a Tuba Sonora 8', Melophone 8', Post Horn 8', Cello II ranks 8', and Solo to Accompaniment coupler 8'. His tremolando-type action that imitated string players "strumming" across strings was never popular.

Other devices opened a swell shade slightly (or closed it) at each striking of a key. He applied electricity to the Crescendo Pedal and invented a separate electro-pneumatic motor to open and close each swell shade. He utilized bellows of every shape and size, each with its own magnet, to give flexible control to his remarkably individual ranks, as he saw each rank as a sort of instrument.

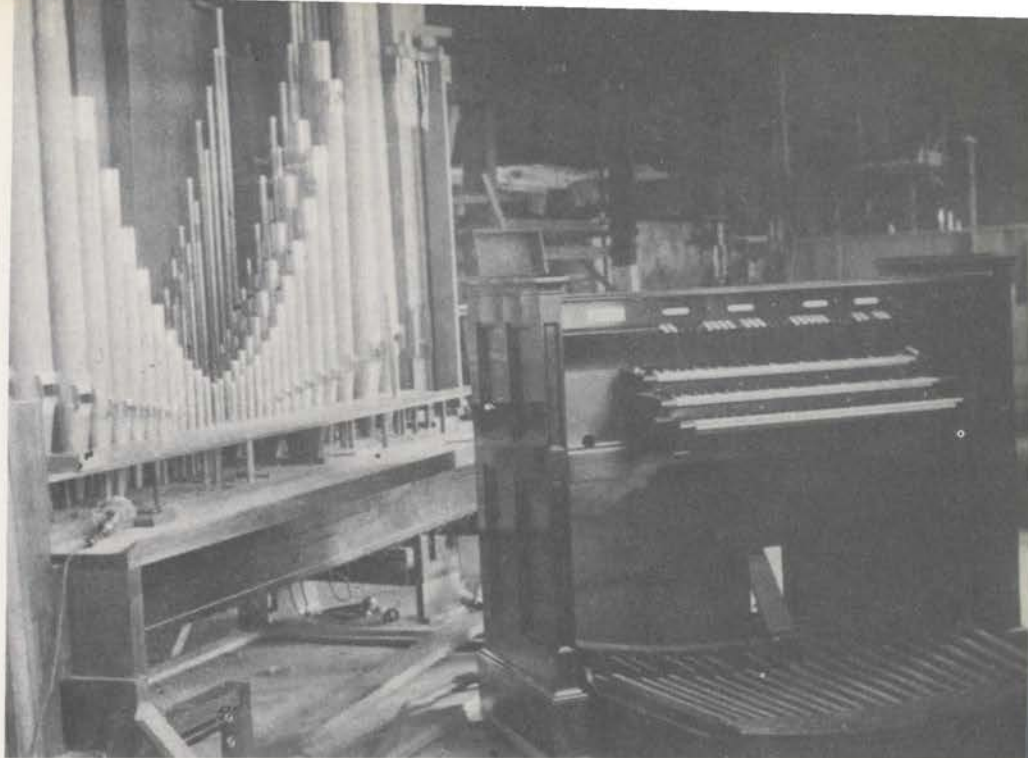
He was the Stradivarius of the Organ World. He did everything he could to make each rank a thing of great beauty. He thought in terms of



ranks, not whole divisions. He placed many on separate windchests with just the right pressure to bring out a style of tone and to make pipes sound efficiently. There is, after all, a direct relation of tonal results between wind pressure and size and shape of the air column as a thing in itself. Some ranks sat high up on stilts, others were right behind the shades, and still others were buried deep in concrete chambers, usually with shades high up on top, not always on the sides. And he understood the reflection patterns that sound waves follow; in one organ he made use of a masonry wall of great thickness to reflect sound upward against a wide, curved wooden roof. Here even the soft Dulciana Celeste can be heard clear to the back seats, and with shades closed!

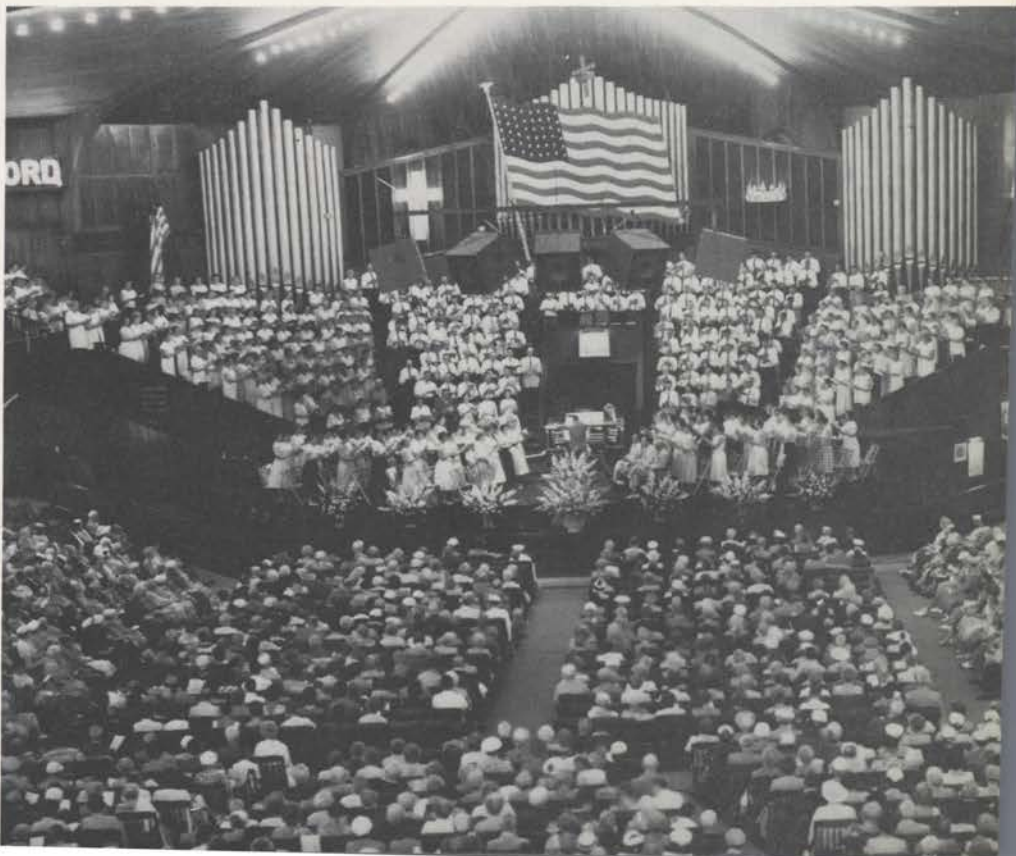
On the artistic side of the ledger he thought of each rank sounding in contrast to each other rank, even in the same swell chamber. Unlike the Classical (this term includes Baroque) organ, he contrasted an Oboe Horn with a Concert Flute, and a Diapason + Octave with a Trumpet. Because he was thoroughly orchestral in his instincts he built some of his later instruments so that Strings could fade, or dissolve, into Horn tone, and Trombas and Tubas could overwhelm Diapasons. No one fabricated a Dulciana more silvery than his, an Orchestral Oboe that sizzled with more high overtones, or a Muted Violin that showed off more "rosin." Yet he loved all sorts of Diapasons and other purely organ tones. He experimented with many sizes and dimensions of chimnies in order to make all sorts of combinations of odd and even-numbered harmonics, just from one stop. However, like most imitative stops in the organ, his were much louder than their counterparts in the orchestra. This was knowingly done so that under expression a Clarinet, for example, could sound like four ranks or a mere whisper of reedy timbre. Thus every stop might be a melody voice.

For his famous Viol d'Orchestre (as he spelled it) at Ocean Grove he provided a separate swell chamber and shades with a high-pressure tremulant. With its sharp and flat Celestes it sounds like many ranks, so great is the *phase-difference* due to summation and difference frequency propagation. With shades closed it is not only muted but entirely changed in quality. Along with the three Vox Humanas in



View of the Elmira factory erecting room, dated August 1909. The small organ being checked out was destined for Portland, Maine, according to Jim Nuttall's note on the back. — (Haggart collection)

The 14-rank organ Hope-Jones installed in the Ocean Grove auditorium in 1908 is a prototype of many of the builder's innovations, including the "unit system" of separating families of tone in swell chambers, higher wind pressure (up to 50"), unification, suitable bass, second touch, inclined manuals, all pipes enclosed (except the Diaphone), fast electro-pneumatic action, pizzicato touch and percussions. The problem of coastal moisture was overcome by building concrete chambers deep underground. Sound is conducted upward via large concrete ducts and poured into the auditorium by huge horn-shaped reflectors seen above. To increase conductivity the ducts were given several coats of enamel to provide a mirror-like surface. Swell shades were at the tops of ducts. To accommodate auditorium sponsors who expected to see pipes, impresario Tali Esen Morgan had wooden display pipes made and installed in time for Clarence Reynolds' dedication concert — much to Hope-Jones' amusement. The organ cost \$26,000. Reynolds' rendition of "The Storm" was so realistic that concertgoers often jammed the exits to see if there was really a storm outside. The instrument has been rebuilt several times but most of Hope-Jones ideas have been retained. The console shown here is not the original, which was a horseshoe. Divisions are named Foundation, String, Wood, Brass and Percussion, each with its own swell pedal. The organ is still in use.







Hope-Jones' co-worker James Bolton settled in San Diego, Calif., and remained with organ work throughout his career. In this 1961 photo he is shown shortly after his retirement — but always ready to help hobbyists with the knowledge gained during a lifetime devoted to the organ.

Radio City Music Hall (on 6" wind) and the dazzling Serpent in the Los Angeles Wilern Kimball, it deserves to rank with the greatest stops in the theatre world. And how great the contrast with the fair and band organs Hope-Jones heard in his youth! Some English churches then had barrel organs!

Our favorite builder did not bring forth any basic new forms of pipes. Even his Kinura had its origin in ancient Regals such as the Trommetenregal with inverted-conical tubes, albeit on much less pressure and with thinner tongues. Under his direction inventive and talented voicers — E. F. Lloyd, J. W. Whitely, Carlton Michell, J.C. Hele and James H. Nuttall — so completely redesigned pipes, resonators, shallots and reed-tongues as to make them speak entirely different qualities of sound. And he worked with all forms of pipes, making hybrid timbres such as his Oboe Horn, Horn Diapason, Diaphonic Diapason, and Quintadena Celeste, each of which resembled two qualities of timbre.

Was Hope-Jones influenced by the great French builder, Cavaille-Coll? After all, he traveled in the south of France in his early years. No less an authority than Stuart Kennedy of

Calgary, Alberta, who has done much research on Cavaille-Coll, says that there is no reason to believe either builder influenced the other, even though they were contemporaries. Each maintained a high degree of individuality. Each was a genius in his own right.

Nor did Hope-Jones receive even in his own day all of the credit for his inventions in sound. As voicer Eugene M. Nye of Seattle, Washington, says, "The so-called geniuses of organ building were usually a team of men, some of whom adapted the ideas of their leader, keeping them within the practical bounds of engineering." Nye further states, "When Hope-Jones was working full time in his Elmira, N.Y., plant, he employed about 50 men." Many of them had followed Hope-Jones from England.

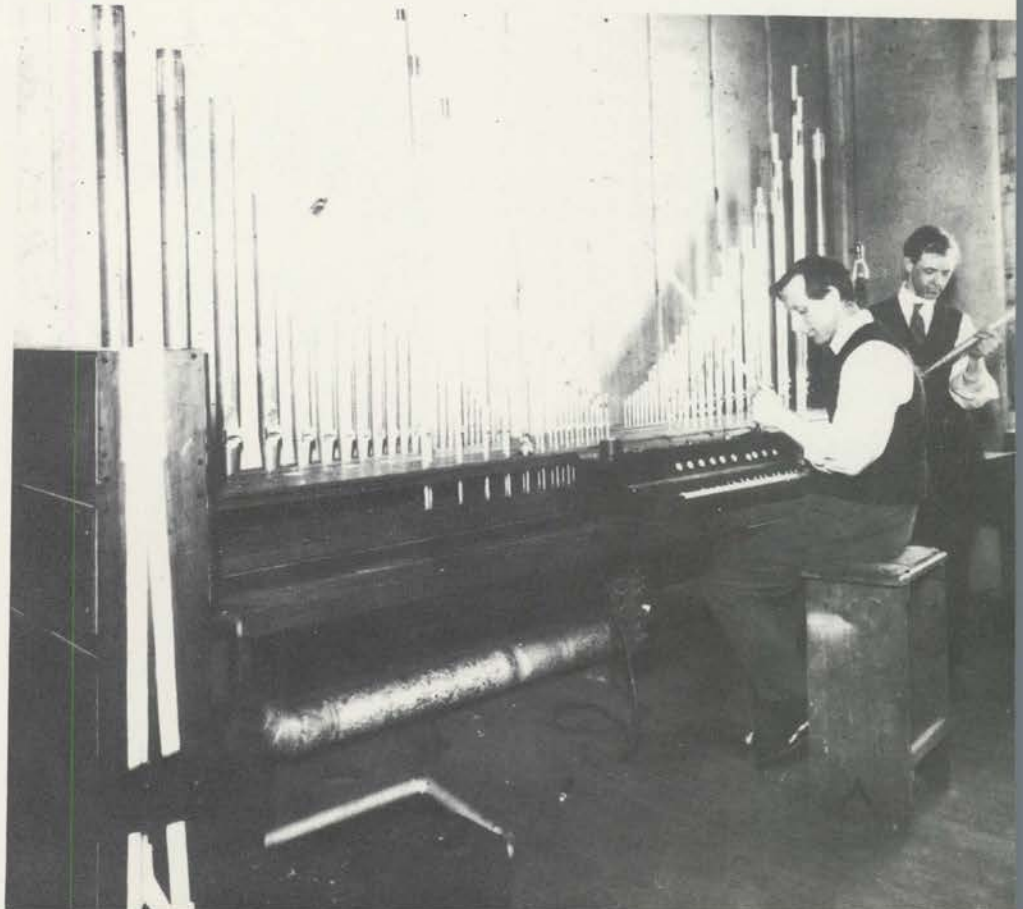
He had the really talented James H. Nuttall to develop his ideas into stops, especially the Reeds, and to develop, along with Theodore Ilse, the horse-shoe console. But he had other good men such as Joseph Carruthers, John J. Colton, David Marr, J. Meakin Jones, James and Ralph Bolton, Earl Beach, H. Badger, Fred W. Smith, Fred Wood and Robert Pier Elliott to make his dreams in sound come true. When the end came for Hope-Jones in 1914,

Elliott went to the Robert Morton Organ Company as technical advisor to design their first unit organs, and then to W.W. Kimball in 1920 where he was in charge of sales and was also organ factory manager.

The Hope-Jones Electric Organ Co. in England, first at Battersea and then at Norwich with Norman and Beard (1898), built some 41 organs. Later, in this country, he built around 38, some of these being merely enlargements. Surprisingly enough, most of his work in England was along straight organ lines, but with some borrowing and extension. As Nye states, "The unit organ really came into being in this country." It came from England to America in 1903 when he emigrated here.

Hope-Jones and his co-workers were as concerned with blend between stops as any builder. However, they depended upon overtones speaking on just the right positions on the scale of pitches for cohesion. They knew that harmonic No. 14, for example, from a Tibia Plena 8' spoke on the same pitch as No. 14 from a Trumpet 8'. Some exceptions might be found among the pencil-thin Viols, Muted Viols, and the Orchestral Oboe, but these usually worked out to be advantages because the off-pitch partials (really inhar-

Rare photo of a corner of the voicing room at Hope-Jones' Elmira factory. James H. Nuttall (foreground) and G.H. Russell are voicing a Viol d'Orchestre. — (Photo is from Lee Haggart's collection)





## ABOUT THE AUTHOR

When Stevens Irwin was twelve years old, he was escorted by his mother through the large John Wanamaker Store in Philadelphia. As they passed under the then new organ, Mary Vogt, still remembered in organ circles, let forth with a thundering crash on many Solo Diapasons and Tubas, shaking the polished marble floor with the biggest Open Wood 32' in America, and forests of Diaphones, all on high pressure. He has never been the same! This article is one result!

Irwin has written three dictionaries of organ stops, all published by G. Schirmer, New York. They are named *Dictionary of Pipe Organ Stops*, *Dictionary of Hammond Organ Stops*, and *Dictionary of Electronic Organ Stops*. All are heavily influenced by the Hope-Jones inventions, and list practically all of his stops.

Organ authority William H. Barnes of Tucson, Arizona, remembers Robert Hope-Jones very well. He told Irwin many of the things about this genius of organ building which appear here.



Stevens Irwin

monics) made a variety of random undulations that resembled surging orchestral sounds. As Hope-Jones broadened his pipe scales with just the right pressures, he was assured of obtaining true overtones, at least in the more obvious bottom parts of the series. In all of the stop-pitches between the 32' and 1/2' there are approximately 11,400 different overtones, each with its proper location in pitch. His famous Cor Anglais, Oboe Horn, and Kinura were rich in overtones that had never been heard before in the world of orchestra or organ, and some of these were sensationally loud, all of which provided a new sort of spatial dimension to sound, and made the Hope-Jones organ a fascinating new instrument in the musical world. Some overtones went up as high as harmonic No. 70 or even 85 from just one pipe, even in midrange. Up in this very high range it should be remembered that three and sometimes four harmonics sound between semitones of the scale! This extreme *density* of overtones accounts for much of the charm of Hope-Jones' reed tones. Remember too that the sensitive human ear can identify eleven octaves of pitch. Yet, the Solo Tibia Clausa of this pioneer builder gave forth little more than three harmonics along with the fundamental ground-tone, which made it even purer in tone than a tuning fork or the biggest Diaphone!

In further imitation of the "grand orchestra," as it used to be called, Hope-Jones thought in terms of masses of notes and the "pictures in sound" that they would make. Contrasting moving lines of contrapuntal notes against each other is a concept in

music that is hard to follow unless one has a thorough training in it. Rather he designed his organs for a single melody line on a conspicuous stop, perhaps a Solo Violin or Tuba Horn, and supported it by any number of neutral "gray" timbres that held up the melody but did not take attention away from it. These gray timbres included the Dolce and Dulciana and their Celestes, the Muted Cellos and Viols, and Echo Diapasons and Gemshorns. Unlike most current builders, he appreciated the value of an inconspicuous and satiny accompanimental sound. Have you ever heard a better accompaniment sound than a Muted Viola Celeste 8'? He also paid attention, as did designer/builder Donald Harrison, to the qualities of timbre he produced at extreme ends of treble and bass. Any one who has heard his cutting, stringy Contrabass 16' in its bottom octave will appreciate this, because it sounds "bowed." Larry Bray has a magnificent example in his three-organ Wurlitzer in Salt Lake City.

Hope-Jones' Echo Dolce was as soft as *mppp*, or around 11 decibels, but his Tuba Mirabilis and Solo Tromba were as loud as *mfff* or *ffff*, or around 82 decibels. His average Diapason sounded about 39 to 42 decibels, or on the borderline between *mf* and *f*. In contrast to these, ancient builders had made all stops, even Trompettes and bass pipes, near the *mp* dynamic. This, of course, was to keep any one voice from covering up the combination.

— To be continued —

*In the next installment, Stevens Irwin discusses the importance of the swell box to the Hope-Jones' organ concept, the "formant" as related to pipe design, improved swell shutters, high wind pressure, "nicking" of pipe languids, "ears" and "bridges" on pipes, and "Second Touch" controls.*

But in the orchestra we expect Clarinets to cover up Violas, Horns to cover up Clairnets, Trombones to cover up Horns, and Trumpets to cover up Trombones. In both organ and orchestra this provides a sensational gradation of textures in quality as well as in loudness, both of which are normal to Romantic music composed since around 1830 and popular songs. Use of masses of notes (sometimes with couplers) and all sorts of "new" tone-clusters further brought out Hope-Jones' imitative tone qualities. In short, Hope-Jones "heard" orchestral and operatic transcriptions in his new sounds. Further along this line, the gigantic John Wanamaker store organ in Philadelphia was specifically designed to play the music of Richard Wagner, and presumably also Liszt and Richard Strauss. How much Hope-Jones influenced George A. Audsley, who made the basic design for this organ, is not known, but he undoubtedly influenced pipemaker Anton Gottfried, Joseph J. Carruthers (W.W. Kimball) and Herbert Kingsley (Robert Morton) who made the most of the newer imitative stops. Along with the (mostly) Moller in West Point Cadet Chapel and the Aeolian in Longwood Gardens, Kennett Square, Pennsylvania, the Wanamaker organ is certainly the most orchestral in concept. But let us not forget the whole division of Trombas and Trombones in the Midmer-Losh in Convention Hall, Atlantic City, or its four purely String divisions.



# THEATRE ORGANISTS ON RADIO

by Lloyd E. Klos

**M**uch has appeared in these pages about the organist who played in the theatres and deservedly so. For it was the function of the theatre musician to accompany the silents, to play overtures with the orchestra, sing-alongs, and to ride his profusely decorated console up into the golden spotlight in majestic grandeur to be featured in a solo spot.

But what about the organist who played on the radio network shows? What were some of the programs which are remembered for their organ music? In the following, I hope to twitch the memories of the older readers and to give the younger generation an idea of the extent that organ music was heard on the air waves of yesterday.

It is unknown to me who the first

network organist was. Radio broadcasting began in November 1920, with the Westinghouse station in Pittsburgh, KDKA, providing the first big broadcast — the Harding-Cox election returns. However, one early program over which an organ was featured was the *Eve-ready Hour*. This was the first variety show on radio, and premiered on December 4, 1923. It used many of the stars of that era — John Drew, Eddie Cantor, Will Rogers, Elsie Janis, Weber & Fields, Irvin S. Cobb and many others. The January 1929 issue of *The Diapason* stated: "Mr. Lew White, founder and director of the White Institute, had the honor of broadcasting an hour of organ music on Christmas Eve from his studio for the *Eve-ready Hour*. Ten million persons

heard the program over WEAf (N.Y.) and 26 affiliated stations on a nationwide hookup by means of short-wave broadcasting." Twenty-six stations by today's standards is nothing, but in those days, it was phenomenal.

Perhaps the most famous network show to use a pipe organ was Pepsodent's (later Campbell Soup's) *Amos 'n' Andy*. Freeman Gosden and Charles Correll debuted over Chicago's WGN in the Drake Hotel on January 12, 1926 as *Sam & Henry*. When the show moved to Los Angeles and changed networks, it was not permitted to use the original title. So, it was changed to *Amos 'n' Andy* and that name premiered on March 19, 1928. Several organists did the show during its lifetime, but the most famous was Mr. Flicker Fingers himself, Gaylord Carter, who played it every weekday night from 1935 to 1942.

The theme was "The Perfect Song" which was written for the score of the 1915 classic movie *Birth of a Nation*, and Gaylord played it twice a night; once for the eastern part of the country and later for the west. He says, in retrospect, that his mother always advised him to open his concert with a piece he knows. So, at all his appearances, "The Perfect Song" is played first. Who can forget the announcer of the show with the peerless diction, Bill Hay, introducing "the boys" with "here they ah!"

Of course, the immortal Jesse Crawford was known for his program *Royal's Poet of the Organ*, sponsored by Royal Typewriter on Sunday evenings in the early thirties. The broadcasting was

Perhaps the most famous radio program to use pipe organ music was "Amos 'n' Andy". The organist on that program from 1935 to 1942 was Gaylord Carter, pictured here at Rochester's Auditorium Theatre Wurlitzer — (L. Klos collection)







Freeman Gosden and Charles Correll, the famous Amos 'n' Andy. Theirs was probably the most famous program on radio to use organ music.

done using the 4/21 Wurlitzer in a studio on the 14th floor of the Paramount Building in New York.

That organ, now the property of ATOS charter member, Dick Loderhose, was heard by more people than any broadcasting organ. Fred Feibel, Ann Leaf, Winters & West, Fats Waller, Don Baker all used it. Feibel played it for 7½ years on his *Organ Reveille* show. Ann Leaf for a time, opened and closed the CBS network with her *Ann Leaf At the Organ* and *Nocturne* shows. It was also featured on the program *Three Consoles* – Ann Leaf, Eddie Dunstedter over KMOX in St. Louis, and Milton Charles in Chicago. This program was revolutionary for remote-control radio.

There was a network show, originating in Chicago during the thirties, which went on the weekday air at 5:45 PM, EST, *Little Orphan Annie*. The organist, a big Swede, Larry

Larson, played the theme for several years. You older readers remember the Wurlitzer's accompanying announcer Pierre Andre who sang:

Who's that little chatterbox?  
The one with pretty auburn locks?  
Whom do you see?  
It's Little Orphan Annie!

There was more, with the Wurlitzer's simulating the bark of Annie's dog, Sandy, at the precise moment. How we youngsters faithfully drank our Ovaltine so we could send the inside seal of an Ovaltine can for a shaker or decoder ring!

How we loved the organ music for Tenderleaf Tea's *One Man's Family*. It was played by Paul Carson from

Jesse Crawford at the 4/21 Wurlitzer in the N.Y. Paramount Studio. This organ was heard by more persons than any other broadcasting organ. — (L. Klos collection)











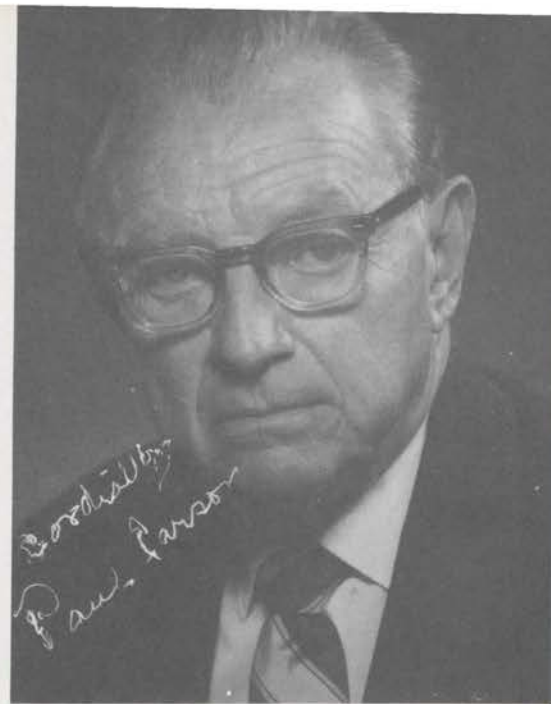
The Mighty Mite of the Mighty Wurlitzer, Ann Leaf at the New York Paramount Studio Wurlitzer. She opened and closed the CBS network for a time with "Ann Leaf At the Organ" and "Nocturne". — (L. Klos collection)

music for easy nighttime listening. The announcer, of which there were several during the show's run, opened with these words: "Moon-River, a lazy stream of dreams, where vain desires forget themselves in the loveliness of sleep. Moon River, enchanted white ribbon, twined in the hair of night, where nothing is but sleep". Later, Erwin served as organist on the Arthur Godfrey shows of many years. Now, he is a free-lance arranger, writer and concert artist.

Canada was not without its broadcasts which utilized pipe organ music, and there were several which lasted beyond World War II. Roland Todd had a Saturday night program which followed the famous *Memory Music Hall*, hosted by Gerald Peters on a Toronto station. If memory serves, it was CBL. Katherine Stokes had a daily stint on *The Happy Gang*. Quentin MacLean broadcast from Shea's Theatre in downtown Toronto, using the 3/15 Wurlitzer which was recently installed in the famed Casa Loma. MacLean's theme was "When the Lights of London Shine Again," and his announcer was the man with the highly resonant voice, Don Sims.

I have been talking about shows which were beamed to the networks. Of course, there were hundreds of local organ shows, and it would be a super-human task to list all of these which featured the mighty Wurlitzers, magnificent Marr & Coltons, silver-voiced Kilgens or the golden-voiced Bartons.

DECEMBER, 1973



Paul Carson who played "One Man's Family" and "I Love A Mystery", both originated by Carlton A. Morse. — (L. Klos collection)

When Laurens Hammond introduced his electronic in 1935, it presaged the end for pipe organs in radio broadcasting. And with it, came the soap opera, with all the networks devoting their daily prime time to them. Some organists would run from studio to studio to provide the themes and background music.

Radio City Music Hall's Jack Ward played for *The Magnificent Montague* which starred Monty Willey. "Aunt Jenny's" theme was done by Elsie Thompson. Dick Leibert was a fixture on Rinso's *Big Sister*, John

Gart on *Bright Horizon*. Perhaps the two busiest organists in those days were Ann Leaf and Rosa Rio.

Ann Leaf, who had to run several blocks a couple times a day for CBS and NBC commitments, played for such shows as *Lorenzo Jones*, *Easy Aces*, *Vic & Sade*, *Pretty Kitty Kelly* and others. Rosa Rio, also helping the profits of Goodyear, did such shows as *Between the Bookends* with Ted Malone, *Cavalcade of America*, *Court of Missing Heirs*, *Myrt & Marge*, *The Shadow* and others.

Who can forget the Lassie show

Eddie Dunstedter at the console of WCCO organ in Minneapolis. When he was in St. Louis, Eddie was one of "Three Console" artists. — (L. Klos collection)







Jimmy McClain (left) and Alan C. Anthony get ready to do a broadcast of *Dr. IQ* in Rochester, October 1944. — (L. Klos collection)

with John Duffy playing the music, or *Mr. Keen*, *Tracer of Lost Persons*, with John Winters at the console. *The Road of Life* and *Young Dr. Malone* had Charles Paul as organist. *Smile Time* used the artistry of Skitch Henderson. Yes, Skitch was an organist long before his work on the *Tonight* TV show.

Here were a few other shows which utilized organ music for themes and background:

*Adventures of the Falcon* with Les Tremayne. "Yes, this is the Falcon speaking . . . Sorry, I can't make it tonight, angel . . ."

*House of Mystery* with Roger Elliott, the mystery man.

*Valiant Lady* with Joan Blaine.

*Tom Mix and his Ralston Straightshooters*.

*Life Can Be Beautiful* with Chi-Chi and Papa David.

*Boston Blackie* — "Friend of those who need a friend; enemy to those who make him an enemy."

*The Guiding Light*

*Mark Trail*

*Against the Storm*

*Backstage Wife*

*Nick Carter, Master Detective*

*Lorenzo Jones*

*Ma Perkins* with Virginia Payne who played the title role during the

entire life of the program.

*Bulldog Drummond* — "Out of the fog, out of the night and into his American adventures comes Bulldog Drummond."

Perhaps a number of readers residing in the metropolitan New York area recall a program, aired on a local station, called *Famous Fathers* in which a celebrity would be interviewed. Providing the music was organist Eddie Baker, now western New York's favorite theatre organist. "That was quite a production", he recalls. "Subjects included aviator Clarence Chamberlain, Harry Carey, Lowell Thomas, Morton Downey, comedian Harry Langdon, Eddie Cantor, Ozzie Nelson, Nick Kenny and Lauritz Melchior. Admiral Byrd recounted his adventures, and was an easy man to talk with."

For seven years in the forties, the *Jack Berch Show*, advertised as "The Shortest 15 Minutes in Radio" and sponsored by Prudential Insurance, was aired daily. It included announcer Eddie Dunn, singer Jack Berch, accordionist Charles Magnante, guitarist Tony Mottola, and a talented organist George Wright. Theme song was "Are You Listening?"

Following World War II until the advent of television, a few organists continued to be employed by the networks. Lew White provided all the background music for *Inner Sanctum*. Who can forget the squeaking door and "your host Raymond (Raymond Edward Johnson) welcoming the listeners with that eerie voice of his. The ½-hour program was aired on Monday nights.

When he returned from naval service where he played Hammonds for the troops stationed on Adak in the Aleutians during World War II, Gaylord Carter returned to the networks in a daily program called *Bride & Groom*. It was Gaylord's duty to play wedding music, playing it "low and grin". John Nelson was the announcer who directed the couples "out the door to our chapel in the garden" under a shower of gifts.

When television came, it ended many, if not most, of the radio programs with live music. Some of the organists were retained. One was ATOS concert favorite Ashley Miller, who still provides the background for *Search For Tomorrow*, a daily soap. George Wright is featured on ABC programs emanating from the west coast. Perhaps the most popular TV organist on the



Carlton E. Morse, creator of "One Man's Family" and "I Love a Mystery" programs which used organ music exclusively. — (L. Klos collection)

networks today is young Bob Ralston who gets ample exposure each week on the Lawrence Welk Show. Wunaful!

The radio shows mentioned are not but a memory now to those of us who grew up during that wonderful era. There were others, of that I'm sure. But how much more enjoyable and memorable they were because they utilized the artistry of the experts with manual, stop tab and pedal. □

"Now everybody ready for Oxydol's own Ma Perkins, America's Mother of the Air", said the introduction on radio. Here is Virginia Payne, who played the starring role during the entire life of the program.







# Hollywood Cavalcade

Directed by Lyle W. Nash

FEW movie greats loved the industry more than William S. Hart. When he died (1946) he left all his earthly possessions to the people of Los Angeles County. Now his 330-acre ranch is open to visitors daily but Monday. Admission and parking is free. Newhall, site of the Park and where Hart filmed many of his epics, is about 40 miles from Hollywood, easily reached by Freeway. Visitors can see the corral, the barns, the ranch house and his pet cemetery. Frequently visitors enjoy seeing a blacksmith applying his trade with the horses now a part of the ranch.

HART'S home, called the Hill of the Winds, perched on a hillside, offers a magnificent 360 degree view of the rolling hills and Santa Barbara mountains. Most of the original furnishings and art objects are just as Hart left them. Hart had the designers keep in mind the view from various rooms of the Spanish type home. In the living room, about 20 x 36, Hart's elegant saddle sits, polished and ready for instant use.

EIGHT Charles M. Russell masterpieces blend beautifully with the general western theme of the home. There are scores of original paintings and sketches of James Montgomery Flagg and Frederic Remington. Other interesting items include his extensive gun collection and framed letters from many notables. Particularly fascinating to me was a 1928 RCA radio-phonograph which was in A-1 shape and ready to play at the touch of a button. Operation of the Park by the Los Angeles County Parks Department is excellent. The staff enjoys meeting visitors and are well versed in Hart history.

HART, more than any other actor, created the concept of the western hero that was to (and really does today in clean films) be the prototype of good guys. He was an accomplished Shakespearean actor before his film debut at the age of 40 in 1914. He wrote at least two books and perhaps more. For the dedicated movie fan, especially those who remember the early film era, a visit to the William S. Hart Park is a heart warming experience.

RETAKES... George O'Brien's 1937 "Windjammer" held up very well when shown on TV recently... Janet Gaynor had another art display of her paintings... One time child actor Billy Butts is now a minister in La Canada, California... Horse wrangler William Trow, 82, died last month, after being in films since 1919. He appeared in many of the John Ford films... Organist-lawmaker Frank Lanterman says his installation of the Fox, San Francisco 4/36 Wurlitzer sounds quite pleasing... "Movies are ministering to the lowest passions of children... are wholly vicious... hopelessly bad." That's what the Chicago Tribune trumpeted in 1907. Wonder what they think about Deep Throat?

When Betty Compton signed her first Christie comedy contract around 1916 she sent the good news home on a post card - knowing very well that it would be read and re-read

before its delivery to her mother... Remember John Carroll the singing bandit of the MGM films of the 30's? John is well, wealthy and wise enough to make a new film in and around Rubonia, Florida. *A-Ride in a Pink Car* is the title of the film which might be in release when you read these lines.

WILLIAM WYLER the authorized biography by Axel Madsen (Crowell, \$9.95, 456 pages) is an in depth probe of what made the great director tick. It is loaded with facts, anecdotes, behind the camera battles and to a degree an inside view on the operation of Universal studio in its glory days. Madsen constantly interjects foreign phrases when his English fails and some of his research is less than gospel. The filmography is extensive and the illustrations excellent. Wyler spent half a century in the film industry. History will regard him with the same respect as it does John Ford and D. W. Griffith. Good reading.

IN a recent TV outing for 1932 WBros. *One Way Passage* Kay Francis asked William Powell: "Is it late?" He replied: "Does it matter?" Later in the film she said: "Where shall we dine tonight?" Came the same old reply "Does it matter?" Director Tay Garnett told me recently that OWP was still one of his favorite films.

EXECUTIVE ACTION is the name of the new controversial film about the murder of President Kennedy. It will be in release before Christmas. In the first three years after the assassination some 18 material witnesses died. The odds on these witnesses dying that soon, an actuary says, is one hundred thousand trillion to one. If you believe there is more about the Kennedy killing than has been told, this may well be your type of film.

THE 1973 critics can be tough at times. About the new *Trader Horn*, MGM, they said among other things: "... laughably insane... childish... banal script... cardboard perils... a mangy cur... all mixed up... a dog... unbelievable."

WALTER Pidgeon, 76, told an interviewer recently: "If I were just starting in films as in 1925, I'm not sure I would stay in films. It is tough now. Haven't seen any new films in years."... In the passing of Crane Wilbur, films lost a great talent. He was a great writer, director, actor and producer... Comments, questions and contributions to HC are welcome. Send to P.O. Box 113, Pasadena, California, 91102.



# The World At Your Command.

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Savage percussion fresh from the jungle, along with less savage (and even delicate) percussion sounds — all built-in.

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Avant-garde California electronic music influenced the new Yamaha Portamento, with its synthesizer-like sounds in five different timbres.

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Incredibly real English Baroque harpsichord upper preset tones are an E-5 exclusive (along with piano, guitar, banjo, vibraphone and chimes).

## Paris.

The Yamaha Upper Flute Split separates flute sound from other sound and directs it through a rotary speaker, for brilliant cathedral-like acoustics.



## The New Yamaha E-5.



**NUGGETS  
from the  
GOLDEN  
DAYS**



Nuggets prospected by Lloyd E. Klos

This time, we have found some nuggets pertaining to the schools which had, and organists who taught, courses for theatre organists. References were American Organist (AO), Diapason (D), Jacobs (J), Melody (M) magazines and local press (LP).

Mar. 1926 (AO) FREDERICK KINSLEY, teacher, and organist at New York's Hippodrome, performed for the New York Society of Theatre Organists recently, giving a demonstration of various organ styles, starting with organ repertoire and ending with a slide feature.

Oct. 1926 (J) CLAUDE V. BALL, who was demonstrator at the Cincinnati and Chicago offices of Wurlitzer for over nine years, is engaged in private teaching in the Kimball Building in Chicago. He has specialized in the theatre organ and is doing very well.

Oct. 1926 (J) HENRY FRANCIS PARKS, formerly of the Pacific Coast, Minneapolis, St. Paul, Louisville etc., has signed a five-year contract to head classes in modern theatre organ playing at the Chicago Musical College. CHARLES H. DEMOREST, who will

also teach theatre organ at the school, is organist at the Vitagraph, a north side house.

Oct. 1926 (J) F. LOUIS FRETTE plays a mean Wurlitzer at the La Petite Theatre in Kankakee, Ill. He has just completed a course in advanced organ with FRANK VAN DUSEN in Chicago.

Jan. 1927 (J) FRANK MELGARDE of the Barton Organ School is kept busy with a large class of students. He is also broadcasting from the Barton Studio at Wabash & Madison streets in Chicago.

Jan. 1927 (M) RALPH WALDO EMERSON, who conducts the largest motion picture organ school in the country (15 available organs), reports a very good business outlook for the season and seems to have all the students he can handle.

Jan. 1927 (J) HAROLD J. LYON is solo organist at the Legion Theatre's Robert Morton in Marshalltown, Iowa. His teachers were FRANK VAN DUSEN, EDWARD BENEDICT and AMBROSE LARSEN of Chicago. Harold recently opened the new Hilgreen-Lane organ in the Capitol Theatre in Ottumwa, Iowa.

Dec. 1927 (D) ELWYN OWEN, formerly the organist at the Garden Theatre in Milwaukee, has opened a school for movie organists and reports good enrollment.

Mar. 1928 (J) The Emil Velazco Organ Studios at 1658 Broadway in New York are being advertised as "America's most modern theatre organ school." "Interviews and comedy cartoons" are studied as part of the course. EMIL VELAZCO is currently a Columbia recording artist and broadcasts on "The Witching Hour" on WOR.

June 1928 (LP) LLOYD DEL CASTILLO broadcasts from his organ school each evening at 7:30 over

WNAC, Boston on 650 Kilocycles.

Aug. 1928 (D) At the Vermont Knauss School of Theatre Organ Playing at Allentown, Pa., a 2-manual and a 3-manual Kimball and a Wurlitzer are used. The school was established in 1924, and contains all facilities for turning out players ready for theatre organ work.

Apr. 1929 (D) LEW WHITE has returned to the Roxy Theatre in New York as head of its organ department. He had been granted a leave of absence to found his organ school, the White Institute. He broadcasts each Saturday and Monday evening over WJZ.

Apr. 1929 (AO) The \$85,000 studio of C. SHARPE MINOR has been closed through legal proceedings, and the 2-manual and 3-manual Robert Mortons installed there are reported for sale. Mr. Minor is now playing at the United Artists Theatre in Los Angeles.

**GOLD DUST** The graduates of theatre organ instruction played all over — in the big cities and the small towns, as this memory-twitching list will show: 10/20 HOWARD Z. LONG, Lyric Theatre in Reading, Pa. . . . 7/20 OLIVER WALLACE, Liberty's Wurlitzer, Seattle . . . 12/20 LOVE DAVIS, "The Dixie Girl", in Liberty Seattle . . . 12/23 EDWARD A. HANCHETT, Victory Theatre, Fayetteville, Ark. . . . 12/24 EDWIN LYLES TAYLOR, Chattanooga's Tivoli . . . 1/25 ARTHUR GUTOW, Chicago (Ill.) Theatre; MILTON CHARLES, Chicago's Tivoli . . . 2/25 GEORGE LEE HAMRICK, Birmingham's Strand; CLAUDE HARTZELL, Memphis' Loew's Palace . . . 3/25 FRANK RATH, JR., Denver's Rivoli; MILTON SLOSSER, St. Louis' Missouri Theatre . . . 4/25 ALBERT F. BROWN, Forest Hills, N.Y. Theatre . . . 5/25 OTTO F. BECK, Washington's Tivoli . . . 6/25





JOSEPH STOVES, Birmingham's Temple . . . 7/25 GEORGE ALBERT BOUCHARD, Shea's Hippodrome, Buffalo; JOHN HAMMOND, New York's Piccadilly; HAROLD RAMSBOTTOM and FRANK STEWART ADAMS, New York's Rivoli . . . 10/25 FRED C. VOSS, Newark's Branford . . . 12/25 FRANK RATH, Jr., Denver's Isis . . . 4/26 HENRY B. MURTAGH, Buffalo's Lafayette . . . 7/26 HENRY B. MURTAGH, New York's Rivoli; J. MILLER SMITH, Newark's Mosque Theatre . . . 8/26 FRANK E. WOODHOUSE Jr., Colonial in Gillespie, Ill.; LEO HEIR, Rialto's Barton Grande, Kankakee, Ill.; ROBERT WILSON ROSS, Liberty Theatre in Carnegie, Pa.; LEONARD LEIGH, Capitol in St. Paul, Minn.; FREDERICK SMITH and WALTER WILD, Brooklyn's Mark Strand . . . 9/26 FRED MC MULLEN, Grand Opera House, Pembroke, Ontario, Canada; MELVIN OGDEN, MISS WHITEHEAD and MRS. PERKINS, alternating at Atlanta's Howard; H. B. HARPER, Troy (N.Y.) Theatre; ELSIE THOMPSON, St. Paul's Capitol; ROBERT J. BERENTSEN, Rochester's Eastman; C. SHARPE MINOR, Newark's Mosque . . . 10/26 HARRY WILSON, Castle in Bloomington, Ill.; TOM GRIERSON, Shea's Buffalo . . . 11/26 L. V. TANGEMAN, Coldwater (Ohio) Theatre; QUENTIN KINGSBACK, Palace in Petersburg, Va. . . . 12/26 RICHARD TWEEDY, Troy (N.Y.) Theatre; MARGARET WATKINS, Washington's Colony . . . 1/27 CHARLES KUSSEROW, Racine, Wisc. State Theatre; ROBERT K. HALE, Varsity's 3-manual Reuter in Lawrence, Kansas; STUART BARRIE, St. Louis' Ambassador . . . 9/27 CEDIL TEAGUE, St. Louis Theatre . . . 10/27 MARTHA LEE, Strand in Cumberland, Md. . . . 12/27 URBAN DEGER, Cincinnati's State; JOHNNY BERTRAND, Montreal's Verdun Park Theatre; H. B. HARPER, Rochester's State.

That should do it for now. So long, sourdoughs!

*MERRY CHRISTMAS  
AND  
HAPPY NEW YEAR!*

Jason and The Old Prospector



The 3/7 Wurlitzer at the State Cinema in Springfield is alive and well.

## WURLITZER GETS NEW LEASE ON LIFE

For many years, the Wurlitzer pipe organ at the State Cinema in Springfield, Ohio has been silent.

When Bob Cowley and his family moved to Dayton, Ohio, Bob remembered the Wurlitzer and decided to investigate to see if it was still in its original home.

Upon contacting Mr. Mike Chakers, owner of the theatre, Bob found out that the organ was still there, but due to the death of Mr. Nickals, organist and manager from 1923 to 1970, the organ had not been played very much. Time and neglect had taken its toll on the Wurlitzer and after Bob had played it for about a half-hour, he knew there was only one thing to do: Rebuild the organ. As Bob found out, the last time any major work had been done was around 1963, when the solo chamber had been worked on due to water damage from a leaky roof. No work had been performed on the main chamber or the console during this time. After the water damage occurred in the Solo Chamber, the plaster had turned to powder and continued to drop on the chests and relay.

Bob contacted the Cincinnati Chapter for help, but they were already involved with a rebuilding project and would not be completed with it until early '74". Bob, being a member of the Motor City Chapter in Michigan, knew that he could not gain help from them since a five hour drive was out of the question.

Not wanting to wait until a later date, Bob and his wife, Linda, started the major overhaul on the Wurlitzer organ.

As many know, Wurlitzer made a lot of modifications on their different styles as some theatres needed some

things that other theatres didn't. The organ, Opus 1754, is a Special Style "E", 3 manuals and 7 ranks. Instead of just being 2 manuals, they added another to make it a 3 manual.

The first portion of the project involved the console. After three layers of paint were removed and hours of sanding were done, the console was ready for a new finish, antique white with gold trim. Full credit must go to Bob's wife for without her help on this project, the console would not be nearly finished. She re-leathered the stop tab pneumatics and helped replace broken contact blocks with new ones. After the console was completed, she recovered the bench with a foam rubber padding and covered that with red velvet.

Next came the chambers and after burning a lot of "midnight oil", they were finally back in shape. All the dead notes came back to life after burned out magnets were replaced. After several tunings, the Wurlitzer sounds and performs just as good as when it was first installed 50 years ago.

The theatre organ is coming back to life in Springfield and several silent films and shows are being planned by the theatre. So that the public will realize that the organ is still there, every Friday night the organ is used before and after shows. During the holidays, it will be used three nights out of the week, just to provide that silent era, "live theatre organ music." Without the help of Mr. Chakers, Mr. Chuck McBee, manager, and the theatre staff, all of this would not have become possible and a real theatre organ might have been lost from the public and the music world forever. □



# The Social Bond

by John Muri

Anyone who concerns himself with music is involved in matters of the spirit. You can't eat music or build anything with it. It is an ephemeral human product, disappearing as soon as it is physically created. Only the memory, or tapes, records, and the printed page can hold it in a sort of suspension in time. Music is primarily for the mind, although it can stimulate or depress the human organism, physically and psychologically.

A serious weakness in our national spirit is the widespread dedication of popular music to the sensual and the hypnotic. Since the new music does not adapt well to the organ, ATOS has not been much affected by the movement and we stand apart as we play and hear varieties of music largely ignored by television, AM radio, and the movies. ATOS members are the only people in the United States that have the opportunity to hear an exceptionally wide variety of styles in a relatively inexpensive environment.

There are those who would ridicule our taste, but their limited views of the nature of music—pounding rhythm, little or no melody, monotonous or meaningless lyrics—display only the simplicity of primitivism, and we haven't much chance of convincing them that our preference for interesting rhythm, pleasant melody, and variety in registration is in keeping with aesthetic laws of beauty.

I submit that we have the better viewpoint. Most of us refuse to equate loudness with goodness, and we affirm

that our eclectic tastes are more than romanticizing and nostalgic drooling. Ours is a movement dedicated to the conservation of a valuable art-form. When theatre music was virtually silenced forty years ago the general public did not know that a significant social change had occurred, a change that carried in it the possible extinction of something that could be revived only with increasing difficulty with the passing of time. The *Saturday Evening Post*, the New York Paramount Theatre, and the Wurlitzer organ were not fossils that deserved to die; they were institutions that people concerned with humane values should have supported. When the *Post* died, one of its editors said that "a system that favors the loss of an irreplaceable part of our national past is fundamentally antipathetic to the requirements of civilized life."

There is no question in my mind that the motion picture producers and exhibitors were a large element in the destruction of the social bond in the United States. For many years their theatres were community meeting-places where people laughed and cried together, places to which people came to unconsciously re-affirm their sense of responsibility and community. This was especially true on holidays like Christmas and New Years, when theatres were filled and special shows were offered. The current sparse holiday attendance proves that the theatres are not offering much of a social service.

In the face of these losses what,

then, can we be thankful for in this holiday season? Well, first our thanks go to all the people in our chapters who get the organs into shape during long and many nights of dirty work; to the people who get out the advertising, make the arrangements, sell the tickets, and handle the money. Often they don't get very much of a "thank you"; they have to do everything on their own motivation. Their only satisfaction is that the affair went well; sometimes they have to put up with less than that. Soloists who get to bask in the spotlight and receive the applause and money might well give some Christmas thought to what has gone into making such appearances possible. The workers' contribution to our social bond is large.

Second, we need to be grateful that fresh young talent is joining our ranks of players as oldsters drop out. It is a blessing that no generation has ever had a monopoly on talent and genius. The new people coming into the theatre organ field will have a harder time getting recognized than the generation of the twenties, but really good players will find appreciative audiences. Some quite ordinary players with inflated reputations in the twenties would have to do a good deal of practicing and studying to meet today's competition. For the young newcomers we should wish steady nerves, endurance under the ardors of rigorous practice, and opportunity to make a good living at the organ. Their task and contribution are to cement the bond between the past and the future.

Third, we need to hold some kind thoughts for our friends who prefer and play electronic organs. Some of us feel toward them the way church organists looked at theatre organists years ago. Theatre people had a bad reputation with the church-AGO crowd, and we had frequent testimo-

happy  
holidays

from  
NIAGARA  
FRONTIER CHAPTER  
and  
RIVIERA THEATRE



SEASONS  
GREETINGS

from  
MARTIN M. WICK  
President, Wicks Organ Company





nies of their contempt for our use of the tremulant, the Vox, and the Tibia, and our use of transcriptions of every kind of music, vocal or instrumental. Maybe everybody needs to feel superior once in a while, but we ought not to be haughty with organists who are making a living providing wholesome entertainment in social rooms that we had no chance of performing in long ago. A fine player can make any instrument sound good. I have listened to dozens of dreadfully bad church organists; I have heard some exceptionally good electronic organists. We can afford to be gracious to the electronics people; basically they are on our side.

As one grows older, values change and worldly aims become less imperative. Meanings get more elusive. One questions the worthwhileness of keeping up repertory and technique, of engaging in the competition for excellence and acclaim. There is ample justification for physical and psychic slow-down in one's later years. A little melancholy nostalgia might even be good for the nerves, but for a musician to give way to apathy or defeat at the loss of vitality or youth is to insult one's life-forces. We have often been told of people who retire and quickly decline; so our fourth wish is that all living organists of seasoned experience have continuing health and desire to pursue musical excellence, with opportunities to demonstrate that excellence.

Getting back to the theatre entrepreneurs, our (fifth) New Year's wish for them is more brains, less greed, better taste, cleaner minds, better showmanship, less TV competition, safer streets, better transportation and parking, and better-behaved customers. Then they might have a chance to assume a respectable place in American society and help keep us together as a nation. □



*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.*

*A slap on the wrist to our printer for deleted words and typos in the October column. On page 25, first column, line 10, the second sentence should start "While this is a quite different application." Same page, second column, line 19 should read "if the Post Horn were used less." That "less" makes a world of difference in meaning. Same column, line 34, the line should start "a tremendous clam" (which is a musician's term for a clinker, sour note or dissonance, and hardly represented by the printed "calm.")*

**HOMECOMING – DON BAKER RETURNS TO THE BROOKLYN PARAMOUNT.** No. CR 0113, stereo. Available at \$5.00 postpaid from Concert Recording, Box 531, Lynwood, Calif. 90262.

Much compressed air has passed through the regulators and chests since Don Baker's last previous pipe discs, "Sound Showcase" and "The Paramount Comes Down". After several years of concertizing for Conn (plus an occasional pipe date), the ex-N.Y. Paramount organist permitted the release of portions of a tape made during his concert at Long Island University gymnasium, which, as all aficionados know, is the former Brooklyn Paramount, complete with 4/26 Wurlitzer.

Don Baker is one organist who can make a large organ in live acoustics both swing and sing. His arrangements offer much variety in registration,



Don Baker is off the three-weeks-on-and-one-week-off concert circuit and is now the chief of the organ department at Music City, San Jose, Calif. Shown here in his main showroom, Don says, "I'm a happy man!" The instrument shown is a Conn 651. — (Stufoto)



**Seasons Greetings**


to all our friends  
from

**CRATOS**

*Cedar Rapids Area Theatre Organ Society*

**Season's  
Greetings**

TO ALL OUR  
ATOS FRIENDS



*Jason and the Old Prospector*



tempo, dynamic levels and even in melodic embellishment. Most have been heard during his electronic organ tours, because Don's arrangements, once worked out, remain fairly constant (he writes them out in full detail, then memorizes them). Some have been recorded previously e.g. Theme from *The Apartment* and "The Continental," but never with more brilliance, drama, and verve. What a thrill to hear them played on a fine pipe organ by this master of theatre organ stylings!

The playing was done before an audience and we are all familiar with Don's preference for 3-tune (or more) medleys. Both conditions can pose technical problems.

Fortunately, the only noise from the humans is applause, which is quickly faded out. Fading into medleys between tunes is accomplished neatly, and there is no fading out before the end chord. Of course a recorded public performance does not permit the luxury of retakes and the resulting polish. Yet there's a certain live show vitality which balances the few rough spots.

Don takes all the time he needs to make his musical points (e.g. "Days of Wine and Roses" - 5:02 min.) except in the case of tunes arranged back in 78 rpm days; these run about 2:30 minutes to fit a 10 inch disc running about 3:00 minutes top. Yet Don invests 7:43 minutes in "Dancing in the Dark" coupled with "Buckle Down Winssocki," the latter with that curious intro and surround featuring ethereal fanfares Don often uses for big production numbers such as "Great Day" and "I Love a Parade." His Indian Medley ("Totem Tom-Tom," "Indian Summer," "Indian Love Call" and his gasser "Cherokee") runs 10:43 minutes. Other inclusions are a bright-eyed and bushy-tailed "Lover," a fast-paced "Chicago" and a strangely subdued "Little Orphan Annie," which leads us to believe Don was thinking more of the late Ben Hall than the redhaired cartoon moppet at the time he played the tune. Ben delighted in amusing ATOS audiences with his version of "Annie," and this just might be an unannounced tribute to him.

There are a few rough spots but recording is generally good. The organ, in its current basketball court acoustics, sounds wild and wonderful.

Welcome back to pipe recordings, Don!



Dick Smith. A mature performance.

**THE VELVET SOUNDS OF DICK SMITH; played on the 3/10 Wurlitzer in Downers Grove High School (near Chicago) CFS-3249, stereo. Available at \$5.50 postpaid from Doug Christensen, 301 West Goebel Drive, Lombard, Illinois 60148.**

Last time we witnessed a Dick Smith performance (several years ago) his console deportment tended to detract from the quality of his music. Dick seemed to be suffering from a case of adolescent diaper rash and his body english (which he then staunchly defended) while playing may have tended to draw attention away from his music. A previous so-so recording didn't help matters. So much for past impressions.

With this recording we must forget growing pains and acknowledge a much more mature musician. The jacket notes describe Dick as an entertainer. The evidence produced by this recording reinforces the claim. Besides being an entertainer Dick is emerging as an organist whose recorded work is to be taken seriously. Except for perhaps a little over use of the Crawford idiom, Dick's arrangements show much originality. Especially interesting are Dick's intros; they are subtle and generally set the mood for the selection.

Although the Harry James orchestra is credited with the inspiration for "Velvet Moon," Dick Smith's arrangement is pretty much his own. Vintage soap opera fans will enjoy the *One Man's Family* theme, "Patricia," and Crawford fans will approve Dick's treatment of "June Night."

The medium-size Wurlitzer responds beautifully and CATOE members are to be congratulated for their excellent transfer of the former Lima, Ohio

theatre organ to the high school auditorium.

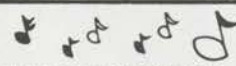
"I Should Care" and a Crawfordesque "Kentucky Lullabye" continue the "late night broadcast" aura but the Side 1 closer is an upbeat "So Rare" on full combinations. Side 2 opens with another tune with strong "JC" overtones, "This is Heaven," and continues with a purely Dick Smith version of "Getting Sentimental Over You." "Wonderful One" seems slightly flawed because of melodic inaccuracies, which may actually be embellishment, of another treatment strongly influenced by Crawford.

Lush Tibias carry much of Dick's original "At Dawn", a striking composition in the theatre organ idiom. Less effective is Dick's closer, "In the Mood," mostly because it's a reminder of the less subtle Dick Smith of yesteryear - surface values played on usually full organ.

But that's a small point and is by far overshadowed by the dominant entertainment and musical values presented by a mature Dick Smith. The sound of a well-maintained Wurlitzer with excellent tonal qualities has been effectively captured. Our review pressing was pocked by some clicks in close proximity but that's most likely a one-pressing fault (we invariably get the noisy one). Packaging provides some notes on the instrument and organist. For some time we've wanted to say something nice about Dick Smith and this record provides the opportunity; we enjoyed it thoroughly. In these grooves he's quite a guy.



*We have received many requests for information concerning the availability of the recording made by Eddie Dunstedter on the then Carl Greer Inn 4/15 Robert Morton organ in Sacramento. It was released several years ago and it is Eddie's most recent release. We have learned that there are a limited number of pressings available of "Eddie Dunstedter Plays Requests" and copies may be ordered postpaid at \$5.50 from Eddie Dunstedter, Box 1314, Salinas, Calif. 93901.*

Coming . . . 

**"THE NOTE-ABLE NINETEENTH"**

1974

**NATIONAL CONVENTION**

DETROIT - JULY 11-15 





Lee Erwin. He had a date with "Little Mother."

**LEE ERWIN PLAYS BEN HALL'S 'LITTLE MOTHER' WURLITZER. CR-0075, stereo. Available at \$5.00 postpaid from Concert Recording, Box 531, Lynwood, Calif. 90262.**

Here's audible proof that a fine artist can conjure up very listenable music from only five ranks of pipes. Lee Erwin could record on any of the big ones but this challenge was something special — to preserve the sound of the late Ben Hall's style 150 home installation, and without gimmicking the sound with added reverb or other "enhancement." The result is a small organ delight. Remember, the style 150 Wurlitzer is only a Tibia away from that colorless 4-rank Style B, Wurlitzer's predecessor to the 2-1 Hammond! (excuse us, we "broke in" long ago on a particularly crude Style B). For this recording, Lee Erwin and Randy Gilberti did considerable touching up, tonally and otherwise.

Some of the selections are very reminiscent of Lee's WLW *Moon River* broadcast style, particularly "My Ship," "Just a Memory," "These Foolish Things," "Secret Love," "My Blue Heaven" and the two themes from his original score to the final Gloria Swanson silent, *Queen Kelly*. All are nicely phrased and played in languorous tempos.

The "Little Mother" (Hall's affectionate term contrasting his little Wurlitzer with the N.Y. Paramount's "Dowager Empress" or "Queen Mother") provides a satisfactory Tibia/Vox mix and a good Tuba. These voices dominate and Lee uses them with skill. Due to the size of the instrument (and not as much unification as one might expect), variety in registration is limited. Yet Lee never allows dullness to set in. One way is by

including some upbeat tunes with tonal percussions e.g. "Flapperette," "Tootsie Oodles" (an Erwin original), an entirely non-Crawford "What Are You Waiting For Mary?" and "El Condor Pasa." In the modern mode there's "Windmills of Your Mind." Although the record isn't intended as a tribute to Ben Hall, two of his favorites are included; "Little Orphan Annie" and "Just a Memory."

Producer Claud Beckam's jacket notes go far beyond the usual in presenting history, background and anecdotes about the instrument and tunes. The overall result shows what good results may be obtained from a small organ in good shape when played by an organist of Lee Erwin's stature.

The next time "Little Mother" sings, it will be a continent away from the site of this recording. It is scheduled for installation in the planned Ben Hall theatre on the Harold Lloyd estate in Beverly Hills, Calif.

#### A CHRISTMAS SUGGESTION

**NOEL. Robert MacDonald at the organs of the Riverside church and United Palace Theatre in New York. Mir-**

**rosonic No. CS 7232, stereo. Available at \$5.50 postpaid from Riverside Church Records, 490 Riverside Drive, New York, N.Y. 10027.**

Here is a Christmas program ably played on two organs which will be remembered by those who attended the ATOS, "fabulous fifteenth" convention in New York, the 4/208 Aeolian-Skinner in the Riverside Church and the 23-rank "Wonder Morton" in Reverend Ike's United Palace theatre-turned-church. The church organ is majestic and massive but never at the expense of clarity. The miking is good. Selections played on it are the traditional carols which sound well registered on classical voices. One off-beat selection is Purvis' "Carol Rhapsody." MacDonald, who is Associate Organist at the church, proves his capability of spreading Christmas cheer on theatrical pipes on the flip side which bears the more popular type Christmas music e.g. Anderson's "Sleigh Ride," "Let it Snow," "Home for the Holidays," the ubiquitous "Rudolph" (still rednosed), "Silver Bells," "Winter Wonderland," "Frosty" etc. The Morton sounds great and MacDonald handles it like a pop-oriented veteran.



Robert MacDonald at the 4/208 Aeolian-Skinner brings Christmas cheer.



—THE CLASSICAL CORNER—

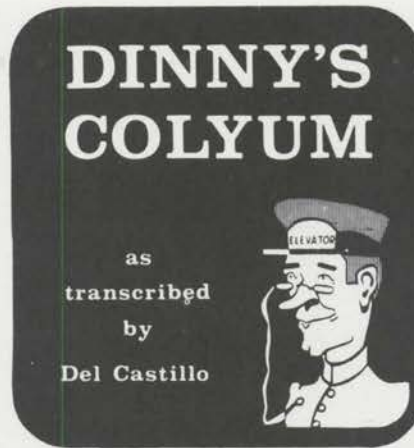
**THE TRINITY COLLEGE CHAPEL ORGAN.** Music from the Inaugural Recital on the New Austin Organ played by Clarence Watters. SM 225, stereo. Available at \$5.00 postpaid from the Austin Organ Co. Box 365, Hartford, Connecticut, 06101.

ATOSers will take special interest in this instrument because it reveals another facet of a prominent ATOSer. For years readers of this publication have profited by technical articles written by Allen Miller covering such varied areas as how to tame a too loud home installation, how to re-leather, how to add a string Celeste without adding a chest etc. — all useful and practical information for T.O. owners.

It's probable that not many readers outside of Al Miller's Connecticut Valley Chapter know he's a "veep" with the venerable Austin Organ Co. Al is justifiably proud of the "new Austin sound." The 3/78 instrument is described as "Neo-classic"; it is built on the best principles established during the organ's 300 years of history.

Clarence Watters offers a varied program of two Bach selections; one by Watters' teacher, Marcel Dupre; a Watters original and a portion of Widor's 5th Organ Symphony. Watters' playing is clean and warm. The recording is excellent. There is none of the usual bass attenuation, so the 32' Bombarde, heard on three of the selections really gives the woofers a workout. This is recommended to those who appreciate an unusual classical program played on a fine-sounding classical instrument.

Selections are: "Toccatà in D Minor" (Bach), "Adagio from the D Minor Trio-Sonata" (Bach), "Variations on A Noel" (Dupre), "Veni, Creator Spiritus" (Watters) and "Allegro Vivace from 5th Organ Symphony" (Widor). □



Some guy writ me and says, why do you hafta live in the past. Well, kiddo, when you get to be my age you got a lot more past than anything else so I guess thats why you live in it. I certainly seen a lot of it. I can remember when I lived in Cambridge Mass years ago when I was a kid going to my first movie. It was just an old hall with seats and most likely not much more than a bedsheet hung up at one end. Anyways I can still remember they was a animated cartoon which showed a dinasour walkin in and drinkin a little lake dry and I thought that was really somethin. Then I remember a place in Coney Island or Revere Beach I forget which and they had a long narrow shack fitted up to look like a R.R. car and they showed the Great Train Robbery.

I read a book last month by a guy name of Bruce Stewart who gets into a long winded explanation of how the Great Train Robbery made in 1904, and I guess that shows you about me livin in the past all right, was the first movie where they didnt just stay in one place like on the stage, but like he says, the camera could go off-stage like showin what was happenin back at the depot while the robbers was jumpin the train. They didnt even call them movies then, they was called the Kine-

toscope, which was just a kind of a peep show before Mr. Edison the inventor invented a way to perject the pictures onto a screen. But anyways the Great Train Robbery was such a success that they tried to imitate it just the same way that they do today when they get onto a hit, and pretty soon they had out the Great Bank Robbery and the Great Stage Robbery and some more like that there and by that time I was hooked and I went to all of them.

At the start they wasnt any sound except that later on they got a lot of junk they had back of the screen to give the sound effects, but pretty soon they saw they had to have somethin to liven things up and that's when they started to get piano players who would bang away in the dark and try to fit music to the picture. I remember oncet goin to the B. F. Keith Theatre and seein a movie on the screen which was on a drop in the front, and they was a little square hole cut out of the front of the drop under the screen, and they was a phonograf horn fitted into it with some guy behind it puttin on records to kind of have appropriet music for the picture. But mostly I remember the piano players and how they would also have a drummer who would put in all the shots and horse hoofs and bells and so forth. Of course they wasnt no theayter organs then, so when the theayter owners wanted to put on the dog they would use an orkestry and some of the little the-ayters would have only three or four musicians with the leader sawin away on his violin, but the big theayters began to have pretty big orkestrys and then pretty soon along come the the-ayter organs like the Wurlitzer and next thing you knew they was put on elyvaters so's they shot up into the spotlight and then the big chains like the Publix Theayters they added big travellin stage shows and, like the

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feller says, Lo, They Was A New Era.

Well, this was a pretty long way from the Nickelodeon days when you could get in for a nickle. Or for that matter the Penny Arcades where you could put a penny in a slot, I guess it musta been a penny tho I don't really remember, and you could look through a openin and see a short movie and some of them was pretty racy. But the biggest kick was in one of them R.R. cars with a picture called I think The Empire State Express where they had a train comin right at you so big that people use to get panicky and try to get away from it. They even had what they thought was a dirty picture because they was a big busty actress name of May Irwin who had a long kiss and the bluenoses got up on there ear and called it a Lyrick of the Stockyards.

They say there aint nothin new under the sun and I guess its true. So there was what they call a sexpicture today and then pretty soon they was censorin pictures just like today, and then along come the cereals like The Perils of Pauline, and way back around nineteen oh five they was song slides for the audience to sing, and then we got movie stars like Mary Pickford and Charlie Chaplin and Doug Fairbanks and all them Barrymores and then in another ten years the organ players was usin the song slides for there organ solos and the orkestrys was real simpony orkestrys up to nearly a hundred players and the theayters got to lookin more and more like cathedrals and about that time the radio was comin along and the organ players was playin radio shows along with playin in the theayters and they was long lines of people waitin to get into the Roxy and then BANG it's 1929 and you know what happened then. Well, that's how it goes, as they say. □

## 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.*

Don Baker, long a touring artist for Conn, has abandoned his "on the road" activities and settled in San Jose, Calif., where he is chief of the organ department at Music City, a retail outlet. Don is kept busy with classes, store demonstrations, and a concert each Sunday afternoon. He's happy in his new work and he's looking forward to doing more pipe concerts than his travelling years allowed.



"Organist Eddie" doesn't deny the rumor that there may be a new Dunstedter record forthcoming. If released, it will be selections made during a rehearsal for a pipe concert taped a few years ago. Eddie has been ailing during recent months and has "done time," as he puts it, in the hospital.



Eddie Dunstedter. Maybe another pipe recording. — (Stufoto)

"No, it's not the ticker," says Eddie," the pacemaker is working fine. But when one reaches 76, the machinery doesn't function like it used to." The prospect of a new pipe release has brightened Eddie's recent days, as have the hundreds of "get well" cards he's received. Those wishing to add theirs may address them to Eddie Dunstedter, 6545 Wilbur Ave., Reseda, Calif. 91335.



Delaware Valley chapterite Dotty Whitcomb reports that Andy Kasparian has started a long engagement at the Wurlitzer in the Suburban restaurant, Wanaque, N. J. Also that Tommy Wayne is the current house organist at the Surf Hotel, Surf City, N. J., playing the Wurlitzer Ted Campbell and Leroy Lewis installed years ago.



# Merry Christmas

to our many wonderful friends in ATOS

Judd and Verle Walton

# Season's Greetings

# BOB MACK





Organist Fred Feibel reports that veteran organist John Gart now lives in Winter Haven, Florida, adding, "John is a great guy. He still plays terrific organ."



The Wurlitzer plant in North Tona-wanda has resumed the manufacture of electronic organs. The factory had been making juke boxes as a principal product and thus gets back into the field it left in the late fifties when the electronic production line was transferred to De Kalb, Ill. Approximately 700 are employed in North Tona-wanda where the factory once produced over 2,200 Wurlitzer pipe organs.



The Odeon Carleton Theatre in Toronto closed on September 27, with Colin Corbett playing the final notes on the 3/19 Hilgreen Lane. The Toronto Theatre Organ Society has joined other clubs and individuals to delay the theatre's razing until the organ can be removed. It was offered free to the Province of Ontario if it could find a place for it. At press time, no home had been found.



Bob Wilson visited the Organ Grinder Pizza in Portland during September, and found the establishment doing a land-office business. The three parking lots surrounding it are black-topped and every space was occupied, as were the streets for two blocks around. The audience listening to Jonas Nordwall at the Wurlitzer was



Jonas Nordwall thrills his "Organgrinder" audience. — (Stufoto)

intrigued by colored lights which shone when each note of the exposed xylophone was played. "Jonas was doing his usual top-notch job, and alternating lively numbers and ballads." A lighting desk has been set up to the left of the console and the organist may change lights for each number. A bubble machine is installed on a shelf near the ceiling. A bubble machine?!!!



There has been such a demand for the recordings on which George Wright rode to fame in the mid-'50s, that Doric Records has secured releasing rights to the extinct Hi-Fi label masters George made on the Robert Vaughn (ex-Chicago Paradise) 5/21 and the San Francisco Fox 4/36 Wurlitzers between 1955 and circa 1961. The music will be repackaged with new jacket notes by Dewey Cagle and Stu Green. The first release includes such memorable GW spellbinders as "Roller Coaster", "Stars & Stripes Forever", "Mood Indigo", "Dancing Tambourine", "Strike Up the Band" and "Toot, Toot, Tootsie."

Incidentally, Doric's manager, R. M. Penberthy, has announced a mutual merchandising arrangement with Amberlee Records Limited of London, England. This will make selected Amberlee organ pressings available in the US from Doric at prices comparable with US releases. The first album to be distributed by Doric is "Oh Lady Be Good" with Doreen Chadwick at the 4/14 Wurlitzer in the Manchester Gaumont.



In January 1971, Jimmy Paulin appeared in concert in Rochester, N.Y. and while there evinced a determination to "go on the concert circuit". About the same time he released a recording. Since then, Jimmy seemed to have dropped from sight. But on September 20, Doc Bebko's wife, Stella, attended the opening show at Radio City Music Hall and there at the Wurlitzer was Jimmy, who capped his half-hour prelude with a bow to the audience, something which was verboten back when Doc played the 4/58.



Millie Alexander submits a clip from the Jacksonville (Fla.) Times Union & Journal, a feature story telling how two young men, Glenn



Millie Alexander. The Georgians gave her the full treatment. — (Stufoto)

Spell and Jimmy Frazier, are converting the termite-infested 1940's Jeff Davis theatre in Hazlehurst, Georgia (population 4,065), from a closed movie house to a Victorian Era legitimate theatre. College freshman Frazier and high school teacher Spell purchased the theatre in January and had it ready for a play in May, although redecorating continues to the present time. Renamed the Crystal Palace, the 600-seat house is the only indoor auditorium in Hazlehurst. A community theatre group is in the mill and between such ambitious productions as the successful student-produced shows, A Funny Thing Happened on the Way to the Forum and Hello Dolly, the boys hope to start recouping their borrowed \$80,000 investment by leasing the hall for concerts. One such renter was Millie Alexander's concert sponsor in Hazlehurst. Millie was ecstatic over the very lovely stage setting, professional lighting and effects the boys brought into play for her plug-in demo concert.

"That treatment certainly brought out the best in me," said Millie. She added that Spell and Frazier plan to install a pipe organ eventually. Meanwhile they are building a local appetite for organ music by including music played on an electronic in their programs.



In the April VOX POPs, organist Leon Berry wondered what was the



name of the Chicago-based radio soap opera which had a character named "Rose Kransky" and used Aphrodite, a tune heard on Leon's current "Leon and the Lion" recording, as a program signature. He said that the name "Rose Kransky" was the only 'guiding light' to identity. Well, Leon, Old Prospector Klos thumbed through scores of pages in radio reference books, and here it is: Rose Kransky, played by Ruth Baily, appeared in *The Guiding Light*, the story of Rev. Ruthledge, "a kindly cleric who showed people how to live a good life through patience and understanding." So the answer was in Leon's question, all the time.

The radio series, heard daily, featured some well-known actors during its life: Mercedes McCambridge, Marvin *The Millionaire* Miller, Raymond Edward *Inner Sanctum* Johnson, Willard *Gildersleeve* Waterman and Bret *The Shadow* Morrison. Music was played on a pipe organ, probably in the WGN studios in Chicago.



*Peter Piliero advises that the Cook label is re-issuing its early hi-fi Reg Foort organ discs played on the Richmond Mosque 3/17 and NY Paramount 4/36 Wurlitzers, and the Aeolian-Skinner in Boston Symphony Hall. Also Bill Floyd's NY Paramount 4/36 platter. These discs were first released in the early '50s and are said to have been instrumental in helping revive interest in the theatre organ. Drop a card to Sales Manager, Cook Laboratories, 375 Ely Ave., South Norwalk, Connecticut, for an informative brochure.*



From Dallas, Texas, John Beck advises that his 3/15 (ex-El Paso Plaza) Wurlitzer home installation has hit a labor snag and its completion seems far off at the present time. John says he hates to disappoint all the visitors who come through hoping to give it a workout.



*Of his autumn New York State Fair engagement at the 3/11 Wurlitzer, Karl Cole, reminisced, "The week was a very enjoyable one - partly because the auditorium is the only air conditioned room on the fair grounds - while the temperature outside hovered around 95 degrees. Then I was pleas-*



Karl Cole. He didn't stay long enough at the Fair, but the air conditioning was great. — (Tom Anderson Photo)

*antly surprised to get a standing ovation just for accompanying Laurel & Hardy in Love and Hisses plus a sing-along. All this from a non theatre organ-oriented audience." Karl adds that the recently added piano also fascinated his listeners.*



While poking through a bargain sale of organ parts, we happened on a veteran west coast organ aficionado, Dr. Orrin Hostetter. His name brings a twinkle of recognition to well-weathered hobbyists but Doc hasn't been active in the hobby organization area in recent years. Yet, he was one of the first hobbyists. As far back as 1930 he secured and moved a 4-rank hybrid from the KOI radio studio to his mother's home in Highland Park, Calif. Years later he installed the style 216 Wurlitzer from the LA Lincoln theatre in his Burbank home.

Later, as a practising physician (he used to give Buddy Cole anti-tetanus shots when Buddy would sustain a cut during organ moving), his ambitions loomed larger and in 1956 he bought and moved the 4/17 Wurlitzer from the Santa Barbara Granada Theatre to his Pasadena, Calif., home, where he has gradually enlarged it to 29 ranks, mostly Wurlitzer and including a set of original (Elmira-built) Hope-Jones strings. These were originally in the

LA Claremont Methodist church, and in 1955 were about to be junked when he got wind of the opportunity and rescued the pipes. Like all owners of huge home installations, Doc Hostetter spends much time on maintenance. All he had to say about the present condition of his instrument was, "It needs tuning."



*Seattle's chapter chairperson (!) Margaret Sabo, reports that work on Genny Whitting's custom-built hybrid pipe organ continues apace. Recently, a new set of relay boards was installed, necessitating re-wiring, and she has replaced an antiquated Hope-Jones chest. When this installation is finished, Genny will have one of the premier home installations in the northwest. She has been blessed with assistance from friends who frequently spend long periods on the project.*



Cleelan Blakely "had a great time" in Chicago, attending the Theatre Historical Society's fourth annual conclave, as did over 200 others. "They still have some beautiful movie palaces left. We saw the Chicago, Uptown, Oriental, Granada, Avalon and the restoration of the Auditorium Theatre is really something! We heard Dennis Minear play the Oriental Wurlitzer, and it sounded great. They told us that the Chicago Wurlitzer (Jesse Crawford's organ) would soon be ready. I got a few moments at the 3/28 Kimball in Milwaukee's Center Theatre, but it was in poor shape." By the time CATOE hosts the 1977 convention, there will be a wealth of new installations and rebuilt originals to hear: Schnitzelhaus in Milwaukee, Coronado in Rockford, and Chicago Theatre.



*T.O. Staffer John Muri has a succinct way of stating things which is especially piquant when he's on the warpath. Part of his April article took television to task for its neglect of theatre organ music, with special emphasis on both tepid and misleading film accompaniments heard on TV which are used for "titillation, excitement and background noise." Having set the scene, Muri then drives home his one liner indictment of TV programmers: "Any institution that regularly cuts off music in the middle of a phrase must be made up of tone-deaf personnel." Neat!*



When in need of a VOX POP we can always depend on our "Hall of Famer," Lloyd del Castillo. Del advises, "I am now on my second ten-thousand words of an autobiography that I was prodded to write by a literary agent — who just happens to be my daughter. She has an encouraging nibble from a New York publisher. It will be called "50 Years on the Organ Bench."

*A Johannesburg, South Africa, newspaper ran the following ad: "Organ lessons. We guarantee you'll pay in ten weeks."*

Tom Lockwood, Rochester, N. Y.'s only working silent film organ accompanist, went "on the circuit" during August 24, 25 and 26. He played the 300-seat Marietta (Pa.) Theatre's 28-rank mostly-Page, doing *The Phantom of the Opera*. Despite certain problems (out-of-tune organ, crescendo pedals being wired into the expression pedals, addition by sponsor of an hour-length comedy before the feature, making the show too long) response was good. Total audience for the three-night stand was 625 with a Saturday sellout.

*Potomac Valley ATOS members Leland J. Prater and William McMains are collaborating on a new series of Vintage Theatre Organ instruction books, aimed at the intermediate organist. McMains has recorded some of the arrangements on the Whitney 4/26 Wurlitzer-Morton in Glendale, Calif. The new books will have impressive covers; photos of the facades of some of the famous theatres which featured pipe organs in their heydays. Prater has gone through many a vintage photo collection searching for the most representative marquee shots.*

Old timers continue to surface with pleasing regularity. R. J. Saunders, pipe voicer in Milwaukee, once worked in the Midmer-Losh Organ Co. in Merrick, Long Island, and later for the Barton Organ Co. in Oshkosh, Wisc. His father was also in the business, having been on the staff of the William Scheulke Organ Co. in Milwaukee

when that firm went bankrupt in 1914.

Mr. Saunders visited Dan Barton during one of his visits to Oshkosh awhile back, and ATOS members will be glad to learn that their Honored Member of 1965 "is just as chipper as ever."

*Bill Gage, who was organist in theatres in New Jersey, became an electronics and radio technician in the 30's and 40's and now is back in the theatre organ business in Newark's Center of Italian Culture. Bill wants to hit the T.O. concert circuit. It was he who played the last concert at the Brooklyn Fox prior to its razing.*



Mike Ohman. Omen of an organ moving west.

Dean Robinson's Cipher Hill installation at Himrod, N.Y. (THEATRE ORGAN, Aug. '72) is no more. We first heard about it from purchaser Tom Davies of Ambler, Pa., who asked via phone if we could suggest a possible buyer. We could, and did; Dr. Conrad Jensen called from Salt Lake City about the same time, wanting to buy a 3-decker. Jensen sent Mike Ohman to Ambler in September to inspect the disassembled instrument and Mike purchased it before Davies even had a chance to unload it from his van. The instrument started as a 3/11 Wurlitzer in Loews' State, Norfolk, Va. in 1926. Robinson acquired enough additional pipework to pump it up to a 3/15. Its future will be in

Salt Lake City. Thus ends this column's initial experience as a non-commissioned organ broker.

*Happy (late) Birthday (Sept. 13) to Chicago organist Mildred Fitzpatrick, now 81. Organist Kay McAbee and friends came to wish her well and play a few tunes on her electronic. Kay is one of Mildred's solid boosters. He used to come to the Chicago Ice Arena to soak up her music.*

Old-timers in the Washington, D.C. area probably remember Gertrude Smallwood (Mockbee) who was staff organist and pianist at WRC. She played organ in duet with Dick Leibert, and performed at the old Washington Auditorium. Gertrude is still an organist and has been especially enthusiastic since her church replaced its well-worn electronic with a 2/7 Moller a few months ago. She lives in Potomac, Maryland.

*Hot line from Chapter Publications: In ConValChap's October DIA-PHONE, Allen Miller clarifies a sometimes foggy area concerning the limitations of the "unit orchestra": "Hope-Jones envisioned playing the organ like an orchestra, but this is not practical, even with second touch, unless you have several hands and a brain capable of keeping multiple lines of music going in different directions at the same time. Only a couple of organists even approach this type of ability with two hands. The rest of us must be content to compromise." ... Delaware Valley Chapter's September LIFT throws a paean of praise in Eddie Weaver's direction which was generated by staff writer Tillie Tyler's impressions gained during Eddie's recent concert at Detroit's Redford Theatre. Tillie sums up Eddie with a mathematical formula: "Master Musician + Radiant Personality = Professional Performer," all above a line which in math indicates division by whatever is below the line — in this case Tillie Tyler's byline! The LIFT also contains a schedule of silent classics being shown through Dec. 10 by a Philly TV station (WTAJ, Chan. 29) on Mondays at 8:00 p.m., some with organ sound-tracks e.g. Lee Erwin's score for The Eagle. Seen during October and November were What Price Glory?, Buster Keaton's College, The*



Iron Horse and Way Down East. The series concludes with Phantom of the Opera (Dec. 3) and Hearts of the World (Dec. 10). A bank sponsored the shows... In the September issue of *Stu Hinchcliffe's EASTERN (Massachusetts) PIPES*, Scott Smith, with an assist from articles by John Muri and the *MOTOR CITY BLOWER's* Don Grimshaw, discusses concert audience manners, with special brickbats for the few disrupters who all too often prevent full enjoyment of organ concerts. Scott classifies disrupters as (1) Mr. Kinura (he hums the tunes of all selections in his nasal baritone), (2) The Whistler (like Mr. Kinura, he knows 'em all, and wants you to know it), (3) The Talkers. Scott breaks this heading into three categories: (A) The Explainer (he knows all about the organ being played), (B) The Joke Teller (he awaits a soft passage to cause audible laughter, but we rarely hear the punch line), (C) the Gossip (need we amplify?). There's also (4) The Clatterer (he drops his cassette recorder or camera, or she fumbles in her bag for those extra hearing aid batteries). There's one classification Scott missed — the Snorer (bless his calloused adenoids!). But no one seems able to explain why all of these characters choose seats within a 10-foot radius of your VOX POPPER!... The September issue of the *MOTOR CITY BLOWER (Detroit)* unleashes this horrendous play on words: "Heinz has 20-20 vision. Forsyth is almost blind. This proves that Heinz sight is better than Forsyth."... The *Piedmont Chapter's REEDS & STRINGS* includes a cut from a 1934 advertisement diagramming the Austin company's "universal chest," a pipe chest large enough for a maintenance man to enter and work on, even while the organ is playing.

Vic Hyde of Niles, Michigan, about whom we wrote a couple issues ago, travels 100,000 miles a year as an entertainer, and always asks if there are any antique cars or theatre pipe organs hiding in old barns. As a result, he recently came upon a rare make of theatre organ, a Cozatt. It was located off the beaten path in a three-story house which hadn't been occupied for 15 years. A 4-manual console was included. Rather than remove the organ, Hyde bought the property, and has ambitious plans to convert it to a

real attraction which will house his many antique autos, and assure rehabilitation of the organ. More on this project as it develops, and it just might get interesting. For example, we can't help wondering why the occupants moved out 15 years ago (if they did!) and why no one else moved in. And did Lon Chaney's phantom wraith ever play the organ? Has Vic got the makings of a haunted house with organ?



Bud Taylor at the "Red Vest." A brand new pipe organ. — (Stufoto)

When in Monterey, Calif., be sure to drop into the Red Vest pizzeria and hear Bud Taylor play a rarity—a brand new theatre style pizza organ. Built by Wicks, the 2/8's pipes were built to Wurlitzer pipe scales. It has been in operation for several months and we had heard some bad reports about its tone qualities. However, the bugs had apparently been ironed out by the date of our visit in September: it sounded really mellow, if a little on the loud side, as pasta organs apparently must be. The stoplist is some-



Through the shutter glass, Pipes are clearly visible through the transparent swell shutters. — (Stufoto)

what offbeat; there's a Post Horn but no Vox. It's all in one chamber which is equipped with glass swell shades. These are high in the visibility department but don't provide the range of expression called for. Everything on the instrument is brand new and everything works. Percussions are mounted outside the chamber in typical pizzery fashion. Bud reports that the pipes are drawing in plenty of customers. Judd Walton supervised the installation.

This item is not news, but the almost poetic writing style of Mary Martin of Warrenwill, Illinois, makes it worth the reading. In almost mystic terms of wonderment Mary expresses her feelings about an organ renovation. She titled it "The Quiet Group."

"From the topmost corner of the Chicago Civic Opera House it's easy to hear — everything! The "quiet group," who are working on an unusual project for theatre organ lovers — the grand sound of purely classic organ. These quiet men have been working in the great chasm that is the opera house with the benevolent feelings of the president, Mr. L.N. Christensen, and the Lumberman's Mutual and Kemper Association, the owners.

"They work up and down, from console to pipes, in the usual fashion; but in the unusual, they work around the opera company practice sessions, the need for roller skates to get from one chamber to another, and the huge feeling of a cavern that may swallow up any or all of them at any given moment.

"After hearing the natural voices carry from the orchestra pit to the uppermost balcony, it only leaves one with feelings of amazement.

"This gang, consisting of John Peters, George Smith, James Wellwood, Jack Smith, Norman Martin and others, have taken apart and added to a great Diapason sound and made it even grander.

"Even though the instrument has been used (for the Mahler's Eighth Symphony with a 150 piece orchestra and a chorus of 800) this group has been working on improving it to make it really sound it's best in the huge cavern.

"It's hot, dusty and different because of the classic quality of the E.M Skinner three-manual machine, but just the same, it is the love of the organ that comes first and this quiet



group shows it."

This organ has since suffered water damage during a fire. Some chests are being replaced.

*At CATOE events, Harry "Pipes" Miller may look like a walking record shop. He scouts organ record bargains all over town and sells them to fans at organ doings. His prices are right because his only overhead is shoeleather.*

□



## BOOK REVIEW

By Lloyd E. Klos

### THE AMERICAN REED ORGAN

*By Robert F. Gellerman, 173 pages, 444 pictures and illustrations 8½ x 11" size. Available through the Vestal Press, Box 97; Vestal, N.Y. 13850. Price \$9.95.*

An antiquing expedition was the underlying reason why this excellent book happened to be written. Arthur Gellerman purchased a 21-stop Beatty "Golden Tongue" organ, but suddenly became aware that there was no text available on the restoration and maintenance of reed organs.

This led him to research the instruments in the Library of Congress, Smithsonian Institution and Patent Office. The information obtained formed the nucleus of this new reference work.

Roughly, the book is divided into four parts: 1. History 2. Restoration and tuning 3. Stop dictionary 4. Photographic Director of Reed Organs. Each division is fully covered, the author having spent a year in intensive research.

The reed organ, as we know it, achieved its biggest popularity in the nineteenth century when it was a status symbol in the front parlors of many homes. There were ancestors to



the instrument, going back several centuries and all this is fully explained. Some of the music which was appropo to the reed organ is reprinted as a part of the history.

The most valuable sections of the book are those devoted to restoration, and the photographic directory. Every facet of restoring a reed organ is graphically described, backed by excellent art work. The photographic directory should be worth the price of the book itself. The photos and engravings are excellently reproduced, which is a Vestal Press Hallmark. A high-grade paper is also a strong point.

Summing up, Mr. Gellerman has achieved two motives with publication of this book. He has documented the history of the reed organ, and he has provided a manual of procedure to those who need a definitive text on restoration and maintenance of this unique instrument.

by John Muri

### EARLY ENGLISH ORGAN MUSIC FROM THE MIDDLE AGES TO 1837

*By Francis Routh, 305 pages. Barnes and Noble, Publishers. New York: 1973. \$17.50*

This book is an important contribution to music history. The text first considers briefly what is known about English organs and music between the eighth century and the opening of the fifteenth. It then treats the Tudor years (roughly 1400-1656) as two periods separated in 1558 by the

accession of Elizabeth, with the earlier group working mainly within the liturgical framework of the medieval church and the latter with secular as well as sacred music. Restoration music (1659-1759) is seen as expanding in many directions somewhat to the neglect of the organ. The death of Mandel in 1759 is seen to mark the beginning of a period of extensive organ use in theatres, coffee-houses, concert-rooms, and private houses. The study ends with the year 1837, the accession of Victoria, and the death of Samuel Wesley, whose work Routh considers the consummation of a great tradition that was to degenerate on "romantic" organs in an urban-industrial society where organists conceded to low public tastes.

Much in this book is of interest to students of theatre organ. While Routh claims it is the music rather than the organs with which he is primarily concerned, he nevertheless gives considerable attention to the development of organ mechanisms. From him we learn about the famous and monstrous Winchester organ of the tenth century (said to be audible at three miles, offensive at two, and lethal at one), about why the earliest organ music was created only for liturgical purposes, how organ keyboards in the twelfth century covered only two octaves; in the fourteenth, three; and by the sixteenth, four. Of special interest is the way notes were placed in sequence on the keyboards; it was not until the fifteenth century that the chromatic keyboard we now have was devised, and it was not until 1712 that Abraham Jordan installed the first swell-box in a church in London.

Criticism of the work of important composers of each period is offered together with extensive bibliographies that indicate where the music may be found. These constitute valuable and convenient sources. The price of the book is a little high, but the scholarship it displays is worth the cost. To the modern student-artist, it is indispensable. □

### ERRATA . . .

Our apologies to Dr. C.A.J. Parmentier, (October issue 1973 THEATRE ORGAN - Page 57), we listed his age in error. C.A.J. was born October 8, 1897 which makes him a young 76 and not the senior citizen status we printed.





The console is to the right as one passes through the new glass doors on the former community hall.



Grand piano is flanked by two sets of vertical shutters on the far wall. Console (not shown) is to the right, the player piano to the left.

# The Wurlitzer of John Kuczinski

The Wurlitzer style B Special, Opus 1479, was originally installed in the Grandview Theatre, Grandview, Ohio. Mr. Durthaler of the Durthaler Organ Company moved the organ from the theatre to the Columbus, Ohio, home of Frew Mohr, a university professor who used the organ for broadcasting over WOSU. The 2/4 Wurlitzer's next sanctuary was the Washington Avenue United Brethren Church, also in Columbus. John Kuczinski, Potomac Valley Chapter member, bought the instrument in 1966 when the church purchased an electronic organ. The percussions were separated from the organ before 1966. Dick Kline supplied the xylophone, drums, and swell shades from the Greensburg (Pa.) Manos Theatre organ. The rest of the Greensburg organ is incorporated in the Kline installation.

Once he acquired the organ, John Kuczinski set about locating a suitable building. He found one in the Long Beach Community House at Chase, Maryland, near Baltimore and bought it expressly for the organ. He and his nephew, John McCoy, who lives with him, began rebuilding and renovating the hall. They built a four-room addition for living space, used the com-

munity hall's kitchen, deducted chamber space, and the remaining 26' x 26' x 10' area became a music room. VOILA! A house-around-a-Wurlitzer, and another dream come true!

The decor of the music room is early Wurlitzer and the organ is surrounded by the paraphernalia of a musician. The pipe organ sits proudly on a low platform just inside the front door, to the right. On the left is an old player piano and over the front door rests a single mitred Tuba pipe, mounted rifle-style. Looking straight into the room, a grand piano is flanked by two sets of vertical shutters. In the exact center of these swell shades is another feature of the room, a spectacular display of authentic organ pipes which forms an archway to the hall and chambers. Other decorative antique items include a wind-up Columbia phonograph, an early 1900's concertina, and a pre-1889 Chicago-Cottage reed pump organ, all in working condition. John has a ukelin and a zither yet to be displayed.

John would like to hear from any readers who can provide further information about his theatre organ or the people who played it. (Route 15, Box 322A, Balto, Md. 21220) □

Long Beach Community House as it appeared at time of purchase in February 1966.



Former Long Beach Hall as it appears today, the residence of John Kuczinski and the Mighty Wurlitzer.







# LETTERS

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

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

Dear Editor,

I want to comment on the statement by Lloyd Klos, my friend, in your April 1973 issue, Volume 15, No. 2, on page 22, at the top of column 3. He says that a "64' Ophicleide Gravissimo" has been added to the huge West Point Cadet Chapel organ — mostly Moller — as a further enlargement of its resources.

As I frequently play this magnificent "monster" and have seen its well-maintained pipework, I know that no such octave of pipes exists in it. In talking to the organist, John Davis, and the two men who so conscientiously nurse its forests of spotted metal and teakwood, I am told that there is no space available for such an octave of long bass pipes.

Their published specification makes provision for a unit of stopped Bourdons at 64', 42 2/3' (the deepest Quint), 32', 21 1/3', 16', 10 2/3', 8', and 4'. These pipes are all in and in use except the lowest octave from the notes called CCCCC up to BBBBB. There is no room for the pipes of the 64' octave (the profound low CCCCC would make only 8.17 cycles or vibrations per second).

Now where are the real full-length 64' pipes that don't turn out upon inspection to be the usual "Resultants" or "Vox Gravissimas?" There are two of them in the whole world. One is a real reed of brass and is the Contra Trombone 64' in Town Hall, Sydney, Australia. It was finished in 1896 and has wood tubes of great thickness, about four feet square in

the low CCCCC. It is said by persons who have heard it to sound like "tuned thunder."

The one in this country is in Convention Hall, Atlantic City, New Jersey. I have often looked down its deep crevasses and Bill Rosser, its maintainer, has shouted at me, "Don't fall in any of those pipes, or we'll never get you out!" I once played "The Star Spangled Banner" on this 455-rank organ with every stop and coupler on. The ass't. mgr. came running and the 200 workmen getting ready for the next ice show dropped their tools and no doubt any rats around promptly headed back for the nearby sea. The lowest CCCCC pipe is actually 67 feet long, and not just 64. It has a beater, and not a brass reed. It speaks promptly and the whole rank of 85 pipes is on 35 inches of wind pressure.

Stevens Irwin  
St. Petersburg, Florida

To the Editor:

I think the following letter that was written to me and the Motor City Chapter would be of interest to the readers of THEATRE ORGAN.

David Lau

Dear Mr. Lau:

I would like to thank you and all the other members of the Motor City Theatre Organ Society for all that you did to make George Lamphere's program on October 8th such a success. I think it was so wonderful that all the people attending the Organ Conference here at the University had a chance to hear and enjoy the organ. Your Society deserves all credit due for what is certainly an excellent rebuild of a fine theatre organ. As one dedicated to the preservation of all pipe organs, I was most impressed with the job that has been done at the Michigan Theatre.

As Dean of the Student Chapter, I would like to offer our services to you in publicizing and selling tickets to any of your future concerts. I am sure that there are many interested students in our department who would appreciate knowing about your concerts so that they might plan to attend. Also, I hope that it might be possible for our chapter to come and have a crawl through the organ so that we can find out just what makes a theatre organ work. I think all organists should know how the organ plays, and not

just how to play it.

In short, I hope that there can be more cooperation between the A.G.O. and the Theatre Organ Society as there was on October 8th. I know all involved put a tremendous effort into the program which was an outstanding success. The organ sounded great, and, according to George, everything worked beautifully. I just wish I could say that about the organs here at U-M. If we can ever help you out in any way, please feel free to let us know.

Again, many thanks for a job well done.

Sincerely yours,  
Bill Herndon, Dean  
American Guild of Organists  
University of Michigan  
Student Chapter  
Organ Department — School of Music  
Ann Arbor, Michigan 48105.

Dear Captain Young,

Thank you very much for inducting me into the ATOS Hall of Fame.

What a pleasant surprise! I am deeply touched by the honor you conferred on me, and it is most gratifying to learn that I was elected by unanimous vote.

Thank you again, and I am delighted that this honor was awarded me, while I am still alive and kicking.

Please accept my best wishes.

Sincerely yours,  
C.A.J. Parmentier

## LONELY HEARTS DEPARTMENT

Dear Mr. Thompson,

Received my first copy of THEATRE ORGAN a couple of weeks ago since becoming a member of ATOS, and have nothing but praise for such a great journal! I borrowed many past issues from a friend, and think it's terrific that such comradery exists between the members... Let's hope that more members will contribute to this fine magazine, and spreading the gospel about theatre organs.

Here I am, sitting at the typewriter, wondering how many young gals are interested in theatre organs? I am a bachelor, and consider myself very eligible. So, if this gets published in a future THEATRE ORGAN magazine, I hope that some eligible (girl(s)) will respond!

Sincerely yours,  
David Burke



# THE PIZZA ORGAN

— satire —

by Fred Hermes

With all this to-do about placing large concert size organs in pizza joints of late, the magic formula seems to be one to one hundred or for every rank over the sensible six, with percussions and monster console, each additional rank will get you one hundred customers for the day's receipts. After discussing the problem with Wisconsin's famous theatre organ builder, Dan Barton, Dan graciously agreed to build a typical pizza organ of 65 spicy, no-holds-barred ranks. This instrument would have a real cheezy console of six manuals (at least) decorated in plaster-of-pork, with mushrooms and anchovies. Dan Barton's unique ability to build organs that are really organs will shine through.

The mammoth hundred horse blower features three sections, one to blow the organ, one to grind the sausage, and the third to get rid of the byproducts of the hundred horses. We won't discuss what went into the inlet of the blower, however in some of the more lavish emporiums the intake ventilated the kitchen, johns, and what have you.

The percussions are entirely unenclosed and a problem presented itself, where to place the one hundred bass drums! Dan had the best idea and suggested using them as tables with the beater plunging up through the floor. That way, all the beaters would be ganged under the floor eliminating air and action noise.

Of course there would be no organist what with the hearing impairment trends in pizza joints, but behold! a dummy would gyrate at the console and the instrument doubles as the world's largest orchestrion. No usual roll of rippy paper plays this whistle box, it is played in the manner of a disc music box by popping every 10th pizza into the changer mechanism.

Any resemblance to any organ installation, living or dead or planned for the future is purely coincidental: Ed.



Mr. Alva Wilson (seated, second from left) played this organ in Albuquerque's Sunshine Theatre back in the twenties. Artist Lyn Larsen is seated, center. Credit for the inspiration for recent concerts at NMMI goes (left to right) to Mr. Jessie Reed, and Cadets Dennis J. Alley, Stanley C. Gantz and Robert C. MacNeur.

## Military Institute Features Hillgreen-Lane

For the second time this year, just under five hundred Roswell devotees of the fine art of pipe organ music attended the blend of silent film and organ recital which made up New Mexico Military Institute's second program of *Evening In Early Cinema* held on Wednesday night, October 10th, in Pearson Auditorium.

The audience, consisting of nearly two hundred NMMI cadets and three hundred Roswellites of all ages, responded enthusiastically to the skill and personality of organist Lyn Larsen of Phoenix, Arizona, and were enthralled by the viewing of a 35 mm. print of the original *Phantom of the Opera*, the 1925 Hollywood classic starring Lon Chaney and Mary Philbin. For most of the audience, it was a first-time experience of the cinema house shows as presented in the silent film era.

The pipe organ, belonging to New Mexico Military Institute, is a Hillgreen-Lane. (See THEATRE ORGAN June 1973.) Installed in the Sunshine Theatre in Albuquerque in 1928, it was donated to NMMI in 1940 while Pearson Auditorium was under construction.

Larsen's mastery of the three keyboards and 14 ranks was matched only by his stamina, as he played a wide variety of movements and numbers during a forty-five minute pre-show concert and then recreated those pieces traditionally associated with the well-known silent classic. Larsen moved from some of the earliest pieces written for organ through the most contemporary of jingles in his demonstration of the capabilities of the Hillgreen-Lane model built into Pearson.

A third organ recital, under a different format, has been set for December 5th. At that time, Mr. Dennis James, the April Concert organist, will return to present a Christmas season program of recital and short films — including sing-alongs — in Pearson.

James' December program will vary the format at the Roswell early cinema series to include seasonal selections in his "before the show" concert.

Coming . . .

**"THE NOTE-ABLE NINETEENTH"**

1974

**NATIONAL CONVENTION**

DETROIT — JULY 11-15





# CHAPTER NOTES

## ALABAMA

The Alabama Chapter may be lacking in the number of theatre organs available to play, but we are not lacking in talent, variety of styles, or originality in programs.

At our Sept. meeting, we were privileged to have as our guest, Mr. Erwin A. Young, Jr., National President. This was Mr. Young's second visit and we feel honored by his interest. He gave us a few highlights of the National Convention, and praised the Alabama Organ as being one of the finest installations in the Nation.

Also present at the September meeting, were members of the Southeastern Chapter who were responsible for beginning the restoration of the Alabama Wurlitzer. These guests included M. E. Watson, Clay Holbrook, Charles Walker, Mr. and Mrs. Bob Hill, Mr. and Mrs. Jim Mills, and Blake Braley.

Jay Mitchell, Alabama organist, was the performer and he dedicated his program to these guests who were especially invited for that purpose. Jay did a fantastic job of showing off the versatility of the organ, and his frequent use of the percussive instruments gave evidence that Larry Donaldson and his work crew are doing a good job in continuing the maintenance and restoration.

Jay's program was well planned and full of surprises. His quick change of moods and complete change of pace leaves us a bit breathless sometimes, but the ovation of the audience showed overwhelming approval.

Speaking of surprises! Norville Hall came out with a good one in October. He had programs printed, leaving blank lines for the first half of the program. We were instructed to try to guess the names of each piece and the show it came from, and fill in the blanks. During intermission, these programs were picked up and new programs passed out. These had the answers printed on. Then Norville continued his beautiful performance.



Norville Hall played at the Alabama Chapter's October meeting.

Mr. Hall dedicated his program to Mrs. Lillian Truss, Dr. Edward Eigenschenck and Dan Keil, all people who had a part in his musical training. His selections covered songs of the past to "mod" selections such as Alfie and The Apartment Theme.

Some of us older members tend to think of only older songs as good theatre music, but Mr. Hall quickly changed our opinions. His originality and imagination in registration was outstanding and his program certainly proved to the members of the Alabama Chapter that when it comes to theatre music, there is no generation gap.

ALLEEN COLE


## ALOHA

The date, October 21; the place, Hawaii Theatre; the organ, 4/16 Robert Morton; the artist,??

That was about all our chapter members knew when they attended a recent Mystery Artist concert given here by a "veteran" theatre organist. It happens, however, that "veteran" applied to military service only — the artist was Navy Chief Bob Brooks. Also misleading was the announcement that he was to play a "silent", which meant not a movie but slides.

The format was simple but effective: Take movie publicity photos from 1940 to 1960, add humorous captions relating to organs or chapter members and events, have slides made, and concoct a musical accompaniment. Add a cape and wig for disguise, and arrange for a hired assassin to "shoot" the organist at the end of the program to get him off the bench. The result was an often side-splitting morning of fun for the many members in attendance. We certainly recommend that other chapters with a sense of humor try the same.

Arrangements are being made for a



## NOEL

EDDIE WEAVER



## holiday greetings

from

DELAWARE VALLEY, ATOS

"Spirit of '76"



public concert on December 4 at Punahou School, featuring the fabulous David Kelsey. David has been in Hawaii for several months and will return to the Bay area following the holidays. Last March he received several standing ovations following a concert at the famous Wiltern Theatre (see T.O., June '73).

The Punahou School concert will be given on an Allen Theatre Deluxe; since David owns a 3-manual Allen in California, he will be right at home, and is well-versed in eliciting sounds that "no one ever knew the organ was capable of." At least such was the remark of Dan Engelhard, Aloha Chapter member and Allen organ owner.

Dick Simonton, a frequent visitor to Hawaii, was in town in early October, and stopped in at the Waikiki Theatre the same morning that David and the Waikiki's 4/16 Morton made their first acquaintance. After a short while of experimentation, artist and instrument became fast friends. We anticipate the same rapport between David and his audience in December.

If you should ask "Why an Allen when there are two 4/16's in theatres there?", it's basically that the Mortons need work, the chapter needs funds to work on the organs, and the theatres are difficult to schedule at a reasonable hour. Hence the decision to go plug-in. Regardless, there will still be the "nostalgia" sound, the "now" sound, and everything in between, with great theatre organ stylings.

ROGER ANGELL

### CENTRAL INDIANA

Good food, good fellowship and plenty of GOOD PIPE-ORGANING were enjoyed by 60 members and guests at a pitch-in dinner meeting on Sunday, July 8 at the home of Ed Morris in Indianapolis. No formal pro-

gram was planned since Ed is in the process of installing a different console and expanding his 2-manual Kilgen. In fact, a number of members were frantically working with Ed on the organ as members and guests were arriving, in an attempt to get the instrument playing for the meeting — and they succeeded! This proves what an energetic and enthusiastic group the ATOSers are! As if we ever had any doubts!

Most of the business meeting was devoted to discussion, planning and decision-making on the projects at hand. Open console time followed the meeting and everyone enjoyed trying out Ed's "new" instrument which he promises will keep growing and growing.

The August meeting is one we always look forward to. The Rochs, Dave and Betty, have a lovely home located in a beautiful wooded area with a swimming pool to intrigue the non-performers and a 2-manual Geneva Theatre Pipe Organ to thrill the organists. The Geneva came from the old Ritz Theatre in Indianapolis. Bob Cox served as co-host.

After the business meeting we had another go-round at what we tried a few months ago, that is, several members interpreting and performing the same selection, pre-selected and arranged, of course. "Whispering" had been so much fun, it was decided to do "Singing in the Rain". Renditions

were given by Ruth Ward, Jack Pollard (who incidentally appeared in the cameo spot on the Benson High School's 3/24 Kimball at the Convention), and "over enthusiastic" Tim Needler, our president. By "enthusiastic" I mean that Tim became so zealous that the main tremulant collapsed on the Geneva. Tim does play a "mean" and exciting bit of organ. This didn't hinder organ playing at all and everyone enjoyed hearing and playing the Rochs 2/7 Geneva the remainder of the afternoon.

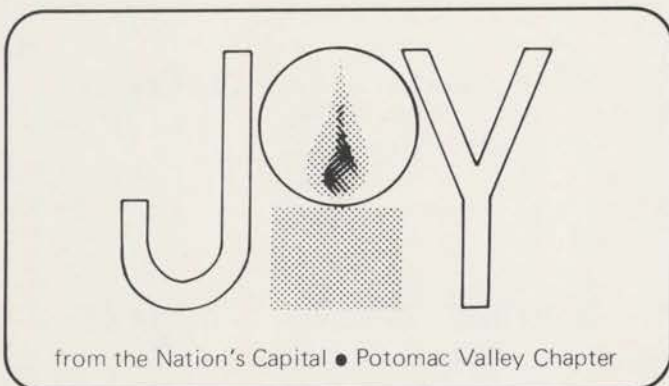
Extra curricular activities made August a big month for CIC. The 2-day weekend trip to Wisconsin turned out to be one of the biggest events the club ever had and despite malfunctioning of the bus air conditioning system in 98° weather, the trip was a superb one. As one member said "and we didn't have to push it (the bus) up the mountain" which is exactly what a group had to do on our Tennessee trip last year.

First stop was for lunch at Martini's Restaurant at Crystal Lake, Illinois where there is a Wick's 2/8 theatre pipe organ. Another stop was made at the residence of Marty Dohm in Madison. Mr. Dohm has the 3/12 Kimball organ from the Orpheum Theatre in Madison and according to reports, it is one of the most outstanding installations in the country. We understand he built his home around the organ. The big event was the Tommy Bartlett Water Show at the Wisconsin Dells on Saturday night. Beside being a spectacular show, of special interest to us was the fact that one of our members, Ken Double, accompanies the Water Show. Ken does a marvelous job on the 3-manual Conn theatre organ which provides a delightfully beautiful sound for the background and performance music for the show.

*It'll be . . .*

## PIPES GALORE IN '74

NATIONAL CONVENTION  
DETROIT





The first stop Sunday morning was at the Ringling Theatre in Baraboo, Wisconsin. This theatre is absolutely gorgeous and is a copy of a French Opera house. It is difficult to describe anything so fantastically elaborate and beautiful but anything that Mr. Ringling ever did was ultimate in detail and design. Ken Double presented a most interesting and enjoyable program on the 3/9 Barton. Dennis James also played a couple of numbers and then he and his bride of a few months, Heidi, delighted everyone by performing an organ-piano arrangement of "Maple Leaf Rag". Dennis has achieved fame all over the country with his vibrant and versatile theatre organ styling and is equally as great in the field of classical music. Heidi is an accomplished concert pianist. What a team!

Sunday afternoon continued to provide what everyone came for — outstanding organ installations and the one at the next stop in the home of Fred Hermes in Racine, Wisconsin, was just tremendous. Fred has a 5-manual Wurlitzer. This tremendous organ was originally installed in the Michigan Theatre in Detroit and is one of only three 5-manual organs built by Wurlitzer. A most enjoyable program was given by Fred Hermes, Jr., who did a magnificent job on this fantastic instrument.

A huge vote of thanks to each of the people who so graciously opened his home to such a large group so that we might enjoy the revival of the mighty theatre pipe organs. To hear, see and play them again brings back many pleasant memories to those of us who were fortunate enough to have actually lived during those years, and it is most gratifying to know that all was not lost when the organs were silenced so many years ago.

RUTH D. WARD

## CENTRAL OHIO

A four page story with pictures in the Sunday Magazine Section of the *Columbus Dispatch* recently, gave desired and timely publicity to our chapter. Chapter members and co-owners of the Robert Morton at the Ohio Theatre, Tom Hamilton and Carlos Parker, faced the monumental job of washing the forty-plus years accumulation of soot and dirt from the organ prior to having the reeds professionally revoiced. Their call for help was enthusiastically answered by our members and the job of bathing the organ was completed in record time with loving care. Feature writer, Mary McGarey and Photographer Rob Rhees of the *Columbus Dispatch* obviously enjoyed their assignment, both nimbly climbing the vertical ladder to the chambers, noting the hundreds of pipes being washed and observing our members and friends in position as a human chain to return the pipes to the chambers. If our efforts deserved any personal reward it was ours when we listened to the organ during the beautiful concert by Tony Fenelon in October. All is now in readiness for the concert by Dennis James on November 9 and the subsequent recording he will make using the Ohio Morton.

Our annual picnic in August at the home of Fay and George Chakeres was outstanding. Our hosts left nothing undone that could add to the enjoyment of the day. Fay's Hammond (200 series) was placed outdoors and in the lovely woodsy setting inspired constant use. Bill Sharp of Sharp's Keyboard Music furnished a Conn organ for our use for the day. This was placed indoors and beautiful organ music filled the air.

September's annual meeting and election of officers was held at Pontones Music Store in Grove City, Ohio. Mr. Pontones demonstrated the Saville

Church Organ and speaker construction plus giving a quiz he had worked out on tape whereby we could guess if the organ being played were pipes or electronic. He told us just enough about the forthcoming Saville theatre organ to make us very interested in hearing it as soon as it is available.

Ralph and Leona Charles of Somerset, Ohio continue to serve the purposes of ATOS in the most delightful ways. On October 7 two concerts were presented using their Robert Morton, with all proceeds for the benefit of the Retarded Children's Ass'n. Maximum seating is 200 and all 400 tickets were sold prior to the day of the concerts. Kenny Winland of Hopewell, Ohio played both concerts. Kenny is not only an accomplished organist but so thoroughly acquainted with Ralph's Morton that his concerts are always anticipated.

Our next meeting will be hosted by Ralph and Leona and a report of all that is new (and there is always something new) with their Morton will be reserved for the next issue.

We congratulate the New York Theatre Organ Society on obtaining their tax exempt status from IRS and thank them for additional details in their informative article in *The Horseshoe*, Oct. 1973. It offered valuable information to our chapter in our endeavors for tax exemption and better understanding in that it took them three years and one month to accomplish their goal. The help received from New York and others enables us to announce that our exempt status was received during October.

IRENE BLEGEN

## DAIRYLAND

The Dairystate was honored August 25th and 26th by a visit from the Central Indiana Chapter. After stop-





ping at Marty Dohm's home to hear his magnificent Kimball installation in its outstanding acoustical and visual setting near Madison, they toured the Wisconsin Dells area. Sunday morning the group were guests at the Al Ringling Theatre in Baraboo, an attractive miniature of a European opera house, where a masterpiece by Dan Barton resides. The group was amazed at the beautiful condition of the organ and the theatre, even to the silk lampshades on the light fixtures.

At three o'clock Sunday afternoon Central Indiana arrived at Fred Hermes' where they met with Dairyland members for a concert. After the usual opening program with the Brenograph, Dairylanders were given a special treat — Dennis James, who made the tour into Wisconsin with his lovely wife, Heidi, played a short impromptu concert demonstrating his unusual technique. Dennis also played at Marty Dohm's and the Ringling Theatre. Our good fortune in hearing Dennis resulted from his being in the Indiana area at the time of the Wisconsin tour.

After the program there was open console while visitors inspected the Brenograph and lighting equipment. Everyone had a great time.

Many thanks to Tim Needler, president of Central Indiana chapter; Don Evenson, manager of the Ringling Theatre; Marty Dohm for use of his Kimball; and others who arranged this most successful inter-chapter get-together.

FRED HERMES

### DELAWARE VALLEY

September and October have been busy months of inter-chapter activity. Our annual Surf City bash, for example, proved twice as entertaining this year. Garden State Chapter, Delaware Valley, and New York coop-

erated with the new group to welcome them aboard, with Jim Carter (Delaware Valley's program chairman) serving as M. C. A special surprise was in store for both Saturday night early birds and Sunday afterglow relaxers. Larry Ferrari stopped in Saturday evening, and Leroy Lewis tickled the ivories as a grand finale on Sunday evening. Our thanks to the Crane's, owners of the Surf City Hotel, for the opportunity to hold this meeting around the Wurlitzer organ at this resort on the Atlantic Ocean.

In early October, the fall foliage provided beautiful scenery for the drive to Pennsylvania Dutchland's Marietta (PA). The afternoon's festivities began with introductory words from visiting national president, Erwin Young. Glenn Hough, house organist at the Marietta, proved through his styling that he knows how to handle the 3/26 Wurlitzer/Page. Chairmen Galbraith (West Penn), Lautzenheiser (Potomac Valley), Schrader (Delaware Valley), and visiting chairman Balfour (Garden State) were on hand to spark this inter-chapter meeting.

In the evening, Ashley Miller, through his excellent use of the instrument's potential, and his musicianship, again exemplified his ability to capture an audience.

A very successful tri-chapter day, indeed. Our thanks to neighboring chapters — New York, Potomac Valley, and West Penn for their support in successful programming over the past two months.

SHIRLEY HANNUM

### EASTERN MASSACHUSETTS

By the time this is published Allen Mills will have presented his 3rd concert Nov. 10 on the venerable old 2/14 former WNAC studio Wurlitzer now located in Stoneham Town Hall. Bringing Mills back to Stoneham has been one of this chapter's fondest desires,

and this concert represents the fulfillment of a dream, which not so long ago was thought to be an impossible dream, because Mills had relocated to Florida. Luckily for us, his relocation was relatively short-lived.

The rage nowadays in Eastern Mass. theatre organ circles seems to be the rediscovered silent movie with organ accompaniment, thanks to Al Winslow and Charlie French. French furnishes the film and projection through his Silent Era Foundation while Winslow provides the greatest sound in the world intensifying every emotion portrayed on the screen. The pair Al and Charlie have been very popular at Hammond Castle, Gloucester, Mass., with its 4/144 custom concert organ and at First Baptist Church, Somerville, Mass., with its 3/10 Wurlitzer, one of the beautiful ones, rebuilt and installed by John Phipps and the church parishners — all green help.

Gilbert Parmenter, with the enthusiastic support of his wife Ruth, only several months ago made the decision to alter family life style by forsaking the electronic instrument in the living room for a 2/10 Wurlitzer in the basement; and is that a sound chamber — all four walls solid stone and masonry providing countless irregularly reflecting surfaces at all angles! When "Gibby" strikes, he strikes lightning fast, and is already better than 75% finished. "Gibby" and Ruth attended the national convention this year for the first time and reported to me how pleased they were to meet so many gracious and wonderful new friends from all parts of the country.

ERIE RENWICK

### LAND O' LAKES

The Land O' Lakes Chapter was privileged to attend the long-awaited dedication of members Byron and Lorraine Carlson's Opus 1587 5-man-

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Season's  
Greetings

the  
Lautzenheisers

Jean  
Marvin  
Genii



ual, 21 rank Wurlitzer, Sunday, October 7.

The Carlsons purchased the second of three ever manufactured 5/21 Wurlitzers from the Chicago based Balaban and Katz chain MARBRO Theatre in 1959. They took great care to reconstruct the chamber layout as it was in the theatre, and also spent countless hours scraping and then refinishing the huge, ornate console which is one of the most spectacular features of the installation.

The dedicatory concert was performed by Bob Arndt of Des Moines, who was responsible for wiring and bringing the Wurlitzer to its present condition.

Preceding Bob, owner Byron played a short set of tunes topped off with an arrangement of "Sweet Lorraine", dedicated to his wife for all her effort on the project.

Bob took over the console and led off with the appropriate "Chicago" and highlighted his concert with some Polynesian tunes and two Jesse Crawford standards, "What Are You Waiting For, Mary", and "I Love To Hear You Singing".

Although all final touches on the organ have not as yet been completed, the sound was impressive to the enthusiastic crowd in attendance.

## LOS ANGELES

The featured artist for the September 16 concert at the Wiltern Theatre was Byron Melcher, promotion manager for the Thomas Organ Co. Byron



Bob Ralston (left) congratulates Byron Melcher following Byron's Wiltern concert. — (Bob Hill Photo)



Deke Warner and some of his "Stars of Tomorrow." Shown are Candy Carley, Janet Jordan, Lucille Clement and co-worker Donna Parker. — (Bill Hill Photo)

was active in the chapter before he moved to Chicago in 1970 and it was a real pleasure once again to hear him give the giant Kimball a real workout. His program included many old favorites. Following intermission, plaques were presented to Deke Warner and Donna Parker in recognition of their fine work in producing the *Stars of Tomorrow* show in July. Five of the "stars" were on hand to surprise Deke in the midst of his announcements. Donna was even more surprised when she too received a plaque.

More than 65 members and friends attended the Sunday afternoon jam session at the Elks building. Organists who tried their luck at the 4/58 Robert Morton included Candi Carley, Mike Cahill, Avery Johnson, Seth Anderson, Dixie Miles, Larry Siebert, Paul Hamilton, Bob Salisbury, Shirley Obert, Edward Sprowl, Merle Bobzien and Joyce Kramer Villa. Bob Hill, coordinator for the Pay and Play plan, handled the Master of Ceremonies chores and Dick Stoney conducted tours of the organ chambers. Dick and his crew did extensive work on the organ during the summer and it sounded much improved.

Sunday, October 14, was the day for another theatre organ double feature. In the morning, Tony Fenelon, a young man of tremendous talent from Australia was the concert artist at the Wiltern, and captivated his audience with his charming manner and his superb theatre organ stylings.

In the afternoon, more than 550

members and friends enjoyed a concert by Rex Koury at the fabulous San Sylmar, where Mr. J.B. Nethercutt houses his collection of classic cars, automatic musical instruments, Orchestrions and other assorted treasures. This concert proved to be so popular that two performances were scheduled during the afternoon to accommodate members and their friends. As a convenience, chartered buses were used to transport the concert-goers from the Wiltern to San Sylmar. San Sylmar is now completed and its beauty really defies description. As we entered, the first treat of the afternoon was the display of twenty-one classic cars in the gorgeous "Best of Show" salon, including a



Rex Koury played Widor's "Toccata" with the help of a computer. — (Stufoto)



Duesenberg, a Bugatti, an Auburn and a Cord, arranged between the marble columns and the giant wall mirror. On the mezzanine we viewed the large collection of radiator ornaments and the Louis XIV desks as we made our way to the "Stairway to the Stars" which leads to Cloud 99.

Upon reaching the exhilarating atmosphere of Cloud 99, a number of the large Orchestrions were heard with San Sylmar curator Roger Morrison at the controls. Mr. and Mrs. Nethercutt welcomed the ATOS members and then it was time for Rex Koury to open his concert with selections from



LA chapterites alight from a bus and enter the big bronze door which leads to the wonders of San Sylmar museum. — (Stufoto)

*Oliver* followed by several of the melodies written by the Carpenters. The dramatic highlight of the afternoon came when Rex left the console in the middle of the Widor "Toccata" — and the music continued — thanks to the digital computer which is an integral part of the organ. He had recorded the "Toccata" the day before and San Sylmar Entertainment Director Gordon Belt activated the computer at just the right moment to create this illusion which Rex termed "a non-partison dirty trick." The 3/25 Wurlitzer sounded absolutely fabulous with the superb artistry of Rex Koury at the console. The audience descended from Cloud 99 by elevator to the parking level where a dozen Rolls Royces were on display. We are very grateful to Mr. Nethercutt for this memorable afternoon at San Sylmar, the outstanding event of the year for the Los Angeles Chapter.

Sixty-eight members were present at the Autumn General Business Meeting at the Elks building on October 15. The business portion of the meeting consisted of reports by the officers on the concerts at the Wiltern and other



Chairman Sam Dickerson. His buses ran on schedule. — (Stufoto)

activities during the year. Three members were elected to the nominating committee to provide chapter officers for 1974.

Following the business meeting, members enjoyed a slide show presented by Mr. Chuck Zimmerman, who has taken some excellent color photos of organ consoles and concert artists using available light. The open console period at the Robert Morton featured Seth Anderson, one of our "Stars of Tomorrow." Others who played during the refreshment period included Gerald Nagano, Fernand Martel, Andy Anderson and Walter Freed.



Bob Mitchell. — (Stufoto)

On Tuesday evening, October 23, the chapter, in conjunction with St. James Episcopal Church, presented something slightly different in organ concerts — Bob Mitchell and the Mitchell Singing Boys in a theatre organ concert at the church. The organ team of Les and Olive Pepiot had done extensive work on the 4/32 Kimball,

adjusting tremos, etc., and the organ had a full "theatre organ sound." Long time church, radio and theatre organist Bob Mitchell, (now organist and choir-master at the church) and the Singing Boys, provided a rich and varied program. An appreciative audience of more than 325 persons enjoyed this first venture by the chapter into a new concept in theatre organ concerts.

SAM DICKERSON

## MOTOR CITY

Detroit's Redford Theatre was alive with activity on the evenings of September 17 and 18 when we presented organist Eddie Weaver in a public performance at the 3/10 Barton. In an effort to attract a maximum audience, two of Laurel and Hardy's finest, but seldom seen, silent two-reelers were shown, *The Second Hundred Years* and *With Love and Hisses*.

The double bill of two Laurel and Hardy films, combined with the magic of Eddie Weaver, paid off, for we experienced as large a house as we can remember at the Redford, and everyone went away with a smile. Whether it was Eddie Weaver or Laurel and Hardy that "hit the spot" is hard to tell, but Eddie Weaver is a top showman, and he certainly knows how to please an audience.

On Sunday, September 23, Motor City members traveled to Lansing, our state capitol, to hear Herb Head play the Michigan Theatre Barton organ. The program was sponsored by the Wolverine Chapter and attracted an especially large crowd for a Sunday morning, due in part to good advance publicity, especially television coverage, of the event.

Motor City member Frank Rossi was the artist for our chapter meeting on Sunday morning, September 30, at the Royal Oak Theatre. As part of his program, which included music primarily from the 30's and 40's, Frank entertained us with some 15 of the 30-odd pieces he knows with the word "moon" in the title. In addition to such selections as a medley from *An American in Paris* and "The Ritual Fire Dance", he made good use of the Royal Oak's new marimba for a rhythmic accompaniment to "In The Still of the Night."

Gaylord Carter was our artist for a pre-Halloween show the evening of October 24 at the Michigan Theatre in Ann Arbor. The film was Lon Chaney's *The Hunchback of Notre*



Dame and Gaylord's ideal accompaniment to the movie evoked perhaps more than the usual excitement for those who were attending this type of program for the first time. Hopefully we can create even more enthusiasm among the students as well as the residents of this university town.

Having produced an eight to sixteen page program, with paid advertising, to pass out at our recent public shows, we have found that with inexpensive offset printing and the volunteer effort of our members to collate and staple, we have cut the expense of having a printed program to almost nothing. Our audiences now have something to take home that gives them more information about the organ, the chapter, the film, the artist and some history of the theatre building.

Excitement continues to build in Detroit as plans are made for the 1974 Convention. We hope *you* are planning *now* to attend The Note-able Nineteenth in July.

DON LOCKWOOD

## NORTH TEXAS

It seems like after the August meeting in Dallas, everybody ran into physical problems of one kind or another that sort of slowed our activities down to a real largo tempo. Pat Kohl, our program Chairman was ill for some time and also took another hard fall which didn't do his leg and ankle any good after that first one that put him on crutches. John Scott, our able legal advisor, also wound up in the hospital for surgery. He's back on his feet now and doing great. Add to that some illness, attacks of appendicitis leading to an appendectomy, and some other illnesses both minor and major, among the officers and members, and it's understandable

why a 33-member chapter hasn't been able to accomplish much for the past couple of months. But as we said in our last meeting announcement, don't look back. Let's look ahead.

We have a meeting scheduled at Casa Manana in Fort Worth for Nov. 11 which will be the first one exclusively for the chapter. The other Casa sessions have all admitted the public and were in the form of concerts, with no business meetings. This time we have the place to ourselves and have requested only members and bona-fide potential members to attend. The program will consist of cameo spots by members after a business meeting where the main matter is appointment of a nominating committee for next year's officers. It is the first time in a long time that we have had a real Theatre Organ buff type meeting.

Dan Bellomy, our young Casa Manana organist, has moved "up east" and is now performing for one of the "plug-in" builders. Let us know when you'll be in the area, Dan, and we'll schedule some of your great playing for that Casa Wurlitzer again. We're sure sorry that the season had to be cut last summer because of Casa's internal problems, but currently everything is back on the track again and the coming winter season plus the 1974 summer season look like they'll be really great and swell. (Hey, those are organ manuals, not adjectives!)

The annual Christmas affair will again be a gala function, including election of officers as well as the Christmas party. In our new By-Laws the new officers, elected at the Christmas session will actually take over at the February meeting, to give them a little orientation time.

We have also been working on our

IRS situation, although with our current treasury it hardly seems necessary. However, maybe one of these days we'll develop an adequate balance and will be glad we made the arrangements. We have applied for our IRS "membership number" and once we get that, will proceed with the rest of it. Currently we are certainly a "non-profit" organization, but maybe the new year's dues will ease the pain in that area somewhat. Hopefully, when all is complete, we may have something to report which will simplify things for a lot of the chapters, especially the smaller ones.

Plans are also moving for some exchange visits with the Tulsa and Wichita groups. The problem at both ends of the circuit seems to be that everybody's theatre organ installation is either being updated, swapped out for a larger instrument or the installation not yet completed. Once we get some installations working besides the Casa installation, we'll be in a better position to entertain visitors by having enough instruments to see to make an overnight trip worth while. And an overnight trip is necessary for the distances involved.

Despite the September slowdown, the North Texas Chapter is still plenty active and hoping to expand, install, and generally enjoy our interest in theatre organs.

JOE KOSKI

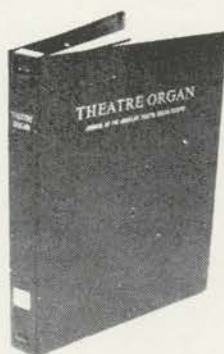
## OREGON

The Oregon Chapter is pleased to announce that our chairman Dennis Hedberg, traded happy bachelorhood for wedded bliss on September 29th. The victorious bride is the former Margaret Dickson.

Dennis and Margaret were married in Portland's historic "Old Church". Jonas Nordwall played the 100 year old Hook and Hastings tracker organ for the ceremony. Bill Peterson and Les Lehne, chapter members, were among the ushers.

The wedding reception was held at the fabulous new "Organ Grinder" restaurant. Again Jonas Nordwall was at the organ, this time the 3/33 Wurlitzer. As those who attended the 1973 National Convention remember, this organ was one of the highlights of the convention. It was built by Dennis. During the reception the bridegroom also appeared at the console. While he played he was accompanied on the

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bench by his new bride.

Guests at this wedding had a rather unique experience. They had the pleasure of hearing Jonas play Oregon's oldest and newest pipe organs, both on the same afternoon.

The Oregon Chapter expresses much gratitude to the many people who have written, congratulating the chapter for the great 1973 convention. We are so pleased that they feel the convention was a success. Needless to say, we tried hard, it was a lot of work, but it was worth it!

DON INGRAM

**POTOMAC VALLEY**

It was a beautiful balmy September evening, a Tuesday. Members left work early, grabbed a quick bite of supper and headed for the Dick Kline home near Thurmont, Maryland. Everyone seemed to sense that this evening would be special. Over 250 Potomac Valley Chapter members were seated; some inside the exquisite Kline music room, and some outside the double doors on the deck by the lake.

One could easily have been quite content to just sit and bask in the beauty of our surroundings. (This must be Shangri-La!) But once Hector Olivera was introduced, all the rush to get to the meeting was forgotten and the promise of a memorable performance began to unfold into reality. From his first words and first note, Hector held his audience spellbound. His program was planned to have something for everyone, but as it turned out, every number was for everyone. Hector showed off the broad spectrum of the organs dynamic range, from the very softest to soaring, thrilling full organ. The registrations were imaginative and varied, the playing superb.

It was a perfect match; Hector's virtuosity and engaging personality



Artist, Hector Olivera, chapter chairman, Jean Lautzenheiser, and organ owner, Dick Kline. — (Roy Wagner Photo)



Suzette Olivera is counting "uno, dos, tres, five, fourteen". She helps her Daddy build his new pipe organ in a vacant house next door to their apartment. Suzette puts Hector's tools away for him. The pliers go in the refrigerator, the other pliers in the commode, a screwdriver inside an idle blower . . . ouch! — (Photo by Engle Associates)

SEASON'S GREETINGS  
from your  
*South Florida Chapter*

**MERRY  
CHRISTMAS**

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



plus Dick Kline's fabulous Wurlitzer. His skillful interweaving of classical and popular compositions was in evidence as he went from the "Toccata and Fugue in D Minor" to "Sunny" and back, with yet another classical passage from St. Anne's on the pedals. For comic relief "Popeye the Sailor Man" was given his lumps.

During the second half of the concert your correspondent went to the back of the audience to sense the atmosphere. Usually when people are in an area separated slightly from the artist, much chitchatting goes on; not this time, all ears and eyes were busily soaking up the sights and sounds to be stored in fond memories. You could have heard a pin drop. Truly, Hector is a musical genius; don't miss an opportunity to hear him.

Mrs. Olivera (Lucy) did not attend the concert. She remained at home in Pittsburgh, where she gave birth six days later to a son, Hector James. Little Hector joins Suzette, his three-year-old sister in the Olivera family.

We have been having one successful program after another this year and reached another pinnacle during our October meeting held at the Marietta Theatre in Marietta, Pennsylvania. We were there in force, having invited our neighboring chapters, Delaware Valley, West Penn and Garden State, to hear the incomparable Ashley Miller. They came from every direction by car and by bus.

The owners of the Marietta Theatre, Dave Kalmbach and Ray Cunningham, had worked hard at putting together all the details required for such a successful program. To begin with, the town itself lent an aura of quaintness wherein everyone seems to be working to preserve the old, rather than tear down and build anew. The theatre is claimed to be the oldest operating movie house in continuous use in the eastern part of the nation. It

is the 3/28 Page-Wurlitzer organ of which the owners are justifiably most proud.

In the afternoon, we were treated to cameo artists who demonstrated their capability with a variety of musical fare. Glenn Hough and Ed Weimer, resident organists of the Marietta, each took a turn followed by West Penn's Rey Galbraith, Delaware Valley's Lee Bounds (representing the distaff side) and "Jose" Fernandez and our own, well known, Dick Kline.

As a "Teaser", Chapter Chairman, Jean Lautzenheiser, then introduced our guest, Ashley Miller, who gave us an inkling of what was in store for us with his renditions of "Put On A Happy Face", "Autumn Leaves" and "Of Thee I Sing". After his teaser, Ashley was interviewed on the bench by Jean and brought us up to date on his career, his wife, Jo, and children.

Currently playing the CBS show, *Search for Tomorrow* six days a week, he finds time on Sunday for his position as organist for the Society for Ethical Culture.

In his "spare time" he is available for concertizing, a fact which I'm sure all chapters will note. Ashley is "Hooked on theatre organ" and wants



"A hard working pair of happy theatre and theatre organ owners, Ray Cunningham and Dave Kalmbach." - (Photo by Roy Wagner)



"Ashley Miller at the console of the Marietta Page-Wurlitzer." - (Photo by Roy Wagner)

to play more of it. He has seen the reawakening of interest in it and his talent will most certainly broaden its scope.

And so, "Put On A Happy Face", we did, as we tramped through town to dinner at Ye Old Railroad house where we dined amidst surroundings which took us all back to bygone days.

On our return, we were treated to Ashley accompanying the silent movie, *Peck's Bad Boy*, and then his concert, which certainly demonstrated the talent of this master of the organ. His selections, arrangements and registration left no room for anything but praise from his audience.

The day was capped with hilarity in the form of a Mae West movie, *I'm No Angel*.

Our chapter wishes to thank Ashley for his wonderful artistry and friendliness; Dave Kalmbach and Ray Cunningham for all their work and preparation; and our own Al Baldino for making all the very necessary



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ROY WAGNER

## PUGET SOUND

September 9 was Bellingham/Vancouver day for the Puget Sound Chapter. Many members made the two-hour drive north from Seattle to hear a well-received concert by chapter member Dick Schrum. Dick played on the Style 215 Wurlitzer (2 manuals and 10 ranks) installed in the Mt. Baker Theatre.

This theatre and its Wurlitzer are in immaculate condition. The theatre's manager, Mr. Roy Kastner, has seen to it that the organ is used as much as possible and is very cordial in allowing local buffs a chance to try out the instrument when traveling through Bellingham. A plaque was presented to Mr. Kastner at this meeting for his devoted service to this theatre and the Wurlitzer theatre pipe organ. Members Dick Warburton and "Buck" Strickland must also be complemented – they service and tune the organ.

The outing continued by travelling further north to Vancouver, British Columbia, to hear the great organ in the Holy Trinity Anglican Cathedral.



Mr. Roy Kastner, second from left, receives plaque from Puget Sound Chapter honoring his dedication to the theatre pipe organ. From left – "Buck" Strickland, Mr. Kastner, Dick Warburton, and Russ Evans. "Buck" and Dick maintain the organ. Russ organized the event.

Guest organist for this event was Mr. Donald Stagg. Mr. G. Herald Keefer, organist and choirmaster of the Cathedral, and also the rebuilder of the great organ demonstrated some of the various stops of this magnificent instrument.

Mr. Keefer also explained the rich history of this organ which started out as a two-manual tracker built by the Warren Company, a Canadian pipe organ builder. Mr. Keefer's firm rebuilt

the action into all-electric and added a new three-manual console as well as some new pipework to create this 54 rank instrument.

October 7 saw the group in Olympia to hear Andy Crow (fresh from his 1973 Portland Convention appearance) present an outstanding concert on the Wurlitzer organ in the Olympic Theatre. Andy has kept this fine theatre and organ in great shape. An unusual feature here is that the cham-

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bers are over the proscenium arch for the 2-manual, 10-rank Style F Special (Opus 858). Andy is currently sharing the console with Jonas Nordwall at Portland's Organ Grinder Restaurant.

The members enjoyed dinner at an Olympia eatery where a short business meeting was conducted. The Nominating Committee, chaired by Erma Gain, and assisted by Dick Change and Howard Wells, brought forth their selections for the 1974 officers. Their recommendations were: Chairman, Genny Whitting; Vice Chairman, Mahon Tullis; and Board Members Bill Carson and Mark Cockrill. This slate was accepted. Many members then went to the residence of Tom and Fran Solberg to hear and play their newly-installed 2/9 Wurlitzer/Morton. This is the former Centraila, Washington Fox Theatre organ. Tom and Fran built their new home around the organ and are to be complimented on their fine sounding installation.

A few members were fortunate enough to be able to see and play the 2-manual TRACKER pipe organ owned by Vi and Morry Waldron. This organ is installed in their living room and is a classic example of the forerunner of the theatre pipe organ.

The weekend of October 12 and 13 was certainly ORGANized in Seattle. Friday night, October 12, Virgil Fox



Newly-elected Chairman Genny Whitting at the console of her Robert Morton theatre pipe organ.

made a Seattle appearance with his "Heavy Organ" and "Revelation Lights". On both Friday and Saturday evenings, popular Seattle organist Dick Kimball presided over the Granada Theatre's 4/32 Wurlitzer to the delight of many ATOS'ers.

We are looking forward to the near future opening of Seattle's version of the Capn's Galley Pizza Restaurants, courtesy of Mr. Bill Breuer. The organ chosen is a Balaban 3 Model Wurlitzer

(descendant of the Style 260) Opus 2121 from the Paramount Theatre in Salem, Mass. The organ is currently being rebuilt for installation.

TERRY HOCHMUTH

## SOUTHERN ARIZONA

The chapter opened its winter season at the new home of our chairman, Lois Seamands and husband, Larry, on Sunday, October 7, 1973. Approximately 60 people attended with 27 being guests. Out of our 35 family memberships, 17 persons attended the 18th Annual ATOS convention in Portland. We wish to give a special "Hello" to George and Oliva Wilson in East Point, Georgia and, and Earl and Margaret Winters of Bremerton, Washington.

After the business meeting our program was opened by Art Crowell, who played "Swanee". He then introduced three of his pupils, Miss Lynn Staininger, 11 years old; Miss Karen Lund, 12 years; and Janice Owens, 16 years. The three guests performed for us, playing numbers both classical and popular. Each displayed good musicianship and they were well received. Since one of our aims is the leading of the younger musician into the knowledge and love of the theatre organ field, we in SATOS feel fortunate in having these three young ladies as

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Steve Fitzgerald, Albert Coombs and George Baird remove Wurlitzer 260 console from Guzman Hall for renovating - (Gerhart Photo)



South Florida Chairman Steve Fitzgerald and Albert Coombs move the former Olympia Theatre Wurlitzer for refurbishing - (Gerhart Photo)

guest entertainers and hopefully soon members of ATOS.

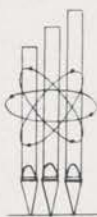
Ralph Cloos opened the open console segment of our program with the "Theme From The Summer of '42" followed by a few of his very swinging theatre organ style numbers which he does so well. Having been a music educator, teacher and entertainer, Ralph also plays 'pipes' in church as well as doing popular style and doesn't make one style sound like the other,

to the detriment of either. He is his "own man."

Our newest member, Ray Gard played next, followed by many others. After a buffet lunch, more music and conversation followed. Our hostess' Conn model 650 with Leslie 600 tone cabinet and Conn pipe speakers never sounded better and more pipe-like than it did, feeding into the high ceilinged music room which allowed the music to expand. BOB HIGH

### SOUTH FLORIDA

The removal of the Wurlitzer 260 console from Guzman Hall (former Olympia Theatre) in downtown Miami took place on September 29th, 1973, which happened to be a Saturday morning. Via rental truck, the console was swept away to suburban Hialeah and storage in a garage. This location will provide easier access for complete restoration before replacing in the theatre.



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Guzman Hall Miami Philharmonic authorities are most insistant that this organ project be carried out to completion. Initially, tables were turned, i.e., the Philharmonic was too busy getting organized in their new home to be concerned over the stagnant music machine hidden somewhere in their midst. Time has now reached sufficient depths that they can consider their inherited orphan and have formally requested that SOUTH FLORIDA CHAPTER, ATOS "do whatever is necessary" to restore the aged Wurlitzer completely. This is being done through conscientiously aggressive efforts of Steve Fitzgerald, Chapter Chairman.

The console saw its first light of day in almost 48 years. As Opus No. 1198 this instrument was shipped from North Tonowanda on November 6, 1925 and was installed for the Olympia's opening night *February 18, 1926*. (Olympia feature article appeared in *TO/Bombarde*, April 1967.)


G. W. GERHART

#### WESTERN RESERVE

Dr. Robert J. Bray, an active member of W.R.T.O.S., was the guest artist at our September meeting which was held in our downtown Cleveland Masonic Auditorium where Dr. Bray is the official organist. An optometrist

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by profession, Dr. Bray is also organist at the Parma-South Presbyterian Church in Parma Heights. He is deeply involved in organ music as an avocation, with ties especially to the "Romantic" school.

The 4/40 Austin (1918 vintage) played by Dr. Bray was designed to be

a concert, or recital organ, for orchestral transcriptions. There are no Tibias and the tremulants are slow - therefore no theatrical effect. Appropriately, Dr. Bray played the "Poet and Peasant Overture", "Voices of Spring" and "Crown Imperial" by William Walton.

We continue to attract new adherents to organ music. At a cultural fair sponsored October 14 by the Euclid, Ohio Art Guild, organ pageantry was possible with only 12 feet of booth space. A group headed by Howard Kast had arranged for musical majesty by piping tape recorded excerpts of theatre organ music throughout the auditorium. A Bladwin spinet plug-in, courtesy of Bob Brenner Music Studio, was made available for our members to play during the duration of the "Fair." Notable, too, was our display of 100 colored photographs of the Akron Civic Theatre Wurlitzer, the Gray's Armory 3/13 Wurlitzer and the Lorain Palace 3/11 Wurlitzer . . . the latter which we happily credit Fred Carson, for initiating restoration efforts.

Two "plus" highlights of our presentation were an exact 1/3 scale model of a Wurlitzer style 240 console which Howard Kast devotedly built over many hours, and a small working model wind chest, with a Doppel Flute, which passers-by could play

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merely by pressing a button.

On Sunday, October 21, W.R.T.O.S. met at Ruth and Milo Swanson's home to hear their fine 2/7 Barton (1928) which they obtained from the Lloyd's Theatre in Menominee, Michigan during 1967. With much energy and care, Ruth and Milo stripped their 2/7 Barton down through several layers of age to its original mahogany finish. Now refinished, and in mint condition, it was played that afternoon by Ken Demko,

our "Mr. Magic", who knows where to find tunes for everyone's pleasure.

October stayed awhile for the Western reserve... and on the 27th we went for a visit "Down Memory Lane" with "Cran" Hendershott as our eloquent guide. We travelled lightly, and unpacking was a snap as our suitcases were filled only with nostalgia and enthusiasm for the older rhythms; the TV and Radio anecdotes of another era; the songs of a time when travelling was by train; the sound track melodies of

the epic-type movies, no longer produced; the sing-alongs when people weren't afraid to share themselves; and the classics — complex and beautiful.

The silent movie was a comic one, *Her Bridal Nightmare* (1927) with Colleen Moore, Helen Darling, Earl Rodney and Eddy Barry. "Cran" truly took us on an enjoyable trip and aptly dropped us off home with an encore song memento, "Memory Lane", of course!

BEA ROSSIN

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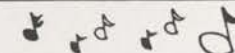
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