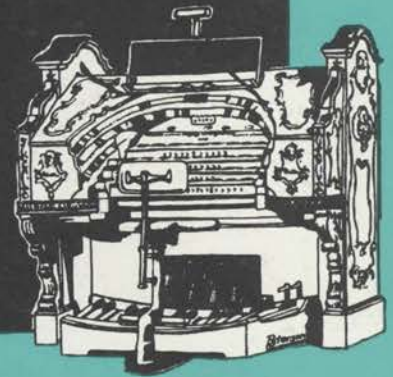
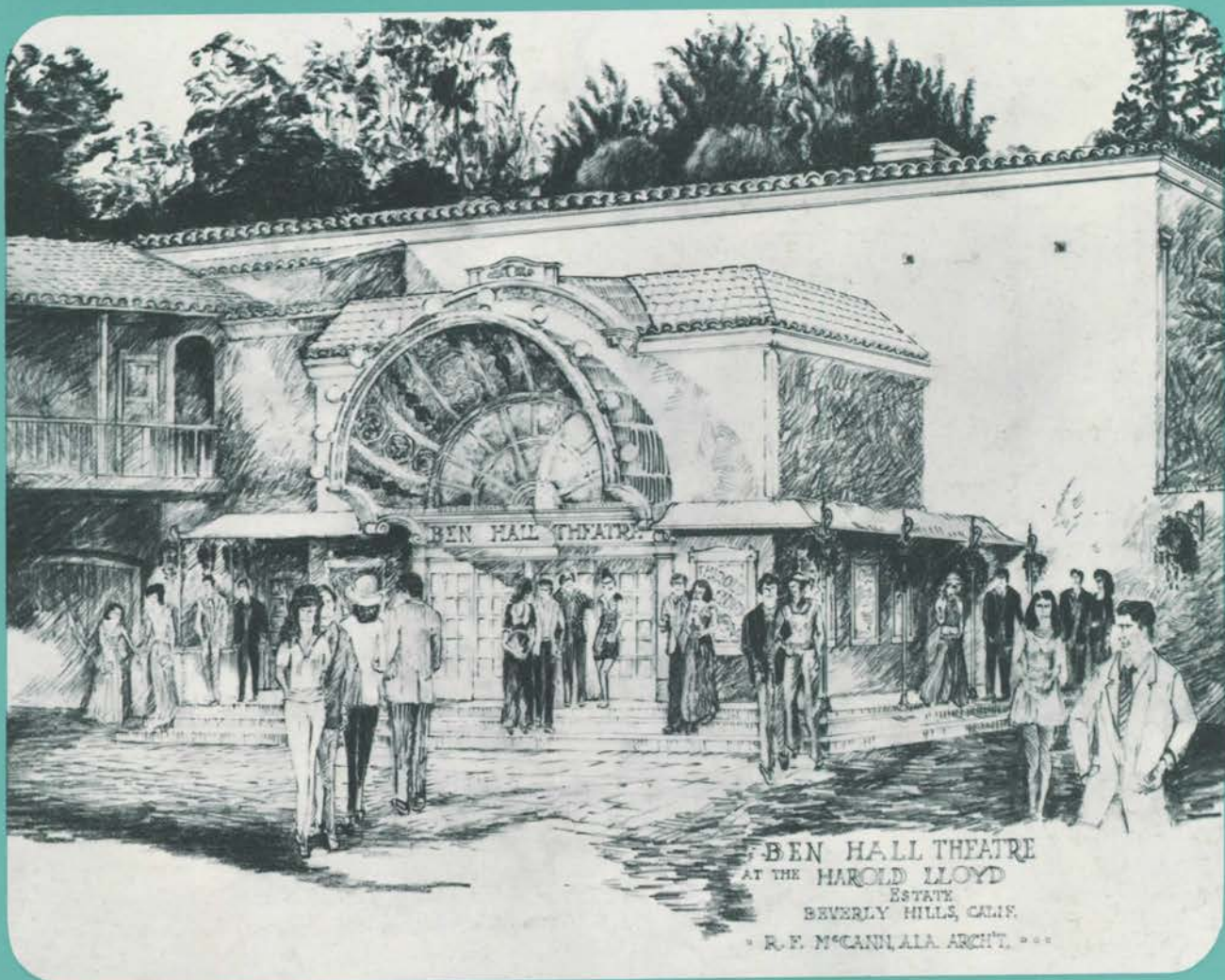


# THEATRE ORGAN



VOLUME 15, NUMBER 3

JUNE, 1973



JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY



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# The Harold Lloyd Film Museum Plans Ben Hall Memorial

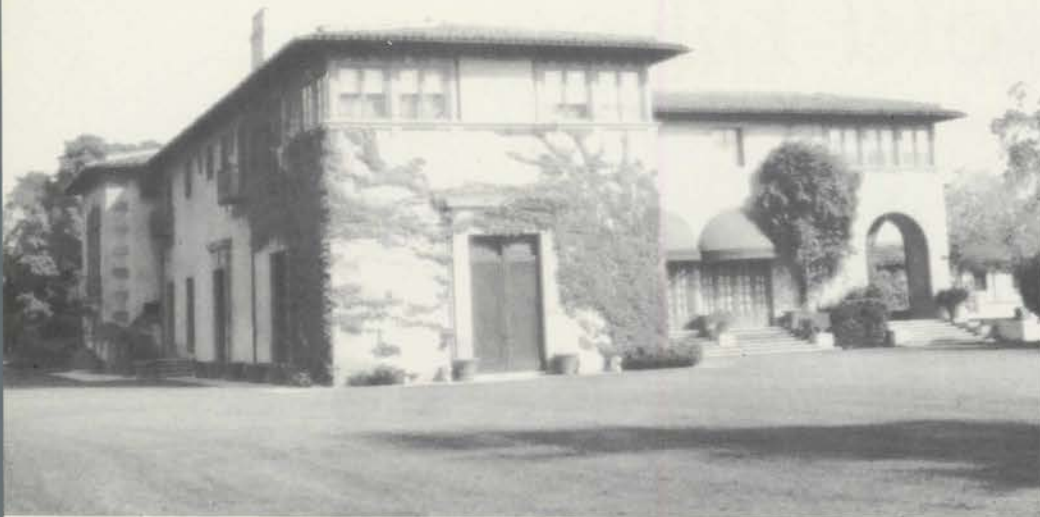
by Stu Green

◀ Fountains and pools everywhere. They add to the authenticity of the mid-20's atmosphere which confronts visitors. But it's a cheerful nostalgia which reflects Harold Lloyd's upbeat image.

Shaded side entrance of residence opens on Cypress-bordered path to garden paralleled by a series of rippling cascades complete with chirping frogs.







Residence viewed across wide expanse of lawn. The organ-equipped living room is in this wing.  
— (Stufoto)

The estate from the air. Residence is large building near top of photo. Ben Hall Theatre will go into the rectangular building adjacent to the curved structure just below photo center.



Our story starts in the early days of the film industry's romance with Hollywood. A young actor who had appeared in 64 one-reelers in two years as "Lonesome Luke" decided to change his image from that of a straight slapstick comic to one with much more warmth and human appeal, a shy young man with spectacles who solved his problems with hilarious ingenuity rather than brawn. The new image was an instant success, one which Harold Lloyd would project throughout his long career. This includes some 300 film titles since he adopted the horn-rim eyeglass frames in 1918.

It may seem incredible to some readers that we find it necessary to recap highlights of the Harold Lloyd career. "Everyone knows about Harold Lloyd" say those with long memories. But such readers are not in the major-



ity. It must be remembered that Lloyd's last film, *Mad Wednesday*, was released in 1949. Generations have been born since then.

The great success of Harold Lloyd's many shorts and few features made between 1918 and 1925 is reflected in the 16-acre Beverly Hills estate he built, starting in 1925. In the brief span of seven years, Lloyd became a millionaire. With an astute business sense, he bought control of his earlier films and bankrolled his subsequent ones. He spent a reported 2½ million building his estate which includes ten buildings. One can wander for hours along footpaths which course through thick forest growths to open on clearings with gazebos, reflecting pools, cascading streams, waterfalls, balconies which overlook the surrounding hills, and fountains — fountains everywhere.

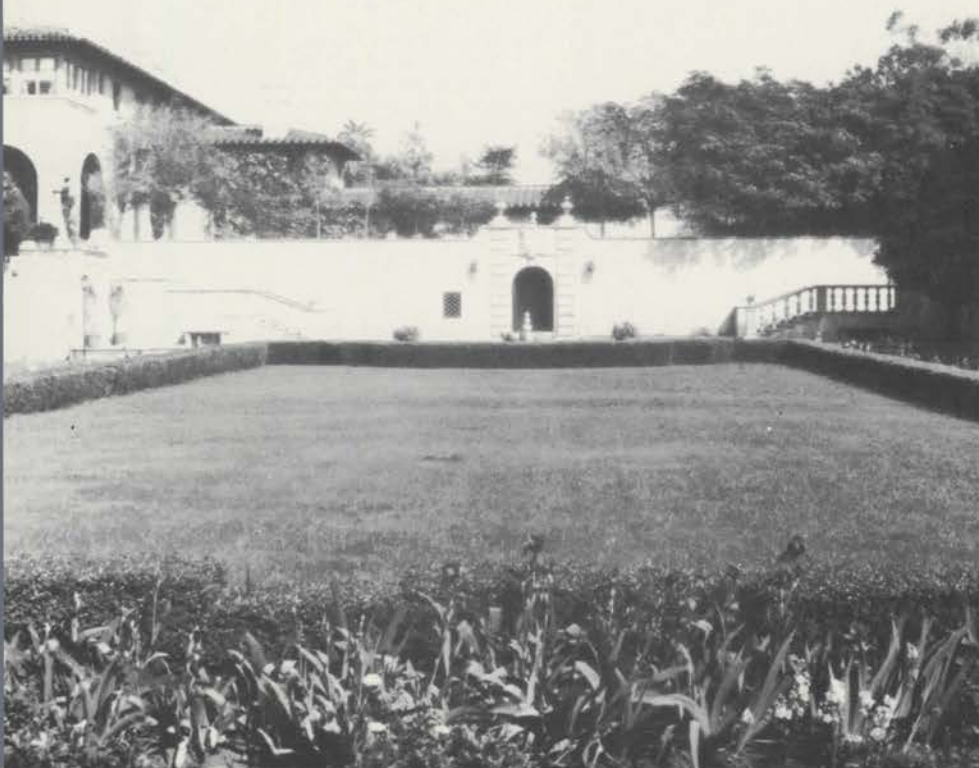
The huge Italian-Renaissance house emerges from the surrounding greenery majestically. It is bounded by arcades, patios, a great expanse of lawn and sunken gardens. An olympic-size swimming pool is prominent. The current value is said to be \$10,000,000.

But the master is gone. The man who personified the clean-cut American youth with a flair for getting into scrapes and out of them with much hilarity died at 77 two years ago. He willed his real estate for use as a film

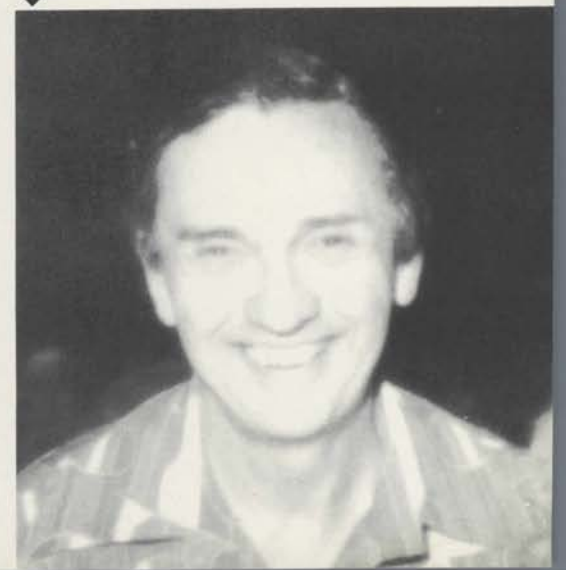


▲ Harold Lloyd and his leading lady, Mildred Davis, posed for this publicity "still" circa 1920. After their marriage, Mildred phased out her film career and left the spotlight to Harold. The marriage was permanent. One girl was born to the Lloyds; a boy and another girl were later adopted.

◀ The garden. Residence is seen at left. — (Stufoto)



▲ Past national ATOS President and "Man of the Year" Dick Simonton. A long time friend of Harold Lloyd, he was instrumental in securing ATOS participation in the museum project. — (Bob Hill Photo)







The dining room set for guests. — (Stufoto)

The living room, Aeolian 2/32 organ console is seen at right. Pipework is buried in cellar chambers. Projection room is concealed in space over window. — (Stufoto)



Screen Tarzan, Johnny Weissmuller, used to work out in this Olympic-size pool. — (Stufoto)

museum to be operated by a non-profit foundation.

One of the foundation's five trustees designated to administer the estate is Lloyd's close friend, Richard C. Simonton, who is also one of the founders of ATOS. Where Dick Simonton goes, the promotion of the theatre pipe organ is never far behind.

The third ingredient of our story involves tragedy — the death of theatre and organ historian Ben Hall at the hands of still unknown assailants in his New York apartment in December of 1970. Ben Hall, whose "The Best Remaining Seats" remains the definitive work about movie palaces of the 1920s, was a tireless worker for the theatre organ through his published articles and lectures. He is remembered warmly as the "MC" of several ATOS conventions. His death was a severe shock to ATOSers and theatre fans everywhere.

Among Ben's effects were numer-

Reporter Peg Nielsen admires Lloyd's permanent Christmas tree. It is decorated with baubles received from Harold's friends all over the world. In a room by itself, it is always ready for the holidays. — (Stufoto)







Ben Hall — (Bill Lamb Photo)

ous books and manuscripts, also a 5-rank Wurlitzer organ he called "Little Mother."

There is a strong and well-justified desire among ATOSers to perpetuate the memory of Ben Hall. The New York Chapter has been especially active in this area. It became a project of his home chapter to secure some of Ben's properties of historical significance and a campaign was undertaken to raise funds for the purchase of the materials, including the organ.

The emergence of the Harold Lloyd Foundation's film museum project dovetailed perfectly with ATOS desires to provide a fitting memorial to Ben Hall. Plans were made to convert Lloyd's handball court to a 150-seat

theatre to show significant films to museum visitors — the silent ones to be accompanied by music played on Ben's "Little Mother." Plans for the auditorium include a New York Paramount-style arch and facade. It will be designated "The Ben Hall Theatre." A permanent plaque on the organ console will further the Ben Hall memorial theme.

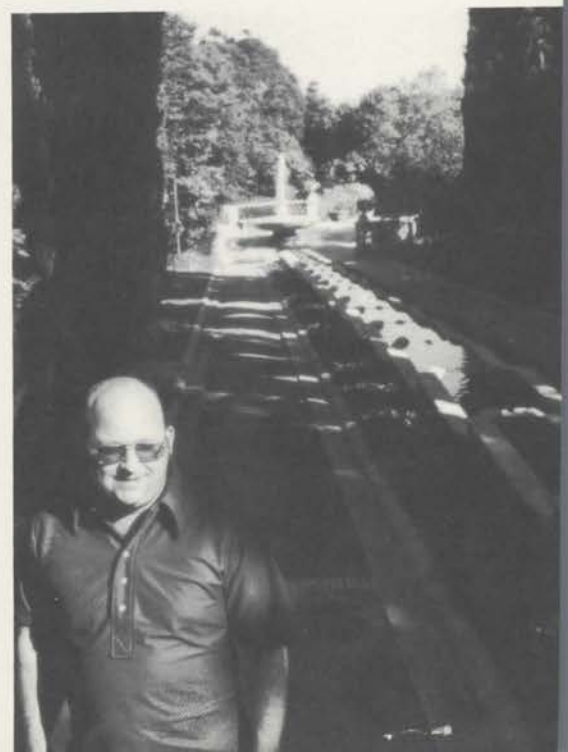
Those are the plans, but realization is some time away. Why? Lack of funds. Contrary to popular belief the comedian left only real estate in trust for museum use, no money for the realization of the project. That is the handicap the estate trustees have faced from the beginning.

To coordinate the museum effort

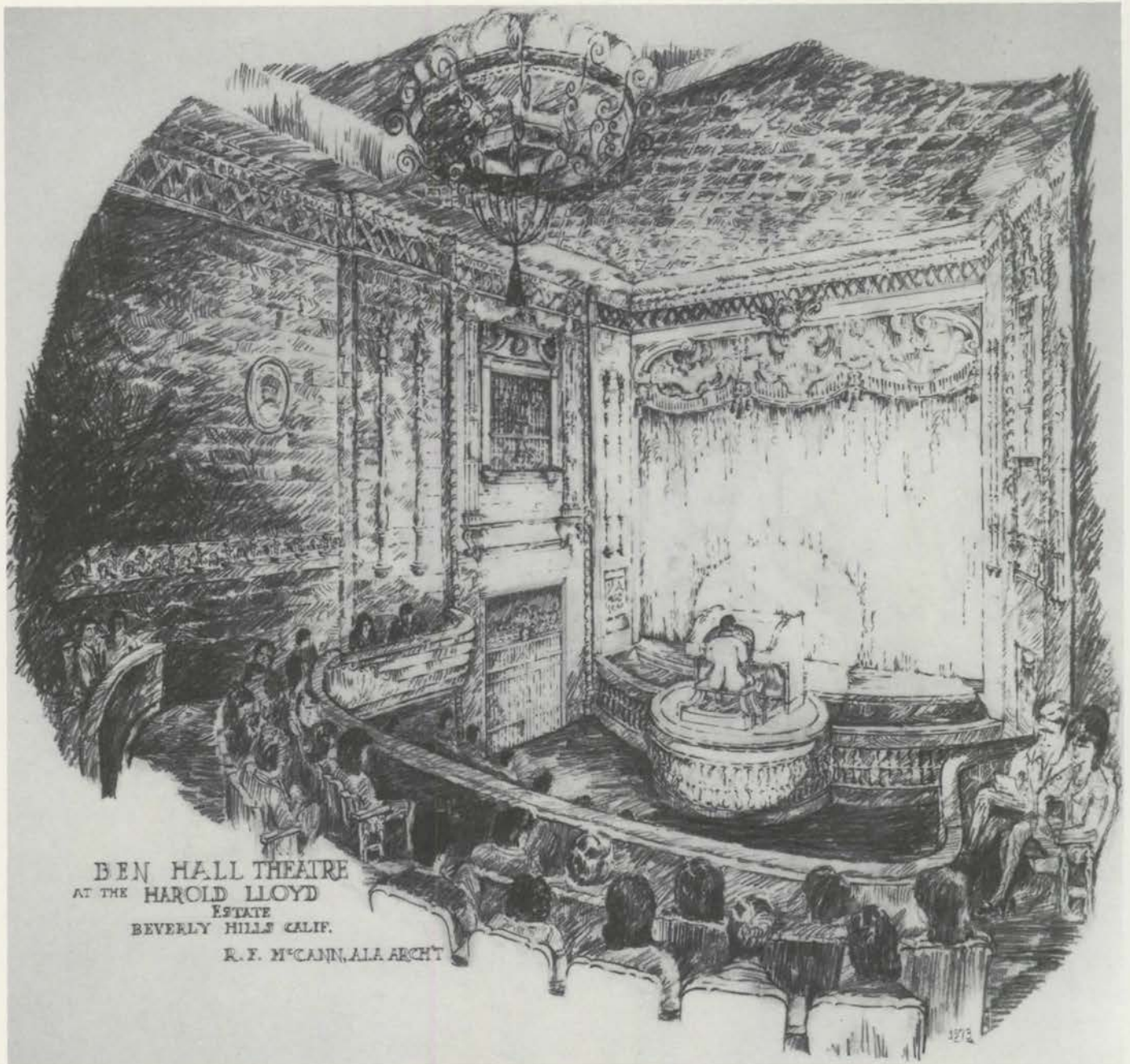
the trustees sought a capable manager. They found him in Woodrow ("Woody") Wise, an ATOSer who has been involved with theatres since he started as an usher and projectionist at age 14. Easterner Wise, who was chairman of the 1972 ATOS convention in Washington, arrived in Los Angeles in the Spring of 1973 to face a host of Foundation problems, most of them having to do with money, or the lack of it. As manager of the entire estate, Woody's responsibilities include fund raising for the whole museum effort, one of which is the building and furnishing of the Ben Hall memorial theatre. While that project is very close to Woody's heart, the operation of the estate project as a whole must remain No. 1 priority. The grounds were opened to the public (so far only through Grayline Bus Tours) on May 25th. The gardens had to be put into shape, pathways paved, trees trimmed (some replaced), the waterfalls, cascades and fountains made operative, floors refinished, buildings repainted and handrailings installed to meet city codes covering tourist attractions.

Then there was the personnel; thirty five staffers are on the payroll, 13 of them gardeners. Woody estimates that operating expenses will come to \$400,000 a year (not including improvements).

Estate manager Woody Wise takes stock of work to be done on grounds. In the background is the often-pictured Cypress-bordered cascade series which leads to a pond and more fountains. — (Stufoto)







Artist's conception of the proposed Ben Hall Theatre interior.

How to get the project moving? The trustees did what any of us would do in a like situation; they secured a loan to tide the effort over its first few months.

If the museum idea should fail, the will provides for the property to go to the city of Beverly Hills and to UCLA. But Woody Wise is determined to make a success of the Foundation's museum project. With the loan providing some time leeway, he is seeking funds from rich and poor alike.

"Jack Warner footed the bill for the American Film Institute theatre," notes Woody, "All we need is a few 'angels'

like him. At the same time, small donations will be much appreciated. Every buck counts." To insure a steady effort in the donations department, Woody is organizing the Friends of the Harold Lloyd Estate, a group willing to help with the fund-raising project.

With income from tourists making a dent in the deficit, and time purchased in which to seek donations, Woody is confident of making ends meet for the first year of operation.

**Although the Ben Hall Theatre will be funded separately, Woody sees this as an advantage; donations intended to**

**keep the memory of Ben Hall bright can be credited and applied directly to the theatre project rather than immersed in the general fund which runs the estate.**

"It will cost close to \$200,000 to transform the handball court into a miniature of a '20s movie palace — even with volunteer work for the organ installation," says Woody.

Acquisition of the "Little Mother" Wurlitzer through the efforts of the New York Chapter was a notable step in the right direction too. It's the perfect instrument for the job. The limited space available for chamber use





Carolyn Kissel poses with one of the late comedian's Rolls Royce autos. — (Stufoto)



Neil Kissel, plumber, electrician and organ fixer.

Woody Wise inspects organ chamber in cellar. The Aeolian (with player) is in mint condition. It was put in shape by LA Chapter members before Lloyd's death. — (Stufoto)



and the miniature scale of the auditorium make a 5-ranker just the right size. The instrument is now in storage on the estate grounds.

Woody is still getting the "feel" of the huge project. He enjoys conducting visitors about the grounds, putting a roll on the 32-rank residence organ or showing off one of Lloyd's two remaining Rolls-Royce vehicles.

"Harold Lloyd sure went in for quality," says Woody. "Nothing but the best would do." As an example he points to the rain gutters on the estate buildings. On close examination one notes they are made of copper, both gutters and pipes.

He has especially kind words for the Neil Kissels. The family has been living on the estate grounds for several months with Neil acting as resident caretaker and maintenance man. In that time Neil has repaired many of the fountains and done much to improve the ancient plumbing.

"He's good with wiring problems, too" says Woody of the man who supervised installation of the LA Chapter's 3/16 Wurlitzer in the San Gabriel (Calif.) Civic Auditorium.

*The only way to gain entrance to the Harold Lloyd estate at present is via Grayline Tours, 1207 West 3rd Street, Los Angeles, Calif. Phone (213) 481-2121.*

During the coming months Woody Wise will be campaigning hard for funds to finance operation of the museum and to get started on the Ben Hall Theatre.

"Donors can designate their contributions for either the general fund or for the Ben Hall theatre," explains Woody. "I think I know already how gifts from ATOSers will be designated."

With a little good fortune (aided and abetted by Woody Wise's and the Trustees' skills as fund raisers), ATOS will have a permanent installation where the visiting public can be exposed to pipe organ music, and where a man who did so much to perpetuate the theatre organ will himself be remembered by generations to come through his theatre organ sounding forth in an atmosphere he would approve, the appropriately named Ben Hall Theatre — a tribute in perpetuity. □

## CANADA LOSING ORGAN?

by Colin F. Cousins  
Historian, HATOS

Readers may have heard of the recent destruction of Hamilton, Ontario's Capitol and Palace theatres, Canada's second and third largest. Their organs, both Warrens, were saved by members of the Hamilton Area Theatre Organ Society (HATOS) to be installed in a local high school. St. Mark's United Church, Dundas has purchased a 9 rank Warren for use in the services and in concerts. In Toronto, the Hippodrome Wurlitzer is being installed in Casa Loma, and the Imperial's large 4/24 Warren is going into the CNE Coliseum.

The fate is unknown, however, of the 3/19 Hillgreen, Lane (1949) presently installed in the magnificent Odeon Carlton, Toronto. The theatre, known as "The Showplace of the Nation", and one of the few theatres having a mezzanine restaurant (from which the movie could be watched while dining) is slated for destruction before the end of the year. The organ is for sale, but no buyers have come forth with the amount desired.

The organ is used for the final intermission on Friday and Saturday nights, and will continue in this way, as it has for the past 24 years, until its removal. According to the organist, Colin Corbett, there was to be a farewell concert sometime in May. □

## Those Record Jackets...

In the December issue of THEATRE ORGAN, member and correspondent Douglas Marion reported the availability of record sleeves for old 78 RPM discs. The response has been slow. To date orders for only 975 have been received while 5000 are necessary to make a special production at a reasonable price.

Mr. Marion has asked THEATRE ORGAN to report the present status of this project in the hopes that others may wish to take advantage of this method to preserve old recordings.

For details, see December 1972 issue THEATRE ORGAN, page 28. The offer is still open to interested members. □



# Dr. Parmentier Returns to Pipes!

by Dorothy P. Bloom

On Saturday evening, March 3, 1973, there was standing room only in the auditorium of the Roberson Center in Binghamton, New York, as Dr. C.A.J. Parmentier and the Link Organ rose from the pit to the rousing strains of the "Knightsbridge March."

This grand old gentleman of the organ established immediate rapport with his audience as he announced his numbers and talked and joked with them with that delightful mixture of Belgian accent and American humor that make him such good company, on or off the bench.

His program included something for everyone — from Beethoven and Rachmaninoff to improvisations on "Three Blind Mice" and "London Bridge" — from "Wedding of the Painted Doll" to "Finlandia," with "Love Story" included to bring us up to the 70's.

Throughout the concert Dr. Parmentier's "vim, vigor and vitality" were amazing. The fast pace, the beautiful technique, the intricate counter melodies and dancing pedal work that made him one of the greats

of the silent film era were all still there.

Although Dr. Parmentier has made cameo appearances during the past year, notably at the 1972 ATOS Convention, this concert was part of the first concert tour in his long career. During the program he paid tribute to his friend and manager, Mrs. Mary Bowles, our national Secretary-Treasurer, who "rediscovered" him and brought him back to the theatre pipes he loves. When Dr. Parmentier is not on tour he performs at the Waldorf-Astoria Hotel in New York City.

In an interview for *The Evening Press of Binghamton*, the 75-year old artist-composer who opened the Roxy, the Capital and Radio City Music Hall in New York City, said he never plans to retire. "When people retire, they die," he said, and he is not ready for that; he wants "to try everything once," and has not had a chance yet.

by Billy Nalle

Cass Parmentier, one of the most respected and celebrated artists of the first era of theatre organ, played a solo concert in March at Long Island Un-

iversity, New York, sponsored by the New York ATOS Chapter. It was a concert which proved to be memorable on all counts and was a living definition of what is meant by professionalism. Great good taste, wonderful spirit, musical consistency and originality of thinking were showcased. The music was put first, *always*, and so, from that, all privileged to be present were given as much respect as the artist gave the music. Here was a real musician and that is defined as one who *serves* the music rather than using the music as his personal decor. We had a wonderful experience both for heart and mind, one that was genuine for us as it was honest for him. Never once did he waste time playing the musical language and approach of someone else; he played and he was... *himself*. For that reason the concert was special and had stature. His final number was Gershwin's "S Wonderful." After hearing his interpretation, I think mine will have (cough) a restful vacation while being infused with assorted minerals and vitamins. With gratitude and respect, I doff the hat I never wear and touch my pointed head to the ground. □

SOMETHING FOR EVERYONE — Dr. Parmentier at the Link Organ, Roberson Center. — (D. Bloom Photo)

Mary Bowles shows Dr. Parmentier where to place a Vox pipe.





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# The Life and Times of Milton Charles

## PART I



Transcribed by Lloyd E. Klos

In the early thirties, a certain wide-eyed teenager was a frequent patron of the huge Mastbaum Theatre in Philadelphia. The object of her interest was the handsome, young organist. When Milton Charles rode his console up into the golden spotlight, the excited girl practically led the applause. She would sit through as many as three shows just to watch her hero. Through the years, she has never forgotten those pleasant memories at the Mastbaum.

Following the ATOS Convention in Seattle in July 1971, Mary Bowles, now ATOS national secretary-treasurer, journeyed to Los Angeles, and taped the following interview with Milton Charles for THEATRE ORGAN magazine.

In dramatic fashion, Mary Bowles, began the interview by asking, just what Milton Charles' performance might be today, playing and singing in his own inimitable way; or would he

have one of those wonderful extras with the magic of the movie screen? "Why," Mary began, "there's Rudy Vallee, running up and down the beach at Atlantic City, calling 'Milton! Milton! Here's a telegram! They need you back at the Mastbaum in Philadelphia!' At that time, Mr. Charles, you seemed to me as remote as the man on the moon. Well, we've taken care of the moon, and we're about to take care of the second situation. It is a wonderful privilege to be sitting here and talking with you. I can't express my true feelings about it. But, I'm going to stop talking and let you start."

"Well, thanks, Mary, that's great! Incidentally, I'd better say now that I think the Mastbaum Theatre organ probably was just about tops in my experience. It really had everything. And, the Mastbaum was a great theatre. More about my experiences there later.

"Like many of the young musi-

cians, I showed a little talent early, which was cultivated by my family. Fortunately, I was able to audition for one of the top organ teachers in San Jose, California, where I was born. There were three who were tops in those days — Wallace Sabin; Uda Waldrop, who taught in San Francisco; and Benjamin S. Moore, who taught in San Jose and played in two churches in San Francisco. All were great!

"I was ten or eleven when I auditioned. I didn't play organ then, just piano. But Mr. Moore took me, took a great interest in me and started me on organ. I took lessons on a big organ in the Calvary Presbyterian Church in San Francisco, and it wasn't too long before he got me a church of my own which had a tracker-action instrument. I was somewhat overwhelmed by this, as I had been taking lessons on an Austin tubular pneumatic.

"This was a rather difficult undertaking for me, and I still don't see how



I did it. However, it was a great experience and my teacher's expert counseling helped me over the rough spots. He gave me the best of everything. I used to go on his tours and help turn pages. It was he who gave me my first musical education.

"Then, I became interested in the theatre, having heard one could make a lot of money playing in them. I got a little experience playing popular piano, and got a chance to play in a theatre in San Francisco. I believe it was called the Jewel Theatre, and it had a small organ of a make not familiar to most of us. It was a good start because next door was the Rialto Theatre, and an organist who was very, very big in those days, a real showman called C. Sharpe Minor.

"He liked me because I was a kid, and I would frequently go over there and watch him do his specialty which was playing the newsreels. The organ was a Wurlitzer, and I never had heard one. I just drank all that in, and he would let me sit on the bench with him. Looking back now, from a critical standpoint, he wasn't too much, but he was a good showman.

"Then, I got a chance to follow Jesse Crawford, who was just starting in San Francisco, and very, very big there. I went into the theatre he had left and did quite well.

"Before long, I had a chance to go on tour for the Turner and Denkin circuit, playing in theatres in Stockton and Fresno. Both theatres had good-sized Wurlitzers. Everything seemed an advancement. I was making \$50 a week, and that, to me, was quite a lot of money.

"While in Stockton, one day the phone rang, and it was Sid Grauman from Los Angeles, calling *me*, a mere punk. I couldn't believe it! He told me he wanted me down at the Million Dollar Theatre to replace Jesse Crawford who had gone to the California Theatre. There were restrictions in those days about importing talent from other cities, but it was somehow arranged for me to get into the Million Dollar. I was told to come to the stage door and tell them I was the boy from the Owl Drug Store. Sid was a funny man and had these crazy ideas, but was a real genius. This was a great chance for a young kid, and C. Sharpe Minor was the top organist there. I was the assistant organist, and I used to give a concert from 11 to 11:30 am every day. This was during the silent

movie days. I also played the supper show.

"Sid would have auditions, bringing back time and time again some sad performers. One evening, the audience included Jackie Coogan, Sr., with little Jackie Coogan, Jr. curled up in the first row, sound asleep. Carter DeHaven was another listener. Of course, I would do anything. Sid would call me at two in the morning and say, 'Milton, would you come down and play for some friends of mine from New York?' Boy, I could hardly wait! Mind, I had to be down there for the 11 am show!

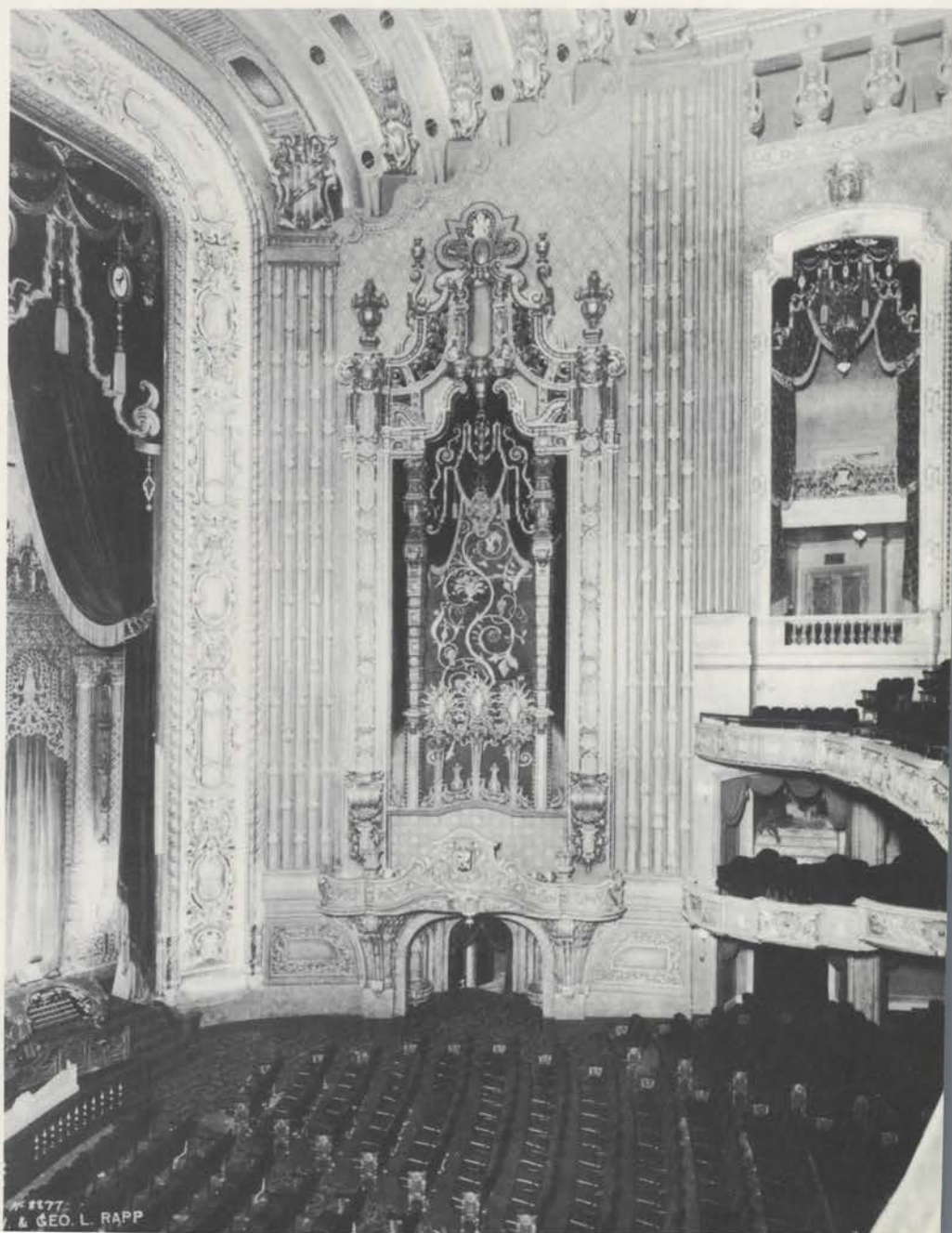
"One night after the theatre show, one of Sid's guests was Gloria Swanson, who really sang quite well.

She was crazy about organ music, and would sit on the bench with me. It is interesting to reflect back on those days.

"After a year or so, I decided I wanted a vacation. I didn't have a car, so a dealer here in Los Angeles, a friend of mine, loaned me one. My wife and a dear friend went with me up to my hometown of San Jose, I didn't know one couldn't take a vacation when in Sid's employ. When I got back, I got my notice. I had spent all my money so was a bit shocked.

"In the meantime, Jack Root, a light-heavyweight fighter in the old days, was installing a new Wurlitzer in Pasadena. Somebody told him about me, and he asked me if I'd play it.

Interior of Chicago's Uptown Theatre where Milton Charles alternated with Jesse Crawford and Albert Hay Malotte, each spending a week in the Chicago, Tivoli and Uptown. — (Chicago Architectural Photographing Co.)





Considering my financial condition, you'd better believe I did! My first number was "Dardanella" — can you stand it?

"Apparently, Sid thought better of it, so he got me back after awhile. However, I was a bit teed off, and thought I'd have a little fun with him. Jesse Crawford, who I followed quite a bit, had left the California Theatre to go to Chicago for Balaban & Katz. Jake Kalver, a representative for Remick Music Co., had gotten Crawford for B & K.

"I went into the California Theatre for Fred Miller. The organ was an old Robert Morton, not too bad, except the installation was on the stage, and there were many drapes involved, which muddled it.

"Oh, yes. I gave old Sid my notice, and when he heard it, couldn't believe it! He said to his secretary, 'Florence, I want to give that boy his notice.' Old Sid — he was beautiful! "I was at the California for awhile, and in time, got an offer to go to Chicago. Jesse Crawford had gone into the Tivoli there, and when the Chicago Theatre opened, Kalver said that there is a 'kid out there who is pretty good,' so they brought me East to play the Tivoli organ, again following Crawford. The Tivoli had a three-manual organ, and had a very nice sound with one of the most interesting Tibias I had ever heard. It also had a cute little Kinura which I used in trick conversations such as "Gallagher & Shean."

"When Balaban & Katz opened the Uptown Theatre, we played a week in each. Albert Hay Malotte was the third organist. We gave Sunday concerts down at the Chicago, and this was



Mr. Charles was a writer of songs, too. In 1926, he combined with orchestra leader, Art Kassel to write "It's You!". Theatre organists' plugging of songs quite often resulted in their reaching the Top Ten.

serious — no popular stuff. Jesse was still playing the ballads beautifully, but we decided to play organ literature. Malotte and I were good friends, and incidentally he was a terrific musician and excellent organist. He used to take "La Boheme" and use the whole score to accompany a western! He didn't care.

"Malotte and I used to send memos to each other regarding the programs, which would go through the office. Jesse would look at them, and it was something else! We were a good influence on Jesse. He didn't read music very well then; he played by ear pretty much, but very well. He later became a very good musician, aside from his always great sound for ballads. We

Mr. Charles at the Chicago Theatre Console which Jesse Crawford made famous before going to New York. Mr. Charles followed the immortal Jesse several times during his career. — (Robbins Music Corp.)



played pretty stiff concerts in those days, things I could never play today.

"When we played the Tivoli, we had a saxophone player in the pit orchestra of about 35 men. As I would go down through the pit to get on the console elevator, this chap would be playing his warmup phrase of about three notes. One day, I said, 'Wayne, I'm going to write a song on that,' (kidding him, of course). His name was Wayne King. Jack Yellen, a great lyricist, who had his own publishing company, came to town, and asked if I had any tunes. I sat down and wrote some music. He liked it, wrote the lyrics, and in 20 minutes, we had "Hula Lou." Yellen was a fast writer and was doing special material for Sophie Tucker.

"When we finished the song, I suggested we cut in the 'kid in the orchestra', Wayne King, for a third, which we did. The song did quite well. Sophie Tucker used it, as did Belle Baker, Rae Samuels, and Margaret Young.

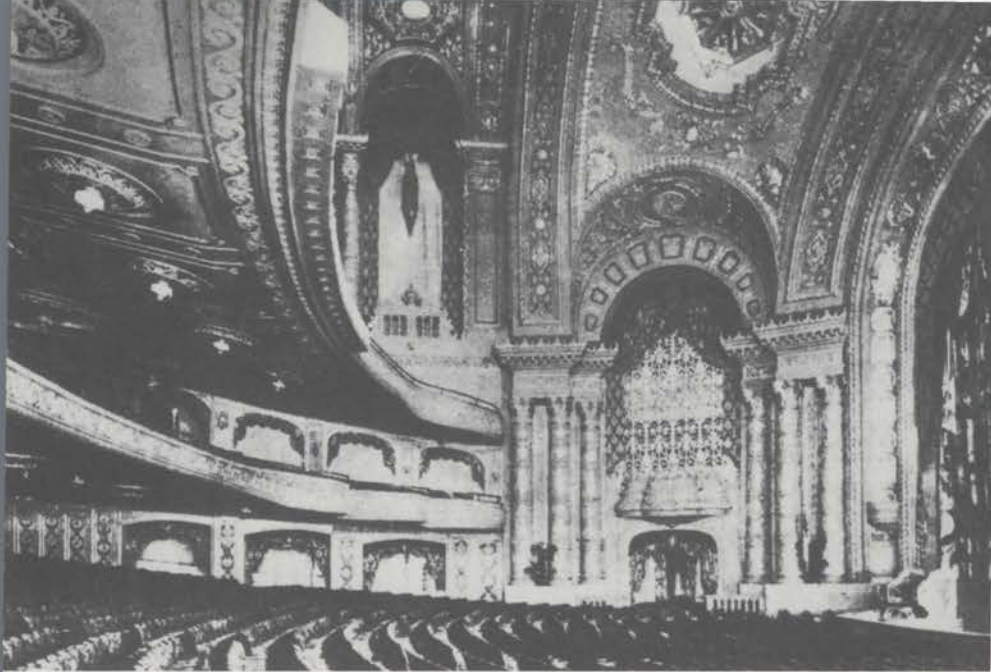
"In 1929, they changed the name of the Metropolitan Theatre in Los Angeles to the "Paramount," and sent me out here. The organ was a Wur-litzer, and it had a 10-inch Tibia. I went to Gus Eisle, who is now the contact between the Rockefeller Estates and the Radio City people, and was then Paramount's manager. There was advertising all over town: 'Milton Charles at the Paramount' etc. I just couldn't do it with a 10 inch Tibia.

"Somebody had told me about the Robert Morton Co. in Van Nuys, so I went to them, and asked their representative to put a 16-inch Tibia into the Paramount organ. They agreed, and a young chap worked night and day to get the Tibia installed before my opening. (By odd circumstance, while I was playing at the King's Arms Restaurant recently, I met this fellow, after 42 years).

"The organ sounded very well with its new Tibia and a half. I didn't hear it until opening night, and it sounded beautiful. The "kid", Art Pearson, had done a remarkable job. I was scheduled for the Paramount for six weeks, but stayed there a year and a half. Boris Morros, who was in the organization, and whom I befriended some years previously, wrote a little piece for me in appreciation.

"Then, I received a very attractive offer from Philadelphia and the Mastbaum Theatre. I showed Gus Eisle the





The Mastbaum Theatre had 2,500 seats on the main floor, the remainder in the steeply-inclined balcony and deluxe mezzanine. Only two theatres in the country were larger — the Roxy (6,214 seats) and the Radio City Music Hall (6,200 seats), both in New York. — (Philadelphia Public Library)

telegram and gave him the chance to meet it. I know, because we were good friends, that he had advised New York about this, and the procrastination went on for weeks. I finally received a wire from the agent of Warner's Theatres asking, "What kind of businessman are you? Do you want it, or don't you?" I had the contract in my desk, and wired back that it was in the mail, signed. Now, I'm in my last week, and out comes Boris Morros, saying "Milton, you couldn't do this, you wouldn't dare. I told him that I had given him his chance. 'Where are you going?', he asked.

"In those days, you couldn't tell anyone where you were going, because there were all these connections among the big interests. I went to Philadelphia, and there was Fred Waring, a very good friend of mine. I had learned about the Waring organization when playing at the Tivoli in Chicago. I had a big dressing room there with a piano, and upstairs was a hall where the Pennsylvanians would rehearse. John Balaban asked me to watch the show with him the first time Fred and the boys appeared. We sat in the last row and when he asked my opinion, I said, 'They've got something, no question about it. Keep them.'

"Another time at the Tivoli, if I can be allowed to go out of sequence, Paul Whiteman, a very good friend, told me that a couple kids were coming in from Los Angeles and asked me to hear them. One played the

piano, the other sang. Whiteman was impressed by the singer, who stated he had a cold when they auditioned in Los Angeles. I'll never forget that routine which was named "Two Boys and a Piano." The singer crashed a cymbal during the act, and the song was "Sadie Green From New Orleans." The participants? Al Rinker and Bing Crosby. Bing has never forgotten that incident. This was a big thing for him, and for me, who could always say 'I knew him when . . .'

"Getting back in sequence, I was in Philadelphia, and as I told you, the Mastbaum Theatre Wurlitzer was a great organ. The console rose out of the pit and turned so the organist could see more of the audience. There were 85 men in the pit orchestra; Fabian Sevitsky, a nephew of Koussevitsky, was our conductor; Le Roy Prince, choreographer; Katherine Littlefield, prima ballerina. Dick Powell was master of ceremonies at one time, also Teddy Joyce, who was later killed in a bombing raid in England during World War II. It was a great theatre, but it closed two or three times with labor troubles. Dick Powell was sent out to Hollywood, and you know how well he fared.

"When I came to Philadelphia, Fred Waring told me that I'd hate the city, this coming from a native Pennsylvanian. But I loved it. I loved the people, and I loved the idea of a six-day town.

"And it is here I want to say to the young organist: There is absolutely no substitute for work. I don't care how much talent you have. You can't substitute talent for work. No way. Heifetz can't do it. Some feel they can get by on talent alone, but you must work, work, work! As for me, I loved the business.

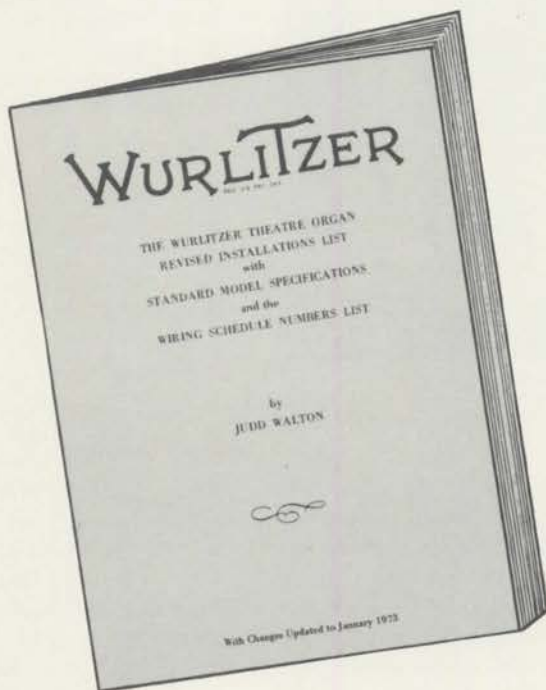
*(To Be Concluded Next Issue)*

The 5,000-seat Mastbaum Theatre about December 1945. Often beset with labor troubles during its history, it was the most beautiful theatre erected in Philadelphia. — (Philadelphia Public Library)





# Wurlitzer List...



The "Wurlitzer Theatre Organ Revised Installations List", authored by Judd Walton, has been completed and is available for purchase. Final procedures for the copyright were underway as we went to press, and on receipt of copyright verification, copies will be mailed to all whose payment has been received.

The book, made up in several different colored paper for each section for quick reference. It contains historical notes of interest gleaned from the Wurlitzer Company records, complete

model information and specifications, the updated Wiring Schedule List (these are the numbers that appear written on each switch mounted on the switch stack located above the relay), and the updated Shipping List. The shipping list appears in three formats, i.e., a list by Opus number followed by a suffix letter. Thus, Opus 1833A would indicate the first installation, 1833B would indicate the second, etc. The other two sections are by Style Number, listed by Opus Number and a list by State and City.

The information is updated to

January 1973, with a supplement planned annually as information is received. This will be provided to each purchaser at no additional cost for as long as it appears practical to continue.

The book is bound in a hardboard cover which can be dis-assembled for insertion of new pages.

Your order accompanied by a check made out to Judd Walton in the amount of \$20.00 should be sent to him at CASCO, 2855 Telegraph Ave., Berkeley, CA. 94705. □

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*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 KING AND THE QUEEN**, Simon Wright playing the 5/64 Cavaille-Coll concert organ in Manchester Town Hall and Gerald Shaw at the Manchester Odeon Theatre 4/20 Wurlitzer. Acorn label No. CF 220 (stereo). Available by air mail from the Lancastrian Theatre Organ Trust at \$7.20. Checks on US banks are accepted and should be made out to the Trust (as above) and sent to Mr. Cyril Castle, 66 Athlone Avenue, Astley Bridge, Bolton, Lancs., BL1 6RA, England.

Alas, inflation and devaluation of US currency have forced the Trust to increase prices on exports to the USA, thus the \$7.20 tag on this deluxe limited edition record. The "Double Touch" and "Side By Side" albums we reviewed earlier are now available at \$6.40 postpaid.

Roughly one half of the music heard on this disc is played on a theatre organ. Yet the classical "King" instrument will also be of interest to theatre organ fans; its builder, Cavaille-Coll, represents the finest in romantic French organ building in the period just before Hope-Jones entered the scene. It has been stated that Hope-Jones often built on foundations laid by Cavaille-Coll.

Simon Wright is a young (21) Eng-

lish classical organist who isn't afraid to tackle difficult selections. He handles big fistfuls of chord clusters (played against rumbling but agile pedal patterns) as easily as the simple melodies. Outside of Mulet's "Carillon Sortie," Wright's selections will be unfamiliar to most US theatre organ-oriented ears, but nevertheless fascinating: Whitlock's morose "Folk Tune," "A Fancy" by Harris, a bombastic modern "Ite Missa Est" by Roger Nichols and Choveaux' regal "March in A" (this last played on the Odeon Manchester Wurlitzer which Wright makes sound like a straight organ). Performance is tops but we have some doubts that the material will cut much ice with US fans.

The other side of the disc is something else. The "Queen" is the Manchester Odeon 4/20 Wurlitzer and it is played by veteran Gerald Shaw, London's last "full time" theatre organist who may be heard daily at the Leicester Square Odeon's 5-deck Compton. Record collectors will recall Shaw's brilliant performance at the Compton released by Concert Recording a few years ago. With the exception of one tune, Shaw's program is mainly semi-classics: Curzon's majestic "March of the Bowmen" (effective brass), "Claire de Lune" (color reeds and Tibia), a progressively exciting "In The Hall of the Mountain King," Scott's whimsically meandering "Dance Negre," Kreisler's "Caprice Viennois" (very correct but not spirited), Rawicz' fast-moving "Spinning Wheel" (not the pop tune), and "Hot Dog" by Clair.

All are meticulously played with a little more restraint than one might expect from Shaw — all but the final selection. "Hot Dog" is played on the ancient 64-rank Cavaille-Coll with uninhibited exuberance and a driving beat. Naturally the performance invites comparison with the recently exhumed performance of "Hot Dog" played 40 years ago by Sidney Torch on the Christie 4/36 in the Marble Arch Regal Cinema (Doric DO(s) 1212). Torch had the advantage of the orchestral facilities required by such a novelty tune and his glissandos are a little neater. Otherwise, Gerald Shaw's version is right up there with the Torch performance. The surprise is that the ancient Cavaille-Coll responds so effectively to the 1920's pop novelty style. "Hot Dog" is a gasser, easily the most exciting selection on the disc

for the T.O. fan and a huge plus for both Shaw and the builder.

Recording is good throughout. The elaborate "book format" jacket offers photos of instruments and artists, and stoplists for both organs.

The Lancastrian Theatre Organ Trust is a non-profit organization. Earnings from the sale of records are invested in the rescue and preservation of remaining theatre organs in Great Britain. A most worthy cause.

**SHIRLEY!** Shirley Hannum playing the Carson 3/26 studio Wurlitzer. MAS-2021 stereo. \$5.50 postpaid from Malar Productions, Box 3104, Glendale, Calif. 91201.

Easterner Shirley Hannum made a solidly plus impression during her January concert at the LA Wiltern Theatre. Until then, few westerners had even heard her name. But those who attended her LA concert, probably expecting little from an unfamiliar artist, were pleasantly surprised and perhaps somewhat jolted to find such profound musicianship in such an unaffected miss. This recording captures the artistry of Shirley Hannum effectively. It should do much to enlarge her circle of fans.

The organ is the familiar 3/26 former CBS studio Wurlitzer, one of three designed for top tone quality in a situation where volume is not a factor. The result is one of the finest studio installations. Shirley handles it on this disc as though she had been playing it for years.

The opener is a rousing "Lucky Day" played in console-raising style with just a hint of 4-leaf clovers. "Smile Away That Rainy Day" displays a gentle beat and a Tibia Piccolo melody line which broadens to a fuller combination for the second chorus. "Moonlight in Vermont" suggests the brittle crunch of newly fallen snow underfoot and brisk winter air with its mix of pitched percussions (e.g. Vibraharp) and color reeds. "Baby's Birthday Party" is a typical rhythmic novelty tune from the early '30s with both "then" and "now" treatments. Shirley says her "Don't Blame Me" reflects ideas garnered from her teacher, the late Leonard MacClain. But "Melody Mac" must have been listening to Crawford recordings just before that particular lesson because the characteristic Tibia harmony and mordants of the Poet are much in evidence.





Shirley Hannum. A rendezvous with the Carson Wurlitzer paid off.

Shirley performs them beautifully, then goes on to add her own touch to the nostalgic ballad.

Side 2 opens with the current plea for recognition of the individual, "I Gotta Be Me." Then comes the brooding "Godfather Love Theme." Shirley conjures up a ghostly off-mike mandolin effect via the reiterating Marimba for a touch of Neapolitan atmosphere. "Nola" is given the light touch, almost flippant, and Shirley kicks up her heels with some melodic variations the second time around. Lots of registration variety here.

Probably only those familiar with Wagner's romantic opera, "Tristan and Isolde," will get the full impact from "Liebestod," Shirley's one bow to the classics on this disc. It's enough to state that her treatment has much greater emotional impact than the one recorded by Virgil Fox on the Wanamaker store organ (but how she could have used some of the Wanamaker store organ's strings!). Shirley's treatment is just plain sexy, which is exactly the way the composer intended it.

"I Can't Believe That You're in Love With Me" with a definite beat wipes away any lingering romantic thoughts from "Liebestod" (which should have been the closer). "Can't Believe" is given a lilting '20s treatment with hints of Crawford here and there. Shirley's closer is a tune that has become something of a trademark with her (and perhaps an unintentional slam at Womens' Lib), "I Enjoy Being a Girl," which rates an upbeat packaging

in an alluring arrangement. It's a good closer but the statement is superfluous; we knew that by the close of "Liebestod."

Some arrangements are not without what some listeners may consider a minor fault; Shirley seems to have an attachment to a phrase-end filler originally used by Crawford. It is heard several times during these selections. But the over-all freshness of style, crisp attack and orchestral registration outweigh any reservations. Shirley has something good to say and she says it musically.

Dick Stoney's miking makes the music come alive. Our review pressing has an especially quiet surface, a quality which makes the Dolby noise reduction system all the more effective. And for this disc, Malar's usually nutty jacket note writer has a stand in who reveals his identity.

**THE CLASSIC ORGAN BACH ON THE BRUCKNER ORGAN IN LINZ CATHEDRAL, played by Kurt Rapf. Klavier label (stereo) No. KS-502. Available at \$5.95 postpaid from Klavier Record Co., 5652, Willowcrest Avenue, North Hollywood, Calif. 91601.**

From time to time we hear a straight organ recording we feel will be of interest to those whose principal interest is the theatre instrument. In view of the recurring controversy over "baroque" and "romantic" concert organs, here's an instrument with voices to please both schools of thought. It's a 3/119 straight organ with plenty of foundation and enough articulation to give an "edge" to the more thinly registered contrapuntal passages but not so much that it sounds like percussions. Full combinations exhibit plenty of "upper-work" brilliance.

The selections are "Toccata and Fugue in D Minor," "Passacaglia in C

Minor," "Prelude and Fugue in C Major" and four choral preludes which provide absorbing examples of the musical forms with which Bach worked, most of which he originated. Kurt Rapf plays the difficult works with much attention to detail. His performance is meticulous, authentic and a little warmer than one normally gets from our homegrown Bach exponents.

Recording is good. The music has been "miked" to take full advantage of the live church acoustics without definition to be lost in excessive reverberation. For the light music enthusiast who now and then feels the need for the heavy stuff, who fills the bill better than Bach?

#### — THE PLUG-IN CORNER —

**THEATRE ORGAN ENCORES, Volume III, Peter Dumser playing a Gulbransen "Rialto" electronic organ. Diapason label, No. 1918 (stereo). Available by mail from Peter F. Dumser, Ocean City, Maryland 21842. Price not stated.**

Mr. Dumser's program consists of "Somewhere My Love," "Scotch and Soda," "Young at Heart," "Who's Fooling," "Cabaret," "Winchester Cathedral," "More," "Bye Bye Blues," "I Left My Heart in San Francisco," and "Satin Doll" — all hot items among aficionados of nightclub organ. Dumser treats his instrument with respect and some of his arrangements reflect theatre organ styling. Yet, the album title is misleading. Ten mostly current standards played on a plug-in might better be labelled "My Most Requested Tunes," or something similar.

Playing is clean and straightforward with full advantage taken on the instrument's facilities. Arrangements are uncluttered and counter melodies add color. The Rialto model

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consists of an excellent "Tibia" sound, a brassy "reed," pitched percussions, and a somewhat lacklustre "main." Therefore, the big flute sound is bound to dominate. Dumser handles his instrument's limitations expertly, relying on the "piano" effect, the wah-wah brass for riffs and a rather strident bell effect for variety. It adds up to generally pleasant listening.

Recording is good, with acoustic liveness achieved through reverb/echo. Our review copy was enough "off center" on both sides to put a noticeable "wow" in untrem'd percussions. We are informed that Volumes I and II of this series are available.

\* \* \*

We have been asked what is meant by the term "off center" with regard to recordings. To state it simply this condition occurs when the spindle hole is not precisely in the center of the pressing with relation to the grooves, normally the result of careless presser operation — and, ultimately, poor quality control inspection. The off center flaw is usually heard as a pitch variation, or "wow," on sustained tones, especially during sustained percussion sounds. It is more evident on tones nearer the center of the pressings but on especially bad pressings it may be noted on the outside cuts as well. "Wow" is usually visible, too. If there is an audible pitch variation with each rotation of the table, look for a side-to-side swing of the pickup cartridge. We have measured a swing of up to 3/32" per revolution, resulting in a very marked "wow". However, as a rule of thumb, any visible side-to-side excursion of the stylus indicates the pressing is faulty and should be returned to the vendor for replacement. Sometimes the wow is not visible, only audible. Same procedure.

Vertical movement of the pickup head indicates a warped pressing. While this doesn't normally result in audible wow, it often causes distortion and early record wear. Send it back.

Returning the pressing may result in a replacement with precisely the same flaw, because the presser may have stamped out a large number of off-center pressings before discovering the defect. Sometimes it is necessary to return a pressing several times before receiving one free of audible wow.

Happily, off center pressings are

not the rule. Most vendors' quality control departments catch the faulty discs before they are sealed and delivered. Records sent to us for review are often received with the plastic seals broken, which indicates the pressings have been individually auditioned before shipment, a procedure we heartily approve.

Off center pressings occur most frequently among smaller sound processors but RCA, Columbia and Capitol have produced their share of "wobblers." However, no presser, vendor or artist wants a flawed record to mar his escutcheon; all of them we have consulted with are only too willing to replace imperfect pressings. So, if they wow, or are warped, send 'em back for replacements. □



*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 am writing in regard to the story about John DeMello (October, 1972 issue, THEATRE ORGAN) by Alice Blue and Stu Green. To be sure, the story and the pictures were interesting and gave John credit that he has long deserved; as Alice Blue mentioned, it has been John that has kept the theatre organ alive in Honolulu.

However, I wish to point out several errors, both implicit and explicit, that were evident in the biography. Please bear with me if they seem to be trivial.

The organ in the Kaimuki Theatre was a 3/14, NOT a 3/10. The organs in the Princess and Hawaii Theatres were

4/16's, NOT 4/17's. The Japanese word for tidal wave is "tsunami", NOT "tatsumi". The Princess Theatre was destroyed in 1969, NOT in the mid-sixties. Help on the organ's re-installation was NOT "soon forthcoming" from ATOS, as the Hawaii Theatre Organ Club did not affiliate with ATOS until 1971. The help came from a few members of HTOC. They had not entirely neglected the organ either, as they had been trying to arrange for the organ to be rebuilt before re-installation, and its possible installation in a pizza parlor. Without arguing the pros and cons of pizza parlors, suffice it to say that Alice despised the idea, and hurriedly got the instrument into the theatre as-is. The price is now being paid for that haste — endless attention to things that should have been re-done once and for all.

As for implicit errors, the tidal wave of 1946 was not mentioned, with the resulting implication that John DeMello played in Hilo from 1940 to 1960. He was actually there only half that time. Also, the caption on Alice Blue's picture implies that there would have been no biography of John otherwise, though that is far from true. While the story was good in terms of what it did say, much was omitted, though perhaps of necessity.

After all, THEATRE ORGAN is a chronicle, albeit belated, of theatres, theatre organs, and theatre organists, and will be used as a reference in years to come. Shouldn't we take care — as well as pride — in its contents?

My congratulations to you and your staff for your fine work. That I cannot discredit.

Sincerely yours,  
Roger G. Angell





# FIRST

# PIZZA ORGAN BUILT

by Douglas Marion

As is now well known, theatre organs have reached new popularity on the West Coast installed in pizza restaurants. The trend was started within the past decade by the first such instrument installed in San Lorenzo, one of the many suburbs in the east San Francisco Bay area. Since that time, a continuing number have been placed in pizza restaurants, ranging from 2 to 4 manuals and from 6 to 20 ranks. Most of the entrepreneurs have been organ buffs themselves. That is not to deny the fact that the tremendous outlay of money was spent in the since confirmed belief that the expenditure would return a profit.

As more were installed, organs became more and more scarce. As an example, several interested pizza operators are seriously considering the purchase of a 4 manual Wurlitzer located in South Africa! It was in this used organ sellers market condition that the Northern California representatives of the Wicks Organ Company, Judd Walton and Bob Jacobus, were approached by the representatives of a large chain of pizza places to discuss new organs for their "stores", as they refer to them. They were asked to design a new orchestral organ expressly for use in this environment, as they were convinced that a new instrument could be acquired for at least no more money, if not less,

than a completely rehabilitated theatre organ.

From this has resulted a new orchestral organ installed in the Red Vest Pizza, in Monterey, California, with installation being completed on February 1, 1973, the date prescribed in the contract. The organ was built in 90 days! It is indeed the first organ ever built that has been expressly designed to meet the marketing requirements of a pizza restaurant.

The Wicks Organ Company has been building organs for over 60 years.

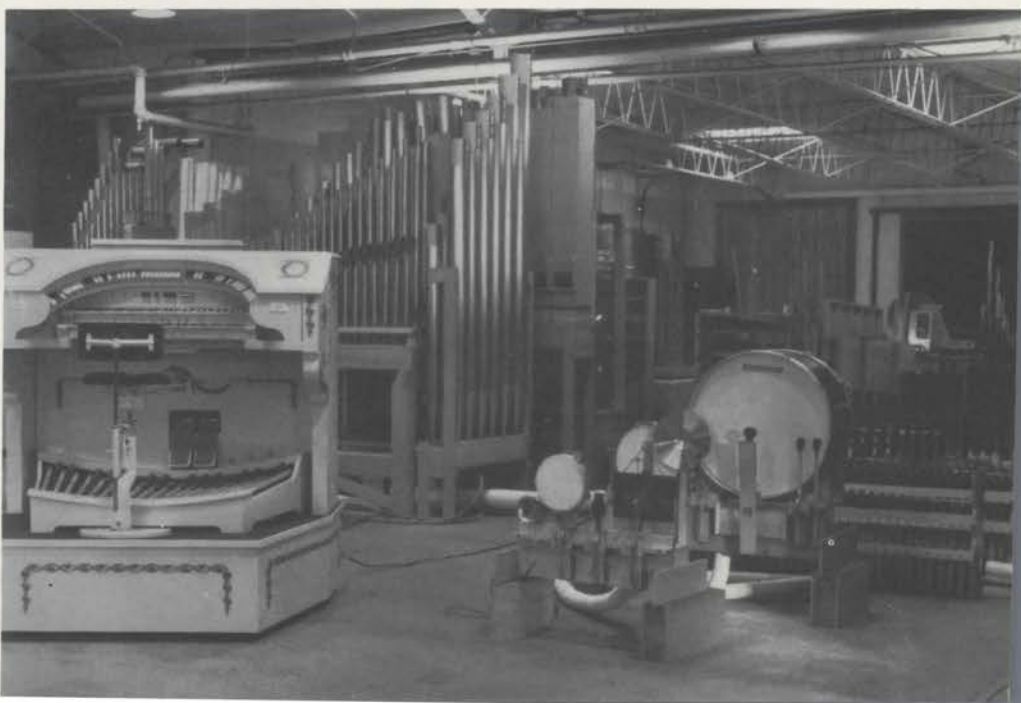
During the years when theatre organs were marketable, the company produced many of these instruments, while continuing to build church organs as their major production. Many of the craftsmen then working for the company are still employed. Hence it was on the basis of this experience and understanding of the orchestral organ concept that the contract was undertaken.

The Red Vest Pizza installation finds 8 ranks installed at the rear of the room with the percussions and



Console of the 2/8 Wicks — the first ever built specifically for a pizza house.

The new organ after its final checkout at the Wicks factory before installation in the Red Vest.





#### ANALYSIS

8' English Horn — 61 Pipes  
16' Trompette — 73 Pipes  
8' Diaphonic Diapason — 73 Pipes  
16' Tibia Clausa — 97 Pipes  
8' Gamba — 73 Pipes  
8' Gamba Celeste T.C. — 49 Pipes  
8' Concert Flute — 85 Pipes  
8' Kinura — 61 Pipes  
Marimba (double G to G3) — 49 Notes  
Xylophone (single C to C3) — 37 Notes  
Glockenspiel (tenor G to C3) — 30 Notes  
Bass Drum  
Cymbal (sizzle)  
Snare Drum  
Tambourine  
Castanets  
Siren  
Fire Gong (reiterating)  
Steam Boat Whistle

traps ranged along each side of the room at ceiling level. The Swell Chamber is equipped with plate glass swell shades which provide interest and visibility as well as volume control. It was first determined that certain voices would have greater utility in this environment than that found in theatres. Dropped from the specification, therefore, were the "usual Vox Humana" and the softly intonated Chrysoglott. In their place was inserted a throaty voiced Kinura and a Marimba Harp respectively. An English Horn was included in addition to the Trumpet for the bright brassy reed sound. Scales were made quite large for an instrument of eight ranks, very similar to those used by Wurlitzer on the organs they built for the English market. The Marimba Harp, Xylophone and Glockenspiel have a light installed for each note which lights up when the note is played. On-off switches for the lighting system are installed on the console.

The entire instrument and its placement has followed the principle laid down by the purchaser — "MVI" — Maximum Visual Impact! The Console is of Wicks design, with a horseshoe shaped single bolster with stops engraved from the Wurlitzer Templates owned by Max Mogensen of HESCO, Inc., Hagerstown, Maryland.\* It is finished in Ivory with gold bas-relief designs on the top, front, sides and back. The combination system is the Capture Combination type, with five pistons for the Pedal, Accompaniment and Solo as well as five Master Pistons. The Console and its equipment was also built with "MVI"!

The manager of the "store" is Mr. Steve Paul who has been very enthu-

siastic throughout the entire period. His reports on the increasing business since the installation have proven the viability of the company's decision to acquire the organ. Steve formerly had an orchestra well known throughout the San Francisco Bay area as he was frequently broadcast by the local radio stations. Bud Taylor has been engaged to play for the patrons, many who have become "regulars" since he opened the instrument.

General Manager Peter Decker is enthusiastic about the results produced for the company by the organ entertainment at the Red Vest. He is convinced that the purchase of the new instrument was a wise decision — the contract not only provided for the organ but includes ten years service as well as Wicks ten year warranty which includes parts and labor.

It has been a thrill for the many guests to sit at the console of a brand new theatre type organ for "a go". This is not the first orchestral organ built by Wicks in recent years — it is the fourth. The first was that built for Oral Roberts Auditorium (now in a Chicago residence), the second was a Home Show demonstration organ

(now in a Chicago area restaurant), and the third is in Mr. Harvey Hemingway's residence near Milwaukee, Wisconsin.\*

"The entire project has been a real challenge", Walton stated when asked. "Bob and I had the opportunity of a lifetime to design a valid orchestral instrument for this specific purpose", he continued, "and the result is extremely satisfying". "It was necessary to consider uppermost the use to which the organ must succeed, designed on orchestral sound principles, but not necessarily as a theatre organ". "We believe it marks the beginning of a new era in the orchestral organ field", Walton continued. "With electronic instruments priced up to \$40,000.00, many are coming to realize that the real article can be had, that it presents a much better investment by retaining its value through a much longer trouble free life span, and that an orchestral organ can now be acquired at a cost approximating that for an older theatre organ completely restored by professionals!" □

\*(See "Wurlitzer Template Discovery" August 1970 issue of THEATRE ORGAN)

#### CONVENTION FEATURE . . .



The former Oriental Theatre Wurlitzer organ, now enlarged to 34 ranks. The instrument is now installed in the Organ Grinder Restaurant in Portland and is one of the organs to be featured at the ATOS convention next month. — (Claude Neuffer Photo)



# HOW TO BE A CRITIC

By John Muri

Reviewing concerts is a tricky as well as a difficult business. In a social organization like ours, we have to be careful when we criticize the work of fellow-members, especially when they play without remuneration. To them we should be grateful and gracious for their gifts. Truth ought to be told, but we have to be careful not to hurt needlessly. There now seems to be a loud call for more objectivity in reviewing, except when one's self or his friends are involved. One reviewer said recently that all the organ concerts in his region were good. He's lucky. What do you say when you get a bad one — a dull, a noisy, or a sloppy one?

Reviewers are always getting into trouble. Several of them who write for music publications other than THEATRE ORGAN have a way of becoming abusive to artists and to their readers who protest. Artists can usually be expected to study their reviews word by word, searching for innuendo and subtle attack, and their fans do not hesitate to rise in defense of their favorites.

In reporting what an artist has played, one should not find it necessary to accompany each statement with a gushing phrase. Years ago I learned to be suspicious of people who always use adjectives. Adjectives permit one to qualify any forthright statement into words that say almost nothing in too many words. After a couple of strained compliments, one is overwhelmed by insincerity that is born of a desire to please.

In spite of our best efforts, each of us has his prejudices. A critic might say, "Winker has a tendency to play more wrong notes than he should because of his consuming desire to create elaborate tonal patterns and moving musical figures" or "He is sometimes too ambitious, both in choice of repertory and in complexity of technique." That doesn't seem too radical. Maybe we ought to develop our own language. If the playing is bad we might say that "His technique is not always quite clear." We might take a cue from the rock-music crowd,

from whom I copy the following gems: "He was in funky soul mood, probably from eating too many ground nuts" and "He was only fairly superb last night." If the program is full of musical cliches like "Tea for Two", "Ebb Tide", etc., we can list them as "old favorites" or "request numbers", even though most of the requests are made by the organists themselves or their entourages who perform on cue. Maybe we can find a use for a term like "educated funk."

Speaking of prejudice, I prefer to listen to new and interesting materials, be they popular or classic. Many of our people think that classics have little or no place in theatre organ presentations. If not, then what were we doing when we accompanied silent dramatic films fifty years ago? In those days we were hired to play much more classic or semi-classic music than popular.

We have those who are cynical about the whole business and say that most listeners have little or no critical faculties. They say that our favorite organist is the one that we have just heard. Sometimes I think that it has become fashionable to praise or condemn a player, regardless of variations in the quality of his work. I know one organist about whom nobody ever says anything condemnatory. I know another who is unique in that I have never heard a soul say anything good about him.

We can do better than that. Let us list some things to watch out for. Did the artist work too hard at the console? Is he a show-off? It may be that you like that sort of thing; then say so and give the player credit. The audience response, one way or another, should be reported accurately. Was the programming too heavy with classics that were never a part of theatre organ literature? Did the program include too many numbers that have been over-played? Has the organist played the same music too often? If he is getting a reputation for it, he ought to be told for his own good.

Did the performance show care in rehearsal and preparation? Or was it a spontaneous, extemporized session, in which the artist trusted to inspiration to carry him through? Were there any major accidents, like turning on the drums in the middle of a soft passage, or blasting on the post horn during a sweet ballad? Did he push the cancel piston by accident? Did he play too many wrong notes? Was his use of the pedal too heavy or just right?

Does he talk too much in trying to educate the audience? Most of the program-note kind of explanation might well be omitted. Who needs a lecture on Ravel, Saint-Saens, or Grieg at a pop organ concert? Gustav Mahler had the right idea when he said, "Down with program notes! They propagate false ideas! The audience should be left to its own thoughts about the work that is being played."

Judging the more technical and elaborate performances of classical works that several of our organists are using requires familiarity with the music, preferably a playing knowledge of it. The well-prepared organist will play the notes as they are written — exactly. The sloppy organist will avoid playing a rapid sequence of notes by playing the whole group as a single chord. He may take a sequence of thirds and play it as single notes. In some cases he may even leave out the difficult passage entirely.

Here the critic has to make one very important decision; is he willing to accept distortions or re-arrangements of the music written by standard composers? Will he accept with pleasure a serious change in tempo, such as one player has used in Chopin's "Fantasie Impromptu" wherein the middle passage (which can be heard as the pop tune "I'm Always Chasing Rainbows") is played in strict 4-4 rhythm without the 2-against-3 pattern prescribed by the composer? Will he accept a greatly accelerated tempo in a virtuoso performance of "Flight of the Bumble Bee" or the Widor Toccata? How much can he stand in the way of unusual harmonic progressions applied to popular songs of the twenties or thirties?

It's a puzzlement. I cannot recall ever hearing at the Chicago Theatre — in the days when musical director Nathaniel Finston made that house a model for theatre music and production — any tampering with the rhythm or harmony of a composer's



intention. Arthur Dunham, a fine organist and director of music at the Chicago Tivoli Theatre, often said that every musical figure and nuance can be written between bar-lines and that our duty was to follow the composer's intentions, because the man who wrote the music was in all likelihood a better musician than we were.

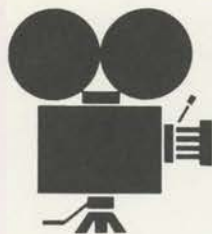
A word should be said about the touring organist who tries to ingratiate himself with audiences by telling double-meaning jokes and using offensive language. There is no call for us to join the filth crowd. Any organist who thinks he has to resort to smut had better get back to the practice room and stay out of the concert field until he is sure he can be a good performer and a gentleman at the same time.

When we praise or blame, let us give the evidence for it in specifics of performance. Without these, there is ground for strong suspicion that the program was merely ordinary or little better than that. In 1630 John Milton said, "Organ music could dissolve me into ecstasies and bring all heaven before mine eyes." Let's have organists who work at doing just that and reviewers who can bring us the news. □

## THEATRE ORGAN CIRCULATION

— APRIL, 1973 —

1. California . . . . .820	29. Kansas . . . . .20
2. Michigan . . . . .353	30. Kentucky . . . . .18
3. New York . . . . .315	31. Utah . . . . .16
4. Illinois . . . . .303	Wash. D.C. . . . .16
5. Ohio . . . . .249	32. Tennessee . . . . .15
6. Penna. . . . .215	33. N. Dakota . . . . .11
7. New Jersey . . . . .191	34. Miss. . . . .10
8. Washington . . . . .136	35. Louisiana . . . . .9
9. Mass. . . . .126	36. Rhode Is. . . . .9
10. Indiana . . . . .117	37. Nebraska . . . . .7
11. Conn. . . . .109	38. S. Carolina . . . . .7
12. Maryland . . . . .108	39. West Va. . . . .7
13. Florida . . . . .89	40. Nevada . . . . .6
14. Oregon . . . . .86	41. New Mex. . . . .6
15. Iowa . . . . .80	42. Maine . . . . .5
16. Virginia . . . . .75	43. New Hamp. . . . .5
17. Missouri . . . . .60	44. Arkansas . . . . .4
18. Texas . . . . .56	45. Alaska . . . . .3
19. Colorado . . . . .51	46. S. Dakota . . . . .3
20. Georgia . . . . .51	47. Vermont . . . . .3
21. Minnesota . . . . .51	48. Wyoming . . . . .2
22. Arizona . . . . .49	49. Idaho . . . . .1
23. Wisconsin . . . . .48	50. Montana . . . . .1
24. Hawaii . . . . .41	4077
25. N. Carolina . . . . .39	Foreign . . . . .52
26. Oklahoma . . . . .28	Canadian . . . . .67
27. Alabama . . . . .25	Total 4196
28. Delaware . . . . .22	



## Hollywood Cavalcade

Directed by Lyle W. Nash

RARELY have the inner workings of a film studio and the dreams, ambitions and working patterns of a renowned motion picture creator been so dissected as in *Memo from David O. Selznick*. Author Rudy Behlmer has scanned thousands of memos, telegrams, letters and office copy of DOS and produced this fascinating book. It begins in 1926 and ends with a 1962 memo saying in part: "... to me, it is heartbreaking."

IN 1928 DOS submitted many main title suggestions to Paramount. He received \$100 for each used. He was very good at this. Three of his titles ("Dirigible, Submarine and Flight") were sold to Columbia... In 1934 he wrote: "... Beau Geste and Merry Widow (1925) are still my favorite pictures of all time."

NEW FACES always were a goal of DOS. About Katharine Hepburn he wrote: "... Everyone was shocked silly... when rushes first shown... gloom was thick... Not until preview ("Bill of Divorcement") was staff convinced we had a great screen personality... Fred Astaire... a little uncertain... enormous ears and bad chin line... his charm is so tremendous... favor signing him."

"OCTOBER 1938... A few observations about *Intermezzo*... Ronald Colman and William Powell both refused the lead... Best I think... Charles Boyer and Loretta Young... I note Bergman (Ingrid) is 5'9½" tall... Is it possible?... Actually, Hedy Lamarr was established purely by photography..."

CASTING of *Gone With the Wind*, GWTW, was most notable film task ever undertaken. The role of Scarlett

O'Hara was most coveted role in films. Among those considered: Joan Crawford, Bette Davis, Miriam Hopkins, Tallulah Bankhead, Norma Shearer, Paulette Goddard, Doris Jordan, Jean Arthur, Katharine Hepburn, Loretta Young, Ann Sheridan, Lana Turner, Joan Bennett, Susan Hayward, Frances Dee, Margaret Tallichet, Lucille Ball, Claudette Colbert, Margaret Sullavan and Carole Lombard.

AT FIRST DOS was only luke warm to GWTW. Warner's had an option on book for a time but let it drop. Gable was the only real serious star considered for Rhett part. Gable bluntly told all he would not consider any phony Southern accent attempts.

IF Vivien Leigh had not come along, who would have been Scarlett? We can only guess. The finalists for the part were Hepburn, Arthur, Bennett and Young.

COULD you imagine a Bette Davis Scarlett and an Errol Flynn Rhett? Or Gary Cooper as Rhett? All such castings were given thought. Janet Gaynor was once thought about for Melanie, Leslie Howard first scorned the weak, watery character of Ashley Wilkes. Joan Fontaine shunned the part of Melanie. DOS never considered anyone but Howard for the Wilkes part.

ONE powerful reason Clark Gable played Rhett was he got a \$100,000. bonus. He needed the money badly for a divorce settlement.

VIEWPOINT: Hollywood probably never had another greater one-man film creator than DOS. Even the great DWGriffith did not concern himself with costume detail, financing detail and minor considerations as did DOS. In 38 years DOS created some 66 films some more memorable than most of his contemporaries. He truly was one of Hollywood's towering figures.

NEXT MONTH we revert to our item type column with bits and pieces about people, places and things. Correspondence about the column is welcome to P.O. Box 113, Pasadena, California 91102. □

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# Closing Chord

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**Mildred Rice**, wife of former ATOS national president, Stillman Rice, died in North Haven, Connecticut on April 3, 1973.

Mildred and Music . . . always they went together. Often in the hearts of those fortunate enough to know her, the two seemed to be one. She loved music and was ready to enjoy it at every turn. Always she was genuine, warm, generous, lovable; she just did not know how to be otherwise. These wonderful gifts in her sunny personality made music in others.

In 1963 I was introduced to Mildred and her husband Stillman by organist John Holtz when the Rices and I chanced to visit the Allen organ showroom in Hartford the same afternoon. Immediately I felt at home with them and we all talked music and theatre organ until we had put ourselves in a state of perilous hunger. In thinking back, I believe we anchored ourselves in solid friendship from that first encounter. We had a large number of mutual friends and each time we gathered at their lovely Connecticut home the number of friends increased as did our friendship each for the others. In large measure this process was the result of Mildred's loving ways with people. She drew out the best in us as we were drawn to her and, somehow, you always departed not only having had a marvelous time but also liking others more. From the earliest days, long before Stillman had become ATOS national president, she had loved the theatre organ for all the right reasons while she reveled in the music it can make uniquely. Unfailingly, she was involved in supporting its cause and worked with her husband to promote it into the "outside world." In all this, her way with people was given to promoting understanding, patience, appreciation and the long view of things. Never was she provincial and so, even when she was the least aware of it, she was a force for *unity*. She understood well that you cannot divide, fragment, undercut the welfare of music in general and theatre organ in particular and then expect them to have a future. She gave a quiet but potent example of how *and why* to work for music un-



MILDRED RICE

selfishly, an example we all need far more than we like to think. She lived the truth which insists that when you lose your unity in a cause, you lose your cause. She never lost perspective in these things and so left us all a challenge to rethink, re-evaluate *and remember*. To do these will be to honor a great lady properly.

Mildred and Music . . . you could not know the one without knowing the other. She was a lovely wife and mother, a lovable partner and an altogether satisfactory human being. When she died, she did what it has been said a good person's death always does: "Like the extinguishing of a perfumed candle, it recompenses the loss of light with the sweet odor it leaves behind."

Billy Nalle

**Howard L. Peterson**, well known Chicago theatre organist, died in Laguna Hills, California on April 17 or 18. He was 77. He played the WLS Barton as staff organist for 18 years and was featured in many Chicago theatres. He had played for the *Quiz Kids* and *Ma Perkins* radio shows and was arranger for Wayne King. Mr. Peterson also played over WJJD and at the Chicago Stadium. He cut the first organ record that Columbia made in the early 20's. CATOE member Frank May now owns the WLS Barton and had just prepared a tape to send Mr. Peterson of his old instrument when word of his death arrived. Mr. Peterson is survived by his wife, Avis Leone,

former operatic soprano, a son and two daughters, one of whom is Mrs. Richard Bunker, the classical music critic for the Los Angeles *Times* who writes under the name Melody Peterson.

**Mrs. Avelyn M. Kerr** died in Chicago at the age of 83 on April 23, 1973. Mrs. Kerr had played organ in leading Milwaukee and Chicago theatres during the twenties. While staff organist for the Wisconsin News radio station she operated a theatre organ school in Milwaukee which was equipped with a three manual Marr and Colton. She was the owner of Harmony Music Publishers Co. and had written more than 100 religious and other songs. Her membership application in CATOE was pending at the time of her death. She had written requesting to play a program for the chapter at which Don McNeil, who got his start in radio on her show, would be present. She is survived by a daughter and a sister.

**Viloma Gaumer**, pianist and organist, died on September 16, 1972 at the age of 68.

Born and reared in Fairfield, Iowa, she began her career as a pianist in local theatres there before the arrival of sound movies. She was then employed by major organ firms in Chicago and New York, selling the first organ to Ringling Bros. Barnum and Bailey Circus which that organization used in its tent performances. After retiring in 1967, Miss Gaumer returned to Fairfield to live. She was a member of Local 802 in New York. □

## WE GOOFED DEPARTMENT

In the General Index published with the December 1972 issue, the wrong title was applied to Leon Berry's Album. The correct title is: "LEON BERRY - LEON AND THE LION".

Leon reports to us that Audio-fidelity, 221 West 57th Street, New York, N.Y. 10019 has purchased the record and will produce and market it.

Also photo credit to TOM B'HEND was omitted for the pictures in the "Mother Dedicated" article in the April, 1973 THEATRE ORGAN.



# THEATRE ORGAN RESTORED in new MEXICO SCHOOL

Submitted by Robert C. MacNeur

Dennis James performs for the New Mexico Military Institute.



April 3, 1973, will be noted as a red letter day for organ lovers in the Southeastern New Mexico region in which the New Mexico Military Institute of Roswell, New Mexico, is located.

On that date Dennis James, an ATOS artist affiliate, performed an organ recital as an accompaniment to a silent film classic, *The Mark of Zorro*, at a pipe organ which has been silent for ten years. But the event was more than just another of young James's highly entertaining and nostalgic evenings in the world of early cinema, for he played a forty-odd year old Hillgreen-Lane pipe organ whose colorful history matches its size and versatility.

The organ has three manuals, and 14 ranks with chimes, xylophone, and harp stops. Installed in the Sunshine Theatre in Albuquerque in 1928, it was donated to NMMI in 1940 while Pearson Auditorium was under construction. Unfortunately, the organ was severely damaged in a truck accident in transport. Alva Wilson, a Roswell cadet, installed the organ in Pearson while attending NMMI. The organ was maintained and kept in repair by Mr. Bill Brown of Phoenix from its installation through 1950. In fact, Brown recently donated a Wurliizer relay to replace an inefficient system.

Since 1963 the organ has suffered from disrepair and some vandalism. Some time during that year the starter cables for the organ's blowers were damaged and efforts to isolate the damage were to no avail.

In 1971, two New Mexico Military Institute cadets, whose avocational interests include vintage musical instruments, set about repairing the largest pipe organ in southern New Mexico, which had rested out of use for seven years in Pearson Auditorium on the NMMI Campus. One of them was Cadet Sergeant Ronald J. Blessing of El Paso, Texas. Blessing graduated from the junior college division during 1971-72 and transferred to a senior college to continue his education. The second cadet was Cadet Recruit Robert C. MacNeur of Oakland, California, whose previous experience included work for the San Francisco

◀ At the console of the Hillgreen-Lane Pipe Organ he has worked on so diligently over the past two years, Cadet Robert C. MacNeur has developed his skills as an organist during his preparation of the NMMI organ for an upcoming recital.



office of G. Walton Guidry Company. He has rebuilt one theatre organ with the help of Mr. Dennis E. Mockel of Piedmont, California. Mr. Mockel is now a sophomore at Oregon Technical Institute, where he is majoring in physics. Dennis is the designer of the first direct relay system, built especially for a two manual Robert Morton theatre organ in Piedmont High School. Mockel's work provided the

initial inspiration for MacNeur. Bob has also assisted in the structure of an antiphonal organ for a three manual Moller pipe organ now in the Piedmont Community Church.

Both cadets did extensive research on the NMMI organ prior to beginning its repair.

In 1972 Bob was joined by a Roswell retiree who was approached by NMMI as an organist for that

school's Sunday Chapel. The prospect of playing a pipe organ instead of an electronic organ was too much for Mr. Jesse P. Reed. Reed joined MacNeur in time to help the cadet complete repairs on over 100 ciphers or leaks in the 1200 pipes of the organ. Additional pipe tools, tin solder, magnets, new pipes, rectifiers, tubing and many clamps were ordered and put to work. By Thanksgiving, when Mr. Reed happened to learn that Alva Wilson, the organ's first devotee, had taken up residence in Roswell, all three manuals and eleven ranks were in full operation. With Mr. Wilson's help the project has reached virtual completion.

Untold hours of labor by Mr. W.P. Brown, Mr. Wilson, Mr. Reed, and three cadets, Blessing, MacNeur and a newly recruited Dennis Alley of Roswell have gone into the restoration. To a man, however, they insist that the April 3 concert made it all worthwhile.

During the concert James explained that he wished to bring back the age of the silent era by selecting pieces which were highly popular during the 20's. But the special presentation of the *Mark of Zorro* silent film was the highlight of the evening's performance.

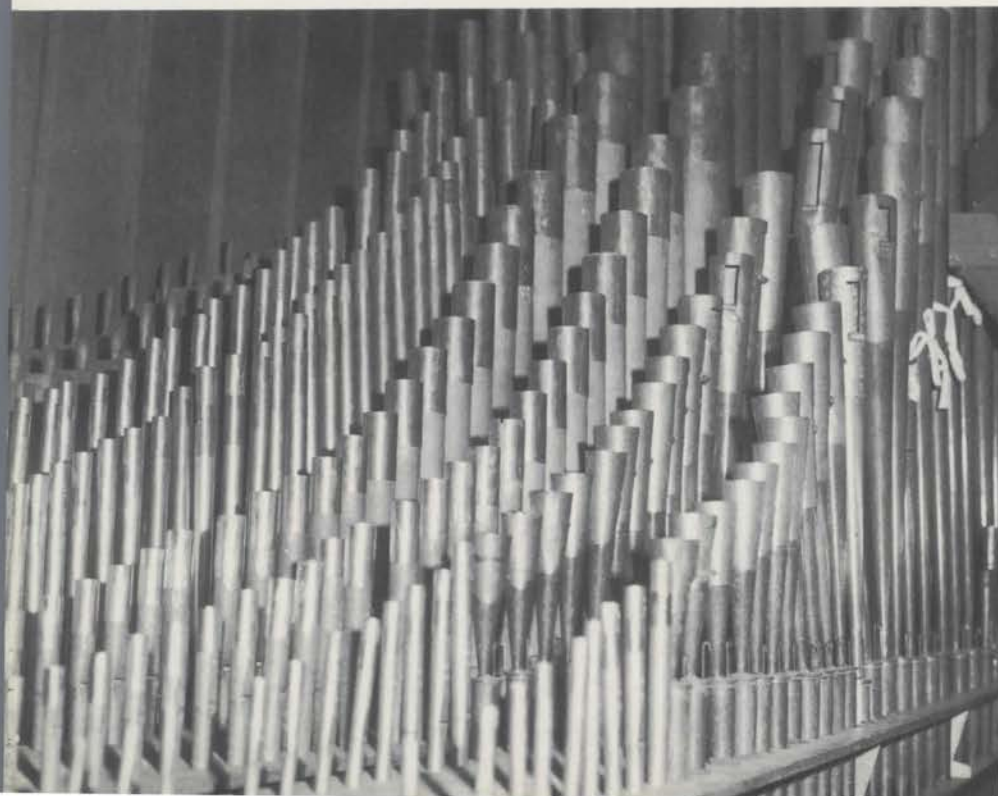
The evening concert was dedicated to Mr. Alva Wilson for his 45 years of dedicated work with the Hillgreen-Lane Organ. A plaque was given to Mr. Wilson in his name by Cadet MacNeur and Major Reames.

Dennis stated after the concert that he enjoyed playing the organ because it was, "a very 'classic' theatre organ, with an independent swell and great which can be only mixed with couplers. There are almost as many couplers as there are speaking stops. The layout is such that in theatre style playing the top manual becomes the accompaniment, the middle becomes a quasi-Wurlitzer bombe and the bottom becomes the great!" □



Dennis Alley, Jesse P. Reed, Alva Wilson and Robert MacNeur recently removed every pipe in the NMMI organ for cleaning. Mr. Wilson used the occasion to discuss the condition and needs of the organ with the two young men who have been preparing the organ for its first recital in twenty years.

This view of the swell chamber of the Hillgreen-Lane in New Mexico Military Institute's Pearson Auditorium is an impressive sight.



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# Schnitzelhaus mit Wurlitzer!

by Lloyd E. Klos

The Schnitzelhaus Restaurant (It's not all German; there are conventional items on the menu, also.) was started in 1970 during the summer recession. The place has been cursed with several bad breaks, but dogged determination and devotion of all concerned have made possible an operation of the first calibre.

The idea of a pipe organ in a sophisticated restaurant was Mr. Tenges', who declared: "What we need is an authentic Mighty Wurlitzer theatre organ in our restaurant. Then, we would really have something to talk about besides fine food, good atmosphere and the like."

He had been in New York in February 1968, and a friend suggested he go to the San Francisco area and see the installations there. Most of the places he visited were pizza parlors, but he was convinced that the idea would work in the restaurant for which he had plans.

Returning to Milwaukee, Tenges contacted Don Lorusso, an organist he

had seen perform in restaurants in the area. Don was asked his opinion on a pipe organ in a restaurant, and if he'd be interested in playing it. His immediate response was: "I think it's great; when do we start?" First, an organ had to be obtained. There was one available in California, but it would have been extremely costly to acquire and transport it.

Lorusso contacted a friend, Ben Ludwig, telling him of the proposed project. A few months later, Mr. Ludwig disclosed the availability of a 3/11 Wurlitzer Opus No. 1033 in the Milwaukee Elks Building. The organ had to be removed within three days or be destroyed with the structure.

Lodwig arranged for the organ's removal, placed the components in a semi-trailer and moved them to his garage until space in the restaurant was made available.

Mr. Tenges now had his Wurlitzer which would help to establish the mood in his emporium of the "good old days when eggs cost 25 cents a dozen, butter went for 19 cents a pound, and beer cost a nickel a glass. Movies then were the latest releases from the studios of Keystone, Metro, Sennett and others. And what made those movies so enjoyable? The Mighty Wurlitzer! It was the only sound which was stereophonic in those days, and in the huge showplaces such as the New York Paramount and the Roxy, the theatre organs' rumbling sound made reality vanish for a few delightful moments and we could dream..."

Once it was agreed as to where the pipe chambers were to be located, construction began. It was planned to rebuild and install the organ in 60 days, but the project took from May to November 1971.

It should be mentioned here that the organ in the Schnitzelhaus is owned by the L & L Music Co., a

*Editors note:*

*Theatre organist Dr. E.J. Bebko is an inveterate traveler, always on the look out for theatre organs.*

*He found a unique installation in Milwaukee last November, conveyed the information to Lloyd Klos, who contacted restaurateur Eugene Tenges. Mr. Tenges graciously gave the information contained herein and supplied the photos for our use.*

Front entrance to the restaurant. Sign at left advertises the Mighty Wurlitzer Pipe Organ and its two organists, Don Lorusso and Gary Sette. — (E. Tenges Photo)







While Don Lorusso plays for a sing-along, Mrs. Andrea Romano, assistant manager and hostess, dispenses liquid refreshment. — (Hanish Associates)

General view of glassed-in pipe chambers. — (E. Tenges Photo)



partnership of Ben Ludwig and Don Lorusso, from which it is leased by the restaurant.

Mr. Tenges believed from the start that he had an excellent organist in Don Lorusso. English-born Don began playing the organ at seven. Eventually, he established an impressive background in ultra clubs in England and the United States, and had his own show on the BBC. Highlight of his career was a Command Performance in 1947 for the Royal Family.

The Schnitzelhaus organ was played a few weeks before opening night. But, while it was being checked out the night before its grand opening, the 7½ HP motor conked out in a cloud of thick, black smoke! Three men worked over 20 hours to rebuild the motor. But, the organ opened on schedule and the Schnitzelhaus was thereby assured of its start as a tourist attraction in Milwaukee.

Bad luck continued to rear its head, however. Four weeks later, following a guest appearance on a TV talk show, Lorusso suffered a heart attack on the steps of the TV station. It would take weeks for the chief organist to recover, and a search for his replacement was instituted. One was found, but during his first night, he received a telephone call from a neighbor, informing him that his house was on fire! Out he went!

Several players were used until Don Lorusso was able to resume. One who did a superb job was Garry Sette, who began his career 16 years ago as a classical pianist. He has had considerable experience teaching piano and organ, and for several years, was featured at restaurants in Minnesota and Wisconsin. Rewarded by being named second organist at the Schnitzelhaus on Don's return, he has proven very capable and popular.

The playing schedule now has Don playing Friday, Saturday and Sunday evenings, and Gary playing Tuesday, Wednesday and Thursday evenings as well as for Sunday brunch. Thus, patrons are given choices of two styles of playing, an arrangement which has worked very well.

The pipes, percussions and toy counter are located in two glassed-in chambers, fully visible to the diners. The blower is housed in a separate building adjacent to the restaurant. The white console is situated on an oriental-rug-covered platform, also in full view of the patrons.



Everything about the restaurant revolves around its main attraction, the organ. The management sponsors highly successful "Old-Time Radio Nights". Its advertising radiates the 1920's mood. Silent movies have been screened, and sing-alongs are part of the nightly bill of fare.

The printed menu, uniquely designed, opens like the front doors of the place. The menu items reflect the importance of the organ: "Wurlitzer's Pipe Dream" or "Organist's Dream Boat." Stories of organs in general and the restaurant's Wurlitzer in particular, are included for the public's edification. The menu can be mailed, as space is provided on the back for message and addressee.

Books of matches are distributed, and these publicize the organ, old-time movies and sing-alongs. The restaurant is identified as "The Home of the Mighty Wurlitzer Theatre Pipe Organ". Ingenious advertising of its prime asset will be a big measure in the success of this restaurant.

Mr. Tenges says, "Things are now working extremely well. We seem to be attracting a tremendous amount of out-of-town interest since there is nothing like it anywhere in the state of Wisconsin. The closest restaurant with a pipe organ installation is Martinetti's in Crystal Lake, Ill., about 150 miles away. So far, mostly local talent has played the organ, but we had ex-Radio City Music Hall organist, Dr. Edward J. Bebko, try it out back in November. "I want to give recognition and appreciation to those who have made our project possible. The organ was installed by Roger Welch and his associates from the United Organ and Bell Co. in Milwaukee. Dave Olson ATOS and Gary McWithey ATOS assisted in the installation and now attend to its maintenance. A great deal of overhauling as well as remodeling were done by Mr. Bill Klinger ATOS, also of Milwaukee, who is well known around the country for his efforts in organ installations. Without the help of these able men, the success of our venture would be in doubt."

Should you ever be within 100 miles of Milwaukee, the Schnitzelhaus awaits you. It is the only restaurant (March 1973) in Wisconsin having a theatre pipe organ as part of its nightly entertainment. That alone should serve as a beacon to guide theatre organ lovers to "The Great Eating Place With the Fun Name." □

JUNE, 1973



The man who conceived the idea of having an organ in his restaurant, Eugene E. Tenges, poses in one of the chambers — (Hanish Associates)

Gary Sette at the console while his cohort, Don Lorusso, looks on. — (Hanish Associates)





# 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.

ATOS prexy "Cap" Young has an advantage enjoyed by few of his predecessors — mobility. His work as an airline pilot get him around to chapters and installations with a frequency which keeps him informed firsthand of events and attitudes across the land. But sometimes it's nostalgia which moves him. He recalled hearing Leonard MacClain play the final concert on the 3/13 Wurlitzer in the

Rochester, N.Y. Paramount just before Dick Hull moved it to Colorado where it was installed in the Three Coins restaurant in Louisville. So, when Young visited Denver to confer with ATOS "Veep" Duane Searle in April he learned that Searle is maintaining the instrument. A trip to Louisville resulted and Three Coins owner Dick Codran put down the red carpet for the ATOS officers. They heard Sunday-Monday organist Keith Kendall (Ray Young is the regular) and learned from Codran that he credits the pipe organ with helping attract customers to the restaurant. Young found the installation to his liking. "I still feel a bit attached to that organ," he said.

Organist Dan Bellomy phoned from Houston, Texas, to say that our statement in a recent issue to the effect that Houston's entire theatre organ complement consisted of one 2/7 Kimball now in a residence, is happily obsolete. Dan informs us that auto dealer "Buster" Mattsen has acquired the 3/10 Wurlitzer from the local Metropolitan theatre and plans to have it playing as soon as he finds a suitable building. Dan also had an encouraging personal note for us; he has been selected to play the 3/11 Wurlitzer in the Fort Worth Casa Manana theatre-in-the-round before this summer's musical stage presentations.

George Downes Jr. writes from Magnolia, Ohio, that he uses his home-based 2/5 "You name it" organ to "make a few noises with" while trying to find a suitable home for a 3/16 1923 Voteler-Sparling-Holtkamp straight organ he bought and put in

storage two years ago. Wonder if George knows that the Cleveland firm, which developed into the staunchest promoter of the "baroque" classical organ, once built theatre organs?

Organist Bert Buhrman of the School of the Ozarks reports that his recent playing of theatre organs in England was a "fascinating experience". Urged on by "dear wife Denise", Bert played a November 26 broadcast on the Ronald Curtis' 4/19 Compton in Bolton. This instrument is probably the only studio installation whose keydesk is on a lift. Console is in the room's center with 10 ranks on the left and 9 ranks on the right. Bert said that 80 percent of the audience which witnessed the broadcast was male. "Evidently, English men aren't as insecure about their emotional lives as American men are."

After the festivities, the Buhrmans were taken to a pub where they were introduced to the North Country dance known as "the Slosh." Very unusual, says Bert.

Bert Buhrman announces for the third year, a series of four "Music for a Sunday Afternoon" programs for July, starting on the 8th at the Point Lookout, Mo., School of the Ozarks. Free tickets will be distributed, beginning at noon on the day of each concert. Capacity is 1,000. The Wurlitzer will be part of each program, of course. Those heading west for the ATOS convention in Portland might find it convenient to stop off and take in a show. The school was featured on the front page of the *Wall Street Journal* on March 15, and mention was made of the "concerts on the massive old Wurlitzer theatre organ in the auditorium."

Jim Lahay sends us the good word that as of March the Casa Loma Wurlitzer installation in Toronto is 75 percent complete, with tuning, voicing and "bug elimination" scheduled for completion by May. On October 23, Dennis James will open the organ for TTOS members, with the first public concert scheduled in January. Plans thereafter are for monthly concerts from September thru May. Summer months are too hot in the non-air-conditioned castle. A feature story on



Duane Searle (front), Erwin Young, Keith Kendall (seated) and Dick Codran. Red Carpet at the 'Three Coins.'



*Casa Loma will be forthcoming shortly.*



Gaylord

A Los Angeles TV station recently broadcast a Ralph Story documentary entitled "Citizen Lloyd" which traced the career of the silent movie comedian, delved into his private life and toured Harold's estate. In the course of the feature, Gaylord Carter was shown at the Wiltern Kimball console as it rose from the pit to the throb of exciting organ sounds. Then something incredible happened and we think we have caught Gaylord in one of his rare goofs — if an anachronism can be called a "goof." Yet, there it was: Lloyd cutting up on-screen in one of his '20s comedies while Gaylord accompanied with "Herod's Song" from the 1960's *Jesus Christ Superstar*. Trouble is, the music fit the comic action perfectly.

*Up in Issaquah, Washington lives antique car enthusiast Bert Lobberegt, Jr. In addition to his twenty mint-condition autos, he has a 1919 Wurlitzer "theatre orchestra" which he purchased in Fairbanks, Alaska three years ago. Once used in a silent-movie theatre, it boasts organ pipes, drums and 10 sound effects. Lobberegt also has restored a mobile circus wagon with calliope. Five of his player pianos have been placed in restaurants and business establishments in the Seattle-Bellevue area. Wonder if Dick Schrum ever considered one for his Plaid Piper Restaurant so he could have a night away from his plug-in occasionally?*

Dr. C.A.J. Parmentier is observing his 57th year in the United States as a

professional musician, and his superb musicianship is becoming known again now that he is emerging as a soloist on the theatre organ circuit. Old Prospector Klos spent several hours with this amazing man not long ago and gathered some interesting items. For example, names of organists who played in New York theatres; Dr. Parmentier remembers Frank Stewart Adams, J. Van Cleft Cooper, George Crook, George Epstein, John Hammond, Herbert Henderson, Vera Kitchener, Sigmund Krumgold, Walter Litt, Melchiorre Mauro-Cottone, John Priest, Harold Ramsbottom (Ramsay), Rosa Rio, and Walter Wild.

*During his March 22 attendance at Radio City Music Hall, Doc Bebko was favorably impressed by John DeTroy substituting for Dick Leibert and Co. "He was so good, he had me fooled; I thought that Leibert was back! DeTroy must be the least-known substitute organist (no credits). He is the most frequent 'sub' for the three organists at the Music Hall. His work is flawless. But who is he? From where does he hail? What is his background?" Can anyone provide the answers?*



Rex Koury — (Stufoto)

Lloyd Klos reports that an audience of 700 witnessed the first appearance of Rex Koury at the Auditorium Theatre Wurlitzer in Rochester on April 19. The Flower City was one of six on his eastern tour. Holy Thursday and a concert of the Eastman Wind Ensemble reduced RTOS attendance, he says. Klos states that those who did attend were rewarded with one of the best concerts of this or any season.

"Now firmly entrenched on the concert trail, Rex took the 4/22 on a musical journey which an enthusiastic audience rewarded with a standing ovation. In Koury, the theatre organ circuit is blessed with a performer having superb musicianship and a personality which makes friends of anyone with whom he comes in contact. Keep your eyes on this fellow!"

*From Bartonville, Illinois, ATOSer J.R. Jones blasts the constant repetition of selections on current organ recordings. He writes, "I note a number of songs and styles repeated on one record after another. We must have more variety." Jones suggests a source usually neglected by recording organists — Country-Western music. "There are many country-western songs that have great feeling," he writes.*

*We agree about the repetition of a few "favorites," Years ago the late Ben Hall wrote about founding a "Society for the Prevention of Organ Recordings of 'Laura' and 'Tenderly,'" two tunes which showed up on LP's with nauseous regularity in monaural days. In recent times the most repeated tunes seem to be "Alley Cat" and "Lara's Theme." These have long been on our record reviewer's "List Unexpurgatorius" but with little effect. Published fulmination warning of the horrors of repeating "most requested" tunes may provide some reader titillation but apparently "box office pinch" is the only factor which will effect a cure. There are plenty of neglected standards, forgotten pops and silent film cues worthy of exhumation by recording organists, but the idea of an all country-western music program is frankly one which escaped us until suggested by J. R. Jones. Perhaps its time to saddle up and go the Nashville route. Who'll be first?*

Ray Brubacher sends in a correction on our April item about the Wheeling, West Virginia, Capitol theatre-turned-TV studio. The 2500-seat house once housed a 4/17 Marr & Colton (not a Morton as we said) and Ray reports the instrument is being installed in the home of Norman Ziegler in Potomac, Maryland. Better yet, Ray is writing a story about it for this mag.



While we're on a correction binge, Kenneth Wilson, of North Wilmington, Massachusetts, is the resident organist at the Hammond Castle in Gloucester. He has played more than 100 concerts on the 144-rank straight organ, writes Mrs. Leonard Winter.



George honored.

When the Rochester Theatre Organ Society presented George Wright with its rare Honorary Membership during his concert at the auditorium theatre's 4/22 Wurlitzer late last year, no one managed to snap a photo of the event. But the matter was taken care of later at the home of Jim Webster where George and RTOS past prexy Gale Smith re-enacted the presentation scene for Dick Harold's camera. With George Wright less and less on the theatre organ scene, this just might be a historic photo.

Those who attended the ATOS convention last July, remember the hilarious antics of the radio "Joy Boys" who performed onstage during the Rosa Rio recital at the Virginia Theatre in the skit "As the Worm Turns". Potomac Valley chapter chairperson Jean Lautzenheiser reports that the boys have been dismissed from WRC in favor of a "more modern format" - rock!

The Piedmont Chapter's newsletter, *Reeds and Strings*, reports that ATOSer Dave Kalmbach's "WurliPage" (the 3/17 Page console is from the Chicago Tivoli) is playing in the 1908 300-seat Marietta Theatre in Marietta,

Pennsylvania, less some ranks and sans swell shutters but okay for an opener starring John Muri. Kalmbach moved to Marietta from Grand Rapids, Michigan (where he staged concerts) when the ancient theatre became available as a permanent home for his organ.

Miami's Eddie May, because of a very busy schedule, has had to refuse several requests of the South Florida ATOS chapter to do a program. However, he was able to participate at the March 25 meeting as a story-teller. The artist was Betty Lee Taylor, a fine theatre organist in the twenties and thirties (remembered in the Syracuse and Schenectady, N.Y. area) on the Schine, Paramount and Loew's circuits. Her program was "Theatres Thru the Years", spiced with anecdotes. Eddie told the story of when, as an organist in a Kentucky theatre during World War II, he and the manager heard a buzzing sound. Fearing it might be the noise of a time bomb, they were almost ready to empty the house when a fellow in the rear row unplugged his electric razor from an aisle light socket.

VOX CATOE's Tom Tibia says in the Chicago chapter's April issue that Tom Gnaster should have played *The Lost Chord* at the chapter social held at the remote Fred Hermes organ aerie in March as a tribute to all the members who got lost on the way to the event because "they innocently relied on the map" supplied. Fred's woodland home is rather hard to find, even with no map.



Ken Wright - Conn man.

Veteran radio and TV organist Ken Wright, who made quite a splash with

the release of a record made 20 years previously on a 3/14 TV studio Kilgen in Oklahoma City a couple of years ago, informs us he's now "selling plug-ins." He bought him a Conn 650 and liked it so much he felt he could push the brand commercially. So he joined Bob Hankey and they have two stores in Oklahoma City. Organ buffs are always welcome to their Conn Organ Studios and "has Ken got a deal for you!"



E. Power Biggs at the mighty Wurlitzer! At last!

Last time we left you with a cliff hanger, the possibility of E. Power Biggs at a Mighty Wurlitzer! Yes, it happened; the noted classical organist performed before a sell-out audience in Radio City Music Hall. On March 3, a "milkman's matinee" featured harpsichordist Anthony Newman, a chamber orchestra, and pianist Eugene List with his "monster 10-piano ensemble." But the guy who stole the show was "baroquist" Biggs, who has expressed distain for "romantic" organs, playing the biggest Wurlitzer of them all. He performed Bach's familiar "Tocatta & Fugue," "Battle of Trenton," and "to hear what it sounds like on the mighty Wurlitzer", "Variations on America." The Finale was Sousa's "Stars & Stripes Forever," with the whole company; pianos revolving on the stage turntable, stars flashing and the national colors waving.

Just as Ann Leaf, Rosa Rio and Elsie Thompson were noted years ago





Ashley Miller

for accompanying radio soap operas, another group of organists, versed in both electronic and pipe technique, perform similar tasks on the TV "soaps" of today. Ashley Miller, for example, can be heard daily on Search For Tomorrow with piano and organ. Eddie Layton's talents are featured on Love Is a Many Splendored Thing. Charles Paul provides both organ and piano music on As the World Turns, while George Wright's artistry is heard on General Hospital. The Guiding Light, Edge of Night, and Another World use piano and organ background music, but the networks are lax in providing the names of the musicians.

After our recent item about how busy he is with his concert work, organist Bill Thomson changed his mind about concert dates in Australia. Instead he had the opportunity to substitute for George Wright on the TV "soaper," *General Hospital* while George was touring for Conn in Britain, a chore Bill has performed before during GW's vacations.



Karl Cole at the RTOS Wurlitzer console.

The second largest crowd of the season welcomed Syracuse organist, Karl Cole, to Rochester's Auditorium Theatre on March 16. Just getting his spurs as a theatre organist, Karl demonstrated that he can be classed with the best of the crop of youngsters who are keeping alive the heritage of the Mighty Wurlitzer. Twice he generated spontaneous applause for his playing of two numbers simultaneously, and a standing ovation was his reward at the end of the concert.

At a recent Carnegie Hall concert in New York which featured four electronic organs many people headed for the exits after 10 minutes of an avant-garde composition based on two chords. Whistles, jeers, catcalls and shouts of "Get off the stage!" added to the confusion. Those concertgoers remaining to the end of the 20-minute cacophony whistled and booed. In defense of his work, the composer stated, "Today's concert is designed for dead people... I'm interested in learning new things even if I don't like them, and expect my audiences to have the same attitude." HMMMMM!



Just plain 'Walter' - (Stufoto)

Motor City chapter members were scheduled to bus from Detroit as guests of CATOE to Chicago's Patio theatre late in April to hear Walter Strojny play the 3/17 Barton on a Sunday morning. Walter, now a high school senior, studied with Al Melgard and is remembered for a striking ATOS convention cameo performance at the Chicago Stadium 6/62 behemoth a few years ago when he was kneehigh to a spinet bench. We wanted to congratulate him then but didn't

want to chance mispronouncing his name, so the congrats were sent by mail. By return mail we received a communication from the young man explaining that his name was pronounced the same as that of messrs Raleigh, Winchell or Matthau - simply "Walter." Also enclosed was a plan for a tracker action (!) theatre organ he was hoping to build. Wonder what became of that project?

Veteran Chicago theatre organist Mildred Fitzpatrick has a rugged constitution. Last September, the thumb on her left hand was smashed by a friend's car door. It was a bad fracture and she says she nearly bled to death. In November she had a bad virus, followed by a case of pneumonia which put her out of circulation for some time. Reading her life story in THEATRE ORGAN boosted her morale, however, and now "everything is OK".

From Westminster, Maryland, long time organ fan Alvah Finch submits a clip from the Baltimore News-American of April 15 with a 5-column spread about the M.P. Moller Co. of Hagerstown. Included is a history of the firm, which will celebrate 100 years of organ building in 1975, and a claim that it has built one third of all the church organs in the world. The well-researched article by J. W. Joynes makes no mention of the firm's theatre organ project of the '20s. Mentioned are long time tonal expert John Hose, chief flue voicer Donald Gillett, console expert Roger Moser and Moller's current president W. Riley Daniels.

A Prelude, an Etude,  
A Jig Fugue by Bach,  
Three Dances, some Ballads  
and Day by Day Rock.

That's how Betty Heffer summarizes John Seng's March 24 concert at the Detroit Senate Theater in the DTOC News. John's programs have included some ambitious classical transcriptions in recent years, the most astounding being his performance of Ravel's 'La Valse.' His DTOC program included Debussy's 'Afternoon of a Faun,' Smetana's rollicking "Dance of the





Johnny Seng — (1966 Photo).

Comedians," a jazzy "Improvisation on a Gospel Tune," audience participation (metronomic handclapping) during a Bach selection, Delius' serene "Winter Night" and Chopin's "Black Key Etude" — all these interspersed among such current items as a rhythmic piece from "Godspell." Hope John has time for more of same after he gets settled playing in that west coast pizzery — if only as relief from myriad requests for "Doctor Chicago."



John Muri

Another organist who tackles king-size projects is our commentator, John Muri. Besides teaching at Wayne State, work on his farm, playing concerts, and writing articles for us, Detroit-based John Muri has added an imposing title to his list of concert selections — an organ transcription of the entire score of that distinctive

work of musical Americana, Ferde Grofe's orchestral "Grand Canyon Suite."



Word from Germantown, Pennsylvania, reveals that Keith Chapman, head organist at the Wanamaker store colossus, is playing a twice weekly radiocast from WUHY-FM. The program is called *The Grand Court Organ* and from the title we assume it is played on the big beast. Chapman and his Mrs are currently building a studio in a 100-year-old Victorian mansion in Germantown.



Harvey Heck. Back in the saddle again. — (Stufoto)

*It isn't that California organ enthusiast Harvey Heck is inconsistent, but one of the reasons he gave for selling his 4/27 Wurlitzer to Bill Brown (to install in the Phoenix "Organ Stop") was that 27 ranks are just too much for one man to maintain. So what does he do? Nothing for a year following the sale. Then, quite suddenly, he latched onto two choice instruments, a Smith and a Wurlitzer (the latter once owned by Paul Pease, son of famed organist Sibley Pease) with stoplists adding up to better than 30 ranks!*



From Detroit, the DTOC NEWS reports that international finance problems are holding up the key recovering project on the 4/34 Wurlitzer in the Senate Theater. The ivory to be used is coming from England and the varying values of USA versus British currency are causing "further negotiations."



*We hate to poke a hole in someone else's pneumatic, but the widely-circulated report about that broadcast airline plug which ended up talking about the Atlanta Fox theatre and its pipe organ was in error — so far as the*

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*instrument is concerned. The organ heard in the background was not the Atlanta Fox Moller but the New York Plaza Studio Wurlitzer.*



ATOS conventioners at the "Sweet 16th" in Seattle two years ago probably recall the Food Circus Wurlitzer with Tubby Clark at its fire-engine-red console. According to Puget Sound Chairman, Margaret Sabo, the Circus is due for a remodeling, which means the 3/8 has been removed (by a crew of 16) put into storage, to be reinstalled after renovation. This will avail the Puget Sounders the opportunity to re-leather and make repairs.



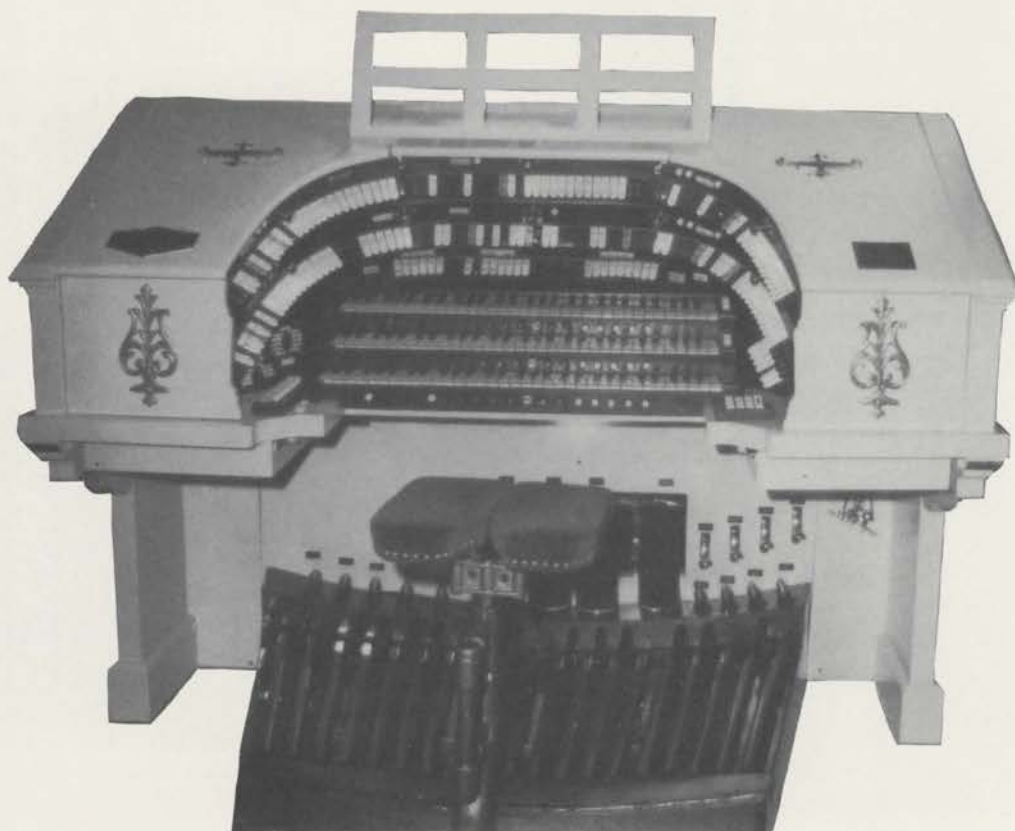
Millie Alexander — (Stufoto)

*Mildred Alexander made a trans-continental leap when she and her husband, Bill Appleton, decided to buy into a business in Sarasota, Florida. Long anchored in San Diego, Calif., Millie and Bill made the leap in April to the Hammond Organ Studio in Sarasota.* □



introducing...

## THE 1972 RODGERS-MORTON



by Frank Babbitt

Photo credits — Tom Hamilton



Several years ago, Tom K. Hamilton of Columbus, Ohio acquired a 3 manual Morton organ, and not having space for pipes, sold them to a fellow organ buff. He did keep the console and traps, however, and built some kit type oscillators to replace the pipes. This did not prove to be entirely satisfactory and about a year and a half ago, he approached Dennis Hedberg of the Rodgers Organ Company's custom building department to explore the possibility of installing a much modified 340 in the Morton console. After months of design consultations both by

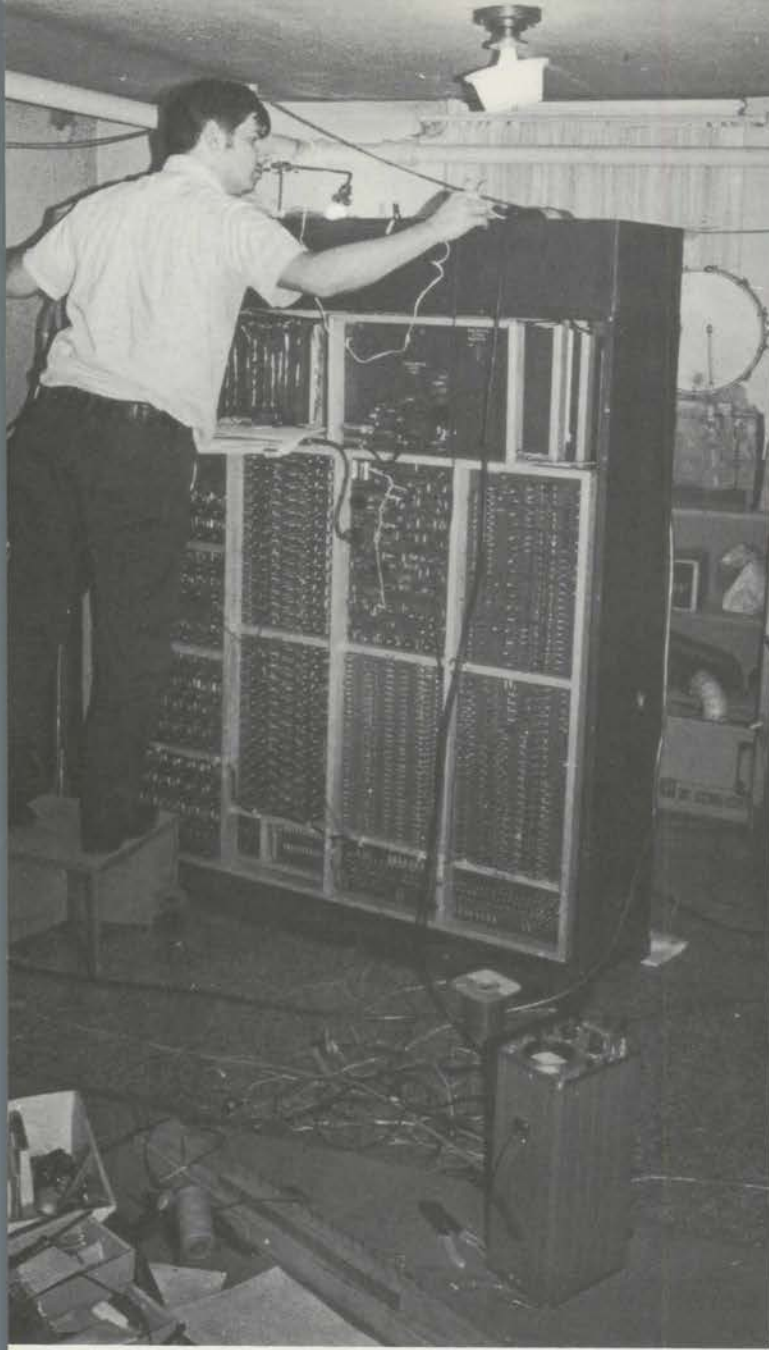
telephone and cross country visits they came up with the beast that began playing late in November.

Tom built a new horseshoe stop rail to accommodate the 206 Rodgers tabs and shipped it off to the factory for integrating into the system they were building. Meanwhile, Tom's wife Ann was hard at work refinishing the console into the beautiful white and gold that it now is.

Features of the organ include both Morton and Rodgers percussions, electronic and real piano, capture

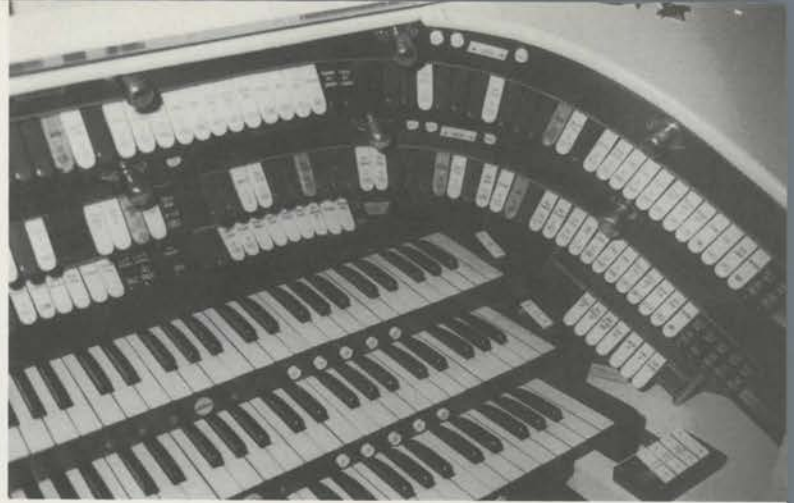
action pistons with computer memory, an ancillary manual that can be either Solo or Orchestral with a full set of stops for each, second touch, three expression pedals plus crescendo and many other goodies. All tone generators are rack mounted in the basement and are connected through a multiplexing arrangement to the first floor console. The speakers and traps are installed above a false ceiling over the console. Located in its own red and black room that was especially built for it, this gleaming white console with its red Howard seat is a sight to behold and a joy to hear.



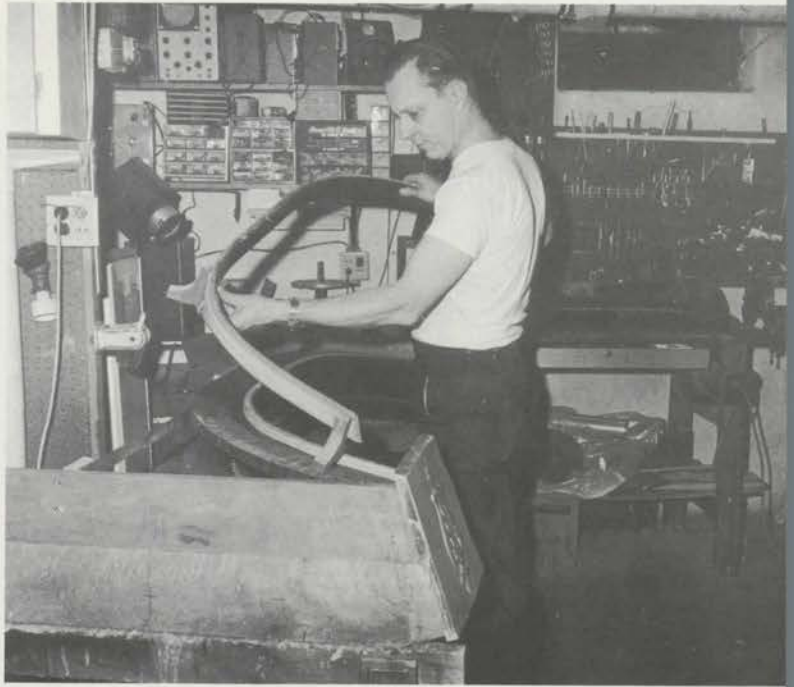


Dennis is hard at it in the basement where the rack mounted generators are located.

Tom and Dennis worked almost around the clock for a week installing and voicing the organ. The player piano associated with the organ is visible in the background.



Rodgers custom tabs replaced the original Morton.



Tom designed and built the new horseshoe stop rail in his shop.

The Hamilton's youngest daughter Cindy was literally pressed into service to squeeze behind the percussions and string wire down to the basement equipment racks.





# SPECIFICATIONS: 1972 RODGERS/MORTON

## Pedal: 23 Stops

32' Bourdon  
16' Trumpet  
16' Diaphone  
16' Tibia Clausa  
16' Bass String  
16' Bourdon  
8' Trumpet  
8' Tibia Clausa  
8' Clarinet  
8' Flute  
8' Sustain Bass  
16' Piano\*  
8' Piano\*  
Bass Drum  
Cymbal  
Chinese Block  
Select. Perc.  
Tom Tom  
Snare Drum  
Snare Tap  
8' Acc to Pedal  
8' Solo to Pedal

## Pedal 2nd Touch: 6 Stops

Chimes  
Tympani  
Crash Cymbal  
Triangle  
Snare Drum  
Chinese Gong

## Voicing: 10 Stops

Post Horn ff  
Trumpet ff  
Diapason ff  
Tibia Clausa ff  
Clarinet ff  
Saxophone ff  
String ff  
Flute  
Vox Humana ff  
Piano ff

## Tremulants: 6 Stops

Main Vibrato  
Main Tremulant  
Tibia Clausa  
Flute  
Flute Echo (Leslie)  
Vox Humana

## Solo: 27 Stops

16' Post Horn  
16' Trumpet  
16' Tibia Clausa  
16' Vox Humana  
8' Post Horn  
8' Trumpet  
8' Tibia Clausa  
8' Clarinet  
8' Saxophone  
8' Kinura  
8' String  
8' Concert Flute  
8' Vox Humana  
4' Piccolo  
2' Piccolo  
16' Piano\*  
8' Piano\*  
4' Piano\*  
Chrysoglott I  
Chrysoglott II  
Glock  
Chimes

Harp  
Xylophone  
Marimba  
16' Solo to Solo  
4' Solo to Solo

## Great 2nd Touch: 12 Stops

16' Post Horn  
8' Post Horn  
8' Tibia Clausa  
4' Tibia Clausa  
Wood Block  
Bass Drum  
Cymbal Crash  
Snare Roll  
Bird Whistle II  
Triangle  
Chinese Gong  
8' Solo to Great

## Great: 39 Stops

16' Post Horn  
16' Trumpet  
16' Diapason  
16' Tibia Clausa  
16' Clarinet  
16' Saxophone  
16' Bass String  
16' Vox Humana  
8' Post Horn  
8' Trumpet  
8' Diapason  
8' Tibia Clausa  
8' Clarinet  
8' Saxophone  
8' Kinura  
8' String  
8' Concert Flute  
8' Vox Humana  
5 — 1/3 Quint  
4' Piccolo  
4' String  
4' Vox Humana  
2 — 2/3 Tibia Twelfth  
2' Piccolo  
1 — 3/5' Tibia Tierce  
1' Fife  
16' Piano\*  
8' Piano\*  
4' Piano  
Chrysoglott I  
Chrysoglott II  
Glock  
Xylophone  
Marimba  
16' Solo to Great  
8' Solo to Great  
4' Solo to Great  
16' Great to Great  
4' Great to Great

## Orchestral: 27 Stops\*\*

16' Post Horn  
16' Trumpet  
16' Tibia Clausa  
16' Vox Humana  
8' Post Horn  
8' Trumpet  
8' Tibia Clausa  
8' Clarinet  
8' Saxophone  
8' Kinura  
8' String  
8' Concert Flute

8' Vox Humana  
4' Piccolo  
2' Piccolo  
16' Piano  
8' Piano  
4' Piano  
Chrysoglott I  
Chrysoglott II  
Glock  
Chimes  
Harp  
Xylophone  
Marimba  
16' Orch to Orch  
4' Orch to Orch

## General: 13 Stops

Flute Echo On  
Flute Main Off  
Celeste off (string)  
Solo to Great Pizz  
Great Sostenuato  
Piano Sustain  
Snare off  
Xylo repeat off  
Glock to Orchestra Bells  
Electronic Percussions  
Mandolin  
Piano II\*  
Solo to Orchestral\*\*

## Accompaniment: 28 Stops

8' Post Horn  
8' Trumpet  
8' Diapason  
8' Tibia Clausa  
8' Clarinet  
8' String  
8' Concert Flute  
8' Vox Humana  
4' Octave  
4' Piccolo (Tibia)  
4' String  
4' Flute  
4' Vox Humana  
8' Piano\*  
4' Piano\*  
Harp  
Chrysoglott I  
Chrysoglott II  
Chinese Block  
Snare Drum  
Snare Tap  
Tambourine  
Castanets  
Cymbal  
Sleigh Bells  
Tom Tom  
Select Perc.  
4' Acc to Acc

## Accompaniment 2nd: 12 Stops

8' Post Horn  
8' Trumpet  
8' Tibia Clausa  
8' Clarinet  
4' Tibia Clausa  
Chimes  
Bird Whistles  
Wood Block  
Triangle  
Chinese Gong  
8' Solo to Acc  
4' Great to Acc

## Tilt Tablets: 7 Stops

Solo Unison Off  
Great Unison Off  
Pistons General  
Pedal Pistons to Acc Pistons  
(Spare)

## Toe Studs & Levers

five pedal pistons (5 of possible 10)  
Wood Block  
Tympani  
Crash Cymbal  
Klaxon  
Fire Gong  
Horse Hoofs (Rev)  
Siren  
Steam Boat  
Surf (Rev)  
Sforzando (not Rev)  
Operator (see note)

## Finger Buttons

Train Whistle  
Bass Drum & Cymbal  
Snare Drum  
Sleigh Bells  
Bird Whistle I  
Bird Whistle II  
Chinese Gong  
Siren  
Steamboat  
Klaxon  
Fire Gong

## Great and Acc Divisions

1 each cancel for Solo, Orch,

1 Operator piston on each manual

## Operator Selector (for Operator Piston)

Wood Block  
Bass Drum + Cymbal  
Crash Cymbal  
Birds  
Klaxon  
Siren  
Steamboat  
Chinese Gong  
Train Whistle  
Slide Projector  
Percussions off (Rev)  
with indicator

## Misc

Expression Pedals for Solo &  
Main & Percussion  
Crescendo  
Sustain button on expression pedal.

## Pistons (Capture)

Solo Division 10  
Great Division 10  
Accomp. Division 10 (includes pedal)  
1 Set Piston  
1 each set & restore pistons for  
Solo, Great and Acc Divisions  
1 each cancel for Solo, Orch,  
Accomp & Great and General  
1 Operator Piston on each manual

\* (see special tablet to switch between electronic and mechanical piano)

\*\* Top manual can be switched from the Solo tablets to the Orchestral tablets via the "Solo to Orch" tablet. (Solo/Orch tablet is a second touch tablet. The second touch activates a setter board for the Orchestral tablets)



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



Prospected by Lloyd E. Klos

Next month, Portland, Ore. will host the 18th annual ATOS Convention. As a salute to the Oregon Chapter's effort, Jason and I have dedicated this column to the Pacific Northwest with emphasis on the City of Roses. References were American Organist (AO), Jacobs (J), Melody (M) magazines and local press.

July 4, 1920 (Seattle Times) ALBERT HAY MALOTTE at the Wurlitzer in the Coliseum in Seattle, played "American Patrol", Yankee Doodle", "Tales of Hoffman" and "Stars and Stripes Forever." The picture was "The Fortune Teller" with Marjorie Rambau. Matinee price was 25 cents, but after 6:30 P.M., 35 cents, balcony 25 cents, with children 11 cents.

Oct. 31, 1920 (Seattle Times) The new Seattle theatre, the Winter Garden, includes features such as a \$25,000 Hope-Jones Wurlitzer organ, an elaborate marquee with 2,500 individual lights, a men's smoking room, latest air conditioning and three projectors and a stereopticon. (In December, Miss IRMA FALVEY, "California's leading organist", opened the theatre).

April 1926 (M) CECIL TEAGUE is playing the 4-manual Wurlitzer in the Liberty Theatre in Portland.

April 1926 (M) FRANK CLAUSEN is playing the Leatherby-Smith organ in the Liberty Theatre in Enumclaw, Wash.

May 1926 (M) PERCY BUR-RASTON is playing for pictures and vaudeville in Salem, Oregon while FRANK EASTMAN is playing the

Columbia Theatre in Longview, Wash.

May 1926 (M) GEORGE YAUNT, organist of the Park Theatre in Tacoma, is taking a brief vacation.

May 1926 (M) WILLIAM MASKE is playing the Kimball in the D & R Theatre in Aberdeen, Wash.

Aug. 1926 (M) WEST BROWN and JOHN McCOURTNEY are two of Tacoma's favorite organists, using a big Wurlitzer in the Blue Mouse Theatre.

Oct. 1926 (J) HENRI A. KEATES, who played several years at the Liberty Theatre in Portland, returned to Chicago for a McVickers Theatre engagement. Keates has introduced community singing, and it has become an outstanding feature.

Nov. 1926 (AO) OLIVER WALLACE is playing the Wurlitzer in the Broadway Theatre in Portland.

Jan. 1927 (J) JAMES D. BARNARD opened the Lincoln Theatre in Port Angeles, Wash., and is now featured in songologues on the finest Wurlitzer in the state.

Jan. 1927 (J) HENRI LE BEL opened the new Pantages Theatre in Portland and will stay for four weeks.

Jan. 1927 (J) FRED BURNHAM is featured on a Wurlitzer in the Irvington Theatre, a large Portland house.

Jan. 1927 (J) RALPH HAMILTON is the popular organist at Portland's Hippodrome who knocks 'em over every day with his popular sonologues.

March 1927 (J) CECIL TEAGUE, formerly at the Majestic Theatre in Portland, will soon be featured at Loew's State Theatre in Los Angeles.

March 1927 (J) EDNA HARKINS is presiding at consoles in the Wintergarden, Portola and Granada theatres in Portland.

March 1928 (J) GLENN SKELLEY is playing the 3/13 Wurlitzer in Portland's Oriental Theatre.

March 1928 (J) ZACH KALBACH and DOROTHY HUSTON are playing Portland's Wintergarden Theatre model 210 Wurlitzer.

March 1928 (J) The Blue Mouse Theatre in Portland has done away with organists because of Vitaphone and Movietone. The orchestra remains because of an agreement with the musicians' union.

March 1928 (J) RON & DON are switching jobs at the Bagdad and Venetian theatres in Portland.

Feb. 1929 (AO) Frederick W. Goodrich, American Organist correspondent from Portland, says: "The

invasion of the phonograph has killed the hope of decent organ music in our theatres for the present. When this new fad has been exploited a little, it is possible that some of the theatre organists who have been committing unspeakable crimes against good music, will mend their ways."

GOLD DUST: 2/20 ALBERT HAY MALOTTE at the Coliseum Theatre Wurlitzer in Seattle . . . 10/23 GLENN GOFF, Pantages and HENRI C LE BEL at the 2/9 Wurlitzer, Blue Mouse in Seattle . . . 12/24 WILLIAM EVANS at Seattle Capitol's Kimball . . . 7/25 ERNEST RUSSELL, Portland's Liberty and DON ISHAM, Tacoma's Blue Mouse . . . 12/25 CECIL TEAGUE, Majestic and ERNEST RUSSELL, Liberty in Portland . . . 4/26 SAMUEL P. TOTTEN, Olympia's Liberty; HOMER MAC DONALD, Tacoma Rialto's 3-manual Wurlitzer; DOW LE ROI, "The Midget Organist", Spokane's Liberty . . . 7/26 FRANCES TIPTON, Spokane's Clemmer . . . 8/26 EDDIE CLIFFORD Tacoma Blue Mouse's Wurlitzer EARL SEE, Capitol in Hoquaim, Washington . . . 10/26 HARRY REED, Fifth Avenue Theatre's Wurlitzer and HAROLD WINDUS, Embassy in Seattle . . . 1/27 KELLY IMHOFF, Olympian's new 3-manual Robert Morton, Port Angeles, Wash.; MARION OLLERENSHAW & JOHN MC CARTNEY, Tacoma's Blue Mouse; BILL DAVIS, Seattle's Arabian; MARTHA FOOSNESS succeeded MARK DOLLIVER at Seattle's Cheerio; OLIVER WALLACE & BOBBY BURNS, Portland's Broadway; GLENN SKELLEY, Portland's Liberty . . . 8/27 HELEN ERNST, Portland Pantages Wurlitzer; Miss BAKER, Portland's Columbia . . . 9/27 HELEN ERNST, Pantages and LAURA VAN WINKLE, Pantages & Bagdad theatres, Portland; EDDIE CLIFFORD, Portland's Bagdad; JOHN McCARNEY, Grand in Centralia, Wash.; RENALDO BAGGOTT, McDonald in Eugene, Oregon . . . 3/28 J CLARK RUSH & DON MOORE, Venetian, A K WOLFENDEN, Olympic and MYRTLE GILBERT, Madison Gardens in Portland . . . 6/28 GLENN SKELLEY, Oriental and HOMER MAC DONALD Portland (Ore.) Theatre.

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

Jason and The Old Prospector





## CHAPTER NOTES

### ALABAMA

"THE MAGIC CITY" has been synonymous with the name of Birmingham, Alabama for many years due to the city's unbelievably rapid growth. It is no wonder, then, that the newest ATOS Chapter, born in the Magic City should get off to such a roaring start and triple it's membership in only two months.

A small but enthusiastic group got together at the historic Alabama Theatre in Birmingham, Alabama on February 4, where we were entertained by the theatre's regular organist, Jay Mitchell, at the mighty Wurlitzer. He never ceases to amaze us with his ability to play, from memory, almost anything requested and he gave us all a chance to hear our favorites. We were also entertained by Mrs. Lillian Truss, who was one of the first persons ever to play the Alabama Wurlitzer. Then families completed applications, paid dues, and signed a letter of intent to form a chapter — these were mailed immediately to the National President, Erwin Young, along with a letter requesting our own charter, and a release from the Southeastern Chapter.

President Young immediately got the ball rolling for us and was present at our second meeting on March 11, where he read a letter authorizing our release from the Southeastern Chapter. Mr. Young then gave a very interesting talk about the history of ATOS. At that meeting we also pleased to have with us Tom Landrum from Richmond, Va., Mac Abernathy from Burlington, North Carolina, Joe Patten of Atlanta, Gordon and Linda Johnson, the Secretary and Treasurer of the Southeastern Chapter, and Bob Van Camp, organist at the Atlanta Fox Theatre. Mr. Van Camp played a beautiful program for us, including a medley from *Show Boat*, some Gershwin songs and very appropriately,

some "rain" songs, which certainly fit the description of the weather that day.

At the first meeting, Miss Riedel West and Mrs. Don B. Cole had been elected temporary Chairman, and secretary-treasurer respectively, for organizational purposes. At the second meeting, Miss West was elected as Chairman, Jay Mitchell as Vice Chairman (also to serve as Program Chairman) and Mrs. Don B. (Alleen) Cole as Secretary-Treasurer. A board of directors was elected to represent different parts of the state. They are James E. Dunnivant, Athens, Alabama, Dr. C. H. Prescott, Montgomery, Travis Cavnar, Huntsville, and Don B. Cole, Tuscaloosa.



Officers of the newest ATOS chapter. From left to right: Jay Mitchell, Vice Chairman; Riedel West, Chairman; Alleen Cole, Secretary-Treasurer.

After seeing Miss West in action, President Young had kind words about the enthusiasm of the officers and how quickly the chapter got underway. Miss West certainly had things rolling with the by-laws drawn up and ready for approval. She has already started a newsletter that is sure to keep enthusiasm high.

At our third meeting on April 8, we were advised that we had been granted Charter No. 44, the 38th active chapter. Our membership has grown to 30 families. Jay Mitchell again entertained us with a beautiful program. The console was then open to the members, with Miss West, Mrs. Cole, Mrs. Evelyn Jones, Mr. Norville Hall and Dr. Cecil

Prescott all taking turns on the Wurlitzer. We are all new at this, so we shared a lot of bobbles and a lot of laughs — but then that's what it's all about.

ALLEEN COLE

### ALOHA

Aloha from Hawaii!

Aloha Chapter members and guests were treated recently to a morning of organ movies featuring some of the country's fine organists. Along with the films, member Dan Engelhard gave some background information on the organs used.

Earlier this year, member Roger Angell invited chapter members and a few guests to his home for an afternoon with his 2/7 Robert Morton. Following a narrated slide presentation on the history of the instrument, members enjoyed a chamber tour and an open console session. The afternoon concluded with an entertaining concert by two fine organists, Frank Loney and Elbert La Chelle.

The chapter also met recently at the Waikiki Theatre, where Consolidated Amusement Co. staff organist, and Aloha Chapter Honorary Member John DeMello performed at the 4/16 Robert Morton. Chapter Chairman Richard Harger and Roger Angell then gave a narrated slide history of the theatre and the organ. Since the chambers are located at the top of a 25 foot ladder, the slides let everyone have a much easier "look" at the organ pipes.

Members Lorene Yap and Jerry Smith teamed up to present an enjoyable concert on the Hawaii Theatre Robert Morton for our April meeting.

Recently we have had the pleasure of showing several mainland visitors around the Island's organ installations. So if you're ever in Honolulu, let us know. Our Chapter host, John DeMello, may be reached at 373-3076, or by writing c/o Aloha Chapter, ATOS, P.O. Box 88012, Honolulu, HI. 96815.

Aloha!

LOWELL ANGELL

### CENTRAL INDIANA

The March meeting was held in the home of Bud and Ada Fisher in Indianapolis. A most interesting program included an interview with Dessa Byrd, recalling the glorious days of the theatre pipe organ when she played the Circle Theatre's "Mighty Wurlitzer", the 3 manual Barton at the



Indiana Theatre and the 2 manual Marr & Colton in the Fountain Square Theatre, all three in Indianapolis. Three selections were heard from the original recordings made by Dessa on these pipe organs. She also recalled her work on local radio shows. Dessa is affectionately called "Indianapolis' Pipe Organ Queen" and it is always a delight to have her participate in our programs.

Following the interview, members Ada Fisher, Steve Jones, Ken Double, Virginia Byrd Rechteris and Tim Needler each played his own arrangement of "Whispering". This makes a very interesting bit of listening — interpretations are varied and arrangements individualistic. We recommend you try it sometime — it's a lot of fun. The more familiar the selection, the more challenge to be "different". A discussion of each person's interpretation is equally interesting.

The Fishers have a 3 manual Conn Theatre Organ with electronic pipes, attached glockenspiel, and Leslie speaker — a really tremendous installation with all the features necessary to duplicate the "big sound" of the mighty pipes!

Eighty-one members and guests met in the Anderson Music Center in Anderson, Indiana on Sunday, April 8 for another truly reminiscent theatre organ session. Bruce Thompson, owner of the 2 manual Wurlitzer, Style D, Opus 647, installed at the Music Center hosted the meeting.

This was the 50th anniversary of the installation of this organ in the LaPorte Theatre at LaPorte, Indiana. Vivian Arbaugh, a member of CIC-

ATOS was the first organist who played this organ at LaPorte so it was only fitting that she play this 50th anniversary celebration. Her program included several numbers in a variety of styles popular at that time — 1923.

The program also consisted of a short silent movie *The Knockout* accompanied in great style by Jimmy Boyer, another of Indianapolis' well-known "theatre organ era" personalities. Jimmy also played a group of numbers from the early 20's. Prior to open console time, Jimmy explained the stops on the organ, chamber locations, etc. This was a most informative and entertaining meeting.

Our Education Committee is working diligently and planning many interesting things for us. There will be much more to add later about the seminars and technical sessions, as well as the emphasis they are placing on theatre music styling. A 30-minute program was carried recently over radio station WIAN-FM, Indianapolis, covering an interview with Lee Erwin made by Ken Double. Our chapter boasts two weekly programs over this station. They are hosted by Ken, who is majoring in radio and TV at Butler University in Indianapolis.

CONGRATULATIONS to Central Indiana, member Dennis James and Heidi Augsberger who were married recently in Bloomington, Indiana.

RUTH D. WARD

#### CHICAGO AREA

CATOE's first public concert of 1973 with Don Baker at the Coronado Theatre was sold out. Its second concert of the year was also a sell out.



Dick Smith tells Patio audience how Al Melgard influenced his style.

Dick Smith played the 3/17 Barton in the Patio Theatre to a full house of 1500 on March 27. Dick presented a well received program in his distinctive energetic style. A highlight was his medley of songs in Jesse Crawford style. Reviewing the show for VOX CATOE, Mark Noller said "... the musician who plays from the heart makes music rather than plays it." He was referring to Dick Smith, a musician who makes music by putting his heart, soul, and body into his performance. While in Chicago Dick made a new record album, "The Velvet Sounds of Dick Smith" on the 3/10 Wurlitzer formerly in the Ohio Theatre, Lima, Ohio, which CATOE installed and maintains at Downers Grove North High School. The album will be released soon.

Sharing the bill with Dick were Leon Berry (his first public show since his stroke), Ted Day and Russ Young. These well known Chicago rink organists are celebrating their Silver Jubilee at the console. Each played a few selections which were greeted by wild applause from the fans there to greet them. CATOE marked the event with appropriate plaques for each man.

The March social was at the lake-side home of Fred Hermes, Racine, Wisconsin. Fred's five manual Wurlitzer (ex-Michigan Theatre, Detroit), now up to 31 ranks, was well played by Tom Gnaster. Tom had the opportunity to use the newly installed console elevator many times as Fred used his Brenograph to create intricate



Don Baker at the Coronado 4/12 Barton during his Feb. 1 CATOE sell out.





During the Dick Smith Show, Leon Berry, Ted Day and Russ Young received trophies to mark their Silver Jubilees at the console.

moving patterns of colors and shapes on the screen behind the console. Fred Hermes Jr. played some good Gershwin during refreshment time. The only sour note was an inaccurate map members used to try to find Fred's home. Most got lost.

The four manual console at the Chicago Theatre has been returned to its lift after a two year rebuilding. CATOE work continues there. The Chicago recently used its stage for the week-long run of a live rock show.

The Chicago console will be seen and the Oriental Theatre Wurlitzer will be heard, for the Theatre Historical Society will tour there during its annual convention in Chicago July 20-22. The Granada, another ABC-Great States house, was recently sold to a local rock promoter. The Century Theatre has also been closed and will be converted to shops.

Gaylord Carter returns to the Chicago area on May 17 when CATOE presents its first public concert at the Deerpath Theatre, Lake Forest. The spring concert season closes on June 14 with Lee Erwin at the Coronado, Rockford. Proceeds will buy a new trumpet, the last stolen rank to be

replaced. Wicks will do the custom work. The Rockford group is so large and active that they have petitioned CATOE to form their own ATOS chapter. CATOE has gladly agreed to do this and paperwork is underway. Rockford intends to maintain some theatre organs downstate and both groups hope this will spark the formation of a third chapter there.

RICHARD J. SKLENAR

## DAIRYLAND

### Dairyland and CATOE Conclave

A beautiful day for travelling brought out a record crowd of theatre organ enthusiasts to the interchapter conclave March 18th at the home of Fred Hermes in Racine, Wisconsin.

Because the weather previous to the meeting had been bad, the trickle of early arrivals had found their way via muddy roads and detours around impassable lanes. The trickle of cars soon became a deluge, requiring the help of police to direct traffic in the neighborhood. Pilgrims driven on by the "prophecies of a West Coast fortune teller" (recent issue of *CONSOLE*)

came in droves to witness a rising young star.

Tom Gnaster did just that — on a newly installed Peter Clark console lift. The effect was overwhelming with curtains parting and console rising in a golden spotlight, organ playing "On the S.S. Bernard Cohen".

Tom outdid himself playing selections from *No, No, Nanette*, *Sunflower Babe*, and music from Rodgers and Hammerstein musicals. His musical arrangements were quite refreshing, novel, and extremely interesting such as many young organists of the concert circuit. Record sales after the program certainly bore witness to Tom's musical ability and rapport with the audience.

Many wet-footed but happy worshippers at the Five Manual Shrine sat with baptized soles — water at the edges of their shoes. Heavy rains coupled with a quick thaw caused much water seepage into the basement. Even with all the pumps operating, Tom's coattails were slightly dampened from water in the pit while being dunked in and out during the Brenograph show.

When Tom lowered the console into the pit, the magic of the Brenograph took the show with solo lighting effects as the organ played. One was a delightful stereo effect of moving Spanish dancers accompanied by a very rhythmic piece. "Virgil Fox and 'Heavy Lights' have nothing on Tom Gnaster and Fred's Freaky Brenograph" (April Vox CATOE Newsletter). "Bill" and "Silver Threads Among the Gold" were other pieces, these in the McAbee style, with Brenograph accompaniment.

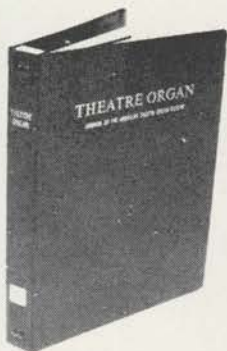
During the refreshment period, the console was "open" and other club members played. During this time Fred Hermes, Jr. also played some good Gershwin. CATOE furnished the artist and refreshments, with Dairyland furnishing the organ. Three years ago this conclave drew about sixty people — this year over two hundred!

FRED HERMES

## DELAWARE VALLEY

Though sometimes overworked, the word "brilliant" can be very aptly applied to the concert at Dickinson High School on St. Patrick's Day, when the giant of the trade, 6'4" John Seng (and that's in his bare feet!)

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made the scene.

Each entry in the "musical docket", as John called it, was played with equal technic and ability. Though sometimes unconventional, John's style treats each selection with finesse and with all the orchestral discriminatory single-stop shading that has made John the musical giant that he is.

John's tribute to Bach was manifested in "Fugue a la Gigue", the audience participation piece for the evening, wherein he requested that all clap on the beat while he played. His living metronome carried throughout the piece, but never dominated the organ.

Although this reporter is usually turned off by "The Candy Man", John's arrangement added a lot of flair to the otherwise lack-lustre melody line. Mulet's "Thou Art the Rock" provided the selection for an encore.

The Jolly Green Giant? Well, he sure ain't a leprechaun!

Our April meeting took us to Pt. Pleasant on the New Jersey shore to hear Al Rando at the Beacon Manor Hotel. Al Rando is one of those musicians that has true inborn talent. After all — anyone who can master a 9' Steinway concert grand piano, Allen Carousel, Hammond X-77, and Moog synthesizer in one tonal set-up with zillions of speakers must be in some way genius, anyone. Especially if the artist is blind, like Al Rando.

Al consistently has all his equipment balanced and totally under control. His musicianship, coupled with his enthusiastic, bubbling personality, easily captured the complete attention of all listeners.

The 50 or so TOSDV folks who were present will assuredly agree that the day couldn't have been more perfect — a beautiful sunny spring day for travel, and entertainment by one of the East's foremost musicians in a first-class tonal experience.

Lowell Ayers played an excellent benefit program for us toward the end of March on a Conn 650 electronic instrument. With selections of music ranging from the 1916 "Queen High" score through to the theme music from *Cabaret*, the program was well varied. The artistic evening was a study in the true theatre organ style that only Lowell can elicit from an organ. Even the old chestnuts in the sing-along segment were brought to new life. Our appreciation to Mr. Ayers for effectively taking us back in time to

the heyday of the theatre organ through organ music and excellent baritone vocals. An evening of nostalgic entertainment indeed.

Plans for the spring and summer include a concert by Karl Cole to celebrate the 10-year "second" life of the 3/8 Kimball in the Landsdowne Theatre, a jointly sponsored event by Dean Robinson with the Brookline Theatre, and a Hagerstown (Md.) tour to include the Moller factory, Frederick's Tivoli Theatre, and the Dick Kline estate.

SHIRLEY HANNUM

## EASTERN MASSACHUSETTS

At last!! — Theatre Organ and Silent Films in Richard Knight Auditorium on the campus of Babson College.

Unlike the human or animal who comes into and leaves this world at a defineable point in time, Wurlitzers undergoing restoration come into being more subtly. They enter the world quietly and grow until they are mature enough to be noticed by someone. The 3/13 pride and joy of the Eastern Massachusetts Chapter has followed such a route and it was "noticed", although unpretentiously, with no fanfare or publicity (we'll save that for the dedication!), on Sunday night April 1, 1973. The Babson Film Soci-

ety, under the direction of Professor David Kleiler had scheduled two silent classics to be shown that night in the auditorium. The films were the *Cabinet of Doctor Caligari* and *Metropolis*. Although the Society's prime interest is understandably film oriented and is, in fact, a part of the academic program of the College, the potential which exists between our respective organizations is obvious.

Since our installation had reached a point where the Main Chamber was operational plus a couple of ranks in the Solo along with some tuned percussions, the chemistry was evidently just right to spark the impulse to use the organ to accompany the two films.

The Chapter Vice President Al Winslow handled the necessary arrangements with Professor Kleiler and the "show was on the road"! Al, a theatre organist for many years (when they were in demand) shared the playing chores with Bob Legon, a most capable and imaginative young man, contemporary in repertoire as compared to Al Winslow's traditional silent film style. The combined talent, enthusiasm and diversity of styles produced a most rewarding evening — not only for the chapter members who attended but also for those of the film society who have heretofore watched silent films just that way, silent.



The refurbished console (Ex-Loew's State, Boston) now the pride and joy of the Eastern Massachusetts Chapter, glows in ebony at the Richard Knight Auditorium, Babson College. — (J. Peters Photo)



As opposed to its original installation in the State Theatre in Boston, the organ now speaks through a total of about 75 square feet of shutter area per chamber resulting in a very wide dynamic range. Even in its partially completed state, the ethereal sounds of the Strings, Celeste and Kinura filtering through the closed shutters contrasted with the open shutter treatment of the thundering Tuba, Diaphone and Diapasons illustrated that this Wurlitzer, when finished, will not be one of the biggest but surely an instrument of great presence, dynamic range and versatility.

We all look forward to the time when the instrument will be fully operational complete with toys and other special sound effects so that we can really have fun with some of the lighter silents such as Chaplin, Keystone Cops, Fatty Arbuckle, and the other classics.

For this evening, the modest debut of our Wurlitzer, we have our Thursday night and Saturday installation crews under the direction of Art Goggin to thank for an extra effort to finish up some loose ends at the last moment and an extra thanks to Art for his hours of effort, tuning and retuning many pipes. It is this kind of unselfish giving of personal time by a hard core of determined people that will carry the Chapter's Wurlitzer to the final finishing and dedication.

The Society, perpetuating its dedication, has brought another Wurlitzer back from the era of its glory to be enjoyed once again by all who care to hear those wonderful sounds of the theatre organ.

DICK LINDER

## JOLIET AREA

Greetings from one of the newer chapters of ATOS — JATOE. — May we talk about ourselves and what we're doing? When JATOE came in to being late in 1970 we had a ready made project that was and still is a challenge. You see our number one love is the 4/21 Barton located in the Rialto Theatre in downtown Joliet, Illinois.

When the Rialto opened back in 1926 it was typical of the golden oriental splendor of the larger picture palaces of the 20's. The lobby was a full block long, with marble floors, totally mirrored walls, crystal chandeliers (motorized to be lowered for cleaning — and they were kept sparkl-

ing), gold leaf all over the place, red carpeting and down in the front of the auditorium, nestled beside the orchestra lift, the console of the Golden Voiced Barton Grande Organ and of course it was gold, too. Now the console is white with gold trim but ill, and you should see the scars from her "operations"!

Since 1957 when the Barton went out of regular use at the Rialto, much has happened. At that time it was intact and everything was working. Now? Well, this is why JATOE is busy and we are most grateful to some CATOE folks for their help. It would be easier, and much shorter, to list what's left of the 21 ranks to say nothing of stripped pre-set action, et cetera.

Concerts are our only source of revenue and to date we've had Larry Rouo and John Muri. Joliet has been called the City of Champions for many many years and it's all because of music. So last month one of our musical contingents, the Joliet Legion Band, which has around 20 national championships to its credit, put on a three-way concert at the theatre: (1) the Band, (2) a Joliet tenor Russ Wunderlich who was accompanied at the organ by Rick Locher, Treasurer of JATOE and husband of our Chairman Jan Locher and (3) organ solo — and for this segment, yours truly "crawled" out of about 30 years of retirement and loved every inch of what's left of the organ I knew so well when it was new. You see I was the "pilot" for many years when it became "air-borne" back in 1928. Let's quote from our dedicated chief of engineers of JATOE, Bob Verduin, as he wrote about the concert for our Newsletter:

"Shortly after eight o'clock on February 8, the house lights dimmed in the Rialto Theatre and two grand ladies appeared, rising from the pit. The two ladies were, of course, Frances Wood Irving and the Golden Voiced Barton. Fran played the true style of the 1920's, a style cherished by so many of us (myself included). Fran did many selections including "Honey", "Always", and something I know only as a theme from a well known show from the by-gone days of the Golden Age of Radio.

Fran displayed the lush and full sound of the Tibia, of which our Barton has the best in the Midwest. Of course she used many of the other

voices of the organ including a few well placed "splats" of the Posthorn and some of the tuned percussion.

The show continued with the Joliet Legion Band, not *one* of the best, but *the* best in the United States. Rick Locher and Russ Wunderlich were next on the program with organ and vocal work, all done with the precision and co-ordination of having worked together on many occasions.

Intermission followed and the second half opened with Fran again displaying her artistry by some delicate but beautiful use of the piano as a lead and the other voices lending soft support. Rick and Russ, and the Band came on just as strong in the second half as the first, and Fran closed the show — a great evening of entertainment."

We are sincerely proud to be a part of ATOS.

FRANCES WOOD IRVING

## LOS ANGELES

The artist for the March 18th concert at the Wiltern Theatre was David Kelsey, the talented young organist from the San Francisco Bay area. He presented an outstanding program which included a nostalgic "Show Boat" medley, the Widor "Toccata," and a medley of great show tunes from the Busby Berkeley musicals from Warner Bros. in the 30's. "By a Waterfall", "Forty Second Street", "Shadow Waltz", and "Lullaby of Broadway", brought back memories of Dick Powell, Ruby Keeler, and Jimmy Cagney singing and dancing their way thru those depression days. A fine Gershwin medley followed by "Blue



Dave Kelsey — (Bob Hill Photo)





Shirley Obert — (Bob Hill Photo)

Skies" and "I Wish You Love" topped off the program with style and flair. David also performed at the afternoon jam session at the Elks building where the 4/61 Robert Morton is kept in good playing condition by Dick Stoney and his crew. Local members who tried out the big Morton included Seth Anderson, Shirley Obert, and Paul Hamilton.

The spring business meeting of the chapter was held at the Elks Building on April 10th. Following the business meeting an excellent slide show was presented by Chuck Zimmerman who has attended most of the chapter concerts and ATOS conventions during the past ten years. His color slides of organs, artists, and organ activities using available light were outstanding and brought back memories of some of the great concerts that ATOS has presented over the years.

The concert artist at the Wiltern on April 15th was Bob Ralston, the well-known TV personality and member of the Lawrence Welk orchestra. He presented a very entertaining show with lots of great theatre organ music. He started out with a brief tour of the organ stops to demonstrate to his electronic-oriented fans that this organ is indeed different from the one he plays on television. The different sections of the organ were shown off to good advantage as he played "Love Makes the World Go Round" — the Tibias, reeds, strings, and percussions were all heard from. A Palm Sunday medley, an Ecology medley featuring animal tunes, and a soaring "Rhapsody in Blue", followed by selections from the Bob Ralston record albums brought the first half of the program

to a close. The Lawrence Welk bubble machine got into the act after intermission, much to the surprise of the organist. He coped with this in fine style and finished off the program with a "Holiday in Italy" medley, selections from his "most requested tunes", and a lovely "Easter Parade", closing with "Bubbles in the Wine", the Lawrence Welk theme. At the Sunday afternoon jam session at the Elks, more than fifty members and guests were entertained by Fernand Martel, Candy Carley, Al Yates, and Lyle Knight, among others. In recent months the "Pay & Play" plan at the Elks has been re-emphasized by the chapter as a great opportunity for members to play a really large pipe organ. In March, 28 members took advantage of this opportunity and the organ was used on 26 days during the month.

SAM DICKERSON

### MOTOR CITY

Motor City members gathered at the Michigan Theatre in Ann Arbor on Sunday morning, March 4, for a program by chapter member Mary Harrison. Mary did an effortless job at the 3/13 Barton as she played a program of old favorites and blues tunes. She was joined by Betty Mason at the grand piano in the pit for a thrilling finale, "Rhapsody in Blue." Betty demonstrated what a really excellent pianist she is.

An open console session followed, with nine Motor City members taking their turn at the console.

Our second public organ show at the Michigan Theatre in Ann Arbor was held Thursday evening, March 14. The date had been confirmed months earlier to coincide with the wedding of our artist, Dennis James and his bride-to-be, Heidi, held a few days following our program.

Word of our first show at the Michigan last Fall had apparently gotten around the University of Michigan campus, for a considerable portion of our audience of 1,300 was made up of cheering university students. A surprisingly good turn out inasmuch as our program was held during a student film festival.

Dennis gave the kind of performance that you just can't help but enjoy and a special duo-performance of "Maple Leaf Rag" with Heidi at the pit grand piano won the unanimous approval of our audience, especially

from the organ department at the university.

The film was *The Mark of Zorro* and Dennis James' accompaniment was superb, and resulted in a standing ovation. (Unaccustomed, as we are, to standing ovations for public presentations, it should be remembered that it was perhaps due to the young people present, whose enthusiasm is usually reserved for the guitar-oriented rock sound.)

On Sunday morning, April 8, we were entertained by Lew Betterly at the 3/10 Barton at the Royal Oak Theatre, an instrument which Lew played when he was the regular organist at the theatre in the early thirties. There was a well-filled house that morning due to invitations extended to Lew's customers and friends of many years.

Following our morning program at the Royal Oak, we moved to the International Gourmet, a private banquet room in nearby Southfield, for our annual spring banquet. Members took turns at the Conn electronic donated by the Lew Betterly Music Co. for the occasion.

Banquet entertainment was two Laurel and Hardy silent films, accompanied by several chapter members, each taking their turn at the organ. None had ever accompanied a movie, and found it is not always as easy to do as it looks.

Bright and early Saturday morning, April 28, some 34 chapter members boarded our chartered Scenicruiser for a trip to hear two CATOE installations. Our own member Reg Aldridge donated his services and drove the bus. The hours flew by, filled with fun and singing.

The purpose of our trip was to attend Hector Olivera's concert at the Downers Grove High School 3/10 Wur-litzer, installed by CATOE.

Sunday morning found us at the Patio Theatre where Walter Strojny played the 3/17 Barton. During the open console session that followed, a surprise — none other than Pearl White, who after a couple of short numbers, shows no signs of having lost any of her old zip.

We returned to Detroit, stopping enroute at Svoboda's Nickelodeon Museum in Chicago Heights. In an atmosphere from the turn of the century we found room after room of coin operated music machines, radios, phonographs, and you name it — they



had it. This tavern and musical museum has been operated continuously by the Svoboda family since it opened in 1908, and their great hospitality and friendly manner make it a *must* place for any family or group to visit.

All those who made the Chicago trip enjoyed themselves so much, that we are eagerly looking forward to our next bus trip, now scheduled for sometime in October.

DON LOCKWOOD

## NEW YORK

It had been some time since we had the privilege of hearing our own chapter director, Ashley Miller, in a full-fledged concert. However, on Monday evening, February 12, we presented Ashley at the console of the United Palace (formerly Loew's 175th St.) 4/23 "Wonder" Robert Morton theatre organ. Joining with us for this special event were members of the Northern Valley (N.J.) Chapter of the American Guild of Organists marking the first time our two organizations joined to sponsor a concert.

ATOS members were particularly pleased to see Ashley demonstrate, during the first half of the program, for the benefit of the AGO members, what theatre organ is all about. He played a musically-varied program, with emphasis however, on "our kind" of music so that AGO members could hear and enjoy it in its intended setting — a large and ornate movie palace.

Following a brief intermission, Ashley had a special treat in store for us. He revealed another side of his talent when he moved from the organ

bench to the United Palace's Grand piano. A rising, young artist, Jim Leaffe, took over the organ and together they performed George Gershwin's notable "Concerto in F". All in attendance certainly agreed that it was an exciting experience to hear this famous work performed with piano and theatre pipe organ! Ashley certainly proved that he is a talent at home in either the concert or entertainment mediums, and he has the unique distinction of being an ATOS artist holding the A.A.G.O. degree.

As in all our meetings at the United Palace, members of the United Christian Evangelistic Association's congregation were invited to share the program with us. We deeply appreciate the privilege of meeting in their church and to utilize their wonderful Morton for our programs.

HERBERT G. FRANK, JR.

## NIAGARA FRONTIER

On March 9 chapter members gathered at Boxie's Steak Pit in Lancaster, New York for the Annual Installation of Officers Banquet. After dinner, Chairman Randy Piazza introduced Vice Chairman Al Sliwinski, Secretary Elwyn Guest, and Treasurer Howard Fisher. The evening's honored guests were Ed Tucholka of WBEN-FM (through whose efforts our chapter has gained much publicity); Francis Kirton, host of a weekly organ program on CHSC-FM in St. Catharines, Ontario, Canada; and Harry Pickens, a local organist who is featured frequently on CHSC. When the formalities of the banquet were finished,



The "Big Band Sound" of Alex Rene at the Riviera in North Tonawanda, N. Y.

there was a piano and electronic organ in the room to provide entertainment at this successful affair.

Dennis James and Alex Rene' and his Big Band Sound joined forces at the Riviera on March 21 to present an exciting program to 1400 enthusiastic patrons. (Before the show got started, Dennis and Heidi, his bride of three days, were introduced to the audience.) Mr. James played the Mighty Wurlitzer for about a half hour and included melodies ranging from semi-classical to contemporary.

In the midst of his arrangement of "Moonlight Serenade" the great drapes parted to reveal Alex Rene' and his band, and wild applause rose from the audience. The Wurlitzer and 15-piece band ventured together in such hits as "Stardust," and "Sentimental Journey."

Mr. Rene's men played a tune called "In Heaven There is No Beer," and Diane McRae, Carol Piazza, and Shirley Cole dressed as waitresses, distributed schupers of the foamy beverage to members of the band.

Towards the end of this exciting musical program, Dennis and the band performed "When the Saints Go Marching In" and the three gals appeared on stage once again, this time dressed in angel costumes to lead the audience in singing.

On April 25 Rex Koury appeared in concert at the Riviera for the first time, and he was extremely pleased with the warm reception he got from the standing-room-only crowd.

Mr. Koury's enthusiasm was generated into his music from the first chord of his concert to the last. A medley from "Paint Your Wagon" included the seldom-played but lovely tune "They Call the Wind Maria," and "I Talk to the Trees."

Mr. Koury appropriately played



Jim Leaffe and Ashley Miller receive accolades after concert at United Palace. — (Herbert G. Frank Photo)



"Sabre Dance" when the Buffalo area was paying tribute to its Sabres hockey team.

Rex Koury played one of TV's most famous theme songs — his "Gun-smoke" theme, performed as only its own composer could play it — complete with horses!

There were other unusual moments too numerous to mention. But several things were clear: Rex was a big hit with his SRO audience; his registrations were always interesting, and this talented musician has a very listenable style of playing the Mighty Wurlitzer. Perhaps next year he'll make another tour to the Eastern US?

SHIRLEY COLE

## NORTH TEXAS

After a tire-squealing, "digout" type of a start for the 1973 year, the North Texas Chapter is settling down to normal cruising speed and still making good progress. Member Jerry Bacon is refurbishing a complete instrument, including several modifications and additions and installing it in the Fine Arts Theatre in Snider Plaza, adjacent to the SMU Campus in Dallas. Jerry has 8 ranks working and on Sunday, April 15, a dozen or more chapter members showed up in their best pre-Easter working clothes at 8:30 A.M. to help Jerry's project along. With the "old pro's" guiding the neophytes, they all worked on assigned projects in accordance with Jerry's planning. Some were busy refelting manuals in the console, others were building assemblies for new windchests and ranks of pipes.

The instrument may be best described as a "Bacon Special, Opus 10!" since Jerry is making use of everything he can to develop a real fine theatre organ for the Fine Arts Theatre. It's amazing how much can get done, with true craftsmanship, when the project is a "labor of love" with everybody doing something they really like to do. The beginners, including the ladies, are all learning a lot about the craft of organ-building with the experts leading the way.

Jerry's project will not be a short one. There's plenty yet to be done, and plans are "in the mill" to make this a monthly event. And it probably won't end with Jerry's instrument. There are a couple more instruments in the area in theatres which the club

might be able to refurbish. Negotiations with management are under way and hopefully some more construction and rebuilding will come our way; probably enough to keep everybody happy and working for several years to come.

Mark Munzel, who runs our Chapter Technical Committee and especially the "swapsheet" and available components listings, showed up in the alley outside the theatre stage door with a Shopsmith in the back end of his pickup truck. With Mark at the controls of the Shopsmith, several custom pieces of precision woodworking and cabinet making were turned out. Windchests, relay racks and even the console benefitted from Mark's craftsmanship. Although some sudden April showers forced moving the Shopsmith into the theatre, it didn't slow things down very much. Everybody pitched in to move the equipment around as necessary.

The work on the Fine Arts Organ was enjoyed by all participants, and yet it's not all the activity. The officers have met to discuss chapter business and by the time this appears in THEATRE ORGAN, our May meeting at the home of Dale Flannery will be history. Dale has a fine installation at his home and the afternoon should be a pleasant one.

We get a lot of chapter activities "sprung" on us in short time frames, but that's what makes life interesting. We just found out that the chapter is sponsoring a session at the Casa Manana Wurlitzer on May 13, Mother's Day. Mark Kenning, a chapter member, will be the featured artist. He was one of the last ones to play this same organ professionally in the Worth Theatre before it was moved to Casa to prevent its' being buried in the debris when the theatre was demolished. Jim Peterson, chief technician on the instrument, has it performing beautifully, and with Mark to tell it what to do and the organ to do the speaking, it will be a fine afternoon. This installation is the only installation listed in April, 73 THEATRE ORGAN as a working instrument in a theatre in Texas. Our chapter is the group lucky enough to be involved. As soon as some details can be cleared up, there'll be more concerts, chapter meetings and other pleasant happenings around this particular installation.

One of our problems is the detail involved and the distances to be cover-

ed in attending chapter meetings or other activities. Some of the other chapters are well spread out too, and if they have any ideas on how to make the travel problems and other such necessary detail lighter, we'd sure like to hear about it.

A good set of Chapter By-Laws has been developed, patterned after the National and the Oregon Chapter, and it looks like the IRS will be happy with our justification as a non-profit organization, which we truly are. If you don't believe it, ask our hard-working secretary-treasurer, Doris Garrett. Hopefully, through expanded membership and plenty of participation by all members, our efforts will lead us to an even better activity level, with full year-round activity and several sessions of various types every month. Wouldn't it be nice on some of the coming hot Texas summer days to sit in a comfortable air-conditioned theatre listening to your favorite theatre organ music?

JOE KOSKI

## OREGON

The chapter dedicated another fine home installation at their April 15 meeting, this one in the residence of Dr. Gordon and Kathy Potter, in Portland.

The business meeting was held prior to the concert. Dennis Hedberg called the meeting to order, then gave the latest details on the building progress of the Organ Grinder Restaurant. He hopes to start installation of the 34 rank Wurlitzer within thirty days. Bill Peterson presented the membership with the completed schedule for the



Jonas Nordwall poses at the console of Dr. Potter's home installation.



'73 Convention.

Dennis then introduced Dr. Potter, who gave a short history of his pipe organ. The organ was built by Gerald Duffy and Dr. Potter and assisted by Bert Hedderly. Also assisting was Jonas Nordwall on voicing and regulating. Dr. Potter's next door neighbor, Dr. Deane Hutchison also gave help in this department. Dr. Hutchison is a well known concert organist, who has a large Kimball concert organ in his home.

Dr. Potter's organ is a 3/18 Wurlitzer-Morton-Gottfried, with a fabulous 3 manual Robert Morton Console. The organ chambers are in a special 2 story building attached to the rear of Dr. Potter's home. Finally, the moment that 95 persons had been waiting for, the dedication concert by Jonas Nordwall. Jonas played a fine program as usual. He made good use of the sound of those two lush Tibias, a Wurlitzer and a Gottfried.

There is no doubt about it. The Oregon Chapter is a very lucky one indeed! We have some fine installations, and some really good organists to play them.

We hope that many in attendance at the Convention in July will take the opportunity to hear and play Dr. Potter's installation.

DON INGRAM

## PIEDMONT

Charlotte members hosted the first '73 meeting of the chapter on Sunday, March 4, when more than 100 members and guests entered the doors of Parker Gardner Music Company's Auditorium and enjoyed an afternoon of organ music and fellowship.

Ed Kent welcomed the group. Master of Ceremonies, Buster Richardson, suggested we borrow a phrase from the Rodgers Organ Co., "Let's just live a little!" as he introduced the program.

First performer heard at the Richardsons' Rodgers 33-E was Dr. D.E. MacDonald, in a delightful program of tunes played in true theatre style with comments interspersed about each number and its composer. His recently acquired "Posthorn" was used as he played "Sidney Torch Style." His "Salute To The Two Reginalds" — Reginald Foort and Reginald Dixon (signature tune) was a highlight of the program.

In the early 40's Dr. was the assistant organist at the Kings Theatre, later known as the Gaumont, in Dundee, Scotland, and for several years was organist at the Garrison Theatre.

Next Buster introduced the charming and talented Linda Kent as the

"Sweetheart of our group." As we listened and watched her skillful fingers glide across the keys with such perfection and maturity, it was hard to realize that Linda has just turned "Sweet Sixteen." Her Gershwin medley was most outstanding. Her final number was a duo, with Dr. MacDonald at the piano.

OPAL CANSLER

## POTOMAC VALLEY

St. Patrick's Day dawned dull and dreary but the weather couldn't dampen the spirits of 107 Potomac Valley members who were departing on the long-awaited Wanamaker-Dickinson trip. Travelling in two comfortable and full buses we arrived at the John Wanamaker Department Store in Philadelphia just in time for a nice luncheon in the Wanamaker Mirador Room. We were conducted on a tour of the chambers of the world's largest organ, led by Nelson Buechner, Organ Maintenance Engineer at the store. The sight of 88 ranks of matched Kimball strings in *one chamber* still has many of us drooling. Our party also enjoyed a slide presentation showing some of the less accessible parts of the organ, as well as some of the organists who have played the Wanamaker Grand Court Organ.

### JULY 1973

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

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The organ consists of a total of 469 ranks of pipes and speaks into the 13-story Grand Court of the store. It is played three times a day, six days a week, by Keith Chapman who became staff organist in 1966 at the age of nineteen. Keith migrated from San Francisco to the East to accept a scholarship at the Curtis Institute of Music in Philadelphia. He earned his Bachelor of Music degree and shortly thereafter passed the examinations for the Associate degree of the American Guild of Organists. He also holds a Master of Music degree from Temple University. Mr. Chapman is the Director of Music at the United Methodist Church in Wayne, Pa. His great diversification in music is displayed by his success in approaching the world of theatre organ. Including the Wanamaker performances he has given over 5,600 recitals among which were several well-received theatre organ concerts, complete with silent movie accompaniment. Keith's 45-minute concert on the giant six manual Grand Court Organ made us want to return again and again to hear this fine organist.

Departing from the store at 6 p.m. we enjoyed hot chicken box lunches on the way to Wilmington, Delaware, where we attended an excellent concert by John Seng at the Dickinson



Left to right; Keith Chapman, Frank Vitale and Nelson Buechner at the Wanamaker organ.

High School Kimball. A tired but happy group returned in the wee small hours, singing the praises of Frank Vitale, our member who organized the day's activities.

The 2/8 Wurlitzer in historic Frederick's Tivoli Theatre is the last remaining in-theatre pipe organ in the state of Maryland. Potomac Valley's March 24 meeting featured member Doug Bailey at the fire-engine-red console of the Tivoli, through the courtesy of Dan Weinberg, owner of the theatre and organ. (See THEATRE ORGAN Dec. '72, page 33.) Listening to Doug one could be sure

that "Spring is Here." Birds were singing and there was a musical shower. We call Doug Bailey 'the old smoothie' although he is not old enough for such a descriptive phrase. He plays entirely by ear and mostly in the key of F#. Audience participation is 100% as Doug always includes us when he plans a program. A featured artist at the '72 Convention who played the Loew's Richmond organ, Doug Bailey is a chapter favorite.

Last year two important events occurred at the Tivoli Theatre: (1) the making of the Concert Recording CR0074 "Who Is Ray Brubacher And What's He Doing With Those Pipes?" which is receiving excellent reviews, and (2) Hector Olivera's now-famous debut to the theatre organ world during the Convention.

Piedmont Chapter joined Potomac Valley for a meeting in Richmond on April 8th. Some of the 22 attending Piedmont members drove six hours just to be there. In all, nearly 200 ATOSers from Pennsylvania, Maryland, Virginia, Washington, North and South Carolina journeyed to Richmond for the double-header.

Jane Sparks, "Sparky", a student of Eddie Weaver's and a member of both chapters shared the honors with Eddie at the Byrd Theatre's magnificent 4/17 Wurlitzer. Jane teaches organ in her

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home town, Durham, N.C. Her presentation was a good example of the high calibre of musicians Mr. Weaver turns out. Jane's playing was clean and fine, and displayed that unmistakable Weaver flair. This was Sparky's debut in the Potomac Valley Chapter and, judging from her reception, we should be hearing much more from her.

Following a brief intermission the console rose again under the capable hands of Eddie Weaver and a musical spell was cast. Eddie demonstrated the

Jane "Sparky" Sparks delighted Piedmont and Potomac Valley Chapters at the Byrd Theatre in Richmond. — (Richard Neidich Photo)



"Mr. Showmanship" — Eddie Weaver.

exquisite tonal qualities of the Byrd Wurlitzer with a well-rounded program of songs old and new. We were also treated to cats and dogs, trains, storms, rain, bagpipes, and a multitude of other sounds not normally considered organ sounds. The showmanship of this outstanding organist-entertainer is worth going to see, and he compliments his personality with some of the greatest musicianship to be heard anywhere. Eddie has been playing daily for 47 years to cheering theatre audiences, and appears nightly at the Byrd. The beautiful Byrd The-

atre with its breathtaking chandelier of everchanging splendor is a fitting location for the talents of Eddie Weaver. For the first time in the history of our chapter meetings, a standing ovation was given to our artist — a true master — Eddie Weaver. His musical spell ended all too soon.

We continued on to the Loew's Theatre in Richmond for the second feature of our double-header. Talented Dennis James presided over the gorgeous white-and-gold console of

Mr. and Mrs. Dennis James, honeymooners, at Loew's Theatre, Richmond. Congratulations Dennis and Heidi. — (Richard Neidich Photo)



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Loew's 3/13 Wurlitzer. His opener, "If My Friends Could See Me Now" instantly converted all of us to "Friends." And we liked what we saw and heard. There was an aura of love in the atmosphere as Dennis introduced his lovely bride, Heidi. Only another musician would go along with a concert tour for a honeymoon. Heidi is an accomplished concert pianist. She and Dennis perform together whenever both a piano and an organ are available. Dennis' technical expertise is as apparent as his rapport with his audience — a truly remarkable young man. Won't it be fun to be able to say "I knew him when . . .!" Our thanks to member Richard Neidich who secured the services of one of the most popular young organists for this tremendous concert.

Thanks also to the two chapter members who maintain the Byrd and Loew's organs, as well as the one at the Mosque — Tom Landrum and Dick Barlow. The cooperation of theatre managers George Stitzer and Mr. Sterling is also most appreciated. Former Byrd Manager Robert Coulter was made a complimentary Lifetime chapter member at the Byrd meeting.

It was our pleasure to share a most memorable day with Claude and Opal Cansler and the Piedmont Chapter.

JEAN LAUTZENHEISER

## SOUTHEASTERN

With the warm sound of the 3/9 Wurlitzer of Gordon and Linda Johnson, Southeastern Chapter members gathered on March 25 for a Sunday afternoon of film, concert and food fare.

The meeting was marked with a near-record attendance for a home meeting as over seventy people arrived

at the Johnson's home in Marietta, Ga. Chapter chairman and Atlanta Fox staff organist, Bob Van Camp, presented his own accompaniment score for a short silent comedy to mark the beginning of the afternoon's entertainment following the regular business meeting. ATOS secretary and host, Gordon Johnson and family, prepared a chili buffet and made their Wurlitzer (formerly installed in the

Bob Van Camp accompanying silent movies at the Johnson residence 3/9 Wurlitzer, during March meeting.



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The organ is yet to be completed, but is already impressive in its scope and voices. In addition to Bob Van Camp's deft handling of the silent film score, ATOS members Ned Marshall (a one-time theatre organist), Bob Clark, Jackie Brown, Walter Winn, and others showed their talent as proof that the chapter is certainly one of musicians.

Discussion of chapter member Joe Patten's East Point Theatre project (to receive a three-manual Moller organ from a Scranton, Pa., theatre), was a highlight in the chapter's business discussion. Some ATOS members are assisting Patten in a total cleaning and interior remodeling of the house, located in East Point, Ga., and built in 1940. Member Charles Walker is supervising the transformation of the rather "modern" interior into an auditorium in the Spanish style much akin to several Atlanta neighborhood theatre of the twenties.

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Joe Patten, owner of the East Point, is noted for his stewardship with another Moller — the famous Fox Theatre 4/42 organ in Atlanta. He has been responsible for the care and upkeep of the instrument since its "return to fame" in the fall of 1964.

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Harry Langdon and Joan Crawford in "Tramp, Tramp, Tramp".

**ROBERT POWER  
CUSTOM ORGAN,**  
featuring  
Rodgers authentic  
ensemble of  
theatre voices



## Making beautiful music together!

**RODGERS**  
ORGAN COMPANY  
Hillsboro, Oregon 97123