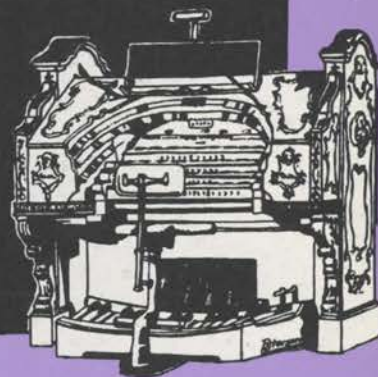


THEATRE ORGAN

VOLUME 15, NUMBER 2

APRIL, 1973



JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

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cover photo . . .

The 4/18 Wurlitzer at the Oaks Park Roller Rink in Portland, will be one of the instruments heard at the National Convention July 25th. through July 28th. Don Simmons, staff organist, will present a program at the organ which was moved to the Oaks in 1955, after 28 years in downtown Portland's Broadway Theatre.

(Photo by Daniel F. Haworth)

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president's message . . .



We again are approaching the annual election of four directors and this year, more than any in the history of our society, this election takes on added importance. With the policy-making business of ATOS now entirely in the hands of the directors, it is necessary that these directors represent every area of our far reaching membership and not be concentrated in one or two large chapter areas. This election is for *National Directors* and a member who agrees to seek the office must understand the importance of a decision for the best interest of the entire membership not dictated by local chapter action entirely. In a poll just concluded by National Headquarters, only 3000 of our 1972 membership of nearly 5000 were actually chapter members so the fact is that a large percentage of our membership has a right to expect better representation than they are presently receiving.

Another caution must be exercised lest there be a possible conflict of interest by virtue of election to any office. It has been stated by some officers who rely on the key-boards for their livelihood that it is often most difficult to take sides on some issues and this most certainly negates the very purpose of a director.

Every member of ATOS will have the opportunity to vote on his choice for the four directors to be elected this year. Please realize the importance of your vote and exercise your option to the advantage of the entire society.

Erwin A. Young, Jr.

Mildred Fitzpatrick

by
Lloyd E. Klos

Photos not otherwise noted are from the Fitzpatrick collection.

Never far from a piano or organ, Mildred Fitzpatrick poses with her Hammond at home in 1970.



When a person's contemporaries are practically unanimous in their praise of him, that is a very high compliment. But, when that person's contemporaries are from the opposite sex, the compliment achieves supreme status. Over 45 years ago, Chicago organist Mildred Fitzpatrick was given this highest accolade by her male contemporaries: "The outstanding woman organist of the time."

Mildred Maginn Fitzpatrick was born in Chicago, and from her mother, Irene Maginn, derived her love and talent for music. Mildred's earliest memories of her mother's musical activity were formulated at the Ashland Theatre in Chicago, a nickelodeon with vaudeville, at Ashland and 49th Street. A family ran the theatre as was often the case in those days. The father, Henry Schonestadt, was manager; Henry Jr., his assistant; another son, Arthur the projectionist; and daughter Bertha, the cashier.

"Mother furnished the piano music for everything," Mildred says. "Playing vaudeville required good sight-reading and transposition because no one sang in the original key. Mother had a good musical background, was a good ear player and improviser and played perfect accompaniment for the pictures.

"I played relief for her on Saturday and Sunday when I was eight. She was my first teacher, and when I was eleven, she took me to Ernest Fristrom at the Metropolitan Conservatory of Music in Chicago for an audition. I was rather small for my age, and Fristrom, after eyeing me said that he didn't take beginners. Mother told him she had been teaching me since I was able to sit at a piano. He listened to my playing, gave me something to read, and after manifestations of surprise, agreed to instruct me.

"His price was \$6 a half hour. He charged my mother \$4, but charged nothing for my organ lessons. I traveled miles for my organ lessons, taking two street cars and the Oak Park "L" to the little church in which he played Sundays. I don't know what make the organ was, but I had to descend to the basement, turn on an electric switch, and turn a big wheel on a water pipe. By the time I returned to the console, the organ was ready to play. It had tracker action and I had a terrible time pressing the keys. I went twice a week to the church; one day for two hours of practice, the

other for my lesson and more practice. The first piece I learned was Rubinstein's "Melody in F."

On June 28, 1907, Mildred Fitzpatrick received her preparatory certificate from the Metropolitan Conservatory. On that same day, she was graduated from the eighth grade, and that evening, performed her first big concert, playing the first movement of Chopin's C Major Concerto. Her teacher was at a second piano. How she remembers that eventful day! Now, her career was ready to begin.

A movie theatre, which featured vaudeville on Saturday and Sunday, the Verdi, opened in her neighborhood at 35th Street and Archer Avenue. Mildred's mother was playing in a new theatre at 48th and Ashland, owned by George Theodore, one of the owners of the Verdi. The other owner was a young man, Kenneth Fitzpatrick. "Mr. Theodore knew I could play anything, so he asked me to wear long dresses and pile my hair atop my head to make me appear to be 16, which was the minimum age for musicians then. They asked me to rehearse the vaudeville acts which was easy after listening to mother for years.

"In a year or so, Mr. Fitzpatrick told me that the 390-seat Pastime Theatre on West Madison Street in the Loop area needed an organist who could also play piano for vaudeville. I went down and landed the job. The hours the first week were from 9 a.m. to 4 p.m., and the following week from 4 p.m. to 11 p.m. The girl who played the second shift was a wonderful pianist but couldn't play organ. After some instruction, I had her playing the 2-manual Kimball in nothing flat.

"My work at the Pastime enabled me to play for music lessons at the Chicago Musical College where I studied piano with Karl Reckze and Edward Collins, the latter a student of Rudolph Ganz. After I was graduated from CMS, I continued to study piano with Henriot Levy at the American Conservatory and later with Andre Skalski who came from Europe to teach at the Sherwood Music School where I also taught." It should be mentioned here that Mildred was graduated from the Chicago Musical College with highest honors, winning the diamond medal.

"A couple weeks after starting at the Pastime, the manager came down to the pit and told me how much I had



Mildred Fitzpatrick posed for this glamour picture in 1920 when she was playing at Orchestra Hall as well as the Boston Theatre. The feathers were a part of milady's apparel of that era.

improved on the organ, saying it was my piano playing which landed me the job, not the organ work. For a time, my organ teacher gave me a lesson every other week at 7 a.m. But since I was playing popular music in the theatre, I had no time to devote to 'long hair' any more. My salary was \$25 for a seven-day week, with no time off and no vacation."

Mildred was at the Pastime a little over a year when a 300-seat theatre was built around the corner at 21 North Clark Street by the owner of the old Morrison Hotel. The Boston Oyster House was in the basement of the hotel and that probably was the derivation of the new theatre's name, the Boston. "The manager, Mr. Miller, offered me \$50 a week to work in his theatre. My gosh! A \$25 raise!

"Naturally, I couldn't refuse and started playing the 2-manual Kimball in the Boston. About the same size as the Pastime's, it was called 'the organ with the human voice', and it had the finest Vox Humana one ever heard; the small size of the theatre made it very effective."

The Boston Theatre also had a Knabe grand piano in the pit, at which Mildred played the comedies and vaudeville acts during the several years she was featured there.

"The name of the Boston Oyster House was eventually changed to the Terrace Garden. It was a beautiful place and seats were arranged in terrace fashion. They had the best food and the best entertainment, all headline acts.

"Wurlitzer had one organ in town



Mildred . . . still attractive in 1943.

then, in their store on South Wabash Avenue where I practiced and taught. Ambrose 'Larry' Larsen, a very good demonstrator, sold a Wurlitzer to the Terrace Garden and I had been asked to go there, but didn't believe I had enough practice on a Wurlitzer yet. Larry was playing it, but his demonstrating and selling duties were increasing so much that he wanted out of the Garden. He talked me into giving it a try and in a few days, I could play it passably. I believe it was a 3/19 Hope-Jones Wurlitzer, and probably was the first Wurlitzer sold in Chicago."

Larsen is remembered as the organist of the *Little Orphan Annie* radio show of the thirties. Pierre Andre, the announcer, sang the theme and Larsen imitated, via the organ, a dog bark which was highly effective.

While appearing at the Boston Theatre, Mildred was "borrowed" to play special programs at Chicago's Orchestra Hall in the summer. A New York firm co-rented the hall to present previews of movies, using a 40-piece orchestra. The Hall's organ was always used with the orchestra for overtures. Then the orchestra opened the feature movie by playing five or ten minutes. The organ would take over, finish the feature and accompany all comedies and short subjects. Mildred also played a solo at all performances.

The programs at Orchestra Hall were quite extensive as a faded program, dated June 1919 indicates. Musical arrangements were by Walter

Blaufuss who 15 years later was to direct the "Homesteaders Orchestra" on the *National Farm and Home Hour* on radio. There were a Burton Holmes travelogue, news topics, the feature film, and an organ solo by Mildred Fitzpatrick. All this for 25 cents plus war tax. You really got your money's worth when you attended the theatre in those days!

"A lot of old-time organists remember the shortcomings of the organ in Orchestra Hall. It was strictly a concert instrument, it had pneumatic action, and when you played with the orchestra, you had to anticipate the beat of the conductor to synchronize the organ with the orchestra. No one liked to play it, but I got used to it. The series at Orchestra Hall continued for several years and I had a regular job playing the instrument."

In 1920, Mildred Fitzpatrick had a special engagement at the Ritz Theatre, playing a Kilgen Wonder Organ. Vaudeville, a feature movie, a comedy, newsreel, organ solo and overture were on the bill for only 30 cents!

After her stint at the Boston Theatre, she went to work for the Lubliner & Trinz organization, which owned several theatres in Chicago. Their biggest house was the 2000-seat Pantheon on Sheridan Road and Wilson Avenue, and they were building the 3000-seat Senate at West Madison and Crawford. This was before the Balaban & Katz' Tivoli was built on the south side.

"The supervisor of musicians for B & K, a violinist named Millstone, did their hiring and firing. He told me that if I

would work for B & K, I'd be the organist at the Tivoli. One day, he called me to his office and suggested I take a vacation; go to California and hear a fellow named Jesse Crawford whom B & K wanted to open the Tivoli. I had my trunk packed when I got a call from Mr. Trinz. He had picked me to open the Senate, but until then, he wanted me for the Pantheon. I stayed with the L & T organization."

When the Senate was opened in 1921, Herman Devries, critic for *The Chicago Evening News*, said about Mildred Fitzpatrick: "The organ is played with thorough command of its superb resources by Mildred Fitzpatrick. Here came a pleasure, a pardonable feeling of delight, for although the management had not been informed of my coming, I was astounded and charmed to hear Mrs. Fitzpatrick play my own "Souvenir d' Orient", which I had composed originally for piano. Mrs. Fitzpatrick flattered me unwittingly by an interpretation far better than I could have furnished. She has my sincere congratulations and thanks."

Mildred worked the Senate for a few weeks, then returned to the Pantheon where she stayed for five years, playing a 3-manual unified Kimball with traps and all the embellishments.

"When I started at the Pantheon, the scale was \$75 a week. When I was hired by Mr. Trinz for the Senate, he asked me what I wanted. I told him \$150, whereupon he instructed his secretary to make out a contract for that sum. When I worked at Orchestra Hall, I got \$145 a week. The orchestra director got

While playing at the Pantheon (about 1925) Mildred Fitzpatrick gave a luncheon for fellow theatre organists at her home on Sunnyside Avenue in Chicago. Standing (L to R) are Gwen Norine; unidentified; Mildred Alexander; Helen Franklin; Helen Westbrook; Helen Anderson (Crawford); Annabelle Vynne; Mrs. Getty. In front: Unidentified; Lita Burlingame.





Mildred Fitzpatrick designed the Kilgen which went into the Piccadilly Theatre, situated in this building. The photo is dated January 1927. The marquee indicates Ted Fiorito's orchestra was featured. The theatre's opening was delayed several weeks because Fiorito's engagement at the Edgewater Beach Hotel had to run its course. (Photo credit - Chicago Architectural Photographing Co.)

\$90! Jesse Crawford was the only organist in Chicago whose salary was more than mine. I never knew exactly what it was, but I never kept mine a secret.

"After Jesse Crawford came to town, our Chicago Society of Organists had a big reception for him in the Wurlitzer Building on South Wabash Avenue. We had a grand program, and as vice president of the organization, introduced him to the other organists, including Helen Anderson, the dark-haired beauty who was playing at the Roosevelt Theatre and a former student of mine. Helen was a very talented girl and played popular music very, very well. The simplest tune sounded great when she played it.

"Jesse played the Tivoli for a year, and when the Chicago opened, moved into it. Soon after, Jesse and Helen were married, combined their talents in a duo act, and became the most popular husband-wife team in show business.

"While at the Pantheon, I was chosen by judges from the National Organist Guild to present organ accompaniment to a movie for their program in Orchestra Hall, being chosen because of my familiarity with the organ. I hadn't submitted my name because I didn't believe I had the time to prepare for such a project. When Frank Van Dusen, the well-known concert organ teacher, announced at one of our meetings that I was chosen, I couldn't believe my ears!

"I never worked so diligently. The film I chose was *The Hunchback of*

Notre Dame and had to cut it to 50 minutes. One of our projectionists worked with me for several hours to edit the picture so it would make sense, and to make the organ accompaniment effective. I guess we succeeded because the club presented me with a beautiful Tiffany plate, inscribed as follows:

Presented To
Mildred Fitzpatrick
From
The Chicago Society of Organists
2-2-1925

"The plate sits on a table in my living room, where I use it as a letter and card tray."

The Pantheon Theatre always had an orchestra of 40 to 50 men, and presented big stage shows with stars such as Ruth Etting. A young concert violinist, just arrived from Russia, was booked for a week. His sister accompanied him on the piano and neither could speak English. The violinist was Victor Young and for his debut, he chose a very difficult but beautiful classical solo. He got very little applause, and his engagement was cancelled in a few days.

Armin Hand, the conductor, felt sorry for Victor and hired him for first violin, even though he had never played popular music. But, very soon he was playing it better than the other violinists. He composed his first song hit while at the Pantheon, "Sweet Sue."

Young later joined Ted Fiorito's orchestra at the Edgewater Beach Hotel. That orchestra was booked to open the new Piccadilly Theatre as was Mildred Fitzpatrick.

"While at the Pantheon Theatre, I also worked with the orchestras of Paul Biesse, Ralph Ginzberg and Isham Jones.

"I mentioned having almost played for Balaban & Katz at the time I was at the Pantheon. There was another. B & K built their first big theatre, the Riviera with a 3-manual Barton, at Lawrence Avenue and Sheridan Rd. on the north side. The souvenir program was printed for the grand opening with my name on it as featured organist. However, we hadn't agreed on salary. They offered me less than I was earning at the Pantheon. Whatever the scale was, I always asked for a lot more, but always got it!"

While at the Pantheon, she took on some pupils and has taught continuously since. Dr. Irma Glen was one, and she is still active as a church musician in California. (See Aug. 1971 THEATRE ORGAN).

The Piccadilly Building was built at a cost of \$4 million in the Hyde Park district of South Chicago. The structure included an apartment hotel which surrounded the theatre, the entire complex designed by Rapp & Rapp, well known architects of luxury theatres of that era.

"The owners of the Piccadilly owned

Interior of Piccadilly Theatre in Chicago showing Baldwin grand piano at right and imitation harp on the left. Pressure on the organ's right-hand swell pedal controlled the volume of the piano. The sound of the harp came from a real instrument behind the draperies. (Photo credit - Chicago Architectural Photographing Co.)



the first theatre in which my mother played. When they decided to have a pipe organ in the new house, they gave me the job of selecting the organ. The Kilgen representative was most cooperative in applying my ideas. I worked with the Wurlitzer design for the console and made many other changes to the 4/19 instrument, cost of which was \$23,500. I came across the salesman years later, but that will be covered further on."

The organ console, unadorned when it left the factory, was finished in Chicago in a gold-bronze decor. An outstanding feature of this organ was the Baldwin grand piano which was installed on a balcony beneath the right chamber. A harp was situated in a similar location at the left. The action of the right-hand swell pedal on the organ console controlled the expression of the piano. The harp, however, was a dummy; the real harp was situated behind curtains.

There was considerable trouble before the organ was ready for the grand opening. The generator gave trouble, Glockenspiel and Xylophone hammers slipped on their shafts and reservoir

springs snapped. All these contingencies, however, were eliminated in time for the opening, and the Kilgen personnel were given reason to be proud of their endeavors.

"The grand opening, scheduled for Christmas 1926, was delayed several weeks because Fiorito's contract at the Edgewater was not terminated until then. Al Short and his orchestra were engaged for the period and he requested his organist, Leo Terry, be present. Since my contract was already signed, I agreed to having Leo play. He and I had been good friends for years. The opening was January 23, 1927, and I followed Leo at the Piccadilly a few weeks later.

"My first organ job on radio was in 1926 on WGN before the national hookups began. The program was *Sam & Henry*, featuring Freeman Gosden and Charles Correll, later known as *Amos 'n' Andy*. I also did a show called *The Smith Family* which started Jim and Marian Jordan, later to be more famous as *Fibber McGee & Molly*.

"Later, I had a 26-week dramatic detective series. Bob White was producer, and Don Ameche debuted as an

actor. I had to imitate an auto horn which played "How Dry I Am". What a headache!

"In 1928 after leaving the Pantheon, I did an hour program at noon over WHT, later WBBM. We had a 3-manual Page of about 18 ranks which I called my 'loose leaf' organ because although it was a fine instrument, it didn't have the 'wow' on the Tibias a Wurlitzer had.

"That program was the wildest thing I ever experienced. Pat Barnes (later on NBC) was the station manager and announcer, and sang a song on each program, usually "Laugh, Clown, Laugh", and for an encore, something like "Sonny Boy". We had a live audience, separated from our studio by a plate glass window. The switchboard operator took down the requests, a girl would hurry them into the studio where two more girls would pull the equivalent number from several stacks of alphabetically arranged sheet music. Another girl would place it on the console music rack.

"I had two or three daily programs, sometimes more. On Sunday, I had a church broadcast with choir, and one morning after the show, I went into an adjoining studio for my coat and fox fur scarf. Both were gone! After investigation, I learned that the loss was all mine because in those days, furs or diamonds owned by those so close to the public could not be insured. I had to buy a new outfit the next day."

While playing in 1928 for WHT (named for William Hale Thompson, "Big Bill" Thompson, former Chicago Mayor), Mildred Fitzpatrick went to teach at the Sherwood Music School, a position she was to have until 1944. The school had three 4-manual and one 3-manual Moller organs which were used from 8 a.m. until 9 p.m. for teaching and practicing. One organ was in a studio which was equipped with projector and screen to aid in the teaching of accompaniment to silent pictures. Training was given in all phases of theatre organ work: features, comedies, newsreels, song slides and scenics.

"All lessons were paid in advance, \$12 per hour. Lessons missed were made up during the 10-week term. I had many students who eventually worked throughout the country. But, the bottom dropped out when sound replaced the silents. The only jobs were for solo organists who could also play sing-alongs."

However, Mildred taught theatre

Mildred played the Marbro in 1935. This photo, taken in May 1927, shows the marquee advertising a tribute to Charles Lindbergh, with Albert F. Brown at the console of "the world's largest organ". (Photo credit - Chicago Architectural Photographing Co.)



solo work and coached students in radio technique well into the 1940's. She also continued radio work. When WENR became a network station, she played requests on a morning show for several years called *The Sunshine Hour*. Morgan L. Eastman, the station manager, conducted a symphony orchestra, and never allowed recorded music on his station. Live music was his preference.

Mildred played at several radio stations after the WHT and WENR tenures. She also played piano over WGES and WEDC.

"In 1935, I was playing alternate weeks at the Marbro Theatre on Chicago's west side, and at the Granada Theatre in Rogers Park on the north side. I played solos, most of the feature and all of the short subjects. We had big stage shows in both houses which were run by the Marks Brothers in competition with Balaban & Katz. Guy Lombardo and his Royal Canadians appeared at these theatres for nine weeks before they left for their long stay at the Hotel Roosevelt Grill in New York.

"My introduction to the Hammond electronic was through the Kilgen salesman with whom I worked on the Piccadilly organ. In 1935 when I got a call from him, asking me to meet him at the Hammond Clock Co., I wondered if he were selling clocks as no one had heard of the new instrument. Upon arriving at the factory, my old friend Porter Heaps was demonstrating one for a church group. The church music sounded great, but how would my popular material sound on it? Porter set up the registration to simulate a Xylophone and I did a fast rendition of "Nola". That convinced me! Twice a week at 7 a.m., I went to the factory to practice and in two weeks, I took a Hammond job at Harding's Restaurant.

"Another friend, Dean Herrick, was playing at the Bismarck Hotel and wanted to leave for South America to work for MGM. I took that job, too, playing both of them for five years. The Bismarck engagement was great; from three to five, playing in the lobby for the cocktail hour, then alternating with an orchestra for dancing until 1 a.m. Some of the biggest bands in the country played there several times a season and had floor shows in the Walnut Room: Wayne King, Ted Weems, Art Kassel, and Eddie Varzos.

"While at the Bismarck Hotel, I had to ask for more money because of my extensive purchases of evening gowns,

shoes, cosmetics etc. For my five-year engagement there, my salary was \$250 per week. I don't believe I was overpaid at all! I taught at Sherwood in the morning for sixteen years, going from place to place by taxi, seven days a week.

"The organ speakers (at the Bismarck) were called Hutter columns. In those days, there was little tremulant on the Hammond until the Britton Speaker (now Leslie) was invented.

"The advent of the Hammond in 1935 saved many organists from starving, as the country was in the darkest recesses of the depression. Sherwood installed a 3-manual Wurlitzer, later used by WJJD, and Fred Beck, a fine organist, broadcast with it."

By 1937, everyone wanted to learn to play the new electronic organ, Hammond being the only one. To keep the money coming in, Sherwood began to install Hammonds. "But if I live to be 100, I will always miss that wonderful feeling when, with the blower on, you grab some chords with both hands on a pipe organ and push until the roof seems to take off! That's what the pipe organ does for me!"

Mildred worked mostly on Hammonds from 1937 until 1943 when she began an engagement at the Chicago Ice Arena which had a 3/18 Wurlitzer with traps and percussions exposed above the organ loft. When she started, only half the organ was playable and when the boss didn't believe it, she listed all the unworkable stops. He brought in an organist who helped install the instrument 35 years previously to check her out. He was Dr. Loring and had

worked for Wurlitzer to defray expenses while attending college. He agreed with her report completely.

"The boss of the arena had a fit! A repairman and tuner worked for weeks, the restoration job costing over \$600. During the last week the Arena was open in 1954, I did some recording for the Boulevard Recording Co. MGM was supposed to market the records, but nothing came of it. I have some transcriptions which take two hours to play, but they are only half the recording I did. A popular vocalist, Nick Nobel, sang with the organ."

"The Ice Arena Building was sold to CBS in 1954 practically overnight. They didn't want the organ, and I could have had it for nothing. But, I found out what it would cost to get it up to my home, and even if I got it there, I had no place to put it! Bud Taylor tried to get his old boss in Kalamazoo to buy it for his restaurant there, but the owner couldn't see it.

"A man made a tentative deal for the organ, but backed down when he found he'd have to construct a building for it, even though it was to be featured at an outdoor skating rink. Then, Herb Shriner, the late Hoosier comedian, bought it for \$600 and it cost him about \$5,000 to move it to New York and install it in his home. I had a standing invitation from Herb to play it any time. Following his death, the organ was reinstalled in an orphanage in Connecticut."

Mildred moved to Michigan when the Ice Arena closed. As she didn't want to play in saloons, she started teaching and before long, had a big waiting list.

Mildred's home in Gobles, Michigan. The property which she describes as "a little bit of paradise", is 110' by 150', has fifteen varieties of trees, and is near Lake Mill. Several improvements have been made to the house, including a glazed-in room, since this photo was taken.



Her studio was in a Wurlitzer store, and it was equipped with an organ, a piano and a modern version of the old Bartola. The many concerts she gave were mostly on electronics: Wurlitzer, Conn and Baldwin.

"My biggest thrill since I have been retired was in September 1962 when I played the wonderful 4/34 Wurlitzer in the Detroit Theater Organ Club's first home, the Iris Theatre. I was the first woman organist they presented and the tape of the event is one of my proudest possessions. I've had to turn down several requests for return engagements

due to illness and a couple of accidents to my left foot.

"I am now living in what used to be my seven-room summer home in Gobles, Michigan and which is now fully winterized. I call it *Hillside on Lake Mill*. There are many beautiful trees nearby, and I feed the birds twice a day. The property is a stone's throw from the lake and it is just a heavenly location; a little bit of paradise."

Like most musicians of stature, Mildred Fitzpatrick has had several of her compositions published. "In My Wonderful Dreams of You" was pub-

lished by Will Rossiter of Chicago. "The Verdi Rag", a piano solo, was written during her tenure at the Verdi Theatre.

We have brought the readers of THEATRE ORGAN the story of one of the finest theatre organists of the golden age. Though her work was always based in Chicago, she was proficient enough to be labeled by her contemporaries as "The outstanding woman organist of the time." With such praise, no additional words are necessary. To Mildred Maginn Fitzpatrick we wish many years of happy and contented retirement. □



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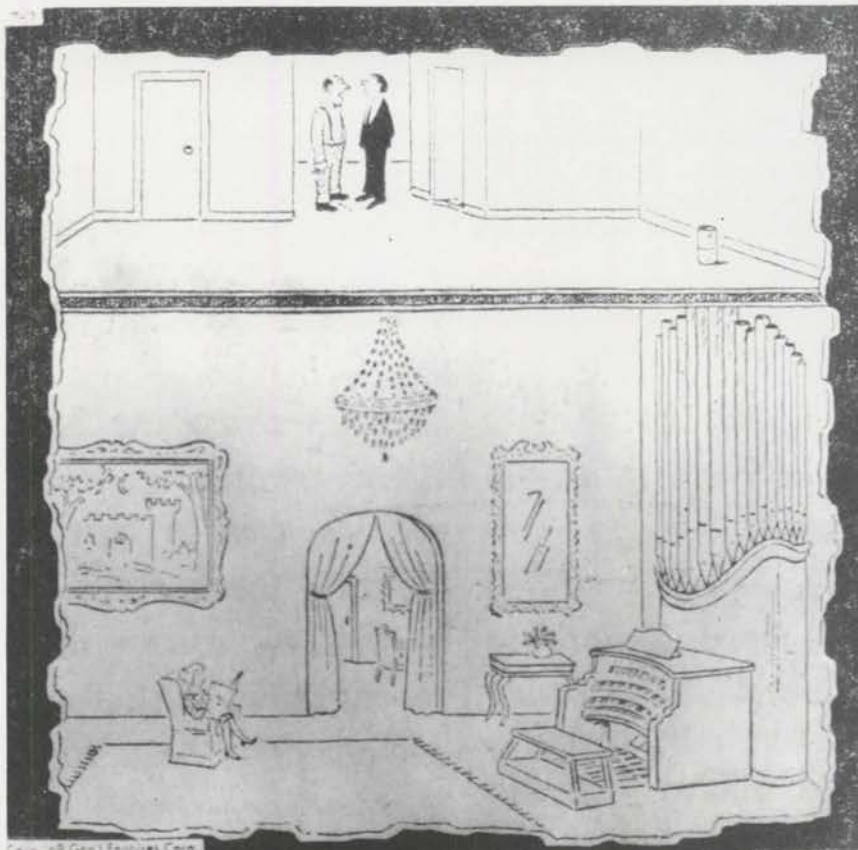
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"If you decide to take the apartment, there's one thing I think I should tell you."

Mr. Tweedy by Ned Riddle—Copyright, General Features Corp.—Reprinted with permission.

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Playing In the Picture Houses

HELPFUL IDEAS FOR MUSICIANS AND EXHIBITORS

*Editor's Note: The following article was written by Mildred Maginn Fitzpatrick in 1917 and appeared in *Motography* magazine.*

Next to good films, the most important feature of the picture theatre is good music. Of course, it is very important to have good pictures, but very often an inferior picture will be shown. It is then more necessary to make your music more interesting than the picture, so that your audience will be pleased by the music and overlook some of the faults of the film.

Some of the smaller houses employ only pianists, but the pipe organ seems to be the favorite instrument at the present time. We can readily see the reason for this. It not only does away with paying salaries to several musi-

cians, which would be the case if an orchestra were employed, but it also gives much better satisfaction for the pictures.

First of all, I am going to talk to the picture organist. This discussion will also apply to pianists.

Importance of Following Pictures Closely

If it is possible to view a certain picture before you play for it, do so by all means. You have no idea how it helps you, unless you have done so before. Very often, this is impossible. After you have had enough experience, you will find you can play a picture, following it properly, just as easily as you would read a sheet of music.

The first time you play a new picture, pay strict attention to the story. If it is a dramatic picture with little or no comedy running through it, introduce some light number whenever you have the opportunity so that the monotony will be broken.

I have gone to see very gruesome pictures and thought if the organist would only stop that draggy-drawn-out music and play something with a little life and color in it, what a relief it would be. Now, by this, I do not mean to play "Yankee Doodle", for a funeral procession.

While you are playing the picture the first time, think of what music you will play for each particular scene the next time. You are then able to arrange your music so that when a hurry scene appears, you won't have to stumble into your hurry music.

Someone in the audience is sure to be disappointed at this sort of thing. Instead of breaking off so suddenly, omit part of the piece you are playing and go to the finale so that it will sound finished. You will find this an easy plan when you have practiced it.

Whenever you can connect a subtitle with the name of some particular song or piece, play that song or piece. But do not carry this idea so far as to burlesque a dramatic picture.

"Faking" Time Has Passed

Whenever I go into a picture house, I can tell in a minute whether the musician is really a musician or just one of those fakers, who used to get by, but who now is nothing more than someone sitting at the organ or piano, just making a noise to get a salary at the end of the week.

Don't forget that your employer hears other players and some day may hire one whose playing he likes better than yours, and if you are not able to produce, you will find it hard to find another employer as easy to please as the one who once thought you wonderful.

Now a few words about the kind of music to be played. Audiences expect to hear really good music nowadays. I remember when I began to play for pictures, eight years ago, (the days of the one and occasional two-reel pictures) I thought if I played a couple of good waltzes, that was all which was necessary.

Very soon this became monotonous to my own ears, and something had to be done to make my work more interesting, so I went exploring the music stores in search of better music for the pictures. I have been exploring ever since and have not found the end of the trail — because there is no end.

During the course of a picture, you would please your audience very much if you would play one or two or more, if possible, good standard numbers. I have never seen a picture in which there was not an opportunity to play at least one real good number. Try to play things which have not been played to death. If you will spend a little of your leisure time hunting for good

Mildred was featured at the Chicago Ice Arena from 1943 to 1954. Here she poses at the 3/18 Wurlitzer, installed about 1913. She was offered the organ as a gift when the arena closed, but had no place to install it.



music, you will find it.

I expect if some of you would look among your old music, you would find things which have been almost forgotten by everyone.

Most of the music used by the film organist is written for piano, which can be easily adapted to the organ. It may help you to know that there are a great many beautiful things written only for orchestra. If you will buy the piano part of the orchestrations, you will enjoy it very much. They are a trifle more difficult to read, but practice them and your reading will be developed wonderfully in little time. What you want to do is to improve yourself. Do not stand still.

Hear Others Play

Make yourself acquainted with other players' work, and see where you can better yourself the very next picture you play. If you hear someone make what you consider a mistake, see that you do not do the same thing. There are a great many of us who will think we can do better than some others and very often we do not do as well as we think.

In any case, the thing you should do is the best you can at all times, because you do not know who is listening to you. Do not stall on the job, and then the minute the boss comes around, fire up as though someone had thrown a five dollar gold piece at you.

Try not to have people say, "Oh, he is a pretty good player when he feels like playing, but he does not feel like playing very often." You know, if you never do any more than you are paid for, you will never be paid for any more than you do.

Church Organists

There are some, comparatively few, church organists anxious to enter into the business of playing for pictures. They find it very difficult at first, but if they would stick to it and not give up, their success would be assured.

My very first organ experience was church work. It is the best foundation a film organist can have, because those who have done church work have been started on the instrument properly. But one who has had no experience except in church work, has to drop that "churchy way of playing" (as the theatre manager would say) if he wants to make good. His repertoire must be entirely different.

Orchestras and Pictures

I have noticed that in most theatres where the orchestra alternates with the organ, there is very little judgement used in playing for the pictures. They just take turns in rendering a few selections and each one seems to be playing at the wrong time.

Once I saw a picture in which was portrayed an Easter morning scene in a church. The organist had been playing about 10 minutes up to this time, possibly a little longer. Instead of continuing to play during the church scene, he stopped at the beginning of the scene and the orchestra relieved him, playing something inappropriate. This sort of thing is very noticeable and with a little careful attention, could be easily overcome. What if the organist did play a little over the time he was required, would it not be worth while?

No matter how large or small your audience is, there is always someone who appreciated your efforts. The more effort you make to please your audience, the more praise you will receive from them.

Have a Large Repertoire

To be a good picture player, you must have a large repertoire. There are so many pictures which call for character music of all descriptions. This part of your music library should consist of Mexican, Oriental, Chinese, Japanese, Spanish, Indian etc.

Each week, buy a little music and in a short time, you will be able to go to your music cabinet and pick out music to fit almost any picture you may happen to have. You will find it more interesting to play the pictures when you keep your repertoire up to date. Do not neglect your popular music, because you know there are a great many people who prefer it. If

you use good judgment in selecting your standard music, I am sure it will please every one in your audience. The first thing they listen for is pretty melody. It is not always the difficult things which please.

Now, a word about "hurry music." This is where so much faking is heard when there is a battle scene, or fire scene, or some other hurry scene. There is really no more reason to fake this part of the picture than to fake a love scene, which, of course, you would not think of doing.

There is not an operatic selection printed which does not contain a little bit of music which can be used very nicely for hurry scenes. There are all sorts of ballets which also may be used. Take a day and devote it to looking up ammunition for your work.

Playing for News Pictures

I would like to say a few words in regard to playing the weekly news pictures. There seems to be more uneasiness felt in playing these films than any other. The secret of playing news films is to have plenty of music stored up in your brain so that it is ready at a moment's notice. The moment the sub-title changes, change your music to fit the picture.

Now is the chance to use your popular music and a chance to put some life into the evening's entertainment, if you had not had the opportunity before the weekly was flashed on the screen. I have never found a topic in the weekly to which I could not fit an appropriate number.

Sometimes, the instrument upon which you are playing is located in such a position that it is almost impossible to view the picture. In this case, arrange a mirror so that you may follow the picture by its reflection. □

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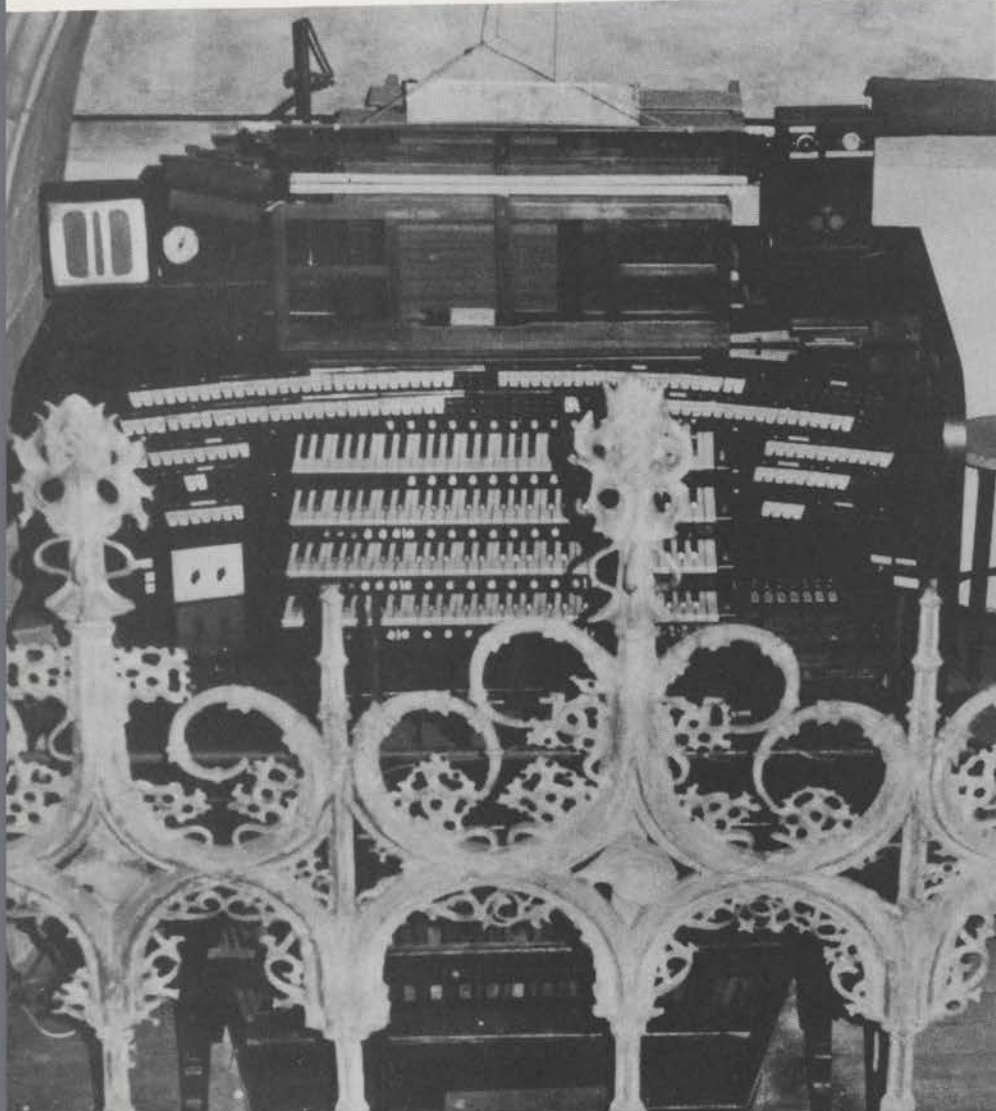
World's Largest Movie Organ?

by Al Winslow

Although the huge pipe organ in the Hammond Castle at Gloucester, Massachusetts is world-renowned as a concert instrument, it would not be surprising if in the near future it became known, also, as the world's largest silent-movie organ. Over the years since construction of the stone castle in 1928 specifically for the

purpose of housing Mr. Hammond's dream organ, virtually all of the world's great artists have performed at the 4-manual semi-horseshoe console controlling its 144 ranks of pipes and 6 divisions. But the year 1970 saw a first within the high cathedral walls of the castle's Great Hall and its famous instrument. Lee Erwin put on

The Austin-built four manual semi-horseshoe console in the Hammond Castle at Gloucester.



a silent movie show featuring the *Phantom of the Opera* with music composed and played especially for the occasion by Lee himself. The show was a terrific success, evoking a repeat performance on the following evening. Although putting on this type of show in the stately castle was Mr. Erwin's idea and promotion — (Could it have been an excuse, Lee, to try out this great instrument?) — the interest it generated led the management to propose the presentation of similar movies during 1971.

Two words of explanation are due at this point. Despite the size of the organ and the Great Hall, concert seating capacity is limited to about 250. For movies, the total is nearer 200. After all, Mr. Hammond's interest was the acoustical effect of 12,000 pipes in a smallish stone cathedral rather than profit! However, since Mr. Hammond's death in 1965, the castle's perpetuation has depended somewhat on its success as a public museum. On this basis, a ticket sale of \$400 to \$500 is hardly sufficient to cover costs, if we include artists' travel expenses.

The second point to explain is why I was selected. While it is true that I happen to be one of the few remaining silent-movie organists in this area, it is also true that I've been practicing engineering these last 35 years. Music has been reserved mostly for hobby status with only occasional lapses into church work and an occasional "pops" concert. But it is also true that I've been a member of ATOS for almost 15 years, and that periodically our Eastern Massachusetts Chapter has availed itself of Mr. Hammond's generosity in sharing his castle and pipe organ with us for club meetings and concerts. Mr. Hammond (and his two Siamese cats, also, strangely enough!) appeared to enjoy my brand of jazz so scrupulously eschewed by the "long-hair" performers at the Castle. Would you believe Mr. Hammond also prized his autographed portrait of our own Hope-Jones?

There is no doubt that the theatre organ influenced Mr. Hammond in more ways than merely the Austin-built, modified horse-shoe console in his design concept of this, the "largest privately-owned organ in the world". It has a Tibia, a glorious though somewhat soft Vox, and a Trumpet chorus that knows no peers among Posthorns!

There are 7 Trumpets graduated in volume in the chorus, usable separately or collectively, and playable from any keyboard. It has about 30 reeds of every type imaginable (plus a Hecklephone (?) you can't imagine!), a copious supply of Flutes, Diapasons (of course), squealers and mixtures; however, the predominant flavor of the organ, if the reeds and squealers are avoided, is string, as with the symphony orchestra. And what a family of lush, beautiful String Celestes! Thirty ranks of them!

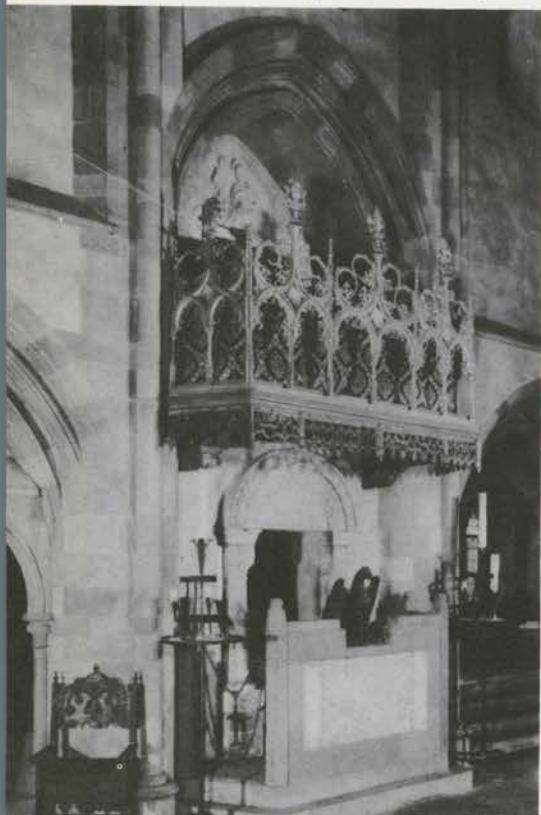
Believe me, it wasn't at all difficult for me to say "Yes", when asked if I'd play for more of the movie shows Lee so graciously introduced to the *Castle-by-the-Sea*. We put on 3 shows during 1971, all sell-outs, and for '72 two were scheduled; April 29 and June 10. On July 29, about mid-point in their summer Classical Concert Series, your correspondent will be putting on a pseudo-pops affair, possibly another first. You can bet this concert will be slanted toward the theatre organ type of programming; light classics, overtures, jazz fantasias built around my 10 years as jazz pianist, and one or two silent-movie tear-jerkers. Who knows, maybe I'll be the one to bring to the Castle the title of the "Largest Movie Organ in World"! □

The console in the Great Hall of the Hammond Castle is located in its own balcony. Intricate stonework is prevalent throughout the magnificent structure.



Al Winslow at the Hammond Museum 4/144.

The Hammond Museum . . . a 1928 version of a medieval castle, complete with drawbridge and moat.



THE IMPOSSIBLE DREAM

A POSITIVE CONTROL FOR A WURLITZER TREMULANT

by Douglas Marion and Roy Emison

Of all of the components which make into a complete theatre organ, none is more impossible to predict than the tremulant. Even in the Wurlitzer factory, they caused problems which have never been explained. An old timer with whom I had a fascinating conversation just before he retired in 1972, told of the many balky tremulants they encountered, even on new organs!!! When one would not work, they removed it, and replaced it with another exactly like it, made from the same patterns at the same time, and it would work perfectly! They were made up a hundred at a time and placed on the shelf until needed – yet one would work where another would not.

Organ Societists (they used to be known as enthusiasts) who have attempted to regulate a balky tremulant to their satisfaction, have spent many an hour at the task without success, and many a dollar calling fellow societists to see if a suggestion might be forthcoming that would resolve the problem. Even then success seemed to elude them – the tremulant either died at the wrong time; would run too fast or too slow, never at the right speed; wouldn't start; wouldn't stop; or performed in the most unexpected and seemingly purposefully arbitrary manner.

Until such time as someone has the opportunity to run a comprehensive test on tremulant operation, with complete instrumentation, so that answers can be provided for each problem, a method has been developed to make the pesky things work as they should. The secret is revamping the tremulant to make it a driving device instead of a driven device. To do this, proceed as follows:

STEP 1. Isolate the control box wind supply by removing it from the tremulant, blanking of the air passage with shim stock and then replace it.

STEP 2. Bore a small hole in one side of the control box, (an inch to an inch and a half in diameter will do nicely) and run a small air line to the control box from a static air supply. (See Figure 1.)

STEP 3. Bore out the dowel plug on the bottom of the control box cover, and insert a suitable diameter and length machine screw. (See Figure 2.)

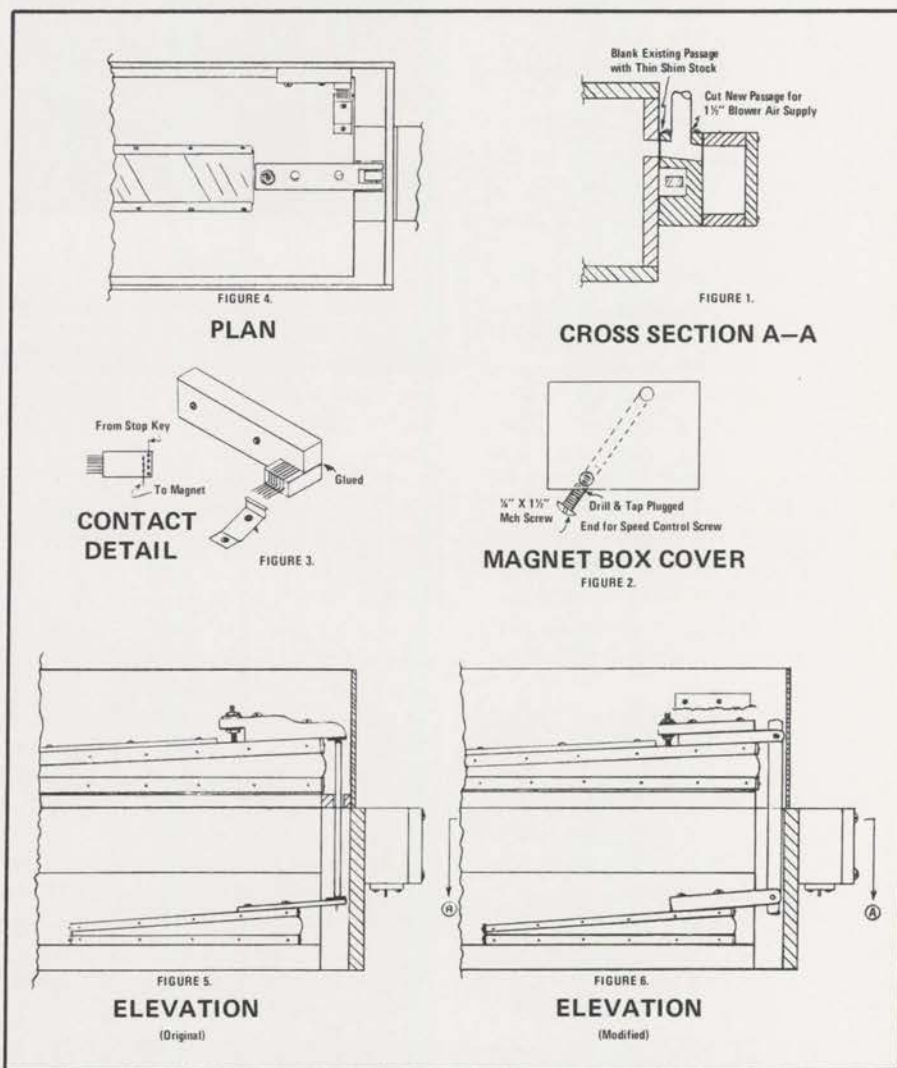
STEP 4. Mount a contact block on the side of the tremulant

muffler box. (See note 6.) If no box is provided, as in the earlier models, make a suitable mounting for the contact block (See Figure 3.)

STEP 5. Mount a shorting contact on the top member of the tremulant. (See Figure 4.)

STEP 6. Wire contact with one side coming from the console tremulant stop key and the other side to the tremulant control magnet. (See Figure 4.)

STEP 7. Remove push rod from con-



trol pneumatic located under the tremulant air chest. (See Figure 5.)

- STEP 8. Replace this push rod with a solidly connected linkage which will have to be fabricated. (See Figure 4 and 6.)

The changeover is now complete.

Some notes to consider.

1. Wooden linkage members should be straight grained maple.
2. Pins in linkage should be 1/8 to 3/16 inch round steel with a smooth finish.
3. Pin should be snug in the connecting shaft and free but not loose in the fork member.
4. Use graphite on the forks bearing holes.
5. The linkage will have close clearance in the shaftway and this should be checked before anchoring permanently.
6. Position contacts so that contacts are made when pneumatic is at the top of the stroke and contact maker is at mid-point of its adjustment.
7. If organ is used extensively, provide the heaviest contacts available. In a home installation, a manual or pedal contact stands up well.
8. The space is limited for mounting the flange of the static air supply to the control box so it may be necessary to trim the flange.
9. Weights may or may not be necessary in adjusting the beat. However, the supply valve slide and the venting valve slide may be adjusted through a wide range. The exact speed and depth or intensity should be secured without a tendency for the tremulant to stop. In fact, the tremolo will beat with the regulator wind line disconnected.
10. The speed is primarily adjusted with the machine screw which throttles the wind from the small primary valve to the larger secondary pneumatic. Finer control can be secured by adjusting the contact maker adjusting screw.

This method of conversion has been tried on a tremulant that would not operate correctly, and it corrected the problem most satisfactorily.

Good luck!!!!!!!!!!!!!!!!!!!!



Woody Wise, who began his motion picture career as a theatre usher at 15, has been named managing director of the Harold Lloyd estate in the Beverly Hills section of Los Angeles, California.

The manor house, built in 1929 at a cost of 2½ million dollars, will open to the public for the first time in May of 1973.

Mr. Wise has been involved with movies since the age of 12 when he was given a Keystone projector and some old time films. He began working as an usher for Alexandria Amusement Theatres at 15, becoming the youngest manager in the state when he took over running the Flagship Theatre for the Virginia based chain at 18.

Before accepting the post with the Harold Lloyd estate he was assistant general manager of the Alexandria, Va. movie chain and also owned two theatres, two movie memorabilia shops, and a 16mm rental firm.

Mr. Wise's new position with the Harold Lloyd estate will entail present-

Woody Wise to Manage Lloyd Estate

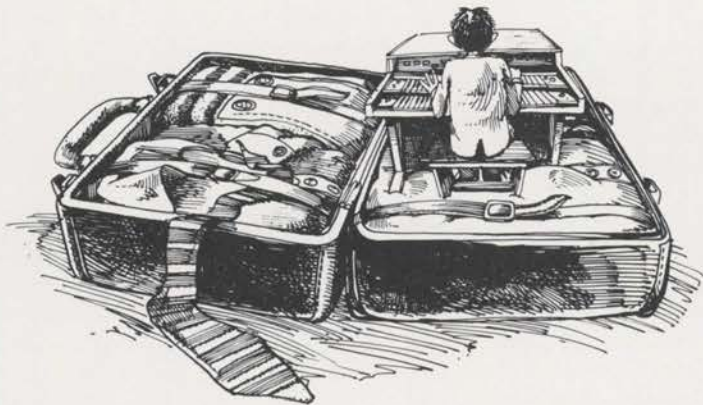
ing to the public the myriad features of the 14-acre estate. All of Mr. Lloyd's original furnishings, his vintage autos, paintings by the late actor, player pipe organ, and mementos presented him will be available for public viewing along with the grounds that feature Mediterranean gardens, an Olympic regulation pool, and a children's playground complete with zoo and miniature houses.

Mr. Wise will also supervise the famous 18-foot high Harold Lloyd Christmas tree which is on display year-round. Thousands of hand made ornaments presented to Mr. Lloyd from friends around the world decorate the tree.

Included in Woody's duties will be directing the soon to be constructed movie theatre to house the Ben Hall Memorial Organ.

The Lloyd estate has been used as the setting for numerous motion pictures, the most recent being used as Shangri-la for a TV special of *Lost Horizon*.

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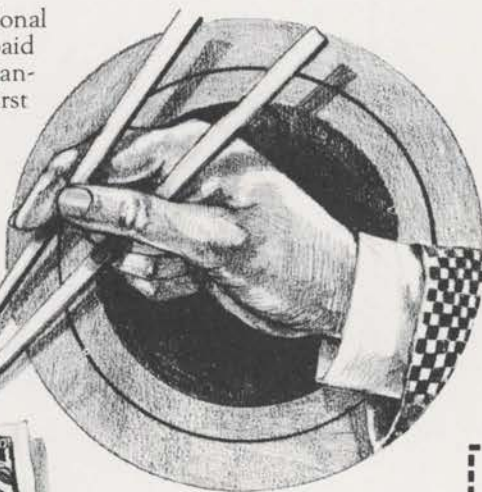
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KEEPING THE RECORD STRAIGHT

by John Muri

Somebody has said that any man who has no regard for the history of the human race can have no understanding of the present. A proud and ignorant man's head can be full of misconceptions, untruths, and anachronisms. He may think, as some organ fans do, that the old days were populated by geniuses, the like of which no longer exist. He may get sentimental and think that ancient movies were better than modern ones. While it is obvious that too many current films are over-long and trivial, it is certain that many films of the past were afflicted with the same defects — and more. Did you ever see that 1915 film that had a band of primitive Indians with vaccinations? There is a classic old scene in which a girl is scribbling a note in pencil, after which we see the note written in ink in a man's handwriting. The numerous misspellings in the subtitles of *The Perils of Pauline* help relieve some of our pangs of nostalgia, and we ought not to forget that some of the older theatre organs were dogs, too.

On the other hand, one may think that the quality of present achievements was never matched in the past. There is a rather widespread idea that movie music of the early days was corny in conception and weak in execution. A glance at some of the recommended musical scores in old files of *Moving Picture World*, say around 1913, indicates that decent classic and semi-classic music was often prescribed. There may have been a lot missing from performances in the smaller theatres (which have always constituted the great majority) because of the small number of musicians they employed. Most houses used a pianist, with some of them providing him the luxury of a Bartola. Pipe organs came in early, with the pianist doubling on organ for serious films and piano for the comedies. Throughout the years I have consistently found a few superior artists, a large number of satisfactory but undistinguished players, and a smaller number of downright bad play-

ers. Nevertheless, it can be demonstrated that from the very beginnings in 1908, serious musicians and theatre managers were concerned with the quality of music used in scoring.

There is a likelihood that an even larger misconception is growing, and it has to do with the meaning of the term "theatre organ." The theatre organ was not used to provide dinner music in restaurants or pizza-parlors; that is a recent development. A more nearly traditional use of the theatre organ was to be found in the skating rinks, for a number of them had theatre organs installed during the thirties through the sixties, finding in them a way to get loud and satisfactory music for their necessarily noisy and dusty enterprises. The wear and tear of the years, the clouds of dirt that daily pour into the chambers, and the costs of maintenance are slowly reducing the numbers of rink installations. Besides, a new group of skaters is asking for a kind of music that the theatre organ does not seem capable of supplying and which organists seem reluctant to perform.

In the strict sense, the theatre organ was used primarily to accompany movies for about three and one-half out of every four hours of its playing time. The other half hour was devoted to spotlight soloing or to intermission playing. Anyone who understands and respects theatre organs cannot help stopping his ears as he listens to old silent movies accompanied on television by electronic organs. Electronic instruments, as they are widely used today, were never used in movie work; they weren't even on the market in 1930 when we were all being fired out of the theatres. I have no objection to electronic organs being used whenever there aren't any pipes. In fact, I'm grateful that they opened up whole new areas of listener-appeal and income for organists. The pizza-parlor organ, electronic or pipe, is certainly better listening than a rock band. My point is that the electronics are not putting out theatre-organ music. What

they are giving us is the informality of home-organ, the strict rhythmic of rink-organs, the sentimentality of night club-organ, and the community-sing happy music of pizza-organ. They are all different.

I am sure many young people today think that the television silent-movie shows are representative of the old performances, and they couldn't be more wrong. The films are run at too fast a speed (for reasons too technical to go into here) and the organ playing is most of the time unrepresentative. Any organist who can't get out of the key of C for half an hour at a stretch is either incompetent, sadistic, or lazy — maybe all three. We are hearing too much of this kind of thing. The "Film Odyssey" series on television deserves a little faint praise for its presentation of old silents, but its music has not been distinguished. In no case on TV have I seen or heard a silent full-length feature accompanied on a real theatre organ. The unique atmosphere, with its delightful blend of sight and sound, has yet to appear. With their emphasis upon simplistic primitive accompaniment, TV people have done no good service to silent movie appreciation. Invariably, the technicians I run into haven't any idea of the nature of theatre sound and they stand agape at what is to them a brand new experience. One could forgive them more easily if they were not working so hard to develop the idea that older musical practices were amateurish and not very musical. Their stereotype of what movie music used to be is perpetual out-of-tune-piano hurry-music for Chaplin comedies.

Is the next generation never to know the beauty and power of good theatre organ? There is a danger that the unauthentic silent-movie music of TV will become the accepted idea of historical accompaniment. We need to have TV shows of fine theatre organs playing backgrounds for excellent silent films, using a variety of soloists. Think of it! What a relief such a program would be from the incessant yacking of masters of ceremonies, "hosts", "guests", and miscellaneous loudmouths! It is probably a group like ours that will have to sell the idea to the TV people, for they have proved that they know practically nothing about theatre music other than its use for titillation, excitement, and background noise. Any institution that regularly cuts off music in

the middle of a phrase must be made up of tone-deaf personnel. Its commercial obsessions make no provision for entertainment that relieves its audiences momentarily from the burdens of life. Its moments of beauty and fine craftsmanship are rare.

We will need to be aggressive in our efforts to keep theatre organ alive. Whenever one of our seasoned players dies and leaves his possessions to be scattered by unappreciative legatees, whenever song-slides are thrown out with the garbage and music libraries are left to crumble in garages, a part of the tradition dies. One of our most important immediate tasks is the education of television station programmers and operators. Their ignorance of the kind of theatre we represent is abysmal. □



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THE GOLDEN YEARS OF THEATRE ORGAN, Leonard MacClain playing four theatre organs. Four sides, stereo. Ralbar SDLP 6300. \$10.00 postpaid from Mobile Music Mart, Box 195, Abington, Pennsylvania 19001.

In our October 1972 issue we reviewed Leonard MacClain's "Fabulous Stanton Theatre Organ" LP. It caused a rash of "where can I get more



Leonard MacClain. A fine artist remembered.

MacClain?" inquiries so our followup is a two record set we somehow missed when it was first released a few years ago. In the interim we have lost Leonard and the four organs have been either moved, dismantled, stored or scrapped and sold for parts. The only one now playing is the 4/22 Wurlitzer from the Rochester, N.Y. Palace, now in the Rochester Auditorium Theatre.

Five offbeat selections are heard on each instrument. On the Stanton (Baltimore) 3/31 Kimball it's "A Lovely Day Tomorrow", "Tell Me", "Indian Summer", "Through the Years", and a particularly lovely reading of a selection usually heard as a vocal solo because it's message is in the words; to anyone who has ever heard Campbell-Tipton's "A Spirit Flower" sung, Leonard MacClain's reading will hit with impact.

On the 4/18 Marr & Colton in Buffalo's Roosevelt Theatre, Leonard plays "I Could Write a Book", "Try a Little Tenderness", "Never on Sunday", "Call Me Irresponsible" and "I Got it Bad".

On the 3/19 Moller in the Sedge-wick Theatre (Philadelphia), Leonard offers "The World is Mine Tonight", "I Can't Begin to Tell You", "I'll Always Be in Love With You", "Sweet and Lovely", "By the Bend in the River" and "Toy Soldier March".

On side 4 Leonard plays the then 4/21 Wurlitzer in the RKO Palace (Rochester), offering such selections as "The Touch of Your Hand", "Darling, Je Vous Aime Beaucoup", "Stay as Sweet as You Are", "When You're a

Long, Long Way from Home" and "Little White Lies".

It's easy for a veteran organ fan to assume "everyone knows about Leonard MacClain," but that isn't true. Therefore, we recommend to newcomers to the hobby to get to know the artistry of this great man of the theatre organ through this fine record set, probably the most monumental of "Melody Mac's" long recording career.

Recording quality is good throughout and it's interesting to compare the four brands of organ from these representative examples as played by a master.

This set was originally equipped with an elaborate jacket, but the supply may be exhausted by the time orders are placed. We have been assured that sets sold minus jackets will be accompanied by a reprint of the 1963 THEATRE ORGAN biography of the artist plus a photo of Mr. MacClain. This is a closeout and not too many sets remain. It may be a last opportunity to hear some of the best work of a fine theatre organist.

SALUTE TO AMERICA, Lloyd del Castillo at the Giant Wurlitzer - Stereo. Available at \$5.00 postpaid from Castle Services, 229 Kenter, Los Angeles, Calif. 90049

For \$1.00 more Del will include a copy of his normally \$2.00 "Alphabetical Primer of Organ Stops," a whimsical, irreverent and delightful listing of organ voices as he sees, hears and embellishes them. Not for the humorless nor purists. Rated "G."

The organist explains the makeup of this recording as his desire to say something good about America at a time when so many people are panning it. Whether or not such a theme is timely in view of the fact that a portion of America, namely the United States, has so recently been divided into "doves" and "hawks", is something only record sales can decide. No one would deny that "America the Beautiful", Victor Herbert's "American Fantasy" and Gershwin's "Of Thee I Sing" are admirable Americana, and Del's presentation of these is tops. Yet, of the 22 titles more than half are war-associated or military-oriented to various degrees. We can't help but



Lloyd del Castillo gives cheers for the red, white and blue.

wonder whether the inclusion of so much military music will help or hinder Del's effort to "say something good" in the somewhat harsh light of today. Perhaps a followup might include Ernest Schelling's "Victory Ball Fantasy" for balance.

Despite philosophical questions concerning the content, the treatments are a joy. No tricky nor obscure use of harmony or rhythm cloud Del's straightforward statements of the basic melodies, and only a couple of unfortunate schmear glissandos give away Del's many years of honking an electronic. But long before that there was a brilliant career in silent film cueing in New England, followed by Hollywood radio and TV studio staff work as a composer, orchestrator and conductor. Not bad for a lad whose formal education stopped when he graduated from Harvard!

All the expected titles are present: "Star Spangled Banner", "American Patrol", "God Bless America", "You're a Grand Old Flag", "I'm a Yankee Doodle Dandy", "You're in the Army Now", "The Caissons", "Air Corps March", "Anchors Aweigh", "Marines' Hymn" and a rousing "National Emblem" which once more has the monkey wrapping his tail around the flagpole.

Less frequently heard are "Over There", "Keep the Home Fires Burning", "Til We Meet Again", "Pack Up Your Troubles", "My Buddy", "Mademoiselle from Armentieres" (re-

calling all those gamy WWI verses now heard only in Legion halls), "Wintergreen for President," "Love is Sweeping the Country" and "American Fantasy" which is a medley of such folk tunes as "Swanee River", "Dixie" (on Honky Tonk piano, yet), "The Girl I Left Behind Me", "Columbia the Gem of the Ocean" and "My Country 'tis of Thee".

Registration is brisk and uncomplicated with lots of use made of drums, orchestra bells, xylophone and other percussions. In brief its pure old-time theatre organ with treatments bound to please the veteran organ fan.

The instrument is that remarkable mostly Wurlitzer 3/22 installed in Joe Koons' cycle shop in Long Beach, Calif. It has the sound of a studio organ, with close miking and very little audible effort to reverberate it artificially into a "cathedral" sound.

- THE PLUG-IN CORNER -

REX KOURY MEETS THE RODGERS STYLE 260 SPECIAL THEATRE ORGAN. CR-E126, Stereo. Available Postage paid for \$5.50 from Koury Productions, 630 Robinhood Drive, No. 1, Reno, Nevada 89502.

It is said that a good organ will reflect the personality and musical prowess of its players. If that is true, the Rodgers in Bob Power's Camarillo (Calif.) home qualifies. To date this very special instrument (designed from the tonal specification and console layout of a Wurlitzer style 260) has been recorded by Lyn Larsen, Larry Vannucci and now Rex Koury. All three have contrasting ways of expressing themselves musically, and all found the means of personal expression in this superb instrument. It is as adaptable to the subtle reed-bright style of Rex Koury as it was to the sweeping, big organ style of Lyn Larsen or the swing band era offerings of "the Vanooch."

Rex Koury offers a varied list of selections devoid of overdone chestnuts. Treatments are individual; there is no apparent "Rex Koury Style." He presents each selection in the style which shows it off best, a result of his many years of orchestrating for Hollywood radio and TV shows. Note the lush Tuba in his own "Silent Treatment," and the happy lilt of "Falling in Love with Love," the varied regis-

tration in "A Little Street Where Old Friends Meet" (those mordants!), and the various horns and trumpets he conjures for a percussion-flecked "Toy Trumpet." "Moonlight in Vermont," "I Will Wait for You," and a fine jazz treatment of "Foggy Day." All illustrate the Koury preference for both ensemble and solo reeds, but never to the neglect of the other tonal families. The remaining selections are "They Call the Wind Maria," "Pieces of Dreams," "The Girl Next Door" and "Spanish Eyes," all equally well orchestrated, and in generous proportions (only two of the eleven selections run less than three minutes).

Miking is better than for the Larsen disc but not as good as for the Vannucci recording, the "big sound" having been sacrificed for the "presence" of a close pickup. In a way this enhances the Koury instrumentation by catching it in closeup perspective, but it makes the organ sound small. On our review copy the record labels were reversed. Rex Koury's artistry overrides such minor flaws.

TAKE BACK YOUR HEART, I ORDERED LIVER, Ed May and (daughter) Carol, organ duo (plus vocals by Carol). Available postpaid at \$5.00 from CEM Recordings, 893 N.E. 82nd Street, Miami, Florida, 33138.

Here's another golden era veteran heard from and he's aided and abetted by his daughter, as heard during their organ duo act which plays such posh clubs as Deauville's (Florida) Cyrano Lounge. Eddie May is a well remembered name among TO enthusiasts with long memories. We recall him from vaudeville days when he played central New York state theatres. Details of his memorable career were chronicled by Lloyd Klos in the Summer 1966 issue of this publication. It is well worth rereading. Ed, now 70, has always remained with music, come talkies, depressions, wars, plug-ins and more than 3,000 (count 'em!) private students.

One of the nicest qualities about Ed May is his refusal to take life or himself too seriously (e.g. the title of this platter). Despite his many years of music making he considers the highlight of his career being photographed with Leo the Lion (both in the cage). Neither got bitten. This light-hearted philosophy is carried over into the



Eddie May

performance recorded. Ed and Carol aren't out to astound, but rather to entertain. On side 1, Ed and Carol offer duets in theatre organ intermission style, playing plug-ins (brands not revealed) and a single note instrument not unlike a Solovox. Playing is warm and unspectacular easy listening. No surprises but attractive versions of "Hey Look Me Over," "Five Foot Two," "Indian Love Call," "Rose Marie," Ed's "Y.O.U. March," "Twilight Time," "Cherry Pink," and "Please Don't Talk About Me When I'm Gone".

Side 2 consists of six vocals by Carol accompanied by dad, which we will not discuss individually in view of



Carol May

our organ commitment. As a vocalist Carol is a "belter", not too much concerned with pitch nor melody line, but strong on personality projection. She probably makes a smashing personal appearance under the nightclub spotlight.

Recording is technically okay, although there's a higher than average surface hiss on the pressing which we reviewed. Whimsical jacket notes by Ed express some of his lighthearted philosophy but more of his history, the order for liver notwithstanding.

ONE IN A MILLION, Bill Million playing the Conn model 650. CR-CR06-S stereo. Available at \$5.50 postpaid from Bill Million, 1895 Stonesgate, Westlake Village, Calif.

Bill Million is a young midwestern (Lafayette, Indiana) musician who sought and found his niche on the west coast where he has become one of the most sought after musical entertainers on the Southern California saloon circuit. Bill was influenced at an early age by the theatre organ and he has developed a style of playing which combines that style with the spinoff sometimes called "night-club style" with traces of what has become known as "hammondry" showing through the more subtle theatrical playing.

The instrument is Conn's largest horse-shoe model, the 3-manual 650, with a third manual devoted especially to emphasis brass. Otherwise it's a transistor model of its predecessor, the two-manual 645, but minus that model's Tierce and Celeste effect. It also confines the fine Conn Vox Humana (still the best electronic simulation) to the middle manual, a voice available on all manuals of the spinet 580 and standard 2-decker 643. For all that, it's a formidable instrument in Bill Million's hands.

Bill offers a theatrical beguine treatment of "Serenata" with rhythm marked by the "clacker", a solid beat "Satin Doll," an inspiring "Climb Every Mountain" with the aforementioned Vox much in evidence, the best "You Didn't Have to Say You Love Me" since the late Johnny Duffy's (note the "phantom piano"), an upbeat "You're Just in Love" (which suffers in spots from too much 5th content in the registration), a languorous "Tiny Bubbles" and "Pearly Shells," the most appealing "Here's

That Rainy Day" since Lyn Larsen's; a "Valentino" tango, "Inspiration," a very subtle presentation of "Somewhere" (from *West Side Story*) featuring the Vox and off-mike piano, and a restrained but lively "76 Trombones" with percussors kept in the background. All tunes mentioned so far have been given a generally "theatre organ" presentation.

Now let us examine two selections which fall short, from the theatrical viewpoint, for reasons of unsatisfactory registration. "Edelweiss" and "Somewhere My Love" both employ a non-organ effect that has all the subtlety of tuned outboard motors putting chopped Tibia chords. The effect sounds like a faulty electronic



Bill Million

circuit "motor-boating" and has no place on a product merchandised as a theatre organ. Shame on Conn for its mimicry of cheapie builders who introduced the "regurgitational palpator" (probably marked "Repeat" on the stopkey). It is used only briefly but leaves a sour taste. And, Bill, you shoulda known better, although your cocktail lounge fans may be intrigued. They buy records too.

Outside of those two selections, the tunes are very satisfying. Bill's musicianship is impeccable. His rhythm, phrasing, tempos and general "feel" for theatrical stylings leave little to be desired. Best of all it's one of those records which sound better with each playing, with the exceptions noted. It shows off the Conn organ's theatre organ similarities much more effectively than George Wright's "The Sound of Conn" demo record listed in our last issue, especially in view of George's minimal theatrical playing thereon.

NUGGETS
from the
GOLDEN
DAYS



Prospected by Lloyd E. Klos

This time, we have a sort of "Pot Luck" collection of nuggets which Jason and I have found throughout the lode. References were American Organist (AO) and Diapason (D) magazines.

Feb. 1930 (AO) The theater organ field is overrun in Los Angeles and vicinity, and Local 47 will not encourage theatre musicians of other locals to come here. An agreement has been reached between Local 47 and Fox West Coast Theatres, for certain considerations on part of both. Organists are retained in most West Coast Theatres to play before each show, intermission, silent subjects and occasions as solo. Though salaries are reduced, the organists have more favorable conditions in which to adjust.

May 1930 (AO) Theatres in the east have discarded the organ and organist all the way from the once pre-eminent Rialto and Capitol to the symphony. Mr. and Mrs. JESSE CRAWFORD do a solo on every program at the New York Paramount, and Dr. C.A.J. PARMENTIER gives a little concert at noon at the Roxy. The Crawfords will soon open the new twin-console Wurlitzer in the Metropolitan Theatre in Boston.

Jan. 1931 (AO) Remick Music Corp. announces: "For organists - 'Baking a Song Cake', a novelty slide presentation, embracing our surefire hits."

Feb. 1931 (D) STANLEY RHODES, organist at the RKO Lincoln Theatre in Trenton, N.J., died of a heart disease on the theatre stage as he was about to take his place at the console. He was 40.

Feb. 1931 (AO) A Kimball organ,

which served Philadelphia's Arcadia Theatre for 15 years, was bought by Simpson Memorial ME Church. Of the percussions, only the chimes remain.

March 1931 (D) The Incorporated Society of Musicians of England are of the opinion that "the theatre organist is coming back; organs being installed in theatres are 3 and 4-manual types, rather than 2-manual." The paper of the group adds: "There is no musical instrument less understood than the modern organ . . . credit must be given the American Wurlitzer Co. which realized the genius of Robert Hope-Jones and produced, under his guidance, the modern type organ."

April 1931 (D) As of January 1, there were 22,731 motion picture theatres in the United States. Of these, 10,231 were for silent pictures, the remainder, 12,500 or 55% were wired for sound.

May 1931 (AO) A prominent organ builder in reply to a suggestion to educate their salesmen to selling the idea of organs to theatres again, said: "If the managers had their way, it would not be so difficult. The managers want the organ, but back of it are RCA, Westinghouse Electric and its holding companies. The orders are to keep any walking musician out of the pit. To satisfy Wall Street, they have to keep their equipment in, as basis of their finance."

Sep. 1931 (D) MELVIN OGDEN, 40, former organist of the Howard Theatre in Atlanta, died in Salem, Oregon after a long illness.

Jan. 1932 (D) KMOX, "The Voice of St. Louis", has ordered a 2-console Kilgen for the main studio of its "Radio City" in the Mart Building. The organ will have 3-manual consoles.

Aug. 1932 (D) REGINALD WHITWORTH, English organ writer, has brought out a book on "The Cinema and the Theatre Organ." Much credit is given America for theatre organ development. Among the illustrations appear the 3 Roxy consoles, Chicago Stadium's 6-manual Barton, and the Wurlitzer in the Trocadero in London. Drawings also show the complete workings of a theatre organ.

Jan. 1935 (D) JOSEPH STOBLES, whose professional name was Joe Stoves when he played the Loew's circuit for 10 years, 3 of which were at Loew's Valencia in Jamaica, Long Island, died from injuries suffered in a

fall in his apartment on November 25.

June 1936 (D) The Little Theatre in Rochester, N.Y. has ordered a Kilgen "Petite Ensemble" which will include chimes. Attendance at this house is restricted to invitation to previews of better pictures before release to the general public.

June 1943 (D) The giant organ at the United States Military Academy at West Point has been further enlarged by several memorial stops, including a 64-ft. ophicleide gravissimo, a chorus tromba, service octave, diapason sonora, grand mixture, grand diapason, celesta and violone.

GOLD DUST: 10/22 FREDERICK BURR SCHOLL opened the 3/14 Wurlitzer in Grauman's Egyptian in Los Angeles . . . 1/23 NELSON SPRACKLING at the State, Jersey City; J. VAN CLEFT COOPER, New York's Rivoli; FRANK STEWART ADAMS, New York's Rialto . . . 3/23 JAMES E. DURKIN, Houston's Liberty; C. SHARPE MINOR guesting at New York's Rialto; Alhambra Theatre in Canton, Ohio is getting a new Barton; DEZSO D'ANTALFFY & JOHN HAMMOND, Eastman in Rochester . . . 4/23 JOHN ELTERMAN, Century in Baltimore . . . 5/23 Dr. MELCHIORRE MAURO-COTTONE, New York's Capitol . . . 8/23 ALBERT HAY MALOTTE, Shea's Hippodrome in Buffalo . . . 7/24 LLOYD G. DEL CASTILLO, Sherman in Chillicothe, Ohio; ARTHUR CHANDLER, Jr. Cincinnati's Capitol; VICTOR COLDWELL, Blue Beard and IRVING CAHAN, Karlton in Philadelphia . . . 8/24 GEORGE CEIGA, Evanston (Ill.) Theatre . . . 9/24 FERDINAND VELTZEN at 3-manual Hilgreen-Lane in Victor Theatre, McKeesport, Pa.; EDWIN LYLES TAYLOR at Tivoli's Hope-Jones Wurlitzer, Chattanooga . . . 10/24 JOSEPH EKMAN at the 3-manual Barton, Orpheum in Kenosha, Wisc.; ARTHUR CLINTON at Los Angeles Metropolitan; GEORGE B. CARTER, Park's Hilgreen-Lane, Newburgh, N.Y.; R. WILSON ROSS, Maute's Marr & Colton in Irwin, Pa.; FREDERICK M. SMITH, Strand in New York; HAROLD OSBORN SMITH, Rochester's Eastman . . . 11/24 STANLEY ANSTATT, Wausau (Wisc.) Theatre;

That should do it until we get back with our June loot from the lode. So long, sourdoughs!

Lloyd & Jason

"MOTHER" DEDICATED

by Bert Brouillon

The "Dowager Empress" is singing again, safe at last in the Exhibition Hall of the "Century II" Civic Center in Wichita, Kansas.

After a four year rebuilding and installation project by Wichita Theatre Organ, Inc., local organ enthusiast group, the "Mother" Wurlitzer was dedicated with a gala concert on Dec. 9, 1972, with Rex Koury at the console and support by a 31-piece concert orchestra.

It was a time of triumph for group president Mike Coup, publicist Dave Bernstorf and the group which labored so long to overcome obstacles such as the loss by fire of the original console in 1968. With the exception of retired aerospace worker Cloyd Coup, the principals in the organization are all under 30: J.D. Unruh, Tom Taylor, Marc Allen and Greg Dye.

It was 12 degrees above zero on Dec. 9 in Wichita but the weather in no way diminished the turnout; the

"Wurlitzer Pops Preview" program had been sold out for two days.

The audience, 3,000 strong, was seated at tables ala the Boston Pops concerts as Mike Coup made his opening remarks. Then master showman Rex Koury and the orchestra opened with the memorable newsreel march, "Paramount on Parade," after which the organ took over for a nostalgic "Perfect Song."

Rex Koury did his own MCing from the console and announced his program of mostly memory twirners e.g. "Rhapsody in Blue" in remembrance of New York's "Great White Way" where the same organ was featured at the New York Paramount from its mid-'20s opening until the late '40s. It was first featured by the great Jesse Crawford and Rex's "Crawford Remembered" included four of the poet's greatest hits. Also in the nostalgia class was a medley he called "Tin Pan Alley 1927." His own "Gunsmoke Theme", with plenty of support from the orchestra, proved an exciting treat-

ment. The orchestra was heard again with the organ during the "Fiddler on the Roof" selections.

After intermission the music continued with a Cole Porter potpourri, "Tin Pan Alley 1972", a Christmas group, then Koury's veritable "trademark" variations on "When the Saints Go Marching In".

Then Rex threw in an extra, his "Rhapsody Americana", followed by a rousing "Stars and Stripes Forever" finale which brought the entire audience to its feet.

The success of the opener will be followed by a youth pops concert on March 4, Gaylord Carter on April 18 and Billy Nalle on June 18.

There was a very proud lady in the audience, Theresa Papp, who came all the way from New York to hear the organ her husband, Dan Papp, first installed then maintained for as long as it was used at the Paramount.

Following the concert we had the following exclusive THEATRE ORGAN interview with Rex Koury.

Rex Koury at the new console of the "Dowager Empress" built after the original was destroyed by fire in 1968.



Programs are autographed following the dedicatory concert in December.



Q. What was your first impression of the Wurlitzer?

A. I arrived in Wichita about 10:30 p.m. on Dec. 5 and a half hour later was getting a preview of 'Mother.' What a thrill it was!

Q. It was in top shape?

A. Yes. however, next day (Wednesday), Mother got temperamental — one cipher after another.

Q. What caused them?

A. The weather turned dry and icy cold overnight. Not enough humidity. They raised the humidity by squirting water into the blower intake at regular intervals. Once the humidity reached the chambers and relay room, the ciphers let up.

Q. Any other technical problems?

A. No. By showtime she was in glorious voice — indeed the 'grande dame' of theatre organs. Had only one brief Vox cipher but she cleared her throat without help.

Q. Was it the first time you had played the famous Times Square Paramount organ?

A. No, I'd had the privilege of playing it as a student of Jesse Crawford in the early '30s. It sounded fantastic then and it sounds fantastic today. Smooth!

Q. What stops do you feel stand out?

A. Three lovely Tibias, and four Vox Humanas. Two Posthorns, and three of the finest Diapasons I've ever heard on a theatre organ. And some wonderful color reeds.

Q. How's the bottom end?

A. The pedal department really shakes the hall when topped off with the 32' Contra Bourdon, the Diaphone and the 32' Bombarde.

Q. It seems to have met all your concert requirements.

A. This has got to be the greatest Wurlitzer I've yet experienced. Playing it again was, for me, the purest and most wonderful nostalgia. I don't mind admitting tears came to my eyes more than once during the concert.

Q. Any comments about the installation?

A. As you know, the Century II is a tremendous convention and civic center, a huge round affair divided like pieces of pie. The Exhibition Hall, which houses the organ, is the largest cut.

Q. About how large?

A. Well, 3,000 attended the concert and they were seated at tables, not in rows of seats. Main floor and

balcony combined have over 60,000 square feet.

Q. Where are the chambers located in the pie slice?

A. Across the rear of the stage near the center of the building. There are four of them — Main, Solo, Orchestral and Brass, and they are elevated about 15 feet above stage level.

Q. What are the acoustic qualities of the hall?

A. Quite good, since the auditorium is mostly stone and concrete construction with plenty of glass and no deadening surfaces.

Q. Is the console on an elevator?

A. No, it's on a large dolly which is wheeled on stage from the left side wings. Backstage there's a special room to store it.

Q. Now, to the concert. Besides the 4-manual, 36-rank Wurlitzer there was an orchestra.

A. Yes, a 31-piece concert ensemble drawn principally from Wichita's fine symphony orchestra. It was ably directed by veteran local conductor Verne Nydegger. I can tell you this group compared very favorably with many of the excellent studio orchestras I've conducted in Hollywood.

Q. Any problems with orchestrations?

I noted items on the program such as the "Fiddler on the Roof" medley. Arrangements for a 31-piece orchestra plus organ aren't readily available.

A. The only problem was time. I wrote out all the orchestral arrangements except for the Cole Porter set. Of course I'd done most of the work before arriving in Wichita but last minute changes had me writing out conductor parts until two hours before curtain time, often during rehearsal breaks.

Q. Were you happy with the overall results?

A. Happy? This had to be an occasion I'll always remember — the thrill of a lifetime to turn around after "The Stars and Stripes Forever," played by both organ and orchestra, and find 3,000 applauding people on their feet. That was something an organist rarely experienced in the old days — believe me.

Q. How did you like Wichita?

A. It's a friendly place. I must tell you too that my visit was made all the more pleasant by the wonderful hospitality of Mike Coup, Dave Bernstorff and his folks, and the

members of Wichita Theatre Organ, Inc. They are one grand bunch.

Q. Did the premiere concert attract any outsiders?

A. Yes, organ buffs came from all over — Fort Worth, Dallas, San Diego, Los Angeles and even New York. And a special bouquet goes to young Rick Shindell, who drove down from Detroit and worked practically around the clock to help get the organ ready — with the flu, yet!

Q. Did the concert draw any press comment?

A. The Wichita Eagle reviewed the concert favorably in its December 10th issue, along with a photo of the concert poster with 'SOLD OUT' marked across it.

Q. Anything else?

A. Yes, the closing comment of the Eagle's reviewer, Joanna Wiebe — 'Mother, You're not getting older; you're getting better.' □



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

As you know, but not yet all ATOS chapters, this well tremulated citizen has been engaged to write a bi-monthly column of theatre organ news for *MUSIC Magazine*. This magazine goes to 30,000 people and so obviously more than just members of the AGO in the USA and the RCCO in Canada. Readers want to know more about the theatre organ and what is happening in its use internationally and so such a column helps serve the

very motto to the national ATOS. This is why I'd like to invite all the ATOS chapters who send members occasional mailings or regular newsletters to put my name and address on their mailing lists if interested in having their special projects and occasions known to far more than just ATOS members. Four groups already are doing this and I hope the others will want to join them. For this column, there's no such thing as getting news of special importance to me "too early." The deadline I face is two full months prior to the month of issue. That carries its own message! Thank you for making this invitation known as you see fit and my good wishes.

Billy Nalle
100 La Salle Street
New York 10027

Dear Sirs:

I am taking the opportunity to use this means of extending my warm greeting to my many friends in Wichita, Kansas.

In my greeting is a most sincere "Thank you for your hospitality" and for all your love and kindness to me. My visit in Wichita was wonderful and a memorable one for me.

I also wish to comment and compliment each and every one of my dedicated friends who had a part in arranging for the festive occasion. You are all to be congratulated.

It was a delightful privilege for me to be present at the Restoration and Dedication of the Paramount Wurlitzer Organ which had been under the constant care of my beloved husband Dan Papp for the past 38 years in New York City. Needless to say hearing Rex Koury play it brought to mind many pleasant memories of the past.

With my very best wishes that the years to come will fulfill your fondest hopes and bring you all much happiness, I am

Sincerely yours,
Theresa Papp

Dear Sir,

Your interview with Sid Torch was wonderful. He was without a doubt, *the* stylist in the old country. The other one was Quentin Maclean whose playing to movies was head and shoulders above anyone else over there.

Torch was first to discover how to use the organ really orchestrally and his use of the brass at Marble Arch and

Edmonton were inspiring to say the least. He was a concert pianist of impeccable technique prior to this. Many pianists changed to organ but without the imagination such as he possesses.

He was the George Wright of the thirties. Both Torch and Jesse Crawford were not orthodox organists in the sense of the word. They were successful despite this because they were not frightened to experiment, not being bound by academic do's and don't's.

I also enjoy the contributions of John Muri. He always talks horsensense and how right he is the way the movie industry has hit an all time low. The same applies to conditions in the old land.

Sincerely,
Reginald Stone

Gentlemen:

I am especially interested in the article on Sidney Torch and the interview with him; the reason being that I carried out the tonal finishing on this organ, and voiced some of the flue stops. I should mention the reference is to the Regal Edmonton.

Your readers may be interested in the following account of my experiences with this particular organ. The late Herbert Norman (grandfather of the present John Norman) was interested in this organ and spent much time on the design of the Trumpet, and the Saxophone. The Trumpet was fitted with Cavaille-Coll type shallots, a generous scale giving the typical French spread, and brightness of tone. The Trumpet was voiced by Arthur Rundle (now in his eighties) the last of the Rundle reed voicers. His grandfather Edwin Rundle voiced the reeds for Sidney Town Hall. Jack Rundle (Arthur's father) also voiced reeds for the Regal Edmonton. The Saxophone was fitted with reeds an exact copy of the real Sax and the reed bodies differed very little in scale, and the stop was of short compass. Mr. Herbert Norman arranged for a saxophonist first to play in the voicing shop in an effort to achieve a worthwhile copy of the real Sax.

The tuned Bird Whistles were lots of fun. After working on them all night, the front of me was soaking wet where water had splashed out of the bath the pipes were contained in. The tuned Bird Whistles being the same

principal as used by Thomas Dallam for the organ he built for the Sultan of Turkey in 1599. Incidentally this organ had a "Toy Counter" and a player action, (self player). To get back to Edmonton, Mr. Torch was an extremely nice fellow to work with. I well remember his remark when something did not come up to his expectation, he would say "it does not mean a thing."

The ACC was situated in the upper chamber, which being on the large size the tone tended to stay some-what in the chamber. After hearing it for the first time, Mr. Torch said "it does not mean a thing" so I had to get to work to "push" the tone, even to the extent of fitting rollers to the stopped basses.

My impression was, that this was the first organ that Mr. Torch had played on, and we were amazed at his dexterity, and original approach. I still have some of the 78 English recordings. The passages where the tuned Bird Whistles are used, warbling over the Tibias, are akin to the Cymbelstern of classic organ. In all truth we can say that the tuned Bird Whistles are the Cymbelstern of the theatre organ. This statement will cause the trackers to flutter.

The organ was installed by Fred Ulrich; now deceased. This same gentleman installed the Regal Marble Arch. Maybe someone can tell me where the organ went to. I helped Robert Lamb with the tonal work on this organ, and Quentin M. MacLean in a brochure entitled "A Modern Concert Hall Organ" writes in a foreward "The organ at the Regal, Marble Arch, is to my mind one of the most characteristic creations of that great artist, Herbert Norman, and as such it commands the respect and admiration of all organ lovers."

The great interest in the cinema organ, and its history, is most rewarding. If one is not aware of the good things in the past, how can one be sure of what is good today.

Sincerely,
Hugh R. Turpin

BE KIND!

If you send in your reservation now — it will help keep the Oregon Chapter from being swamped the last few days!

BE KIND — DO IT NOW:

SHIRLEY GOES WEST

by Peg Nielsen

The future of the theatre organ hobby depends largely on the emergence of young artists ready to take up the torch, but they need encouragement. This is the story of one talented youngster on her first safari far from home, and the efforts of those with whom she came in contact to make her feel welcome and at ease. Included are photos from her picture album, visual records of people, times, places and instruments she wants to remember.

Photos: Bob Hill, Stu Green

Malar's Bob Carson found Shirley to be a cooperative artist. She adapted quickly to an unfamiliar instrument.



Shirley found the Wiltern Kimball much to her liking.

It was raining on the January night when the big United jet nosed into its berth at Los Angeles International Airport. For one passenger it was her first venture so far from her Philadelphia home area; Shirley Hannum had travelled as far as Detroit, Rochester and Buffalo to attend ATOS conventions or play east coast concerts during her young career as a professional organist, but now she was arriving in Los Angeles to play a concert and make a record. It had all happened suddenly, and at a time when the youthful organist had been having more than a little concern about her future as a concert artist. No, not doubts as to her ability as a musician; she had been reassured years before by one of her teachers, Leonard MacClain, that she had that certain spark which would one day bring her

into national focus. Yet the concert offers had been sparse in recent years. Shirley wondered.

Then a series of transcontinental phone calls changed everything. Malar Records' talent scout, Helen Dell, had heard Shirley's cameo spot at the 2/8 Wurlitzer in the Tivoli Theatre in Frederick, Md., during the 1972 ATOS convention. Helen was impressed and made a note in her book.

As Shirley traversed the accordion-pleated passage from plane to terra firma her eyes scanned the waiting crowd, and fell on a familiar face; Helen Dell's. Helen and her husband, Malar Records president, Bob Carson, drove Shirley to the famous studio which is also their home. There was the 3/26 console that has been recorded by Johnny Duffy, Lyn Larsen, Helen Dell, George Wright, "Guy Melindy", "Jocelyn McNeil", Tom Hazleton, Bud Taylor, Gaylord Carter and many others in the "Who's Who" of organdom. For the next week it would be exclusively Shirley's.

Lansdowne, Pennsylvania (home base) seemed far away and remote in time as Shirley fingered the same stopkeys and combination buttons her illustrious predecessors had once fondled. Pushing a button under the great manual brought a smile of recognition to her lips. "That's a Lyn

Larsen combination," she exclaimed to no one in particular. Then with a pang of anxiety she wondered how her church choir would fare without her on Sunday.

The Carsons had invited Shirley to be their house guest during the recording session, so she would be in close proximity to them and to the organ for the next week. It was an advantageous arrangement because Shirley was never far from the instrument she would soon record.

Shirley had four days to become familiar with the organ before the recording session. She had one night off while Les and Olive Pepiot tuned the instrument. She was driven through the continuing rain to the Pipe & Pizza to hear Carl Simone (subbing for Bob Garretson) play the 2/10 Wurlitzer. Carl gave Shirley a whack at the organ and the ears of pizza chompers quickly noted there was a distinct difference in style. It was a sparse audience, due to the rain, but they warmed up to the music of the gal sporting the shag bob and the comfortable slacks.

Next day it was back to work on arrangements and registration — and much practice. There wouldn't be much more recreation before the taping, other than leisurely meals in Hollywood restaurants with the Car-

sons and a look at the stars' footprints in cement at the Chinese Theatre. Thus went the Hollywood visit, from Monday to Thursday.

On Thursday, engineer Dick Stoney moved in his recording equipment, and the hard work started. Helen and Dick were delighted to learn that Shirley could get the desired results on tape in two or three "takes" at most, so the work time went quickly. Some selections went faster than others. The one piece Shirley concentrated on above all others was the "Liebestod" (Love-death) of Richard Wagner's ill-starred lovers, Tristan and Isolde. With her trademark tune, "I Enjoy Being a Girl," the recording session closed on Friday evening, with all taping accomplished in only two days.

Her next project would be her concert at the Wiltern for the LA Chapter of ATOS. But there was a weekend for sightseeing before she could get her hands on the monolithic Kimball 4/37 which scares so many organists. Her hosts and new friends drove her around Hollywood and Los Angeles for a looksee of "Tinseltown" in soggy conditions. On Friday night it was a visit to Coffman and Field's Old Town Music Hall in nearby El Segundo for a listen to the 4/24 Wurlitzer with Bill Coffman at the console. Next day it was the Elks' Club 4/61 Morton,

"I Enjoy Being a Girl" Shirley completes her Malar record taping session on the Carson 3/26 Wurlitzer with a triumphant grin.



An opportunity to hear Lloyd del Castillo in concert was a highlight. "Del" obviously warmed up to the situation.





The San Sylmar 3/25 Wurlitzer was a special thrill on a rainy afternoon. That's a huge orchestration ahead of the console, not part of the Wurlitzer.

then the 3/16 Wurlitzer in San Gabriel's Civic Auditorium. On Sunday she attended the monthly meeting of the LA pro organists Breakfast Club as a guest.

Next day, she moved from the Carson home in Hollywood to the

Westwood home of "Deke" and Dottie Warner, where she would be a house guest while preparing for her concert. Bright and early Monday morning she was delivered to the Wiltern by Deke where the LA chapter's Liaison Chairman, Chick Landers, took charge. In a

moment they were in the dimly lighted interior of the Wiltern and the console was raised to "up" position by maintenance chief Leonard Worne. Soon Shirley was lost in the intricacies of the Kimball, a brand she knows well, having played one as a theatre staffer for seven years back in Lansdowne, not to mention the large Kimball in the Dickinson High School in Wilmington, Delaware, where she has played concerts. She would spend the next five mornings at the Wiltern, preparing her concert. Her afternoons and evenings were free and she accepted a number of invitations from locals. A dinner date with ORGANIST magazine publisher Bill Worrall got her around to several of the southland locations which feature organ music, and also an assignment as eastern regional reporter for Bill's mag. Rain was still a problem which discouraged projected visits to the movie studios, but Shirley decided to accept recording engineer Dick Stoney's invitation to visit Disneyland, rain or shine. She got rain by the bucketful as they sailed with the Pirates of the Caribbean, marvelled at the animated tweeting of the Tiki Room birds, plunged to the ocean floor in a submarine, chilled to the wraiths and apparitions which threatened them in the Haunted House (with George Wright's eerie recorded organ music flooding the Phantom Ballroom) and shuddered at the roars of a giant Tyrannosaurus and a spike-tailed Stegosaur, stopping to do battle while fleeing before the sizzling lava of an erupting volcano. It was an afternoon, the youthful organist would not

She was pleased to find this schedule in the Wiltern lobby during a practice break.

She was intrigued by the realistic imitative voices of the Bob Power "style 260" Rodgers.



soon forget, despite the soggy skies.

On another rain-drenched afternoon Stu Green and Peg Nielsen arranged with Gordon Belt to let Shirley have a go on the 3/25 Wurlitzer in J. B. Nethercutt's antique auto and musical instrument museum — San Sylmar. "J. B." happened to walk through while Shirley was playing and sat down to listen. But not for long; other matters beckoned. Later, after Shirley had departed, he asked Gordon to get her address, so he could forward a "thanks-for-the-concert" note.

Next a fast snack and the trio set out for Bob Power's home up the coast in Camarillo. The rain was now a down-pour, slashing across Route 101 in sheets. But expert handling of Peg's trained Maverick got them there in a little over an hour and Bob and Alice Power welcomed them into the home with the world's most elaborate electronic theatre organ. The big Rodgers warmed up to Shirley's crisp musical attack immediately; the girl and the electronic marvel got on famously. The Powers had just purchased a Steinway grand and Shirley played it in a few piano-organ duets with Stu Green, who, as usual, offered earplugs. She politely declined — but later regretted it. At least the rain stopped in time for the trip back to LA.

The rest of the week was devoted to polishing the concert material. Bill Exner and Bob Hill joined the group who ironed out any balking on the part of the Kimball.

Then came the big day — ground zero — concert time. The day dawned bright and sunny. The organ had been



Shirley's host, Deke Warner (right), adjusts a suspicious Stu Green's "Brownie" at the Elks' Club. Shirley was most cooperative with fotogs, preferred to be shot minus her glasses.

honed to a fine edge by the Worne crew and a good-size audience applauded as Shirley brought the console up with "Another Openin' Another Show." The program was varied — "West Side Story" selections, a jazzy '20s "Millie," a treatment of "Don't Blame Me" in the style of her teacher, Leonard MacClain; some Gershwin tunes and a striking fantasy improvisation which eventually revealed its identity — the "Mickey Mouse Club theme". However, the one selection from the classics, Shirley's organ transcription of Wagner's "Liebestod,"

drew the most extended applause in a program which rated plenty of hand clapping. Among the enthusiasts was one friend from Lansdowne, an organist formerly supervised by Shirley when he was an assistant performer on the Lansdowne Theatre Kimball. Charles Kolbik, on pass from his west coast army unit, had special pride in Shirley's performance — she was reflecting glory on the home town.

Too soon it was over. After she had held court in the Wiltern lobby, and had bid goodbye to the last well-wisher, Shirley was spirited off to a

News-hen Peg Nielsen interviews Shirley in her dressing room just before her Wiltern concert. 'Butterflies' were minimal.

Shirley found the behemoth Morton at the LA Elks' Temple a pleasant challenge during a chapter jam session.



MUSIC REVIEW



by Zoltan Sembrich

"Alles Was Du Bist", a trio in the style of J.S. Bach built around Jerome Kern's "All the Things You Are" by Billy Nalle, edited by Fred Tulan, \$1.65 at music retailers. Published by World Library Publications, Inc., 2145 Central Parkway, Cincinnati, Ohio, 45214.



Billy Nalle. His point was 'pop polyphony.' (Atlanta Fox Moller console)

Billy Nalle has scored some "firsts" in his career, one being the first soap opera score using jazz improvisations. Another was the first theatre organ concert scheduled as part of an American Guild of Organists' convention a few years ago in Atlanta. Billy introduced "Alles" to the orthodox organ pro's on the Atlanta Fox Moller and received such an ovation he had to repeat it. ATOS convention goers heard it played by Dr. Fred Tulan on the monster in St. John the Divine Cathedral during the New York session. Now it's available to all who dare attempt a Bach-style trio, a style of music which requires complete independence of hands and feet because the organist is dealing with three independent tunes. So, if one can

simultaneously pat his head, rub his tummy (circular motion) and make a horizontal trace with one foot while making a vertical trace with the other, there's a chance he's ready for polyphony.

Registration suggested is very simple: right hand a clear flute, left hand a pristine reed, pedal a gemshorn at 8' only, same stops throughout. Also supplied is suggested registration for a Hammond X66, with an alternative "switched-on-Bach" Harpsichord combination to get an even more baroque sound.

A right hand theme which Bach might have written fills the first eleven measures, a tune designed to wrap itself around "All The Things You Are" which starts with the twelfth measure in the left hand against a variation of the RH theme, all of this played against a pedal bass that moves chiefly in diatonic steps, mostly in quarter notes which call for getting into it with both feet. The three key changes of the Kern tune are accommodated simply by changing key signatures rather than face up to a mess of accidentals. It starts in E flat, changes to G, then to D, and back to E flat. It looks deceptively simple on paper, and it may be easy for an organist trained in the performance of music which flows horizontally. For the organist whose skills are strongest in playing a melody line against chord clusters and occasional counter melodies ("vertical" music), it will take some doing. But there are rewards beyond the mere performance of a pseudo-Bach novelty, as good as it is. Organists who normally play "pop" organ, or theatre style, will find this interesting exercise can strengthen their ability to perform counter melodies and to make one hand less dependent on the pattern being played by the other one.

Performance suggestions are somewhat tongue-in-cheek but to the point. For example the editor admonishes us with "don't laugh!" when he suggests an X66 Harpsichord effect consisting of Celesta and Banjo stops. And the suggested tempo is "easy does it." One can't help but wonder why there is so much emphasis in the notes to help X66 performers and so little to aid players of other brands of electronic or pipe organs.

But deficiencies in the "how to" notes in no way affect the value of the music itself, which is well worth the effort required to master it. □



Joe Koons gives Shirley the guided tour of his variegated "cycle shop" pipe chambers. She played for the multitudes who always attend Joe's Saturday night soirees.

nearby restaurant for a farewell luncheon. Then, after a jam session stint at the Elk's Club Robert Morton, the adventure was over.

Shirley would have loved to have remained in California longer, but back in Lansdowne there was an issue of the Delaware Valley Chapter's newsletter, *THE LIFT*, coming due, her church choir (which had sent her a congratulatory telegram) to rehearse, and a raft of teaching and sales commitments awaiting her. Shirley reflected on her two-week adventure in the west, and a resolution evolved. Some day she would return to what she described as "a dream bubble" for a more leisurely look-see. And if it still beckoned with such allure, she just might stay, "despite all the rain."

The weather was bright, clear and sunny in Los Angeles as the big jet roared skyward and headed east. □

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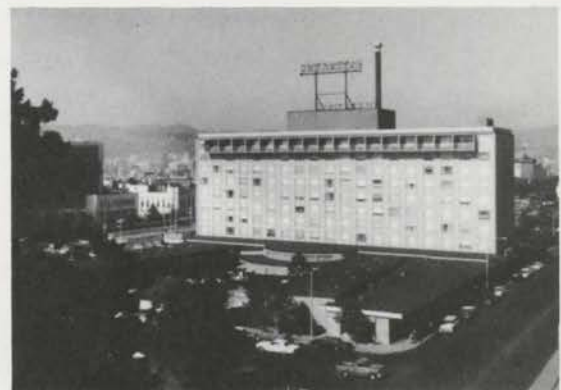
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Organs...

4/20 WURLITZER — PARAMOUNT THEATRE
3/34 WURLITZER — ORGAN GRINDER RESTAURANT
3/13 WURLITZER — SCOTTISH RITE TEMPLE
4/18 WURLITZER — OAKS PARK ROLLER RINK
4/49 WURLITZER — VOLLUM'S STUDIO
3/24 KIMBALL — BENSON HIGH SCHOOL

Convention Schedule

WEDNESDAY, JULY 25TH.

Morning
Registration at Sheraton
Noon
National Board of Directors meeting
Evening
No host cocktail party
Recital at Paramount Theatre

THURSDAY, JULY 26TH.

Morning
Registration continues
Recital at Organ Grinder Restaurant
Recital at Scottish Rite Temple
Afternoon
Open console at Benson High School
Evening
Recital at Paramount Theatre

FRIDAY, JULY 27TH.

Morning
Recital at Oaks Park Roller Rink
Recital at Organ Grinder Restaurant
Evening
Recital at Benson High School

SATURDAY, JULY 28TH.

Morning
Bus tours begin to Vollum's studio
Afternoon
Recitals by electronic organ firms
Evening
Banquet at Sheraton
Silent film at Benson High School

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"Our David"

by
Rosa Rio

Why "our David?" Because some day, you too, will know David Scrimenti, as a wonderful and unusual musician and he will bring joy to your hearts with his great sensitivity of music which overflows as a God-given

talent... our David was born sightless.

Over a year ago, David Scrimenti, age seven, was brought to my studio to study organ. His parents, Mr. and Mrs. Mario Scrimenti of Ansonia, Con-

necticut had called me to ask if I would teach a blind child. (It seems that the Scrimenti's after having three children born in perfect health, David was born blind). The pupils in his eyes just never developed... a relatively rare medical occurrence. My first reaction to their telephone call was in the affirmative and I said, "yes, of course I would teach David!" But after the phone call I began to wonder... this experience I'd never had before and how would I go about teaching a sightless boy of seven years?

So I met young David and immediately fell in love with him. His audition proved he had perfect pitch, and furthermore, he could identify any chord by its pitch name. It was very evident that the boy's first love was music, and with his keen ears, he could play most any music he heard on radio or television. However, at the first lesson, I realized my musical terminology had to be changed. The black notes were now *raised notes* and the white notes were now *flat notes*. I found correct fingering was a must, and a knowledge of intervals very important. All this would give David a security of finding or locating the correct notes at the right time.

Inasmuch as David had been playing by ear, a few bad habits had been formed such as flat fingers, not spreading the hands, the non use of the thumb, etc. So first came the scales and then all the major, minor, chromatic, triad, modern chords and their inversions. His memory proved fantastic for I only had to show him once and he never forgot!

During the lesson, I play the new song slowly and then I analyze each step for him while his mother records all conversation and music on a cassette tape recorder. David places his

Rosa Rio instructs David Scrimenti in her Shelton, Connecticut studio (Fred Thomas Photo)



hand on my shoulder while I am playing, and if I receive a sharp tap it means "stop, show me that chord". "What is it and how did you get it?" I then place his tiny hand over my hand, slide my fingers out gently and he now feels the position of the new chord. All that's left to do is explain the chord, inversions, etc., . . . and he has it! It's all so amazing, this inner talent which he possesses, along with his sense of rhythm and sensitivity of music.

I attended a Connecticut State Convention of Piano Teachers at the Bridgeport University a short time ago and was told of a wonderful course in organ for the blind by Bill Irwin. A long distance telephone call to Bill Irwin in California revealed that I should contact the Smithsonian Institute in Washington, D.C. for some high fidelity sound recording tape. The tapes promptly arrived and the quality was excellent, but upon hearing the tapes complete, I realized that David was already too advanced for this method of learning music.

At our students' recital, I only lead David to the bench, and thereafter he is on his own. He sets up his own registration and gets the feel of the instrument. (David plays a B 3 Hammond organ at home which is quite different from the R 100 organ that he plays at the Rosa Rio Studio). Well, I can assure you when he gets up from the organ bench, not one person in the room has a dry eye. Everybody is overcome by the strong emotional playing of this wisp of a boy and the God-given talent that he displays.

David never needs much encouragement to play the organ, and be prepared to hear more than one selection . . . maybe an hour of playing is more like it! Not long ago, I took him to hear a theatre pipe organ at the Thomaston Opera House in Thomaston, Connecticut. The affair was sponsored by the Connecticut Chapter of ATOS. This chapter has installed a 3/10 Marr & Colton in the opera house and the sound was sensational! David could hardly wait until the artist finished playing so that he could sit at the great-sounding instrument. Without fear, he asked to be lifted to the bench and by barely sitting on the edge of the bench, he reached the pedals and the manuals, playing the first melody that came to his head (with help on the registrations by yours truly). He astounded all those people

gathered around the console with his uncanny ability. Well, the pipe organ bug bit him . . . he loved the sound! . . . he loved the applause! . . . and promptly told his parents that he would like one of those instruments in his home. Mr. Scrimenti informed his son that their home was not large enough to accommodate such an organ, to which young David said, "Okay then put it in my room!" (Meaning his bedroom).

David has now turned eight and I hope to have him playing piano and classical music soon. Classical music is available on braille but I must approach this whole matter tactfully and will probably have to study some braille myself in order to interest him in the art of playing braille. David does receive normal schooling with his other school friends and at the same time gets a special teacher for braille reading.

Young David Scrimenti reminds me in so many ways of the great Alec Templeton, whom I met at the National Broadcasting Company Studios. All the musicians loved and adored this man and they would delight in testing Alec's talent of perfect pitch. Each musician would play his instrument through a difficult passage of music or something original and then ask Alec to duplicate it note for note, phrase, and correct rhythm. Well the boys in Local 802 Musicians Union soon learned you couldn't stump this man and they had one word for him . . . "Genius".

Recently David played a new song for me and naturally I was curious where he had heard it. It seems that he always goes to bed with his radio playing and this particular night, he fell asleep and forgot to turn it off.

About 5:45 A.M., the radio started playing the *Star Spangled Banner*, awoke him, and then the next tune played really captured his imagination, whereupon he went directly to the organ and played it, note for note.

At the end of each lesson, his tiny hands are extended, which is my cue that he wants some of his favorite milk chocolates as his reward, and I in turn, receive a kiss.

This article is to introduce "our David" to you and as he evolves in his music and physical appearance, your newspaper, record player, or television set, will tell you of his progress for he is destined for "Greatness!"

I, as his friend and teacher, do welcome any suggestions or help from any of you who have or are sharing this experience with a sightless child. Sorry . . . David gets all the chocolates!

Mail your suggestions to: Rosa Rio, 130 Mill Street, Shelton, Connecticut 06484.

SOMETHING ABOUT "DAVID'S" MUSIC TEACHER

Rosa Rio received her musical education at Oberlin Conservatory and Eastman School of Music. She also studied with Joseph Schillinger and Jesse Crawford, Teachers of Mathematical Music, and with Earl Wild, concert pianist.

Those of you who tuned your attention to radio and television a few years back, will remember the background music Miss Rio provided for such programs as "Lorenzo Jones", "The Shadow", "When A Girl Marries", "Brighter Day", "Bob & Ray", "The Gospel Singer", "Between The Bookends", and "My True Story" . . . to mention a few.

Being a dedicated musician, Rosa Rio not only engages in concert work, but records, arranges, composes, and teaches organ and piano in two Connecticut studios. Her concert schedules have carried her around the world, and she has the honor of a command performance before the United Nations General Assembly at the request of the former Secretary General U'Thant.

Rosa Rio is a talented and gracious performer and she truly has won the love, respect and admiration of all those students who have been privileged to study with her. □

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der wurlitzer orgels

by Bob Longfield

For many years the Schmitt Music Company in Minneapolis was the largest music store in the mid-west. They had everything in music from pianos and organs, to records and sheet-music. My favorite department was "Records", and of course my favorite records were theatre organ. In those days — the '20s and '30s — theatre organ records were not filed under "Organ" as they are today. In those days organists were stars and their recordings were filed under their own names. There were counter-top bins labeled "Crawford", "Charles", "Dunstedter", "Velazco", "White", etc. Unfortunately, by the late 1930s most of these bins had ceased to exist and only an occasional Crawford release could be found.

One very hot day in July of 1940, I stopped in at Schmitts hoping to find an organ record I didn't have in my collection. There was nothing and I was about to leave when the record clerk, who knew of my interest in organ records, asked if I'd ever heard any Telefunken records. I admitted that not only had I never heard any of his records, I didn't even know who he was. I was informed that Telefunken was not a him, but the label of the largest German recording company. Ted told me that there were occasionally some organ records included in the shipments they received and showed me a large bin labeled "Telefunken". I began to thumb through the records but the labels were all in German (which was Greek to me) and I was losing interest when I saw "Die flauernde Orgel, Wurlitzer Orgel, Ernst Fischer"; and on the umseitig (reverse side) "Der Alte Cowboy". Wurlitzer was Wurlitzer in any language and orgel came mighty close to organ, so I hastened to one of the listening booths — you could hear a record before you bought it in those days — and placing "Die flauernde Orgel" on the turntable I carefully set the needle in the groove. Imagine my surprise to find that "Die flauernde Orgel" was the popular American num-

ber "Whispering" and "Der Alte Cowboy" was "The Last Roundup". Both were beautifully played on records that were technically perfect. I was very excited at finding a new source of theatre organ records and hurrying back to the Telefunken bin I found four more Wurlitzer orgel records: "Oase" (Oasis) backed by "Auf Einem Persischen Market" (Persian Market) and "Sternennacht" (Serenata) backed by "Zaubernache am Meer" (Shadow Waltz) both played by Ernst Fischer. "Holladrio" and "En Puppenladen" (In Puppetland) played by Adolph Wolff; and "Lab uns Traumen" (Let Us Dream) and "Simonettis Madrigal" played by Gerd Thomas. At home with my treasures, I found everyone of them to be beautiful theatre organ. My one regret, no locations were given for any of the Wurlitzer orgels.

I had purchased all the stock of orgel records that Schmitt's had and I waited month after month for more to come in, but Germany was at war and shipments were uncertain. Finally in February of 1941 I wrote the Telefunken Company in Berlin and inquired if they had a catalog of their organ recordings. A very prompt reply enclosed a small catalog listing — in German — some fifty or more organ records. The price however was in indisputable English: "10 inch — \$.75, 12 inch — \$1.25 American dollars." By return mail I sent an American Express Money Order and without even knowing what I was ordering I carefully typed out the German names of all those listed which I did not already have. Several weeks later a very well packed box arrived and upon playing my "foreign imports" I found that I had "Glow Worm", "Old Spinning Wheel", "Tell Me That You Love Me Tonight" and other American numbers plus several beautiful German melodies — some with vocals — and one, "Wurlitzer Orgel Mit Klavier Duo". Klavier, I found was piano. "Letzte Neuheiten" (Latest Novelities) played by Han-Henning Osterloh, designated the Wurlitzer orgel

as being in Der Kristall Palastes, Berlin. The only other location given was Auenkirche, Berlin where Rudolf Meimberg had recorded "Stille Nacht" and "O Du Frohliche". This was the only record that did not state Wurlitzer orgel, and it was obviously played on a very large classical church organ. Several of the records carried the warning: Recht zur Radioverbreitung vorbehalten! — Rights for radio broadcasting forbidden! A 12 inch disc of "Intermezzo Cavalleria Rusticana" backed by "Bajazzi", was played by the Berlin Philharmonic mit Orgel, but no credit was given the organist. This record carries a large red seal stating, "1937 Grand Prix, Paris, France." To each of the records has been affixed a small green gummed stamp stating "B.I.E.M., Telefunken-USA". There are other stamps on various records one stating: "B. Feldman & Company, 125-129 Shaftesbury Ave. w.c." One recording by Horst Hanns Sieber contains two beautiful numbers from German Tonfilms.

These were the last Telefunken recordings I was able to get. A letter several months later brought the courteous reply that: "Due to present conditions, international shipments were no longer being made."; and of course it was not long before we ourselves were at war with Germany. Several years after the war I again wrote to Telefunken but never received an answer. A friend who was stationed in Germany in 1950 contacted the Telefunken Company for me and was told that the recorded organs were destroyed by bombs during the war and that all contact with the organists had been lost.

I am still curious as to how several pipe organs and several prominent organists could have "just disappeared". There must be someone who knows where these organs were located, and if they really were destroyed during the war. Also, some of these German organists must still be living. Can anyone provide information? □

Snippets from England

TONY BERNARD SMITH

Of all musicians, only organists could make an occupational hazard of tending the garden! Just ask *Ernest Broadbent*, current holder of the star job of solo organist at the famed 3/14 Wurlitzer of the Tower, Blackpool.

"Take care of those big toes", he says. "You may never realize they're there until you break one."

In his case, his foot slipped off a spade and made violent contact with a submerged rock. Result — a big toe fractured in two places.

And all this in the middle of a busy summer season. He did try to give his usual performance at the Tower that day but found he could neither play nor drive his car, so it was off to the hospital for an emergency operation.

Before long, he was back on the organ bench (though the garden was not getting much attention) and carrying on the good work of entertaining the hordes of holidaymakers. At the end of his third season as *Reginald Dixon's* successor he had thoroughly consolidated his position as a public favourite and was all set for a concert and promotional tour which would keep him busy until May, 1973.

British performer *Len Rawle* made a flying visit to Holland to re-open the 4/22 Compton in the AVRO Studios, Hilversum, last summer. The organ had just had a thorough overhaul — right to the point, in fact, where the description "Compton" is more or less a courtesy title.

There was a Standaard in the radio company's studios and the British builders used some of the works of that in their pre-war rebuild. Now a local builder has retained the Compton console but repaired and replaced pipe-work on a large scale.

The result — a fine sound and one of the quietest blowers ever heard. Guest star *Rawle* could hardly believe it had been switched on when he first heard it.

Re-opening was heard on the air in a general musical programme which has enjoyed a long run in the lowlands. First native performer to be heard in this spot a few weeks later was *Jan van Weelden*, who used to play the 2/7 Standaard of the Passage Theatre,



Ernest Broadbent at the Tower, Blackpool . . . A spot of bother with a big toe.

The Hague (this organ is now owned by Dr. Henk van Ooijen, president of the Dutch Organ Federation).

Other recitalists slated for early stints on the AVRO organ were *Louis Zagwijn*, former resident at the ASTA, The Hague, and the Luxor and Commodore theatres, Rotterdam; *Gerard 't Hart*, who was at the Colosseum, Rotterdam 1929-1962 and is now retired; and *Hank Breton*, whose residencies included the Capitol, The Hague (on a Standaard 3/5 now in a church in Enschedé, Eastern Holland), and the Carre, Amsterdam (a large vaudeville house whose small Wurlitzer was transplanted to the Lebanon).

STACCATO SNIPPETS — Sunday August 20, 1972, was the date when *Geoff Stephenson* and *Terry Hepworth* staged the first theatre pipe organ duet in England for many years. Truly! At the Palace, Gorleston, the ex-Empire, Aldershot Compton 2/6 is installed with chambers in the roof and the ex-Savoy, Leicester Compton 3/6 plus Melotone has been installed behind the stage . . . Summer visitor to his homeland was *Reginald Foort*. Trip was mainly private but he did tape a radio show on the organ of the Granada, Kingston — formerly the Wurlitzer Model F which he had opened at the Picture House, Edinburgh in 1925 . . . Famous for his 25 years

residency at the Gaumont, Manchester, *Stanley Tudor* died August 4. He was 61 and had been ill for a long time . . . Compton from the ABC (formerly Regal), Canterbury, will go to another cathedral city, nearby Rochester, where it will be a residence job . . . Many organs are on the move but the news is that the unique 4/19 Compton/Noterman of Dreamland, Margate, will stay in the building despite conversion into two cinemas and a theatre-restaurant. □

WELCOME TO PORTLAND



18th ANNUAL
NATIONAL ATOS
CONVENTION

JULY 25 - 28, 1973

ON STAGE! IN PERSON! YOU!

Have you ever had the desire to walk the "boards" where many of your favorite entertainers performed daily before large and excited audiences? If so, then you should plan to be in Chicago on July 20, 21, and 22 when THE THEATRE HISTORICAL SOCIETY OF AMERICA holds its 4th Annual Convention with headquarters at Chicago's Bismarck Hotel.

Arrangements are being made for Theatre Historical Society to visit Chicago's famed theatres designed by the architectural firms of Sullivan, Rapp and Rapp, Crane, Levy and Klein, Lamb, and others. Also, during the entire month of July, the Chicago Public Library (downtown - 1892 L.C. Tiffany) will feature a large exhibit of theatre artifacts, blueprints, and photos from the Chicago Architectural Photographing Company.

One of the highlights of the Convention will be the tour of Louis Sullivan's restored Auditorium Theatre (1889) home of the world's largest electronic organ - a 172 rank Saville Organ.

Other plans include the Kemper Insurance building housing the Opera House and Civic Theatre. The home of Lyric Opera of Chicago, the auditorium features the enlarged and restored Skinner Pipe Organ. The long and narrow auditorium with the unusual sight lines on the orchestra floor has long been a point of discussion by patrons of the theatre.

A few blocks east of the Opera House, at State and Randolph Streets, we reach the mecca of Chicago's most famous Motion Picture Palaces. There they are - Rapp and Rapp's Oriental, State Lake, and Chicago Theatres; C. Howard Crane's United Artists; the Woods, Roosevelt, Michael Todd,

Cinestage, Bismarck, and McVickers Theatres - nearly 20,000 seats in a sea of splendor and fantastic architecture.

THS members will also visit Chicago's largest Rapp and Rapp theatre - the Uptown - 4400 seats, the third of Chicago's original "Big Three", the Tivoli and the Chicago preceding it. As with the other large "loop" theatres, the Uptown staged presentation shows along with screening the big films of that era. The Uptown also housed the area's largest Wurlitzer pipe organ ever built at that time (1925) for a movie palace where such luminaries as Jesse Crawford, Henri Keates, Preston and Edna Sellers presided at the console in addition to their regular duties at the "loop" theatres. The Wurlitzer's of the Chicago and Oriental are the only survivals of a changing era in motion picture film presentations.

The scheduling of the Chicago Theatre Tour has been arranged to precede the ATOS Portland meeting so that interested members can easily attend both events.

Registration fees for the 4th Annual Convention of Theatre Historical Society of America are \$15.00 for individual and \$3.00 for each child or spouse. Registration fees include costs for bus tours of the theatres, and a copy of "A Chicago Theatre Guide", an important document listing theatres, architects, and other historical facts of Chicago's theatre past and present.

Advance registration may be made by sending a check or money order to THEATRE HISTORICAL SOCIETY CONVENTION c/o Mrs. A.L. Peterson, 4216 N. Kedvale, Chicago, Illinois 60641. □

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.

Northern California now boasts thirteen pipe organs in Pizza Parlors, restaurants and cocktail lounges, in addition to six playable organs in theatres, reports Dewey Cagle in the March issue of the Bay Area Tabs & Drawbars. The latest is a brand new 2/8 instrument built by Wicks to Wurlitzer pipe specs. It is installed in the Red Vest at Seaside, Calif. (near Monterey). Bob Jacobus and Judd Walton made the installation. The instrument was opened by organist Bud Taylor and may be heard nightly. Owner Peter Decker decided on a newly built pipe organ after checking into the costs of existing instruments, including refurbishing, crating and shipping. All totalled, it was cheaper to start from scratch.



The Annual Home Organ Festival will be held at Asilomar Park, near Monterey, Calif. between September 18 and 22, reports Festival Chairman Tiny James. The list of exhibitors is the largest ever. Festivaleers will be able to check out the latest models by

Allen, ARP, Artisan, Baldwin, Conn, Farfisa, Gulbrandsen, Hammond, Lowrey, Rodgers, Saville, Thomas, Wurlitzer and Yamaha — a veritable “who’s who” of electronic organ makers. Those interested in enjoying an Indian Summer vacation with organ music supplied by stars may obtain information by sending a self-addressed, 8 cent stamped, legal size envelope to: Registrar, Home Organ Festival, Box 248, Alameda, Calif. 94501. Reservations are being taken already.



Helen Dell... “Upside down and backward.” (Hill Photo)

During Helen Dell’s concert at the Michigan Theatre in Muskegon, Michigan, on January 25, she cued the silent comedy, *The Paperhanger’s Helper*, starring Oliver Hardy. About one-fourth way through the film, there appeared on screen a very premature:

The End

The movie then regressed backward and upside-down to the point where it should have been had the splice been made correctly. Helen remained calm, later insisted she had played only “right side up” music.

Speaking of Helen Dell, those who saw Lily Tomlin’s TV special on March 16th, with Lily “playing” a bar organist, were hearing Helen at the Hammond. Lily, who does not play, got Helen to coach her in the visual aspects so the deception would be realistic. The “sync” was perfect.

ATOS prexy Erwin Young scored for our hobby by notifying Richmond News Leader columnist Jon R. Donnelly about his impending visit with Eddie Weaver and the Mosque Wurlitzer. Donnelly came to the Mosque, heard Eddie play and interviewed Erwin. The result was a 4-column spread with photo in the January 25 issue of the daily, an encouraging step in the never-ending effort to get the ATOS story before the public and so invite interest and support.

When Mrs. Leonard Winter wrote to correct an error in an item printed recently in our *LETTERS* columns, she included some absorbing highlights about a unique instrument. She informs us that Kenneth Winslow is the resident organist at the Hammond Castle in Gloucester, Mass., and that Al Winslow occasionally accompanies silent movies there. She adds:

“The organ was designed by (the late) John Hays Hammond Jr., builder of the castle. The organ console, with over ten thousand pipes, is surrounded by a 15th century gold screen which came from Lubeck, Germany, where J.S. Bach played when he visited his friend, Buxtehude. The organ, with four manuals, a floating baroque section and 144 stops, cost over \$250,000 to build. Mr. Hammond enlisted the services of several builders and artists in tonal design. He searched old European churches for fine stops, with the result that the Hammond castle organ is deserving of the title, “King of Instruments.”

Bill Alexander of Alexandria, Virginia, was only doing his duty as a host during the 1972 ATOS Convention banquet when he spied that good looking Washington D.C. gal. He escorted Lorraine Roberts to her table but the escorting didn’t stop there. One thing led to another, then Bill discovered Lorraine was not an ATOS member; she had attended the banquet as a guest. Bill took drastic action; he proposed marriage to correct the condition. Lorraine accepted. Vows were made on Bill’s birthday, October 4th. Two conclusions are possible: (1) Potomac Valley Chapter members will do anything to recruit a new member, (2) ATOS conventions are likely places

to locate suitable mates. Even play-mates.

From Potomac Valley chapterite Marvin Lautzenheiser: “Since both my wife Jean (chapter chief) and President Nixon were re-elected we run our home like the White House; Jean is president and I’m Kissinger!”

That’s even worse than the “I Wonder Who’s Kissinger Now?” theme in our February column. Marvin wins the furlined glue pot.



Busy Bill Thomson (Stufoto)

Organist Bill Thomson advises that he has a busy spring coming up in his concert efforts. His April safari to Australia in behalf of Rodgers organs and Sydney dealer, Bill Glasson, will get him there just in time to perform for the Theatre Organ Society of Australia during the club’s annual convention, probably on April 21 at Moorabbin Town Hall. He’ll also play at Binghamton N.Y. (Roberson Center) and at the Detroit Senate for DTOC during his spring tour.

Organist Carol Jones was back in southern California in February, but only for the 25th wedding anniversary party for her parents. After being signed by Conn to tour extensively, Carol moved to Chicago to be near Conn’s center of operations and has already played a string of eastern concerts for dealers. Looks as though her desire for a pipe tour must be held in abeyance, although Conn has no objection to her sandwiching pipe concerts between Conn dates.

From San Francisco, Jack Bethards advises that he did not receive enough orders to merit production of the Dan Papp Tuning Knife offered via this column a few issues back. So he is returning checks with a sketch of the knife which will enable the recipient who can manage a metal saw and files to fabricate his own. Jack hopes those who do will make a contribution in Ben Hall's memory to the ATOS fund. Recall that Jack intended to donate all profits from the tool, had he gone into production, toward keeping Ben's memory bright.



Raised Eyebrow Dept; a distributed biography of organist Ed Welch lists his academic accomplishments then states he "went to New York City to study with Jesse Crawford, the poet of the organ." All of which rates a "how's that again?", because to find Crawford in New York, Mr. Welch, now 25, would have had to make his trip to Gotham in the late '40s - when he was perhaps one year old - because Crawford left for California shortly thereafter. A phone call to Mr. Welch cleared the air. He explained that a careless publicist had misunderstood, that the line should have had him studying with a pupil of Crawford's. Mystery solved.



Eloise Rowan, once a student of Eddie Dunstedter, has recovered from leg surgery (vein stripping) and is back playing weddings and teaching, she informs us. Eloise once teamed up with another gal, Jackie Kaderly, for a twin organ act in the early '30s which played Minneapolis and Denver theatres. We are certain Eddie will sympathize with his former pupil's vein problems because his doc solved a similar one for Eddie by installing a plastic leg vein some years ago. Eloise now lives in San Mateo, Calif. with her husband, Charles Dilling.



In our February story about the San Sylmar museum, an over generous application of printer's ink gave a reasonably clear photo of the music room's major domo, Gordon Belt, a complexion akin to that of the central figure in an old Universal horror movie. Partly to prove Gordon really doesn't resemble *The Creature from*



Gordon Belt and the "triple C grunt". He looks better in this issue (Stufoto)

the Black Lagoon and partly to bring to view a remarkable and rare pipe, here's Gordon again. He's holding the 16' C (CCC) of a Wurlitzer Vox Humana soon to be added to the San Sylmar 3/25 organ. The 16' Vox octave is a rarity.



A report from New York informs us that the new 1500-seat National Theatre, opposite the site of the gone Times Square Paramount, opened on December 12th last with a burst of organ music. The event was televised over Channel 7 and viewers were treated to what was probably the first TV coverage of an organ playing in a Times Square-Broadway Theatre for a world premiere of a movie ("*Poseidon Adventure*"). ATOSer Lon Hanagan was the organist and his instrument was a Wurlitzer synthesizer-equipped electronic. After an intro by actor Red Buttons, Lon played a medley from 20th Century Fox movies plus themes from the movie being preemed. Applause indicated that organ music is still enjoyed by metropolitan theatre audiences, and the organist was able to further the thesis with a brief interview which followed the premiere over WABC-TV.



From Camarillo, Calif., Bob Power reports that the February 1973 early morning earthquake, which was centered just a few miles from his home, didn't raise as many ripples in his real estate as the big one 50 miles south

did two years previously. The 1971 Sylmar quake partly upended Bob's in-house swimming pool and the overflow slithered dangerously close to Bob's living room and the famous "Style 260 Special" Rodgers organ. This time Bob and Bill Thomson, who was in the midst of a recording session, hopped out of their respective sacks, looked around, found no damage and resumed their slumbers.



Does anyone recall a radio soap opera which originated in Chicago (probably on NBC) in the late '30s with a character named "Rose Kransky" in the cast? That's the slender bit of information organist Leon Berry has to link up the name of the radiocast with a tune he plays on his current recording, "Leon and the Lion." The name of the selection is a little-known tune called "Aphrodite" which Leon learned many years ago from the late Bill Bennett, a silent film organist in Chicago. Leon would like to know the name of the daily 15-minute serial and "Rose Kransky" is the only guiding light. Incidentally, Leon has some advice to anyone anticipating a heart attack: "Don't have one, if you can help it. If you have no alternative, be sure there is someone like (wife) Mildred around. Don't think I could have made it without her. The doctor predicts a speedy and complete recovery. I can hardly wait!"



Organist Larry Vannucci is sorry he used the words "sold out" on the front cover of his current record album, "*Music for Teenagers of All Ages.*" The bold type meant that the performance was sold out, not the record. But prospective buyers, seeing the words, assume that it's an empty jacket and no more are available. Larry assures us there are plenty available, and please ignore the admonition.



Those who attended the 1971 ATOS Convention in Seattle must remember pert little Ginny Whitting, who so ably helped man the registration desk, and otherwise assisted Dick Schrum in the myraid of details attendant to a very successful convention. According to Puget Sound Chairman, Margaret Sabo, Ginny's home installation is progressing very well, with two consoles on separ-

ate levels. The time when the beast will be sounding forth is not far off, says Margaret.

For some time "Old Prospector" Klos has been intrigued by the Marr & Colton device developed in the late twenties and called the "Symphonic Registrator". It supplied proper registration for cinema mood music by presets. He did some research on it for an article but was not able to get a list of the voices which made up the moods the stop key presets called for. Two ATOS members from Pennsylvania, Bill Uhler and Bob Yates, own organs with the Registrator but not wired in. At the July convention, the three men agreed to leave no stone unturned in their quest for the elusive list. When Bob was up in New England in August, he visited a home which had a wired-in Registrator on its Marr & Colton. Three hours were spent tracing each wire from stop key to relay, and he got the complete wiring set-up. Bob has tried a few moods, using the voices he reports the effects as "fantastic". He has promised a list of the moods so Klos can compile a technical article for this magazine.

Some time back, we mentioned in this column the 990-seat Biograph Theatre in Chicago, outside which, on the evening of July 22, 1934, notorious "public enemy No. 1", John Dillinger, was killed by FBI agents. Thirty-eight years later, the New York Times interviewed the owner who stated that after another year of deficit operation, the future of the house is uncertain. He is lucky if 100 persons a night pay the \$1.25 admission. Penny candy is still on sale in the lobby. Where the 2/7 Wurlitzer went is unknown. Johnny Devine was organist during the twenties.

Abandoned theatres have been transformed into a variety of uses: warehouses, stores, apartment buildings, and office complexes. In Wheeling, W. Va., another use for a theatre was realized when WWVA bought for \$375,000 the 2500-seat Capitol Theatre which once housed a 4/17 Robert Morton. The theatre was completely renovated, new equipment installed, and four broadcasting studios are visible from the lobby. Civic functions and live shows (including the Wheeling Sym-



phony) as well as closed-circuit TV are scheduled. "Jamboree", a live show, returns to the scene of its first broadcast which was held in the original theatre, April 15, 1933.

Fate of the Morton is unknown, but what a location for a theatre pipe organ again!



Lorin Whitney (Stufoto)

Rock musicians continue to show a preference for pipes over their sad little standup plugins when the opportunity arises. In Glendale, Calif., Lorin Whitney, whose recording studio 4/34 Wurlitzer-Morton is among the most-recorded organs, reports that rock groups recording in the studio often ask to use the pipes for recording. They play it like a standup — no pedals.

In Toledo, a rock group appearing at the State Theatre, asked Rick Shindell for a demo on the house's pipe organ after the show. Rick, who recently recorded the Marr and Colton, obliged with a few tunes then invited the rock band's keyboard man to take over. The guy went ape over the pipe sounds. His grin could be discerned even through a faceful of natural foliage and he asked, "Man, how does this thing imitate that Leslie sound?" When the principle of pipes was explained, he made Rick an offer.

"Like I'll trade ya my Hammond B3 for this cool mess of pipes!"

From New York, Billy Nalle reports a somewhat hastily assembled one night stand by Columbia Records at the Music Hall labelled "Keyboard Colossus" set for March 2 at midnight. It was an all-classical concert say the releases and the artists lined up were harpsichordist Anthony Newman, pianist Eugene List directing a "10 piano monster concert" and E. Power Biggs, organist. That's the cliff-hanger we received as we went to press. Did Biggs risk being caught with his tremors off at the 4/58 Wurlitzer — or did they truck in a suitable plug-in? Continued next issue.

Billy Nalle is also a newsmaker. For the American Guild of Organists' Southwest/Midwest Convention in Wichita, Billy is booked to play a concert on June 18 on the ex-N.Y. Paramount "Dowager Empress" Wurlitzer (now pumped up to 41 ranks). It will be another "first" for Billy, the Wichita AGO chapter's first involvement in a theatre organ concert, made possible, of course, with the consent and cooperation of Mike Coup's Wichita Theatre Organ Inc, the organ's mentors since they installed it in the Century II Civic Auditorium.

Some issues back, we mentioned that the Eastern Massachusetts Chapter had been "dormant of late". Not so. In trying to report activities in the Bay State, Old Prospector Klos says he "jumped his claim" through an unfortunate choice of words. The chapter has indeed been active for some time, but hadn't publicized its activities in THEATRE ORGAN, that's all.



Console of the 3/13 Wurlitzer in Babson College. The restoration and installation has sparked new interest for ATOS chapterites in Massachusetts. (Linder Photo)



Mark Kenning and his Tulsa Ritz Robert Morton. (Stufoto)

A reader wonders what became of the Robert Morton organ which once graced the Ritz Theatre in Tulsa, Oklahoma. We've said it before but information about a rescued organ is worth repeating. The 4/17 is now neatly installed in a music room organist Mark Kenning built on to his residence in Richardson, Texas (near Dallas).



Although there have been rumors that the Saenger Theatre in New Orleans is to have its downstairs split into two theatres, the 4/24 Robert Morton, last remaining organ in the city's theatres, is still playable but needing maintenance. For three nights in January, Stan Kann, St. Louis Fox organist, was featured in a Silent Film Festival at the Saenger, providing accompaniment to "Phantom of the Opera", "Hunchback of Notre Dame" and "The Eagle". ATOS member Dr. Albert B. Henry has been playing the Morton in hours when the theatre is idle, and reports that although the console is in good condition, the pipe-work is in need of maintenance.



Though the Toronto Theatre Organ Society personnel who are installing the organ in Casa Loma have run into troubles with duct work, inadequate blower and console rebuilding, Jim Lahay says that work is progressing favorably and it is hoped that come October, the opening concert will be held, complete with the aura of opening night festivities: city officials, press, radio and TV coverage. Dennis James has been contacted for the dedicatory affair.



Western Reserve ATOSer George Downes, writing from Magnolia, Ohio, reports that the Puritan International Convention, held at Atlanta in January, scheduled Eddie Weaver "at the keys of a Hammond, unfortunately not on a pipe organ." Which makes us wonder whether agile Eddie can also manage his famous "running leap" onto a Hammond bench, the mounting method he so ably demonstrated during his Mosque pipe concert for '72 ATOS conventioners.



But don't knock the Hammond; it kept the fire flickering during a long dark age which finally led to a resurgence of interest in pipes. This writer once stood in a handshake line following a Hammond concert by the late Jesse Crawford. The artist was in an amiable mood and chatted with each admirer so inclined. The young man ahead of me told Crawford he had purchased several of the poet's Hammond records and was disappointed because they lacked the "fullness" of Crawford's previous pipe records. Without losing his smile, Crawford replied, "Young man, during my lifetime I've acquired one insatiable habit — eating!"



ATOSer Bill Uhler has been promoting our hobby during the past year with radiocasts from WLBR, Lebanon, Pennsylvania, originating from his home in Mt. Gretna and featuring his little Marr and Colton. With music played by Larry Fenner and Greg Stellmach, and a historical commentary scripted by Uhler and Bob Matterness, the former Lebanon Academy theatre organ is becoming known to the public. Most recent WLBR airing was during the Christmas season.



Dennis James has quit his job playing the 4/28 Wurlitzer in Bill Brown's "Organ Stop" pizzeria in Phoenix and has returned to Bloomington, Indiana for more studies at the University. Asked what triggered him to quit during March, specifically, he replied, "A recent discovery of an ear problem caused by constant playing of such a large organ in a comparatively small room. This ear condition was discover-



Dennis James: unemployed!

ed in its early stages and complete recovery is forecast within a few months."

Numerous concerts are scheduled in the east immediately following his marriage to Heidi Augsberger. Since Heidi will be sharing the spotlight with Dennis in piano and organ duets, they are wondering how to sandwich in some honeymoon among these concert dates.



"requests the honour of your presence"
... a musical wedding invitation for Dennis and Heidi.



The superb musicianship and infectious Latin-American humor of Hector Olivera entertained 1300 at the Auditorium Theatre on February 13, as the Rochester Theatre Organ Society presented the sensation of last year's ATOS convention. Pedal solos

were frequently interspersed throughout the program and improvisation, another strong point, was much in evidence.

“Pipe Organ Memories”, a half-hour weekday program of theatre organ music which has had a long run over WBEN-FM, Buffalo, has been expanded to a full hour. The change, effective January 29, was the result of favorable mail being received by the station in good quantities, according to program director Ed Tucholha. Names of organists are never announced on the program, so pipe organ buffs engage in a nightly guessing game to identify the artists.



Irma Glen . . . not “irreligious”, just secular.

Irma Glen, whose radiocasts from Chicago charmed a generation of organ enthusiasts in the '30s, is looking forward to the release on the Essential label of her first “irreligious” recording. Perhaps “secular” recording would be more accurate; to date Irma has recorded only music of a religious nature. The new recording, mostly standards in the style of her radio shows, was played on Dick Simonton's 4/36 Toluca Lake, Calif. residence Wurlitzer. Irma is currently enjoying a visit to Hawaii.

From Mentor, Ohio, Western Reserver Lewis Hegybeli informs us that he has been selected to play the 1973 Spring Concert on the chapter's project instrument, the 3/12 Wurlitzer in the Cleveland Group Armory for the social-military club. Lew has been heard more and more in the Great Lakes area, and clubs keep inviting him to return for a second or third round. “If I get enough concert engagements perhaps I can eventually desert data

processing for music. I like to teach music, too”, advises Lew. This should be enough advance warning to turn out a raft of WR Chapterites for the Spring bash.



John Muri

A total of 1100 witnessed the first RTOS concert of 1973 at the Auditorium Theatre on January 20, when John Muri, making his third appearance, showed the audience that the good tunes of the first forty years of the century are far from being dead. John liberally sprinkled numbers from Friml, Gershwin, Grofe, Kern, Herbert, Rodgers and Romberg, and the concertgoers were appreciative. A moving rendition of two movements of Dr. Howard Hanson's “Symphony No. 2” added frosting on the cake.

On the following day, RTOS hosted a five-hour open console session, followed by a master class, conducted by Mr. Muri, which was well received by the 80 in attendance.

The drawing power of a good silent movie with pipe organ accompaniment was proved for 10 days in February when the Riviera Theatre in No. Tonawanda, N.Y. ran “Wings” with accompaniment by veteran theatre organist Art Melgier. Standing-room only audiences were the rule, and the movie's run, which was scheduled for seven days, was extended to ten.

The January issue of the New York ATOS chapter's “The Horseshoe” summarizes the group's 1972 activities. In brief they had 30 theatre organ programs, including concerts, silent films, seminars, open console training sessions, recording sessions

and broadcasts plus music played by such artists as Don Baker, Ashley Miller, Gaylord Carter, John Seng, Dennis James, Jerry Mendelsohn and Lyn Larsen. Organs heard ranged in size from the Brook Theatre's 2/4 Wurlitzer to the Radio City Music Hall's 4/56 Wurlitzer. Things look good for '73, too; for example the joint ATOS/AGO concert on Feb. 12, with Ashley Miller playing the 4/23 Wonder Morton in the Broadway United Palace Theatre. Assisted by Jim Leaffe at the organ, Ashley was scheduled to tackle the difficult piano part to Gershwin's “Concerto in F.”



Dan Bellamy . . . married, but with pipe organ privileges at the John Ledwon 3/28 Wurlitzer.

ATOSer Dan Bellamy, during a February Los Angeles visit and organ crawl, revealed that the only operating theatre organ in his home area of Houston, Texas, belongs to his father-in-law, Henry Henning. It's a 2/8 Kimball with all the noisemakers and it came from a burlesque house, the Loop, in Detroit. Recently married Dan, a skilled organist at 23 and “ravenous for pipes,” denies that the anticipation of having access to the city's one T.O. had anything to do with his selection of a bride. “Shucks, we'd a got hitched anyway,” says Dan.

The January issue of the Piedmont chapter's “Reeds and Strings” describes an organ crawl trip to Atlanta (from Nawth Car'lina) by editor Marion Martin and Doug Spivey, with visits to the Fox 4/43 Moller, the Candler estate “55 plus” rank Aeolian residence organ, Clay Holbrook's “mostly Morton” and a church with a 60-rank Rufatti. Incidental intelligence revealed: Joe Patton, the Fox Moller's



Marion Martin. From acoustic time lag to pontifical trumpets, all in a day's crawl.

protector, has acquired a theatre organ to install in his own theatre; the Aeolian is difficult to play because of time lag caused by up to 150 foot distances between console and some of the four chambers; Doc Holbrook's residence organ is a 36-ranker with 10 sets now playing from the former Chicago Piccadilly 4-deck Kilgen console; the Rufatti's "pontifical trumpets" can be heard in the next county and the pedal includes two Rodgers 32' electronic stops. Piedmont Chapter's dues were jacked up from \$2.00 to \$3.00. No complaints.



Johnny Ferguson at the Old Town. People worried. (Stufoto)

St. Louis chapter members seem to have a fondness for their former chapter chairman organist John Ferguson, judging from the inquiries we've received concerning his health, fortune and general well being since John packed up and emigrated to southern California some months ago. To put all

concerned at ease, John is doing fine. He survived his union-enforced period of integration (meaning "unemployment") and has picked up some night spot engagements. But folks in St. Louis knew something Angelinos didn't — just how good Johnny is on pipes. They had an opportunity to find out during a two-performance concert session at the El Segundo Old Town Music Hall during February. John drew near-full houses for both shows and gave the locals a taste of his midwestern organ virtuosity which left them with a taste for more, lots more. His friends "back home" can cease worrying about their lad. □



BOOK REVIEW

by Allen Miller

HOW TO BUILD A TWO MANUAL CHAMBER PIPE ORGAN

By H.F. Milne, 1925, available in reprint from *The Organ Literature Foundation, Braintree, Mass.*, \$10.

The reader who might be expecting a treatise on building a theatre organ should re-read the title and publishing date again. The author describes in general, how to go about building, or perhaps more accurately, assembling a small mechanical action (yes, tracker) organ for the home.

The book is meant to present detailed instructions which would enable a clever, skilled craftsman to build

such an instrument. The author starts out with all good intentions, but as he gets more deeply involved in construction, he tends to run out of details. For instance, the book explains in detail, how to lay out the scales for a set of wood pipes, and piece-by-piece, how to build the pipes. Fundamental information is given in detail, but specific problem areas such as recessing the flues in the caps and making tight-fitting stoppers are taken lightly.

Assuming the reader eventually manages to build the set of pipes, the chapter on voicing them covers only very general information, and suggests that the pipes be obtained already voiced.

H.F. Milne obviously has a wealth of information to present, and a good insight can be obtained in the complexities of building a small pipe organ in a couple evenings of reading. The book contains a great deal of information which would be helpful to someone installing a pipe organ, and would be of interest to the individual who might want to build his own organ. It must be remembered that the ideas presented are based on church organ design of the early 'twenties, and would not be considered completely valid for building a tracker organ today. In fact, modern technology has provided easier, more reliable, and better ways of building a mechanical action organ than was known half a century ago.

If you are really interested in organ-building, then this book deserves a place on the shelf along with the outstanding works of Barnes and Audsley, but the amateur who sets out to build a pipe organ using "How to Build a Small Two-manual Chamber Pipe Organ" as an instruction manual is headed for trouble. □

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Wicked, Wicked

SILENT FILM MUSIC
IN
TALKING PICTURE

For the first time in a modern talking picture, a silent film organ score has been recorded to accompany the dramatic action. MGM's soon to be released *Wicked, Wicked* written produced and directed by Richard L. Bare with William T. Orr as executive producer, will be presented in the new process DUO-VISION and with accompanying music played on a huge Wurlitzer theatre organ. And the organist will be actually seen as well as heard. Duo-Vision, a process which allows the simultaneous projection of two images side by side, makes this all possible and while Mary Esther Denver is portrayed as the organist on camera, Ladd Thomas, head of the organ department at the University of Southern California, actually does the playing.

The 48 year old organ score from Universal's 1925 silent film *The Phantom of the Opera* starring Lon Chaney, has been used in its entirety as the musical background for the film, according to Bare. And when projected utilizing the film's four stereophonic sound tracks, the organ sounds as full and rich as if it were actually being played in the theatre.

"The music, although from a famous silent picture, does not sound corny because the melodies are fresh to the listener's ear," explains Orr. "After all they've been buried in Universal Studios' file for almost half a century." Bare tracked down the publisher, Belwin of New York, and obtained the talking picture rights to the

old silent score.

Finding a theatre pipe organ in good condition was not a simple problem says Bare. Finding one which could be played and recorded in synchronization to the film narrowed down the possibilities even more. And when it necessitated screening two films side by side with dual projectors in interlock, the problem almost was insurmountable. It wasn't until Bare met Richard Simonton, an organ and silent film buff, that things started falling into place. Mr. Simonton's residence in Toluca Lake not only had the pipe organ Bare wanted, he had two pipe organs and a 70 seat theatre

which could screen the dual reels simultaneously. After the scoring session in which Ladd Thomas played the "Phantom" score to the film, camera crews doubled back to the Simonton home and photographed Miss Denver running her fingers over the keys to a playback of the organ tapes.

Wicked, Wicked, a modern psycho-drama, was photographed on location at the eighty-five year old Coronado Hotel near San Diego, California, and stars David Bailey, Tiffany Bolling, Edd (Kookie) Byrnes, and Scott Brady. It is being released nationally by Metro-Goldwyn-Mayer April 10, 1973. □

Closing Chord

EARL ABEL, a featured organist at many of the nation's largest theatres during the silent picture era passed away on February 9, 1973 in San Antonio, Texas. From 1919 until 1932 he played theatres such as the Southtown in Chicago, the Tivoli Opera House in San Francisco, and the Paramount in Los Angeles. In 1931 he was billed as "Personality Organist Earl Abel Just Raising Cain at the Organ" at the Brooklyn Paramount. His longest engagement was at the

Majestic, Aztec, and Texas Theatres in San Antonio. He was one of the first organists to introduce the community sing as a feature of his organ presentations. When sound pictures replaced many of the organists in theatres Earl retired and opened a restaurant which for many years has been the finest family restaurant in San Antonio. He leaves his wife, Lorena, two sons Earl, Jr. and Jerry of San Antonio, and a daughter, Mrs. Clyde Beatty of Beverly Hills.

Sam Dickerson

Earl Abel



It's Fun!

ATOS
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JULY 25 - 28

PORTLAND, OREGON

Exclusive Interview...

Sidney Torch

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

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

Although Mr. Torch stopped playing and recording in 1940, his recordings of that time still sound as fresh

and new as if played yesterday. It can honestly be stated that his style and approach was 30 years ahead of his time.

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



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

CONCLUSION

It all seems to me peculiarly enough that most cinema organists are unprepared for the next move — you know what I mean? They use a certain stop, they come to the end of a phrase and then there is a wild search and “what do I do next.” This is also in turning over. I mean they play sometimes with four beats and they come to the turnover and it may be five beats or six beats first, so they could turn over. Well, this is unforgivable. If you can't turn over within the required space of time, you should have two copies so that you don't have to turn over. This is an example of why I think people are so bad. Not because I was good, but when I couldn't turn over I used to buy another copy and open them both so that I wouldn't have to turn over. This is elementary.

- (W) Mr. Torch, may I say you are one of the most modest individuals I have met.
- (T) Nonsense, I'm a realist. It isn't

a question of being modest. I don't think myself or anyone has achieved the high standard of performance that can be achieved on that instrument. I don't think there has been enough time, effort or money devoted to it. The State Kilburn had more service time and more practice time devoted to it than any other organ in the country. The tuner, the service man lived with that organ 24 hours a day — lived around the corner. You could always get a thing put right or improved, the balance, the weight on the tremolos, which were always being re-mounted. We were always searching for the ultimate.

Should we shift this reed an eighth of an inch or not? I think it would go much further than that, but it takes time and money and patience.

- (K) Which of the theatre organs did you like best of those you played?
- (T) The Wurlitzer, Gaumont State Kilburn. I had more say in that organ than any. This was the best achievement I think, that Wurlitzer had over here. It was the keenest-cleanest sounding organ in this country.
- (W) What was the date of finality of

your work on cinema organs?

- (T) 1939-40. It was in the first six months of the war.
- (K) Then you went in the air force?
- (T) Right. I could see when I was in there that there was no possibility of cinema organs ever being revived again. It was obvious.
- (W) What do you think of the resurgence of interest in the instruments? You know, we have nearly 5,000 members in the American Theatre Organ Society.
- (T) The BBC, broadcast, *The Organ Entertains*, every week, and they seem to have a big following too.
- (W) So I'm told. And growing.
- (T) You see, it depends on what you are interested in. Are you interested in art or are you interested in the cinema organ or are you interested in money. Now, I am only interested in money. I qualify this by saying that in return for money I will give the greatest artistic and mechanical return that I possibly can. But, without money I am not interested. I don't believe anybody is interested unless, of course, you happen to be a rich man with a Wurlitzer at home in your own house and you can afford to play with it.

Parts I and II appeared in the December 1972 and February 1973 issues of THEATRE ORGAN.

You see, now, if you are talking about money I don't believe that in this country, anyway, there is a commensurate return in money for the effort. Whether there is in the rest of the world, I don't know. I often get letters from Australia, from Canada, from the States, people who say to me, "Will you come and make some records, we can sell them." I say "Where's the proof of this?" I say to them "look, give me \$5,000 advance royalty," they all disappear. So there's no proof, you see. Nobody's prepared to back this thing with their money, and I see no point of any of these things unless they are. They must be equated with something.

- (W) To prove my point, I built my chamber myself.
- (T) You're balmy, you know — you must be! I wouldn't go to all this trouble. Why did you do this?
- (W) Because I love the theatre organ.
- (T) I can't understand why someone that has such a good talent has such a bad mind.
- (W) Well, sir, I should tell you that as an avocation I design concert and church organs.
- (T) Do you do your own tuning and servicing?
- (W) Oh yes sir. Remember, I sell, install and service, as an avocation, classic organs. Baroque, what have you.
- (K) Judd lives, eats and breathes and smells organs. He's compiled the complete Wurlitzer list of every Wurlitzer made by the factory. Where it has gone, where it was resold and whether it's in the —
- (T) Really. A splendid avocation. It's taken you a few thousand hours, has it?
- (W) Twenty years.
- (T) Is there still this snobbish attitude on the part of classical organists?
- (W) Rapidly disappearing. Every convention of the American Guild of Organists, since about five years ago, has a session at the cinema organ with a very capable organist playing. And I think this is a fine reintroduction to the art form the cinema organ is. It was abused, it was misused, everything that was wrong

happened to it, as you have already said. But I think it is finally coming into its own field as an art form where true musicianship is performed. I hope I'm right.

- (T) Yes, your statement is very beautifully said, but there is a contradiction in terms. You said cinema organ and musicianship. And I don't think the two things are synonymous. I don't believe there are very many, if any, good musicians who play the cinema organ. You see, it depends on what standards you're setting. I am sorry to be so abrasive on the subject. It would be very easy for me to say how right you are, all things aside.
- (W) Please don't.
- (T) I still think, you know.
- (W) May I interject, sir. What is your definition of good musicianship? — Artistry in music?
- (T) I don't think it can be defined!
- (W) May I ask a very personal question? Do you feel you have musicianship in your work with the orchestra and —
- (T) Not enough.
- (W) I'm glad you said that.
- (T) Not by any means enough. Ah, I'm not, I hope, as vulgar as most of the people who delve in music. And that is especially what it is for. I've yet to hear someone who wasn't vulgar. See, they play wrong harmonies, wrong tempos, wrong rhythms, wrong melodies. Organists seem to have a fixed idea in their head that anything can be juggled because they are playing the cinema organ. You don't have to play four beats in a bar because the composer said so. You can play five because it's cinema organ. You don't have to play a chord of C major. You can play F major if you like, because it's cinema organ. You don't have to play the right pedal note, you can play any pedal note you like because it's a cinema organ. You couldn't do any of these things if you were playing some cathedral? I'm forever damned in my opinion of other cinema organists, aren't I?
- (W) Only yesterday I heard a man play a cinema organ who used 16' stops with a 16' subcoupler and playing in a tenor C octave

— chords. Now this is abominable. But whatever the medium is it must be done in good taste. Now I think that perhaps 5% of the organists we know today play in this mode. But you are right! The great majority use it as a means of expressing their power over the listener. You know, I recall that Jesse Crawford told me that the only organ he designed was the Publix No. 1. And I said to him, "Well Jesse," "why did you leave off the English Horn?" He said, "To protect the audience from the organist." A very astute statement.

- (T) You see, it's a terrible omission though, isn't it?
 - (W) It is a terrible omission, but he recognized —
 - (T) You see, here is the ultimate proof of what I have been saying. Right! You have to take the uppermost out of the orchestra, you have to take stops out of the orchestra purely and simply to protect the listener. This is the wrong way to protect the listener. You should protect the listener by insuring that the person who uses the instrument has sufficient savvy, good taste, whatever it is to be able to have these things but not to use them all the time.
 - (K) It's like giving a brain surgeon's kit to a boy.
 - (T) It's maddening! Your words are final proof of what I have tried to say. This instrument has been badly performed by people who shouldn't be given the opportunity to use it.
- This doesn't apply to everybody. *Of course*, there are good performers. I don't even know their names today. There always will be good performers but they are the very tiniest minority. This applies to painting or anything else.
- (K) You might have heard that we are arranging to release, re-release your records in the United States.
 - (T) Are you? Really! From EMI?
 - (K) From the EMI. We're bringing them out on LPs, double LPs and the deluxe package. It's a complete story on the organs, records, and some of your ballads and so forth.
 - (T) What arrangement did you come

- to with the EMI? Have you bought them outright or are you paying the royalties?
- (K) No, they're just on lease basis — Just on a royalty basis. So you'll be getting royalties from it.
- (T) Surely hope so — I'm all in favor, as I told you, I am all in favor of money. The point is what do you give in return for this. So many people want the money and don't want to give anything. I say you should make good records but you should also make money.
- (K) You're right.
- (T) This is what, your company, Doric, isn't it?
- (K) Yes.
- (T) What are you going to do, LPs?
- (K) The best method is in doing it in LPs.
- (T) What do you intend — one double sided LP?
- (K) Two.
- (T) Two double sided LPs. In other words, you'll sell them as a package. You can't buy one, you've got to buy the two?
- (K) You've got to buy the two. They're in one package.
- (T) And what will you have per side, 6 titles?
- (K) Six titles per side, so there will be 24 titles.
- (T) Have they got 24 titles of mine? I forget what I made.
- (K) Yes — as a matter of fact, I have 30 titles to choose from and we picked 24 of those.
- (T) This is very interesting. I don't think, myself, that you'll do any good with this. If you see why I got a very poor opinion of it in the first instance. When I've got a poor opinion of the commodity, I've also got a poor opinion of the person who buys the commodity. So, really, I am biased. I sincerely hope you sell them, not only for your sake but for mine. Nevertheless, I cannot envisage. There's a vast difference between the person who says, "Gee, that was nice," and the person who says, "Gee, that was nice, I'll give you ten dollars for the privilege." There's a large gap there. There are always plenty of people in the world who will listen to nothing.
- (K) Of course we're taking a calculated risk.
- (T) Do you sell all over the states or only locally?
- (K) We sell all over the states. Because we are doing a specialty sale, we are selling by direct mail and we advertise through the organ journals and other journals, of course.
- (T) Well, that is more hopeful, that type of approach. I think then you are, in other words, going directly to the prospective buyer

- instead of going to everybody hoping that the right buyer will fall out.
- (K) That's right. Because we've built up a mailing list of organophiles, if you can call them that, and the ATOS journal is very good in this regard. It goes all over the world. We send records to Australia, also Canada.
- (T) Australia is a very big market for me.
- (K) Yes, very good. And we send some here to England. Now, I can't sell these in England, I can only sell them in the United States.
- (T) You see, they've got so many successful things to sell in England, of course, they can't be bothered with anything for under \$3.00. They've got the Beatles at one end and the Philharmonic at the other end and they can't be bothered with it. What is the actual sound like on the tapes?
- (K) Some of it is gorgeous and some of it, of course —
- (T) Do you get any needle hiss?
- (K) On some a little bit, on others you can't detect it.
- (W) Mr. Torch, I can tell that Frank has actually been able to bring a xylophone out of one side and the tuba out of the other.
- (T) Frank, I appreciate this. I have the greatest regard for the scientific side of it. I think the scientific side of recording has progressed much. I mean, you have been in it all your life. I've been in the business of recording all my life, making gramophone records and I've lived with all these engineers. The actual advance, that side, is far greater than the advance in the performance side of the personality of the performance. I think, myself, performances are retrograde, they're going backwards as opposed to the mechanical side going forward.
- (K) What we've done is taken these tapes and re-copied them and put them through what is called a synthesizer. Now what this does is not a true stereo in the sense of the word, but it does give you a chance to spread the organ out and make it sound larger so that some of it comes on this side and some of it comes on the other side.

Early recording van used in making wax masters on gravity feed lathe. All Torch records were made on this type of equipment. (See Part II, February 1973) — (Photo courtesy of Gustave Cook, Studio Manager, E.M. I. Records, Abbey Road, London)



- (T) This is what we've always needed, isn't it?
- (K) Right.
- (T) This was the factor that would have been the really deciding thing in organ records. If people have got stereo there is no instrument in the world which is more suitable to stereo.
- (W) Right.
- (T) Are you taking the train, the "Flying Scotsman?" What is it like on your imitation stereo?
- (K) Oh, it's great.
- (T) Tremendous.
- (K) That's the best track in the book. That thing is fantastic. How you managed to do that I'll never know, because I know you had to do it from the top each time.
- (W) How did you get the air pump sound?
- (T) The surf effects — opening the shutters and closing them.
- (W) Did you use the cymbal somehow to get that?
- (T) Yes, the cymbal roll on the organ. One foot on the shutters, the other foot on the cymbal roll. This is not clever, I cannot understand why anyone thinks this is clever. The difference between doing that and not doing that is the other person who doesn't do it is so satisfied with the bangedy-bang trying to rack louder and faster. More muddy than anybody else. He doesn't try for anything else. I cannot understand why you are impressed by this. I can understand you being *unimpressed* by the fact that somebody else didn't achieve it.
- (W) Mr. Torch, may I presume that you played with an imagination that no one else has ever possessed on the cinema organ. Believe me.
- (T) This is possible. But it's not that I am good, it's that others are so bad.
- (W) Again I must say, sir, you are being very modest.
- (T) No, I don't think so. You take the great prophets out of the Bible. What was so great about them? It was the fact they were surrounded by such a lot of bloody fools. What do you think about that; isn't it true?
- (K) Well, we've gone through and taken these tapes, retransferred them and we're deticking. Where-



Sidney Torch at the Wurlitzer Organ, Gaumont State Theatre, Kilburn. This was his favorite instrument and it was here that he personally directed the tonal regulation. It is still in excellent condition, although the fate of the theatre is uncertain.

- ever there are any ticks, we cut the ticks out. We are trying to get as smooth a sound as possible.
- (T) I would love to hear it.
- (K) Well, I'll send you copies.
- (T) I wish you would. I'll tell you why. Because my wife, who is a musician too, but was a BBC producer and was in commercial radio before the war — we worked in the same form of entertainment for many years. She worked for radio Luxemburg and radio Normandy, they called it

- the radio Luxemburg, then she worked for the BBC and I worked for the BBC and for many, many years, although we worked in the same sort of field we never met. She has always said to me "If I had known you when you were an organist I'd never have married you." Yes she really means this. So I would like once to be able to prove to her that she is making a mistake.
- (K) Right.
- (T) I think I could only do this, not

(K) with my ability, but with your mechanical tricks. I think you might achieve it where I couldn't. I hope so. I hope you'll enjoy these. We are doing our best to get everything out of them we can. Some of the titles they didn't have and I had to take them out of my collection. The trick in copying from 78s, shellacs, is to get the right size stylus diameter where it will hit the groove where it has not been touched before. When they do this in the States, they get a series of about 15 styli all of different diameters and they'll keep trying them all until they find the quietest take where this needle going down in the groove. In the first place, they use a truncated needle, when this needle goes down in the groove, they'll finally spot it where it has not been touched and where it is smooth, that's where they'll tape. Then from that, they will do their other electronic equalization and that sort of thing. However, I had to do very little equalization. All I had to do was cut off the top end, because nowadays our frequencies go way out. On your records there was nothing, because of the microphones of those days there was nothing over 4,000 cycles. Of course, the organ fundamental goes out to 5,000 and then your harmonics out beyond that. So they don't have quite the lifelike sound that you get from today's recording, but by golly, they're soft sell. We are getting the bass response you put in there, but you never got it off of those records originally. It's there, and we got that good hard bass like "Teddy Bear's Picnic" as a prime example of this and there are others the same way, with that good solid bass response. It comes out beautifully. As I say, I hope you enjoy them and I hope you'll forgive us if we haven't done the job they deserve.

(T) But if you talk about "Bugle Call Rag", how can you re-issue this with Jesse Crawford's thing about taking the English Horn out of the Wurlitzer to safeguard the customer?

(W) Ah, he and you, sir, would not

violate your artistry by the over-use of the English Horn, as do far too many organists today!

(T) Well, I agree the English Horn is placed in the wrong hands on occasion. I've come into the theatre full of people when the organs were alive and all the stops had been on the pedals and full on the pedals too. I'll tell you, it makes a lot of noise.

(W) Mr. Torch, let me ask you a way out question. Under the right circumstances, would you consider playing again and recording?

(T) I don't think I could, you know. I haven't played for what 30, 33 years. I don't think I could.

(W) I'd be willing to listen.

(T) You must be the only person that's in the world. I have an appointment in ten minutes and I must go. I am sorry, I'm enjoying this - it's 2:30 isn't it?

(W) Yes sir. May I ask one last question? May we have your permission to use selected comments on the jacket?

(T) Sure. I don't think that I have said anything that I shouldn't say. If I have said something that you think might be offensive to other players of the instrument, please cut it out entirely. Why be controversial?

(W) Would you like us to send you a copy to review before we print?

(T) That would be rather nice.

(W) We can do that.

(T) I can't stop you. I've agreed to do this and it's in your hands.

(K) Well, we are certainly not going to use anything that would be offensive to anybody. We don't want to invite any criticism.

(T) The only name I've mentioned has been Jesse Crawford and then with great respect.

(W) May I say, realizing that you have to get on, that I deeply

appreciate this opportunity to meet you, sir.

(T) It was very nice and I've enjoyed it very much. □

ADDENDA

Since the above interview, a letter from Mr. Torch tells of his decision to retire from his post after conducting, arranging and playing for over 50 years. He states, " - the orchestra gave me a silver salver and two verses of 'For he's a jolly good fellow' ", all of which was rather warming. He plans to retire to a place by the sea near the south coast of England.

The effect of Sidney Torch's music on the theatre organ has proven to be just as electric today as when it was first heard. Many, especially in this country, are hearing him for the first time. English organ enthusiasts have been unanimous in their pleasure and praise, even those who were fortunate enough to have been involved with his playing in the in-theatre days. A new wave of "Torchiana" is sweeping the British Isles as can scarcely be believed, as one recently wrote.

Enough has been written since last May when the memorable meeting with Mr. Torch occurred, regarding his music and its recent re-issue. More important, is the man, his ideals, standards of performance, maintained throughout the years without compromise! His contribution to contemporary music and its performance may not be fully realized in our time. Be that as it may, we who profess to know and who certainly endear the theatre organ, are fortunate to again have contact with Mr. Torch - a musical giant of his time and a colossus of that wonderful art form - the theatre organ.

J. W.
March, 1973

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THE pipe piper



This is a reasonably up-to-date listing and schedule of use of theatre pipe organs in public locations in the United States. Additions, corrections or deletions should be reported to Lloyd E. Klos, 104 Long Acre Rd., Rochester, N. Y. 14621. Remember: We cannot keep this list up-to-date if information is not sent promptly to the above address.

ALABAMA

BIRMINGHAM

Alabama Theatre
4/19 Wurlitzer. Periodically.

ARIZONA

PHOENIX

Organ Stop Pizza
5330 N. Seventh
4/28 Wurlitzer. Nightly.

CALIFORNIA (North)

CAMPBELL

Capn's Galley No. 3
1690 S. Bascom
3/26 Wurlitzer-Morton.
Nightly except Monday.

FREMONT

House of Pizza
20 Fremont Ctr.
2/7 Robert Morton. Weekends.

FRESNO

Wilson Theatre
1455 Fulton
3/11 Wurlitzer. Weekends.

LOS ALTOS

Ken's Melody Inn
253 Third Ave.
4/20 Wurlitzer.
Nightly except Monday.

MARTINEZ

Bella Roma
4040 Alhambra Ave.
3/15 Hope-Jones Wurlitzer.
Daily.

MONTEREY

Red Vest Pizza
2110 Fremont
2/8 Wicks, Regularly. (First NEW organ specially built and voiced for pizza restaurant use.)

REDWOOD CITY

Capn's Galley No. 2
821 Window.
4/18 Wurlitzer-Morton.
Nightly except Monday.

SACRAMENTO

Grant Union High School
4/21 Wurlitzer. Often.

Sheraton Inn
2600 Auburn Blvd.
(Formerly Carl Greer Inn)
4/16 Robert Morton. Nightly.

SAN FRANCISCO

Avenue Theatre
2650 San Bruno Ave.
3/14 Wurlitzer. Friday evenings.

Cinema 21
2141 Chestnut.
2/6 Robert Morton.
Occasionally.

Lost Weekend
1940 Taraval.
2/10 Wurlitzer. Nightly.

Orpheum Theatre
1192 Market.
4/21 Robert Morton.
Occasionally.

SAN LORENZO

Ye Olde Pizza Joynt
1951 Heaperian Rd.
3/13 Wurlitzer. Nightly
except Monday & Tuesday.

SAN RAFAEL

Marin Pizza Pub
526 Third.
3/13 Robert Morton.
Nightly except Monday.

SANTA CLARA

Capn's Galley No. 1
3581 Homestead Rd.
3/12 Wurlitzer.
Nightly except Monday.

SANTA ROSA

California Theatre
431 B St.
2/7 Wurlitzer. Occasionally.

VALLEJO

Rudy's Supper Club
2565 Springs Rd.
2/6 Wurlitzer.
Nightly except Monday.

CALIFORNIA (South)

DEATH VALLEY

Scotty's Castle
3/15 Welte. Daily.

EL SEGUNDO

Old Town Music Hall
146 Richmond.
4/20 Wurlitzer. Regularly.

GARDENA

Roosevelt Memorial Pk.
18255 S. Vermont.
4/17 Wurlitzer. Regularly.

GLENDALE

Whitney Recording Studio.
4/34 Wurlitzer-Morton. Often.

LONG BEACH

Koon's Motorcycle Shop
1350 E. Aneheim.
2/18 Wurlitzer.
Saturday evenings.

LOS ANGELES

Elks' Lodge
607 S. Parkview Ave.
4/61 Robert Morton.
Often.
Haven of Rest Studio
3/11 Wurlitzer-Kimball. Daily.

Universal Studios
3/13 Robert Morton. Often.

Wilern Theatre
3790 Wilshire Blvd.
4/37 Kimball. Monthly.

PARAMOUNT

Iceland Amphitheatre
8041 Jackson.
3/19 Wurlitzer. Regularly.

RESEDA

Pipes 'n' Pizza
7500 Reseda Blvd.
2/10 Wurlitzer.
Nightly except Monday.

SAN DIEGO

Fox Theatre
720 B Street.
4/31 Robert Morton. Monthly.

SAN GABRIEL

Civic Auditorium
3/11 Wurlitzer. Often.

SAN SYLMAR

San Sylmar Museum
3/18 Wurlitzer. By appointment.

COLORADO

ALAMOSA

Rialto Theatre
2/7 Wurlitzer. Nightly.

COLORADO SPRINGS

Chief Theatre
3/8 Wurlitzer. Often.

DENVER

Paramount Theatre
16th Street.
4/20 Wurlitzer. Sundays.

LOUISVILLE
Three Coins Restaurant
Main St. S.
3/13 Wurlitzer. Nightly.

CONNECTICUT

THOMASTON

Thomaston Opera House
3/10 Marr & Colton. Often.

WATERBURY

State Theatre
2/10 Wurlitzer. Occasionally.

WILLIMANTIC

Windham Technical School
3/15 Wurlitzer. Periodically.

DELAWARE

WILMINGTON

John Dickinson High School
3/28 Kimball. Often.

FLORIDA

DUNEDIN

Kirk Theatre
2686 U. S. Alt. 19.
3/19 Wurlitzer. Often.

GEORGIA

ATLANTA

Fox Theatre
660 Peachtree NE.
4/42 Moller. Weekends.

HAWAII

HONOLULU

Hawaii Theatre
1130 Bethel.
4/16 Robert Morton.
Sunday & Monday Mornings.

Waikiki Theatre
2284 Kalakaua Ave.
4/16 Robert Morton.
Friday & Saturday Nights.

IDAHO

MOSCOW

University of Idaho
2/6 Robert Morton.
Occasionally.

ILLINOIS

CHICAGO

Aragon Ballroom
1106 W. Lawrence.
3/10 Wurlitzer. Occasionally.

Chicago Stadium
1800 W. Madison.
6/62 Barton. Often.

Downer's Grove High School
3/10 Wurlitzer. Periodically.

Montclare Theatre
7133 W. Grand.
3/10 Barton. Occasionally.

Oriental Theatre
20 W. Randolph.
4/20 Wurlitzer. Occasionally.

Patio Theatre
6008 W. Irving Pk.
3/17 Barton. Occasionally.

WGN Studios
2501 Bradley Pl.
3/10 Wurlitzer-Kimball. Sundays.

CRYSTAL LAKE

Martinetti's Restaurant
6305 N.W. Highway
2/8 Wicks w/percussions. Nightly.

ELMHURST

Elmhurst Skating Club
Roosevelt Rd. & Route 83.
4/24 Hybrid. Daily.

JOLIET

Rialto Theatre
4/21 Barton. Saturday evenings.

LA GRANGE

Lyons Township High School.
3/21 Moller. Occasionally.

MUNDELEIN
St. Mary of the Lake Seminary
4/24 Wurlitzer-Gottfried.
Occasionally.

NORRIDGE

Hub Roller Rink
4510 Harlem Ave.
3/10 Wurlitzer. Daily.

PARK RIDGE

Pickwick Theatre
5 S. Prospect.
3/11 Wurlitzer. Occasionally.

ROCKFORD

Coronado Theatre.
4/17 Barton. Occasionally.

INDIANA

ANDERSON

Paramount Theatre
3/7 Page. Occasionally.

EAST CHICAGO

Indiana Theatre
3458 Michigan.
3/10 Wurlitzer. Occasionally.

FORT WAYNE

Calvary Temple
2/7 Marr & Colton w/traps.
Regularly.

Embassy Theatre
121 W. Jefferson.
4/15 Page. Weekends
Sept. thru May.

INDIANAPOLIS

Indiana Theatre
3/21 Barton. Occasionally.

Rivoli Theatre

3155 E. Tenth
3/14 Uniphone. Daily.

WHITING

Hoober Theatre
1335 - 119th.
3/11 Wurlitzer. Occasionally.

KANSAS

WICHITA

Wichita Civic Center
4/36 Wurlitzer. Often.

MAINE

PORTLAND

State Theatre
609 Congress.
2/7 Wurlitzer. Occasionally.

MARYLAND

FREDERICK

Twoli Theatre
2/8 Wurlitzer. Often.

ROCKVILLE

WXLN Studio
140 Congressional Lane.
2/11 Moller. Often.

MASSACHUSETTS

BOSTON

Bradford Hotel
275 Tremont.
3/11 Wurlitzer (Ballroom)
Occasionally.
2/5 Wurlitzer (Empire Room)
Occasionally.

Music Hall Theatre
268 Tremont.
4/26 Wurlitzer. Occasionally.

Paramount Theatre
549 Washington.
3/14 Wurlitzer. Occasionally.

Savoy Theatre
539 Washington.
3/19 Wurlitzer. Occasionally.

SPRINGFIELD

Julia Sanderson Theatre
1700 Main.
3/11 Wurlitzer. Periodically.

STONEHAM

Stoneham Town Hall
2/14 Wurlitzer. Often.

WELLESLEY

Babson College
Knight Auditorium
3/13 Wurlitzer. Often

MICHIGAN

ANN ARBOR
Michigan Theatre
3/13 Barton. Often.

DETROIT
Cranbrook School
2/7 Barton. Periodically.

Fox Theatre
Woodward Ave.
4/36 Wurlitzer. Occasionally.

Redford Theatre
Lahser Ave.
3/10 Barton. Friday evenings.
September thru May.

Senate Theater
6424 Michigan Ave.
4/34 Wurlitzer.
Monthly. (Private Club)

FLINT
Capitol Theatre.
3/11 Barton. Weekends.

GROSSE POINTE FARMS
Punch & Judy Theatre
Kercheval Ave.
2/5 Wurlitzer. Friday evenings.
September thru May.

LANSING
Michigan Theatre
3/10 Barton. Sunday nights.

MUSKOGON
Michigan Theatre
3/8 Barton. Often.

ROYAL OAK
Royal Oak Theatre
318 W. Fourth.
3/12 Barton. Often.

MINNESOTA

MINNEAPOLIS
Diamond Jim's
2/7 Wurlitzer. Nightly.

MOORHEAD
Bud's Roller Rink
2120 First Ave. N.
3/7 Barton-Johnson. Weekends.

Rex Cafe
2/5 Johnson. Nightly.

RED WING
Auditorium Theatre
2/8 Kilgen. Periodically.

ROCHESTER
Chateau Theatre
2/9 Marr & Colton. Often.

MISSOURI

KANSAS CITY
Russell Stover Auditorium
3/8 Wurlitzer. Occasionally.

POINT LOOKOUT
School of the Ozarks
Highway 65.
3/15 Wurlitzer. Often.

ST. LOUIS
Fox Theatre
527 N. Grand
4/36 Wurlitzer. Daily.

MONTANA

BOZEMAN
Ellen Theatre
2/7 Wurlitzer. Regularly.

NEBRASKA

OMAHA
Orpheum Theatre
3/12 Wurlitzer. Periodically.

NEW JERSEY

ASBURY PARK
Convention Hall
3/7 Kilgen. Occasionally.

ATLANTIC CITY
Convention Hall
7/455 Midmer-Losh.
Occasionally.

Convention Hall Ballroom
4/42 Kimball. Occasionally.

BOUND BROOK
Brook Theatre
Hamilton St.
2/4 Wurlitzer.
Saturday evenings.

EATONTOWN
Mahns Bros. Bicycle Shop
2/18 Robert Morton.
Occasionally.

MONTAGUE
Montague Roller Rink
2/8 Robert Morton. Daily.

MONTVALE
Montvale Roller Rink
Chestnut Ridge Rd.
2/8 Robert Morton. Daily
except Monday and Wednesday.

NEWARK
Center of Italian Culture
985 S. Orange Ave.
3/11 Wurlitzer.
Sundays, Sept thru May.

OCEAN GROVE
Ocean Grove Auditorium
4/12 Hope-Jones. Occasionally.

PITMAN
Broadway Theatre
3/8 Kimball. Sundays.

RAHWAY
Rahway Theatre
1601 Irving.
2/7 Wurlitzer. Often.

SURF CITY
Surf City Hotel
Long Beach Island.
3/15 Wurlitzer.
Nightly, May thru September.

TRENTON
Lincoln Theatre
3/15 Moller. Periodically.

WANAQUE
Suburban Restaurant
Belvidere Ave.
3/15 Wurlitzer. Nightly.

NEW YORK

BINGHAMTON
Roberson Center
30 Front.
3/17 Link. Monthly.

BROOKLYN
Loew's Kings Theatre
4/23 Robert Morton.
Occasionally.

Long Island Univ.
385 Flatbush Ave.
4/26 Wurlitzer. Often.

NEW YORK CITY
Academy of Music
14th St.
3/17 Wurlitzer. Occasionally.

Beacon Theatre
Broadway & 74th.
4/19 Wurlitzer. Periodically.

Radio City Music Hall
Rockefeller Ctr.
4/58 Wurlitzer. Daily.

United Palace
175th St. and Broadway
4/23 Robert Morton.
2:30 - 3:00 every Sunday.

NORTH TONAWANDA
Riviera Theatre
67 Webster.
3/12 Wurlitzer. Monthly.

ROCHESTER
Auditorium Theatre
875 Main E.
4/22 Wurlitzer.
Monthly, Sept thru May.

ROME
Capitol Theatre
3/7 Moller. Weekends.

SYRACUSE
State Fair Grounds
3/11 Wurlitzer. Monthly.

NORTH CAROLINA

GREENSBORO
Carolina Theatre
2/6 Robert Morton.
Occasionally.

OHIO

AKRON
Akron Civic Center
3/13 Wurlitzer. Periodically.

CANTON
Palace Theatre
3/9 Kilgen. Weekends.

CINCINNATI
Shady Nook Restaurant
Route 27 between Milville
and Oxford.
4/25 Wurlitzer.
Nightly except Monday.

CLEVELAND
Gray's Armory
3/13 Wurlitzer. Periodically.

COLUMBUS
Ohio Theatre
4/20 Robert Morton.
Occasionally.

LORAIN
Palace Theatre
3/10 Wurlitzer. Occasionally.

OLMSTEAD FALLS
Lampighter's Inn
7068 Columbia Rd.
3/18 Kimball.
Wed., Fri. & Sat. Nites.

OKLAHOMA

MUSKOGEE
Muskogee Civic Center
3/7 Robert Morton. Often.

TULSA
Central High School
4/45 Kilgen. Often.

Christian Crusade Auditorium
2808 S. Sheridan.
3/10 Robert Morton w/traps.
Sunday.

OREGON

COOS BAY
Egyptian Theatre
4/12 Wurlitzer.
Saturday evenings.

PORTLAND
Benson High School
3/26 Kimball. Often.

Imperial Skating Rink
Union and Madison
4/18 Wurlitzer.
Daily except Monday.

Oaks Park Roller Rink
4/17 Wurlitzer. Daily.

Paramount Theatre
Broadway and Main.
4/20 Wurlitzer. Periodically.

PENNSYLVANIA

BROOKLINE
Brookline Theatre
3/16 Kimball. Weekends.

HERSHEY
Hershey Community Theatre
4/45 Aeolian-Skinner
Periodically.

LANDSDOWNE
Landsdowne Theatre
Landsdowne Ave.
3/8 Kimball.
Daily except Sunday.

LONGWOOD GARDENS
Kennett Square
4/200 Aeolian w/traps.
Sunday during winter months.

MARIETTA
Marietta Theatre
3/20 Wurlitzer-Page. Often.

PHILADELPHIA
Wanamaker Store
13th. and Market.
6/452 organ. Daily.

PITTSBURGH
South Hills Theatre
3075 W. Liberty
Wurlitzer. Often.

UPPER DARBY
Tower Theatre
69th and Market.
3/17 Wurlitzer. Weekends.

TENNESSEE

KNOXVILLE
Tennessee Theatre
604 Gay.
3/14 Wurlitzer. Weekends.

Mc **MINNVILLE**
Cumberland Caverns
2/7 Wurlitzer. Summer Schedule.

MEMPHIS
Malco Theatre
3/13 Wurlitzer. Sundays.

TEXAS

FORT WORTH
Casamanna Theatre
3/11 Wurlitzer. Often.

UTAH

SALT LAKE CITY
Arcade Theatre
2/7 Wurlitzer. Often.

Capitol Theatre
Second and Main.
2/8 Wurlitzer. Periodically.

The Organ Loft
3331 Edison.
5/42 Wurlitzer-Morton. Often.

VIRGINIA

ALEXANDRIA
Alexandria Skating Arena.
807 N. St. Asaph.
4/34 Wurlitzer. Nightly.

Virginia Theatre
First St.
3/11 Barton. Nightly.

RICHMOND
Byrd Theatre
2908 W. Cary.
4/17 Wurlitzer. Nightly.

Loew's Theatre
6th and Grace.
3/13 Wurlitzer. Nightly.

Mosque Auditorium
Laurel and Main.
3/17 Wurlitzer. Frequently.

WASHINGTON

BREMERTON
Masonic Temple
2/8 Wurlitzer. Occasionally.

FEDERAL WAY
Big Bob's Pizza
31406 S. Pacific Hwy.
2/5 Robert Morton. Nightly.

SEATTLE
Granada Organ Loft
5011 California Ave.
4/30 Wurlitzer. Weekends.

Haller Lake Improvement Club
3/7 Wurlitzer. Often.

Paramount Theatre
9th and Pine.
4/20 Wurlitzer. Periodically.

Queen Anne High School
3/10 Kimball. Often.

Ridge Skating Rink
620 N. 85th.
2/7 Wurlitzer. Nightly.

SOUTH TACOMA
Steve's Gay Nineties Restaurant
3/10 Wurlitzer.
Fri. and Sat. Nites.

TACOMA
Temple Theatre
2/9 Kimball. Occasionally.

WISCONSIN

EAU CLAIRE
State Theatre
2/7 Wurlitzer. Occasionally.

MILWAUKEE
Avalon Theatre
3/8 Wurlitzer. Occasionally.

Center Theatre
Wisconsin Ave. and 2nd.
3/28 Kimball.
Fri. and Sat. Nites.

Riverside Theatre
3/13 Wurlitzer. Occasionally.

Schnitzelhaus Restaurant
52nd and Capitol Dr.
3/11 Wurlitzer.
Nightly except Monday.

WAUSAU
Grand Theatre
3/6 Kilgen. Often.

Editors Note: We cannot guarantee accuracy of this listing. Make local inquires.



Hollywood Cavalcade

Directed by Lyle W. Nash

WHO WERE the top film stars of 1926 asks a reader. That depends on where you seek an answer. *Photoplay* magazine reflected these stars on its 1926 covers: Colleen Moore, Bebe Daniels, Gilda Gray, Vilma Banky, Leatrice Joy, Lois Moran, Dorothy Mackaill, Doris Kenyon, Marion Davies, Alice Joyce, Renee Adoree and Aileen Pringle. Leading critics named top male stars John Gilbert, Rudolph Valentino, John Barrymore, Emil Jannings, Ramon Navarro, H. B. Warner, Ronald Colman, Milton Sills, Douglas Fairbanks, Victor McLaglen and Edmund Lowe as big draws in 1926.

EVERY man named has long since passed on but seven of the 12 women named are still alive.

THE HAPPY DAYS... A 1927 news story tells how a Chicago theatre cashier sold 1,096 tickets in one hour and that her cash balanced exactly at the end of her shift. That's 18 tickets per minute including making change. Recently six theatre cashiers sold 1,096 tickets in seven days (70 hours) to a giant 3,456 seat theatre. That's a record, too.

WHO IS WHERE... FFFrisbee says Deanna Durbin lives at 49 Rue de Viviers, Neuphle-le-Chateau, France... Toby Wing lives in Miami, Florida... Marian Marsh has been receiving fan mail at P.O. Box 1, Palm Desert, California 92260... Ann Rutherford is back in films... Unverified address of May Allison (Osborne), 2 Bratenakl Place, Bratenakl, Ohio 44108... Contact Busby Berke-

PLAN AHEAD..

1973 CONVENTION

JULY 25 - 28
PORTLAND, OREGON

ley at 74394 Peppergrass, Palm Desert, California 92260.

OLIVIA de Havilland recently screened all her films in Hollywood as a prelude to writing her biography.

THE QUESTION... What's the mystery about Anthony Bushell in the 1929 film *Jealousy*. Answer: Some historians claim he played the male lead. Jeanne Eagels did not like the resulting film, had it scrapped, used Frederic March instead. Blum's History of Talkies, pp 14, shows Bushell in a still with star Eagels. Bushell, now 69, lives at 103 Lopen Road, London, N. 18, England.

FENWICK Falstaff Frisbee, FFF, says there are 125 theatre pipe organs still in regular or semi-regular public use and about 300 more in private homes, schools, auditoriums in the U.S. Can any TO reader offer more solid facts about these figures?

KINDLY fate decreed that I be at Paramount when the 1956 *Ten Commandments* was rolling with CBD at the helm. During a break I noticed Edward G. Robinson, in full Biblical garb, sitting quietly waiting for the next take. He seemed to have stepped out of the pages of the past. His every movement and facial expression was that of his Hebrew character. His presence reflected ancient history. EGR was a favorite of mine and millions of others. He seemed born for the role of Dathan.

RADIO CITY Music Hall, world's greatest movie theatre, was not intended as a film house. Started with vaudeville and bombed after two weeks. Fate is fickle.

COMMING ATTRACTIONS... "No, No, Nanette" has been filmed at least twice and may be filmed again. Now Don Dunn has written a brilliant, chatting, funny, starkly revealing account of "The Making of No, No, Nanette." It is scandalous, horrendous, utterly absorbing and the bitter truth about the shabby, stinking world of the Broadway theatre. A literary treat.

DINNY'S COLYUM

as
transcribed
by
Del Castillo



They's a lot of talk nowadays on how to play music for silent pitchers. This seems pretty funny to me, because music was played for the silent pitchers only because they wasnt any other sound, so we had to have something to fill the silences with. I spose its hard for the younger generation to try to imagine them days, but I can remember back to all the gimmicks, only they didnt call them gimmicks in those days, to try to get a little excitement. Of course way back around 1910 like, they didnt even have organs but only pianos, and then when they begun to have organs they wasnt any of them drums and whissels and cimbals and like that there, so they use to hire a dummer who sat off to one side and watched the pitcher and he would put in the horse hoofs and the gun shots and the explosions or whatever was in the pitcher.

I remember back in Boston witch is where I was livin then, they was a little organ player name of Edith Lang at a pitcher house called the Exeter on acct it was on Exeter St. in the Back Bay, and she had a big bass drum almost bigger than she was, and when they was a cannon shot she would reach over and whack the bass drum. And then I remember a feller name of Lyman Howe who use to show silent pitchers and he had a whole crew of guys behind the screen who had all

different kinds of sounds like chains and thunder sheets and drums and like that there witch they all had to bang at when the action called for it, on acct. they wasnt no such thing then as records that had sound effectks.

But then Mr. Wurlitzer and the other guys that was turnin out the-ayter organs they begun to put in all them things like drums and cimbals and tamberines and boat wissels and train wissels and auto horns and bells and stuff so that the organ players they got flier and flier so they could follow the pitchers pretty good. So then to help out the organ players who wasnt so fly, they begun to put out what they called Thematick Cue Sheets, and that's what Miss Esther Higgins made up a smart little article in this magazine awile back showin how these cue sheets would tell when to play different peaces of music and they would even give a line of the music so you could tell what it sound-ed like and use somethin like it if you didn't have that partickilar peace. And some of the producers even hired good composers to rite speshul scores, like Mr. Frederick Converse, who was a well known classical compowser in Boston, ritin the score to a pitcher called Puritan Passions, and then I remember a peachy score by Mr. Mortimer Wilson to The Thief Of Bagdad.

Mr. Victor Herbert he wrote the music for The Fall Of A Nation, and Mr. Hugo Riesenfeld he wrote a jim dandy march for The Covered Wagon. And then I speshully remember Mr. Jerome Kern who turned out a bunch of themes for a cereal with Miss Billie Burke, I think it was called Gloria's Romance. Then they was some other scores if I remember rite to some of the big specktacl pitchers like The Phantom Of The Opera and The Birth Of A Nation and the The Three Musketeers. But mostly for every good score to a pitcher by a good composer they would be hundreds of scores witch was nothin but the cue music by fellers like Lake and Zamecnik and Langey and Borch and like that there. Some of them was good composers but jest the same it was what the boys call hack work, to say nothin of the fack that it was put together so fast it was full of mistakes. So most of the organ players who was the best in the business wound up by throwin the cue sheets out into the alley and makin up there own scores, and leave the second raters to stick to the cue sheets. □



CENTRAL INDIANA

The year 1973 has started out with a musical "bang" for CIC-ATOS under the capable leadership of Tim Needler. The January meeting, held in the home of Mrs. Farilyn Stone in Indianapolis, was devoted primarily to organization for the coming year and introducing and reviewing some new areas of endeavor.

An Education Committee is something new in our chapter and promises to be very interesting and informative. The committee plans such possibilities as "rap" sessions with some of the visiting professional theatre organists, history, of theatre organs, general technique information, theatre styling, etc. These plans were discussed and presented by Tom Ferree, Chairman.

No program was planned but open console time was enjoyed by members of the club on Farilyn's Lincolnwood Lowery and duets combined the organ and Farilyn's 6 foot Weber grand piano.

The Education Committee began functioning immediately and early in February had a 2-1/2 hour workshop at the Rivoli Theatre in Indianapolis under the expert direction of Don Baker. (The Rivoli has one of the finest theatre organ installations in the midwest, a 3/14 Uniphone.) Don covered such things in his workshop as registration, tricks-of-the-trade and theatre music styling. The session was well attended.

At the February meeting held in the home of Les and Tess Moses in Indianapolis, Roger Whitehead, a member of the Education Committee, brought a report to the members who had not been able to attend the Don Baker workshop. There was open discussion, and questions and answers were presented to illustrate any of the helpful points covered by Don. Tim Needler demonstrated some of

these on the organ for the group. After the business meeting a short program was presented by Tim, Virginia Byrd Rechoris and Ken Double. The Moses' have a Deluxe Serenade Model Conn with a newly installed set of electronic pipes.

RUTH D. WARD

CHICAGO AREA

It is unfortunate that somehow CATOE's John Seng Concert last November didn't get the feature coverage that his Radio City Music Hall appearance did; however no one ever seems to be really appreciated in his own home town. Mixing the past with the present John presented an unforgettable and distinguished performance, even after losing his program list to the abyss beneath the console lift. Chicago's Oriental Theatre Wurlitzer had been played by many colorful and artistic organists over the years, beginning with Henri Keates, yet John Seng brought a new dimension to his audience as he wove Tchaikovsky, silent film, Bach, a sing-along, et al, into a unique theatre organ experience.

Edna Sellers, wife of the late Preston Sellers was a special guest at this show. Both had been organists at the Oriental and even now Edna still is organist at Math Iglers's German restaurant in Chicago. Edna enchanted the almost full-house chatting with John about her nostalgic recollections of bygone days at the Oriental. The Oriental Wurlitzer is a very energetic 4 manual Publix 20 ranker with an extra 16' Tuba in the pedal making it 21 ranks. The Dulciana long ago had been replaced by a Post Horn which was in turn replaced by a brand new Moller Post Horn for this show and connected to the piano switches for more availability. The Oriental is unique insofar as the shutters are in full view with no drapes or grilles to obstruct

the sound.

CATOE's roster of officers for 1973 shows little change. Bill Rieger was re-elected again as chairman leaving the opposition far behind. The most dramatic move was made by 1972 Board Member Russ Joseph as he was elected Vice Chairman even before he fully realized that he had been nominated. Doug Christensen, secretary; Art Todesco, treasurer; and Orrill Dunn, Board member retained their positions. Richard Sklenar inherited Vox CATOE Editorship. Bill Benedict and Tony Tahlman were selected as members of the Board of Directors.

CATOE's Christmas Social was presented by Devon Hollingsworth at the console of a 19 rank Roderer tracker organ at Evanston's Trinity Lutheran Church. Outstanding manual and pedal dexterity was obvious in his program. The January social was an early bird affair at the Oriental Theatre with Frank Pellico, Cubs Park organist, at the console. Frank presented an energetic program even though he lamented a lack of drawbars (or pistons).

For February, the Rockford contingent of CATOE came up with an absolute sell-out for a Don Baker concert at the Coronado Theatre. Earlier the Board had approved a co-operative purchase of a Solo String and a Post Horn to fill empty spaces in the Coronado ranks. Don Baker had the privilege of debuting the new ranks. Helping to fill the house, Don Baker actively participated in pre-program promotion including appearing on TV. Also full-size billboards were obtained at bargain rates in addition to the normal mailing list and post card distribution.

Also in February CATOE visited one of the few pipe organs in a Chicago High School. Jack Olander presented a program on the big 3 manual draw-knob console of the about 50 rank Moller organ installed in 1935 at Schurz High School.

Jim Glass has been working full time for six months on the ex-Tivoli Wurlitzer now in the Hinsdale Theatre. The former Senate Kimball console has been redone in walnut and will be controlling an almost technically perfect 3/20 theatre organ.

VOX CATOE is again on a prompt monthly schedule with an expanded staff. Tom Tibia, a long time area enthusiast, is now special correspondent for the newsletter.

Other plans include a March 27 Patio Theatre show with Dick Smith in concert and cameo appearances by Ted Day, Leon Berry, and Russ Young, three Chicago rink organists celebrating their Silver Jubilee at the console. Motor City Chapter will be our guests at the Hector Olivera concert on April 28 at the Downers Grove High School. They will join us for a Social at the Patio on April 29. On May 12 CATOE will bus to Detroit to hear Bill Thomson at the D.T.O.C. as guests of Al and Betty Mason and will join Motor City members at the Redford on May 13.

CATOE crews continue to maintain the Chicago, Oriental, Pickwick, Deerpath, Montclare, Downers Grove, Arcada, Genessee, Parthenon, Civic Opera House, Schurz, Patio, and Indiana pipe organs. It is lucky to have so many installations left to watch over.

DELAWARE VALLEY

New officers and board members were installed at our annual business meeting in January. Chairman Chuck Schrader outlined his goals for 1973, which include, the completion of construction of chambers at the Furey Ellis Auditorium at Byberry Hospital for the re-installation of our Moller there; the installation of two spotlights at the Lansdowne Theatre aimed toward the organ, a constructive way of saying "thanks" to the management there; and an attempt to open doors to the restoration of the instruments in Philadelphia's convention hall. The open console session before and after the business portion of the meeting brought forth lots of talent from the ranks of the organization.

In late January, we attended a concert by Dick Smith at Dickinson High School. Dick's audience responded enthusiastically to everything he played. He put his heart, soul and body into the program. There is a good amount of musical talent and ability in this young man.

Biff Claflin, one of our younger members whom we kiddingly refer to as a "liturgical-minded theatre organist", made his mark in the minds of concert-goers in the second in a series of debut recitals. Held at the First Baptist Church in Philadelphia, the program included works from Bach,

Buxtehude, Vierne and Messaien. The one work that stood out in this reporter's mind, however, was Seth Bingham's "Roulade." A perfect piece of music for a movie score, the composition includes chase music and an ethereal love theme. Now everyone can understand why we refer to Biff as a liturgical-minded theatre organist!

John Muri's program a few days later at the Marietta Theatre's Wurlitzer-Page proved interesting, to say the least. Considering Mr. Muri had neither shades nor pistons at his disposal, his touching accompaniment to *Hunchback of Notre Dame* was well done indeed. The incidental music he also included rounded out an evening of education and entertainment.

Although it was sparsely attended, the Saturday morning open console session at the Pitman (N.J.) Broadway Theatre in late February permitted organists to compare this Kimball with other Kimballs in the area. The Broadway's instrument has been maintained according to the original Kimball plans while the instruments in Dickinson, Lansdowne, and Brookline have been adjusted to give the sound more lustre; and, therefore, a musician can make his music more exciting.

With our plans for the next several months tentatively laid out, our club is actively seeking to sponsor and promote activities where our members can share in preserving the future of the King of Instruments.

SHIRLEY HANNUM

EASTERN MASSACHUSETTS

The January meeting was held at the First Baptist Church in Somerville, Mass. with John Phipps and his 3/10 Wurlitzer installed in the church.

Mr. Carl Getz resigned as president and installed Mr. Paul Chavanne in his place. Citations were given to various members for past services rendered; Dick Linder (chief console rebuilders) Earl Renwick, Art Goggin, Walt Wilson, Stu Hinchliffe ("Pipes" editor) and several others.

The program was turned over to John Phipps who entertained us with what he "does" as "church organist" and made the 10 ranks of the former Watertown, New York, Olympic Wurlitzer come to life. After his introduction he brought on our chapter honorary member, Stan Cahoon to shake the rafters. Stan Cahoon is known to many of his colleagues

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Bob Legon at the Boston Paramount 3/14 Wurlitzer. This instrument is an over the proscenium tone chute installation. Chapter members have cooperated with the theatre to keep the organ playing.

across the country as organist for 7 years at Boston's Metropolitan 4/26 Wurlitzer well into the early 50s. As soon as he touched the keys his truly magnetic style hushed all talkers and proved once again why the Met hired him when all other theatre organs in Boston were silent. Although his program was short, it still earned him a standing ovation. EMCATOS was justly correct in making Stan Cahoon an honorary member.

Of course you can guess the reactions of the other organists who followed Stan — they all shook in their boots a bit. Lenney Winter, who played the Lynn and Salem Paramounts was followed by Jon Fisher of El Bombarde fame; Mark Renwick (a George Wright specialist); Bob Legon; Legon's student, Bob Becker and several others. Mr. Becker handled the instrument well, considering he never played a Wurlitzer until he tried the Boston Paramount and now the Phipps Wurlitzer. Here we have the true message of ATOS reaching one member of our younger generation to keep the theatre organ alive.

Credits were also given to Howard Silva, Charles French, Jon Fisher, Dick Johnson and others for hard work on the Boston Paramount. They deserve "pilots' licenses" for the 70 foot climb to those chambers!

The Babson Wurlitzer is now 30% playable. For a change, the members are able to play the organ while work continues on it. At least 8 ranks are semi-playable in the main left chamber. From the looks of it we'll be able to have about 3/4 of the organ playable by commencement.

BOB LEGON

LOS ANGELES

For the first concert of 1973 the Los Angeles Chapter was fortunate to have SHIRLEY HANNUM, a featured artist at the 1972 ATOS national convention. Shirley was in Los Angeles to record an album on the Malar label and stayed over for a few days to play a Sunday morning concert on the big Kimball organ at the Wiltern Theatre on January 21st. She brought the console out of the pit playing "Another Opening, Another Show" in fine style and followed with a program ranging from the "West Side Story" score and "Michele", to a Brahms Waltz and a delicate "Liebestod" by Wagner. A feature of the second half of the program was her treatment, in three different styles, of the Mickey Mouse Club music. Throughout her concert she took full advantage of the great tonal capabilities of the Kimball with her interesting and tasteful choice of combinations. She closed the show with an up-tempo version of "I Enjoy Being A Girl". During the afternoon jam session at the Elks Building, Shirley again played for the members. Local members who played the 4/61 Robert Morton included Fernand Martel, Seth Anderson, Paul Hamilton, and Mike Cahill.

On February 14th, a special meeting of the membership was called to vote on proposed changes to the Chapter By-Laws and Articles of Incorporation. The officers of the chapter are hopeful that these changes will enable the chapter to be approved as a non-profit organization for tax purposes. The chapter now has 425 members.

The man honored by the 1972 ATOS national convention as "Organist of the Year" was the concert artist on February 25th at the Wiltern Theatre. DEL CASTILLO brought the console up with "Strike Up the Band" and followed with a "rain" medley complete with thunder from the organ and lightning flashes from the footlights. It was a stormy medley but ended with the birds singing as the clouds cleared. Featured during the first part of the program was the music from "Jesus Christ Superstar" and a lively group of tunes by Irving Berlin, finishing with a rousing "God Bless America". After intermission came a comedy bit entitled "I See Your Face Before Me", "The Cuckoo Clock", one of Del's compositions, and then it was

time for "You Title It", a Del Castillo fun feature where members of the audience call out a prospective song title and Del produces an instant composition. The titles turned out to be "French Toast has Freckles", "We ran out of Gas on the way to Asilomar" and "We had no movie 'cause the lamp burned out" — which was true. It was a most entertaining Sunday morning concert enjoyed by a large crowd which included 20 young people from the Spastic Childrens Foundation who were special guests of the chapter.

SAM DICKERSON



For "I See Your Face Before Me", Del Castillo wore his coat backwards and fixed a lifesize photo of his physiognomy to the rear of his cranium, because "It's not very couth to perform with one's back to his audience." Here he takes his bow without props. (Stufoto)

MOTOR CITY

Helen Dell's debut in Detroit, at the Detroit Theater Organ Club in January, drew a sizeable crowd of both DTOC and Motor City Chapter members. Helen launched her program at the 4/34 Wurlitzer with a spirited "Cheek to Cheek." Her enthusiasm (and ours) continued to build throughout such numbers as "Midnight in Mayfair", an *Oklahoma* medley and her own delightful composition, "Coffee Cake." Helen grasped the reins of this unique instrument and guided it artistically through a most enjoyable musical evening. We hope that this program will be the first of many more to follow in Detroit in the coming years.

When theatre booking problems arose early in January, Lee Erwin's

February 5-6 appearance at the Royal Oak Theatre was hastily rescheduled for the Redford Theatre. Although 3,200 tickets were already printed, members rallied and in a few hours time all were altered with printed stick-on strips. Were it not for the fine relationship which exists between the Motor City Chapter and Community Theatres (which manages both houses) a change of this sort might not have been feasible on such short notice.

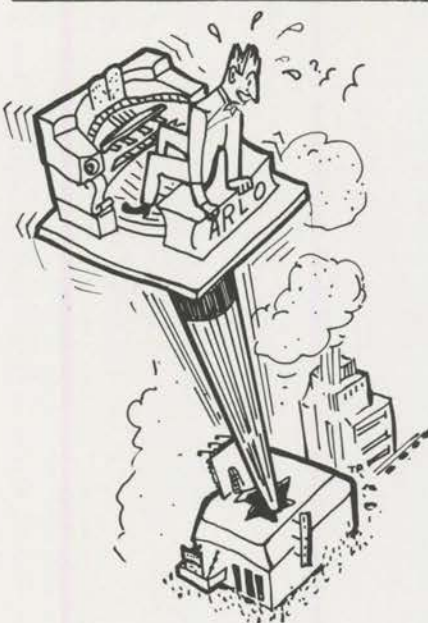
With the sudden change in theatres for Lee Erwin's February program, also came the realization that our player piano, recently acquired from proceeds from our public shows for installation at the Redford, could not be readied for a debut, then scheduled for May. The temptation that there was, however, a 50/50 chance that the piano *could* be wired into the organ in the short span of just four weeks, was enough incentive for a handful of chapter members to begin, immediately, the time consuming task of wiring 88 notes to three manuals and a pedalboard. Following instructions from work crew chairman Larry Perry, (who, because of business commitments, was out of town) Jim Boutell, Norwood Martin and Jay Beaumont began soldering an endless maze of wires, that soon totaled more than four miles in length. Ed and Fran Johnson meanwhile decorated the piano casework to match the black and gold Japanese motif of the organ console, including a pair of dragons on top of the piano.

With only two weeks to spare, some twelve members joined forces one Saturday morning to move the piano from backstage through the parking lot to a side exit door of the theatre, and down to the orchestra pit where it was lifted over the railing and positioned where it now stands, on the right side of the pit, to compliment the organ console on the left. Multi-contact wiring enabled the group of volunteers to hear an impromptu organ-piano jam session. The piano is playable at 16', 8' and 4' from all three manuals, as well as the pedals by means of stop tabs engraved to Barton specifications by Gary Feldten.

Lee Erwin's accompaniment to *The Strong Man* starring Harry Langdon at the Redford in February was a complete success. Many of those in the audience said that they had never laughed so hard. Lee's Gay '90's med-

ley, as well as the ever-popular sing-along accompaniment, were welcomed by those in attendance on both nights. Lee's rendition of "Aqua" may have made the greatest hit of the evening, for in it he made liberal use of the piano, its keys bouncing up and down, seemingly unassisted, as he played.

DON LOCKWOOD



"... But where IS the STOP button?!"

From a cartoon submitted by Arlo Huits who once rode a console to the toppling point.

NEW YORK

On Sunday, January 14, 1973, about 100 early risers from the New York Chapter had the opportunity to hear 14 of their fellow members play, in an open-console workshop meeting, the Plaza Sound Studios' 3/19 Wurlitzer. This instrument resides on the eighth floor of Radio City Music Hall and was completed as Opus 2180 in November, 1932. The late Ben Hall called this installation "... almost the final word in Wurlitzer tonal development for smaller organs..."

Among those who played was Dave Schutt, who recently moved here from California because of a job transfer. Dave's prowess at the organ no doubt comes in part from practice on his 3/10 Robert Morton which he left installed in his home in California. Dave protected the organ and leased his home. As you might guess, he looks forward to a reunion with it.

Approximately one hour before showtime, Claud Beckham, who made

the necessary arrangements for this meeting, led the group down to the Music Hall itself where house organist Jack Ward entertained us for 45 minutes on the 4/58 Wurlitzer before the Music Hall's Christmas show which was also enjoyed by the assembled members present.

Our next concert will be Ashley Miller on February 12, 1973, at the console of the 4/23 "Wonder" Morton installed in the United Palace in New York.

HERBERT G. FRANK, JR.

NIAGARA FRONTIER

Don Kinnier of Philadelphia went "ape" at his second Riviera engagement on January 17. Getting the evening off to a lively start, he appeared on the scene dressed in a gorilla costume which didn't hinder his playing. After "monkeying around" with the first tune, Don changed clothes and proceeded to give his large audience a good dose of animal music such as "Talk to the Animals," "Tiger Rag," and "Pink Panther," and "Tarantella." Mr. Kinnier's novelty tunes, especially an extremely well done and tricky "Bye, Bye Blues" were probably the favorites of the concert. His humorous stories between tunes made Don a big hit with the audience.

Karl Cole appeared at the North Tonawanda Riviera 3/12 Wurlitzer in dazzling array on Valentine's Day. Many of his selections were aimed at the heart of love. Such numbers as "My Funny Valentine," "Somebody Loves Me," and "Dear Heart" were appropos and pleased the enthused standing-room-only crowd. Karl's ability to project himself into his work makes his music sensitive and easy to enjoy. The audience reacted favorably to Mr. Cole when he first appeared here last August. However, they seem to have enjoyed him even more his second time around.

SHIRLEY COLE

NORTH TEXAS

Back on Dec. 10, 1972 a group of North Texas Chapter members braved a once-every-five-years snow and sleet storm to attend a meeting and concert at the home of Weldon Flanagan in Dallas, to hear his great installation and to elect officers for the new year. Because of the inclement weather (which started at the Dallas County



Lew Williams at the Fort Worth Casa Manana Console. Lew was lead-off artist at the February 25 Triple Player concert.



Bob Goodwin played the last portion of the Casa Triple Player concert. He is from Mineral Wells, Texas, where theatre organ artists and enthusiasts thrive.



James Sanford of Mineral Wells, Texas did a great job at the Casa Console in his portion of the Triple Player.

west border) those of us from Fort Worth arrived about an hour late and were greeted at the Flanagans' door by John Beck, chapter chairman for several years. John hit the sforzando pedal with both feet, announcing to your scribe that while we were battling the blizzard into Dallas, the quorum had elected Joe Koski as chairman for 1973, and me not even there to defend myself! It's going to be a rough job to fill John's shoes, but with Bob Miller as vice chairman, Doris Garrett as secretary-treasurer, and Pat Kohl in charge of the program committee,



Pat Kohl, North Texas Chapter Program Chairman, performs during Open Console at Charles Evans' home Wurlitzer. Pipes, accessible through the door, speak out through the grill behind the console.

we've got a good team which will sure give it a try.

On Feb. 18, we met at the Wadley Piano Company site on Northwest Highway for a business meeting at which various committee assignments were made and ideas collected from everybody on how to make 1973 the biggest year yet for the Nortex Chapter. With the business behind us, we all adjourned to the home of Charles Evans to hear his refurbished 3/10 "Wurlitzer/Evans." Charlie opened the session with a series of numbers which demonstrated both the instrument's capabilities and his own great theatre organ technique. Open console, followed. Some great talent in the chapter was apparent during the session. Thanks again for a great afternoon, Charlie.

On Feb. 25th a session we had been working on for some time came to a fine climax. Some 350 people in the North Texas area, theatre organ enthusiasts all, turned out to hear the Fort Worth Casa Manana organ featuring three area organists, each with 45 minutes at the console. The Wurlitzer

3/11, style 235 from the Worth Theatre, was written up in the December, 1972 THEATRE ORGAN. Jim Peterson, Range Boss on the entire moving, refurbishing and new installation, has spent many more man-hours, along with his crew in getting the instrument in top shape. The Feb. 25 concert demonstrated what a great job Jim has done. Lew Williams led off with a mixture of oldies and new tunes and a couple of classics (he had just come from a Bach festival at TCU, where he is a sophomore organ major). James Sanford of Mineral Wells followed Lew with a similar potpourri, and Bob Goodwin presented the last 45 minutes, playing themes from a lot of the old organists and their pre-television radio program days, as well as both Mod and Pop.

A highlight of the entire program was Casa Manana Director Mel Dacus singing "Rainbow 'Round My Shoulder" with the organ accompanying. The combination of Mel's professional vocal chords and the Wurlitzer's fine accompanying chords really went over great.

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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After the music sessions, Mel announced open console and several of the members took advantage of the opportunity while Jim Peterson took groups on a tour of the installation. Some of those in attendance had come from as far as Houston, 275 miles away.

That's the beginning of our 1973 season. We've got all kinds of plans for more activity. With our 1973 motto, PARTICIPATE, let's hope the year goes out as well or better than it has started. We're polling the members now for attendance at the National in Portland. Hope to see y'all there.

JOE KOSKI

OREGON

January found the chapter meeting at the beautiful Paramount Theatre in Portland.

At the console of the great gold and ivory 4/20 Publix No. 1 Wurlitzer was Paul Quarino. Paul said the organ sounded great, and this was due to the fine work of Dennis Hedberg, organ builder and our chapter chairman.

Paul played a very generous concert to a most gratified audience. It was one of those perfect combinations, a fine organ and a guy who knew how to get the most out of it.

The name of Paul Quarino is new to



Paul Quarino

many westerners but he is well known in the midwest. Paul recently moved to San Jose, California as a representative of the Wurlitzer Co. as organist. Paul took along his 4/32 mostly classic pipe organ, of which 18 ranks were playing when he left Minneapolis.

Paul played his first church organ at the age of 10. The sound of the great theatre organs "bit" him when he was 12, and he has been "hooked" ever since. However, he is equally adept at either the classic or theatre console.

Recently after his move to California, he became one of the organists at the Melody Inn, in Los Altos, which houses the former Oakland Paramount 4/20 Publix No. 1. (If we know

anything about Paul, he is probably the favorite of the crew). Paul's wife Roberta is his No. 1 critic. She teaches piano and voice in public schools. If you ever get a chance to see and hear Paul Quarino, don't miss him.

After the concert a very short business meeting was held to bring the members up to date on the progress of the 1973 convention plans.

DON INGRAM

POTOMAC VALLEY

A rainy January 28 found 185 members and guests of the Potomac Valley Chapter at the Virginia Theatre in Alexandria. The featured organ was Woody Wise's 3/11 Grande Barton and the artist was Miss Jean Morgan, a new chapter member.

This Barton, built by Bartola in 1931, proved to be the last organ the company built. It is maintained by chapter members George Johnson and Dow Evelyn.

The artist of the day, Jean Morgan, came to the Washington, D.C. area from Chicago in 1963 and is presently the Director of Music Education for the Campbell Music Company in Alexandria. This was one of Miss Morgan's rare concert appearances these days as her weekly schedule of 80 students really keeps her hopping.

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Miss Jean Morgan at the Virginia Theatre
(Photo by Richard Neidich)

A former student of Lou Webb, Jean was at one time staff organist at Chicago radio station WIND. She drew on her theatre organ repertoire to present a pleasant, well-received program of music of by-gone eras which included the Overture from "Orpheus in Hades", "Granada", "Roller Coaster," and closed appropriately with "God Bless America."

We are happy to know that so many budding organists are being trained by the capable Miss Morgan, and we welcome her to the American Theatre Organ Society.

JEAN LAUTZENHEISER

PUGET SOUND

Through the courtesy of Calvary Temple Church, Seattle, Wash., the Puget Sound Chapter was able to hear Dick Schrum at the mighty 3/19 Wurlitzer-Kimball. The concert and business meeting were held October 29. Dick opened up the organ with a big "Welcome", then burst into "Cabaret". "My Sin" was heard a la Schrum, with Jesse thrown in for good measure. Ellington and Bacharach all made for a well rounded program. The organ sounds big and beautiful in the large church.

The chapter held it's annual Christmas party December 10 at Haller Lake Improvement Club. After a few annoying sticky key contacts were taken care of, everyone enjoyed the 3/8 Wurlitzer-Marr and Colton, which performed admirably. Then it was on to Genny Whitting's residence to hear the 2/7 (and growing) Estey, Welte, Morton, Wurlitzer, Hope-Jones, Austin and Kimball (not necessarily in that order). Don Myers has worked hard on this one, along with Genny and her family all pitching in. It's not finished totally but promises to be very fine when completed.

The Seattle Center Food Circus 3/8 Wurlitzer was opened to members for playing and taping February 10 and

11. A work party of volunteer ATOS workers followed immediately to dismantle the organ for storage until some time in 1974, when it will be reinstalled. Dick Chang and Russ Evans were in charge of the removal, crating and storage.

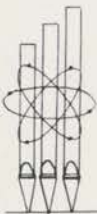
ED ZOLLMAN, JR.

SIERRA

Sunday, September 24, 1972 readers of page C 11 in THE SACRAMENTO BEE were greeted with the large, one-line headline: Ten Tons Of Organ Parts Arrive For Pizza Parlor. It was over three pictures by Ward Shar-



Bob Breuer, owner of Arden Pipe and Pizza unloads a "folded" pipe, part of 10 tons of 4/22 Wurlitzer which Sierra Chapter members installed in his Sacramento pizza emporium. (Photo by Ward Sharrer)



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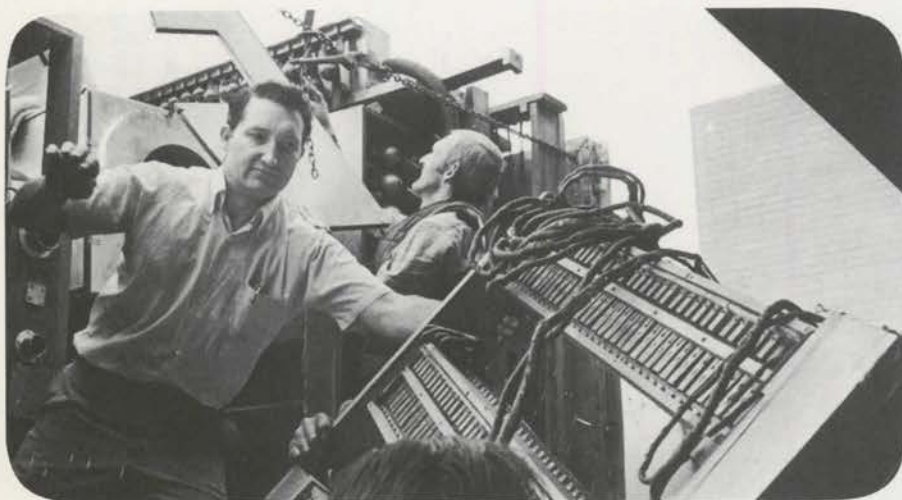
rer of The Bee staff showing Bob Breuer and his helpers unloading the box of whistles which Sierra Chapter members installed at 2911 Arden Way, Sacramento. Bob is a brother of Bill Breuer who owns three successful pizza emporiums on San Francisco Peninsula; Redwood City, Campbell and San Jose. Dale Mendenhall acted as general foreman; Ray Anderson overseeing the electrical installation as far as the organ itself, Stu Boyer is the console artist in more ways than one; Larry Weid slave-drives work on the chests; Hal Wilmunder is handling the

high power installations; Don Zeller is working on tremulants, etc. Other chapter members are working where and when needed. There isn't room to name what each is doing — just let's say ARDEN PIPES AND PIZZA is a Sierra Chapter project and we'll have a separate story on it in a future issue of THEATRE ORGAN.

Editor's Note: It is understood that Sierra Chapter has been approached for another pipe organ project as a result of their teamwork on the Pizza Parlor Project. We'll have more on this later.



Bob Breuer (right) inspects the 4 manual Wurlitzer console which was originally installed in a Madison, Wisconsin theatre. The console was badly damaged in loading at Montreal. This photograph does not show the split which extended clear through the console on stop rail. (Photo by Ward Sharrer)



Sierra crew unloads the relay of the 4/22 Wurlitzer for installation in Sacramento's newest Pizza Parlor . . . the only one with a pipe organ.

SOUTHEASTERN

Our January meeting was held at Joe Patten's East Point Theatre and provided the first opportunity for our general membership to acquaint themselves with this facility which will soon represent our new home base.

Joe Patten and Charles Walker explained the status and planning for the facilities and decor of the theatre. There will be a Spanish motif throughout and one will find himself walking in a Madrid-like courtyard when finished. This decor will be reflected in the refurbished and newly decorated console of the 3/11 Moller. At this



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time, the newly constructed chambers are nearly completed and we hope to have the instrument on the premises before the end of March.

New member James Jobson presented to the chapter a supply of handsomely created ATOS-SE Chapter seals bearing an excellent reproduction of the console of the "Mighty Mo". Herbert Lee presented a file of several volumes of back issues of ATOE-ATOS magazines to the chapter which will be of great interest to new members.

Following adjournment of the business meeting, members and guests were invited to tour all areas of the East Point Theatre at will. The group then moved on to Joe Patten's home for open console at his "Little Jewel" 2 1/2 / 2 1/2 and hi-fi concert from Joe's extensive tape recording library.

The "Fabulous Fox" was the setting for our February meeting. The highlights of the meeting were an all-request concert played on "Mighty Mo" by Bob Van Camp and a guided tour through this monument to the motion picture.

This meeting was attended by several members of the Home Organ Electronic Club, some of whom became paying members of the Southeastern ATOS before the day's activities were over. Specific effort will be directed towards more joint activities between our two organizations.

We are pleased to report that John McCall is going to resume publication of *The Relay*. This is devoted to organ news of the Southeast and will probably be published on a quarterly basis.

GORDON A. JOHNSON □

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