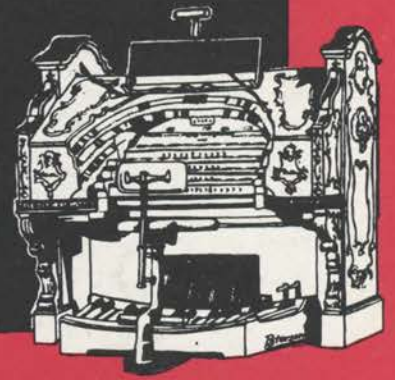


THEATRE ORGAN



VOLUME 16, NO. 1

FEBRUARY, 1974



Journal of the American Theatre Organ Society



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Journal of the American Theatre Organ Society

Volume 16, No. 1 • February, 1974

ATOS National Membership is \$10.00 per calendar year, which includes a subscription to THEATRE ORGAN, the official publication of the American Theatre Organ Society. Single copies \$1.25. Make check or money order payable to ATOS, and mail to P.O. Box 1314, Salinas, California 93901.

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POSTMASTER: Second Class postage paid at Livonia, Michigan. IF UNDELIVERABLE, send form 3579 to ATOS Circulation Department, Box 1314, Salinas, California 93901.

FEBRUARY, 1974

cover photo...

The Casa Loma combines three forms of architecture: Norman, Gothic and Romanesque. It took 300 men three years to build at a cost of \$3½ million. Furnishings cost an additional \$1½ million, see story on page 5. - (Photo Courtesy of Ontario Department of Tourism and Information.)



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president's message...



"What is ATOS doing for me?" is a question that is asked, fortunately, by a very few. It is well to understand that this "ME" and thousands of others around the world, are in fact ATOS; and the success of our society depends on what the "ME" has put into it. Whether you play the organ, work on it, work on the administration of our society, or just enjoy listening to the music, we all joined ATOS with the knowledge that we were joining forces with a great group of people sharing a common love, theatre organ.

None of us were led handcuffed and blindfolded into this society but rather an awareness of the power of unified action by a group convinced us that through organization more could be accomplished to perpetuate the theatre organ. The result has been in many cases sleepless nights in various organ chambers working harder than we would for money, countless hours of preparation for many programs, and miles of travel to see and hear the finished product. The hundreds of organs that are once again speaking and the thousands of people who have been privileged to hear them add up to the fact that our efforts have indeed borne fruit; and the realization that I have been permitted to share in a small way in this effort is what ATOS is doing for this "ME". Certainly the overwhelming majority of our members share in this feeling and their question is "What can I do for ATOS?" Are you satisfied with your effort?

Erwin A. Young, Jr.

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3

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A MAN...A CASTLE ...AND A WURLITZER

by
Lloyd E. Klos

One of the last remaining theatre organs in Canada has found a permanent home in the famous Casa Loma in West Toronto. The story of this installation is a most fascinating one. The backgrounds of the builder of Casa Loma, the castle itself, and the organ will be covered separately so that the reader may gain the proper perspective of this magnificent undertaking.

THE MAN: Sir Henry Mill Pellatt, CVO, DCL, VD. The builder of Casa Loma was an extremely wealthy man — he had to be! The landmark which he created stupifies the imagination in all areas: cost, magnitude, quality of construction and furnishings.

Sir Henry was born on January 9, 1859 in Kingston, Ontario and spent his life as a resident of that city and on farms he owned nearby in King and Whitby. His father had come from England and was a senior partner in the brokerage firm of Pellatt and Osler. The son, after attending Upper Canada College, went directly into his father's firm and his business career began when he was fifteen years of age!

The firm was eventually dissolved, and father and son established Pellatt and Pellatt. The son began to make some very shrewd investments, the greatest being his acquisition of stock in the Northwest Land Company at a time when few businessmen had faith in the northwest. The young man

Sir Henry Mill Pellatt poses at the entrance to the Casa Loma stables. A lover of horses, Sir Henry had each of his steeds' names imprinted in gold letters above its stall. — (Kiwaniis Club of W. Toronto)



Editor's Note: We thank James W. Lahay, secretary of the Toronto Theatre Organ Society; H. Clealan Blakely of Picton, Ontario; and Ronald W. Sclater, Historian of the Kiwanis Club of West Toronto for supplying the bulk of the information for this feature, and to Bernie Venus for most of the pictures. Without their generous assistance, this article would not have been possible.

became widely known in financial circles as "Pellatt, the Plunger", and would buy Northwest stock any time, picking it up at \$12 or \$14 a share. Others were glad to unload it on him. But when the wheatlands opened and settlers poured into the territory, the stock doubled, tripled and quadrupled in price, the young investor realizing a profit of between \$3 and \$4 million.

Foreseeing the huge potential railroad traffic in grain, Henry next bought heavily in stock of the Canadian Pacific Railway. Again, he was proved correct as the stock zoomed upward in price and he realized a huge return for the second time.

At the age of 20, he organized the Toronto Electric Light Co., which brought the first electric power to Toronto. He sat on the boards of over a dozen utility, steel, mining, and insurance firms, so important had he become. He was the benefactor of many humanitarian enterprises such as universities, hospitals, museums and social organizations. He was knighted in 1902 for bringing electric power to Toronto from Niagara Falls.

Sir Henry had strong ties with the military. He was commanding officer of the "Queen's Own Battalion", which was expanded to a regiment. In 1910, he took the 750 men to England at his own expense to attend army maneuvers.

An incurable romanticist, when a young boy he assiduously devoured the stories of the medieval ages, the knights, the battles, the castles and all the aurora associated with this glamorous era. On trips to England and the continent, his interest was further heightened when touring the old castles; he would some day build one for his very own.

Thus, Sir Henry Pellatt will be most remembered for his Casa Loma (House on the Hill) which he built during the years 1911-1914.

THE CASTLE — Casa Loma. One of Toronto's most famous landmarks, Casa Loma took 300 men three years to build at a cost of \$3½ million, with another \$1½ million for furnishings. It was Pellatt's idea to make the edifice the most magnificent of its kind in the world, to live in it during his lifetime, and to leave it to the City of Toronto as a museum, following his death.

The 98-room castle was erected on the brow of Toronto Hill on Sir Henry's 25-acre estate. Marble, glass and paneling came from Europe, teak

from Asia, oak and walnut from prime areas in North America. Stonemasons were brought from Scotland. The castle became more than merely a 19th Century structure. It became a composite of Norman, Gothic and Romanesque architecture. The 20th Century was represented by the electrically-operated elevator, indoor swimming pool and private telephone system.

If you haven't been impressed by Casa Loma thus far, here are a few more startlers:

Taxes on the land were \$600 when the castle was in the blueprint stage. In 1924, they were \$12,000.

The fuel bill was \$15,000 a year during the twenties. Eight hundred tons of coal were used per year.

The servants' bill was \$22,000 a year for a staff of 40.

Under each floor is an 18-inch concrete base, and foundations are 45 feet deep.

The library has space for 100,000 volumes.

The castle boasted a \$75,000 Legge pipe organ, 15 baths and 5,000 electric lights.

There was a 165-foot shooting gallery, and the cost of stables, finished in mahogany and Spanish tile, was \$250,000. Each horse had his name set in 18-carat gold at the head of his stall. An 800-foot underground tunnel leads from the basement to the stables.

As one can imagine, the expense of maintaining the place was astronomical. In 1923, Sir Henry was forced to move from Casa Loma because of a series of financial losses which reduced his fortune considerably.

In 1924, Toronto's greatest auction was held at Casa Loma, and the fixtures and furnishings which Sir Henry had acquired were sold at a fraction of their cost, including the pipe organ which was bought by the CBC. For days, the sale went on, and it must have been with heavy heart that the castle's master viewed the proceedings. The auction realized a mere \$250,000.

The history of Casa Loma since 1924 was a series of efforts to put the property to good use. It was once proposed as a home for war veterans, and there were rumors that the Canadian Government would buy it. Mary Pickford considered it as a locale for several films. Other proposals were for



Horace Lapp, official Kiwanis Club organist, at the Casa Loma console — (Toronto Theatre Organ Society)

its conversion to a high school, an apartment house, a convent and an Orange Lodge. An attempt was made in 1928-29 to run it as an apartment hotel, but it was far too luxurious to pay its own way, even in the Roaring Twenties. For twelve years, the property posed a dilemma for its owners, the City of Toronto, which had acquired it because of non-payment of taxes.

In 1937, the Kiwanis Club of West Toronto came to the rescue. It leased the property and by special agreement with the city, operates it as a tourist attraction. For a time during World War II, and unknown to the public, Casa Loma's stables and carriage

houses were used to assemble sonar devices used in U-boat detection. Twenty-foot clearances were needed and the property was ideally suited for this project.

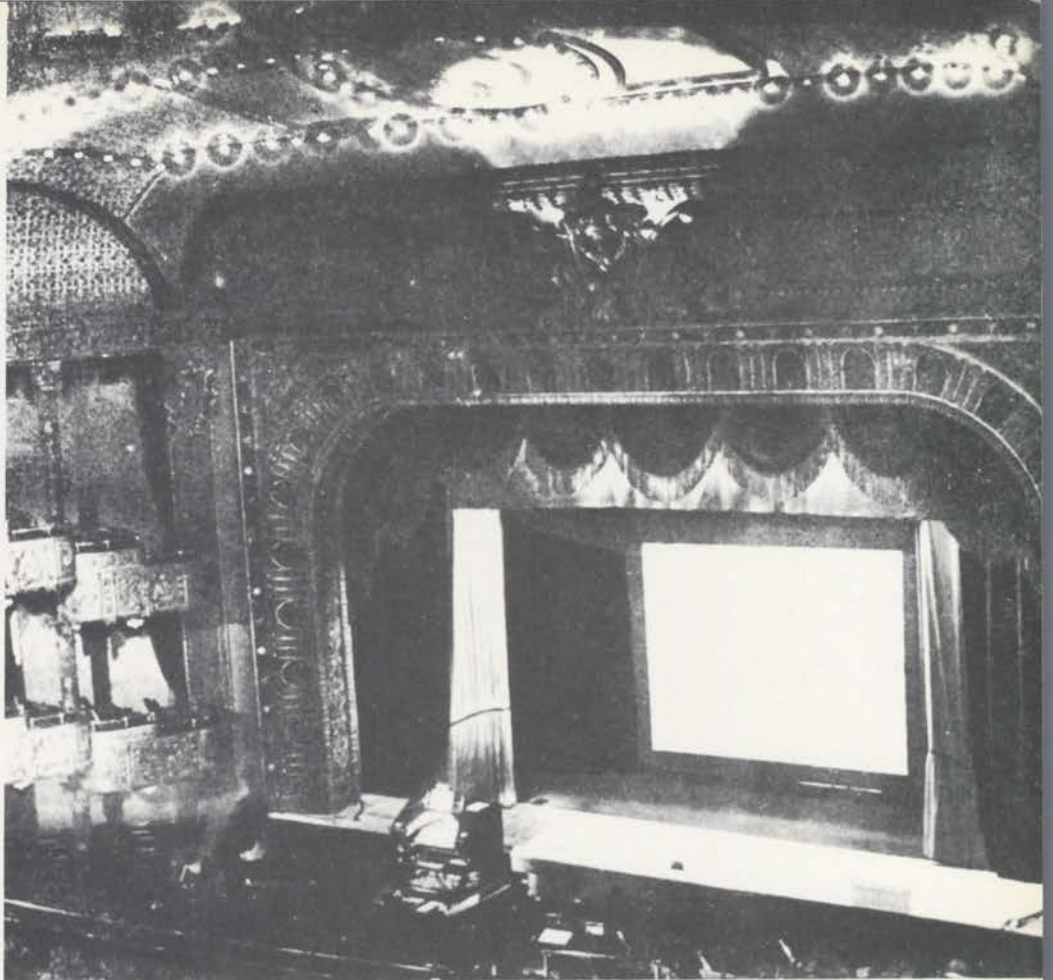
To people all over, Toronto is known as the "City With the Castle." Since 1937, the Kiwanis Club of West Toronto has donated over \$1½ million to vital community affairs, including youth programs, Kiwanis Music Festivals, volunteer service work with the mentally ill, educational funds and scholarships, child aid and others. Tours of Casa Loma are held daily. The restoration of the castle and its furnishings is a continuing project, and included is the installation of a Wurlitzer pipe organ which was featured in two previous locations.

THE ORGAN. The Wurlitzer organ, Opus 558, was a 3/15 model, shipped from North Tonawanda, N.Y. in July 1922 and installed in Shea's Hippodrome Theatre on Toronto's Bay Street, a place it was to occupy for 34 years. The original cost of the organ was \$55,000, and it was considered at the time to be one of Wurlitzer's larger installations.

The site of Shea's Hippodrome was originally the home of a flea circus, a freak show and a traveling aborigine. In 1914, the Hipp opened. For the first few years, the theatre was run mainly as a presentation house, featuring cultural productions by Jack Arthur and Leon Leonidoff (the latter now a producer of Radio City Music Hall shows); offerings of symphonic, ballet or operatic nature. Eventually, the great names of vaudeville were to trod the boards of the Hippodrome: Bennie Fields, Blossom Seeley, Jimmy Durante, Ben Blue, Red Skelton, Helen Kane, Jack Benny, Maurice Chevalier, Bob Hope, Blackstone, Fanny Brice, Burns & Allen, Will Rogers, Louis Armstrong, George Jessel, Guy Lombardo, Cab Calloway, to name a mere handful.

The Wurlitzer in the Hipp was a magnificent instrument. It became the best known theatre instrument in Canada, principally because of the organists who played it. Ernest Hunt opened it. Those who followed from 1924 to the mid-thirties were Horace Lapp (still active and a member of the Toronto Theatre Organ Society), Ernest Dainty, Harry O'Grady and Roland Todd.

Following a nine-year engagement as organist at Loew's Downtown The-



The original home of the Casa Loma Wurlitzer, Shea's Hippodrome Theatre. The organ cost \$55,000 and at the time it was installed in 1922 was one of Wurlitzer's larger installations. To hear Quentin Maclean play the organ was always a treat for many visiting the Queen City.

Shea's Hippodrome as it appeared in 1947, nine years before its razing. — (B. Venus collection)





The site of Shea's Theatre, Toronto is now part of the Civic Center. — (B. Venus collection)

atre in Toronto, Kathleen Stokes was featured at Shea's from 1935 to 1939. Dynamic Kate is remembered for her stint on the daily radio show, *The Happy Gang* in the late forties.

Next was Colin Corbett (formerly a student of Kay Stokes and until late 1973, house organist at the Odeon Carlton Theatre) who played Shea's until he joined the RCAF in 1940. One of England's best known organists, Quentin Maclean, was employed for a "six-week engagement." He became Toronto's favorite organist, and his tenure was extended until 1948. During this time, Mac was featured on

In later years, the organ console and proscenium were painted and two levels of boxes were removed. — (B. Venus collection)



ATOS Hall of Famer, Quentin Maclean at Shea's Hippodrome Wurlitzer. — (B. Venus collection)

radio over CBL, Toronto, and his announcer was a Canadian favorite, Don Sims. Mac's playing at Shea's became tradition for tourists. A visit to that theatre to see a movie and to hear Maclean's rousing, chandelier-shaking medleys was as much a part of a trip to the Queen City as a visit to Casa Loma.

Al Bollington was the last house organist at Shea's, playing only a short engagement. The organ then became dormant as a theatre attraction for three years. However, Len Bishop, former Hippodrome manager, recalls many impromptu concerts during

these years after theatre hours. "Organ lovers would ask permission to play it. Often, we didn't know them, but we'd stay open long after the regular theatre programs to grant their requests."

In 1956, the fatal news was announced that Shea's Hippodrome would be shuttered and the property demolished to make way for the new civic center. Almost too late, the organ was purchased by the Maple Leaf Gardens from the wrecking company for \$2,000. The roof of the theatre had already been removed! A month was allowed for removal of the instrument.

Credit for the purchase of the organ by the Maple Leaf Gardens management goes to two persons. Dr. Bruce Tovee, ATOS member, and personal physician to Gardens president, Major Conn Smythe, talked the major into buying it. The major, with a feeling of tradition and history, was convinced that the organ would serve a useful purpose in providing background music at hockey games, church rallies etc. The console, pipes, new bandstand and an executive clubhouse all fitted into a neat structure at the sound end of the Gardens under a huge new portrait of Queen Elizabeth.

During re-installation, the organ was considerably enlarged. A new 5-manual console was built, and two of the manuals were obtained from the right pit console of the New York Paramount. The action was completely re-leathered, and new relays installed. Three additional ranks were purchased from the Strand Theatre in Brooklyn, and California theatre organ

enthusiast, Dick Simonton, contributed an English Post Horn. A new blower was installed, and a high-pressure fanfare Trumpet was planned for but never installed. The piano was not included in the new specifications, either, but most of the toy counter and percussions were. Retained also were the Brass Trumpet, Brass Saxophone and a solo Tibia Clausa on 25-inch wind pressure. The action was changed from pneumatic to partial electric operation.

About a year was required to properly install the organ. Doug Morris designed the new addition to the building. Sound engineer was Bob Wood. Much of the organ installation was handled by Ed Gress from Boston and Stewart Duncan, a local expert. Total cost of the the project was approximately \$100,000.

The first program on the newly installed instrument was on December 20, 1958, when Don "Knuckles" Gordon played seasonal music for Young Canada Night, between periods of a hockey game which was broadcast coast-to-coast on the CBC. Horace Lapp became organist shortly after.

The organ's tenure in Maple Leaf Gardens was a short one, indeed. In 1963, the Gardens were remodeled to add 1,800 seats, the Wurlitzer becoming superfluous. What followed was a memorable battle among elements of organ lovers to keep the organ intact and in the area until a place could be found for its third installation.

When the smoke of battle had cleared, the Toronto Theatre Organ

Society, with help from affluent members, purchased the organ for \$3850. The instrument was removed from the Gardens in 1964, and stored in the Imperial Theatre. The Imperial's manager, Bert Brown, was an ATOS member, so this helped the situation immeasurably. The organ languished for six years until the society found a home for it.

Early in 1970, the Kiwanis Club of West Toronto offered the Wurlitzer a home in Casa Loma, thereby replacing the organ which had been sold in the 1924 auction. In June 1970, the organ's components were moved from the Imperial to the Casa Loma and housed in what was the indoor swimming pool. Installation was begun immediately by members of the Toronto Theatre Organ Society.

Because of the unique location of the chambers, the restorers have literally walked miles "up mountains" to bring the organ's parts to their locations. One chamber is situated on the second floor, and the other is on the third. Rehabilitation work was done in a basement work room. In Jim Lahay's words, "It has been a tedious job to move heavy pipes and chests up three floors, around narrow, winding staircases, not to mention the wiring and wind ducts which had to be installed."

A 4-manual console shell was obtained from the 4/28 Warren organ in the Capitol Theatre in Montreal, but the manuals and electrical parts from the original 3/15 Wurlitzer console were retained. The 30 HP blower used in the Maple Leaf Gardens was too large for the new location so a smaller



When the organ was transferred to Maple Leaf Gardens, this custom-built console was installed. — (B. Venus collection)

one was purchased as was a 15 HP motor.

The costly main air duct, similar to the duct work on hot air furnaces, is 15 inches in diameter then branches into smaller 3 and 4-inch ducts. Nine cables, donated by Bell Canada Telephone, each containing 400 wires, have been used in the rewiring of the organ.

By the spring of 1972, work on the second floor chamber, containing percussions and several light ranks, was completed. The temperature in that chamber during the summer months of

Bell Canada employees (l to r) Craig Nicholson, Ernest Grundy and Bert Keffer at work in the Casa Loma pipe chamber. The phone firm also contributed many cables which were needed in the organ's restoration. — (Ballard & Jarrett Photo)



Maple Leaf Gardens, second home of the Casa Loma Wurlitzer. — (B. Venus collection)





Quentin Maclean at the 5-manual console at the Maple Leaf Gardens in 1961.

1971 registered 90 degrees and more! (Shades of the Virginia Theatre in Alexandria during the 1972 ATOS convention!)

The Kiwanis Club of West Toronto has been extremely generous with its support and co-operation during the entire restoration. It made available \$5,000 for materials as well as professional people on a full-time basis to work. Each Toronto Theatre Organ Society member working on the project had donated \$5 a month for the privilege.

The City of Toronto, owners of Casa Loma, has also co-operated. Its workmen have removed the plaster from the chamber openings so that the shutters could be installed. Two coats of paint were applied to the chamber walls. As there is practically no ventilation in the chambers, the crew took the summer of 1972 off, resuming activity in September.

As is the case with any organ relocation, there are always problems. The crew had set December 31, 1972 as the deadline for completion of the work. It was not to be. There were problems with duct work, and the console needed rebuilding. The stop tabs were not considered adequate, and a complete new set was ordered. A new date of October 23, 1973 was set for the formal dedicatory concert.

Then in the spring of 1973, more problems manifested themselves. The Brass Trumpet rank had to be rebuilt because of missing parts, and the French Horns were water-damaged while in storage. To compound these problems, the West Toronto Kiwanis Club's annual summer tour season in Casa Loma from early May to September 30, prevented any work on the



The remodeled Warren console in Casa Loma. Notice the unique bench; the height can be easily adjusted to accommodate the organist. — (Toronto Theatre Organ Soc.)

Horace Lapp (l), veteran Toronto Theatre Organist, and Edgar Goodaire, pianist for the Kiwanis Club of West Toronto, pose at the Casa Loma console. The 4-manual keydesk is from the Capitol Theatre's 4/28 Warren organ in Montreal. — (R. Essex Photo)





Console of original Legge organ which was in Casa Loma. The organ went to CBC studios after the 1924 auction. — (B. Venus collection)

organ involving noise, from 9 a.m. to 9 p.m. daily.

As a result, the initial concert date was set back again, this time to February 12, 1974, with talented young organist, Dennis James, scheduled to do the honors. The long-range plans now call for monthly concerts from September thru May. Since there is no air conditioning in the Casa Loma, there will be no concerts during the summer months.

At the risk of inadvertently leaving out someone's name, we list those who co-operated in bringing this project to fruition:

Kiwanis Club of West Toronto — Dick Crawley, President; Ron Sclater, Secretary; L. Buell Manning, Past President; John Bird, Ivan Christie, Ray Sadowski, Charm Shaver, Bill Spearman, and Ed Walters.

Toronto Theatre Organ Society — George Lang, President; James W. Lahay, Secretary; Ernie Grundy, Treasurer; Roly Webb, Technical Director. Installation Crew — Ed Borron, Bill Childs, Bob Cloughley, Ernie Fogel, Cliff Forester, Dave Granger, Dennis Hobbs, John Holywell, Floyd Horricks, Burt Keffer, Dave Mills, Doug Martin, Craig Nicholson, Claude Tulk, and Bernie Venus.

City of Toronto — Harry Rogers, Property Commissioner

This has been the story of a remarkable series of events relative to a theatre pipe organ. We are sure that if Sir Henry Pellatt were alive, he would most enthusiastically endorse the addition of a Mighty Wurlitzer to his castle. Remember, he was a pipe organ lover when residing there. Not only does Casa Loma come "full circle" in this regard, but the writer firmly believes that the installation will be a solid link in the theatre organ concert circuit for many years to come. □

DINNY'S COLYUM

as
transcribed
by
Del Castillo



Well here it is already February so the New Year is on its way and all I can say is that so far it looks like it is even worse than the Old Year and that is really sayin' somethin'. The politicians really been gettin' it in the neck as the sayin' goes but the organ players seem to be goin' along as usual. I disremember back to the New Year of 1930 which was a pretty bad one for organ players in the theatres because it was when the talkin' pictures was gettin' popular and puttin' the organ players out of business. But so far this year the organ players seem to be doin' all right except that some of the saloons they have had to cut down on acct. the ecology or the economy or whatever.

So I thought that since the organ concerts in the theatre organ societies seem to be goin' OK, that maybe even tho' it is too late for New Year Resolutions I would make up like a set of rules for the concert organ players to go by. Not bein' much of an organ player myself, I had to kind of look back and see what some of the concert organ players like Virgil Fox or George Wright or people like that was doin', and no offence intended because these here rules I made up don't really apply to any one organ player but they is just a sort of a general guide. So here goes.

1. I will not play Nola or Dizzy Fingers or Alley Cat or Raindrops Keep Fallin' On My Head. I guess I don't have to tell you why. I ain't sure I even know why except that they has been played too much in the past.

2. I will buy a coat with spangles on it so as when I come up in the spotlight it will bedazzle the customers. (Of course when I say "I" I don't mean me, I mean the organ Player who is givin' the concert).

3. I will get another coat with silver or gold to change to after the intermission. If I can't get that I will get one with red or orange lining.

4. I will put in a big pedal solo somewheres and play it with my hands up so as the customers can see I am doin' it with my feet.

5. I will use my hands like I was a ballet dancer or a conductor, and make big hammy gestures when I change the stops or come down on a big cord.

6. I will try to think up funny stories to tell before I play a number, or I will maybe tell about things that happened to me when I was playin' some other concert. I will then make some funny remark after I have turned away from the mike back to play, so that only the people in the front rows can hear it.

7. Somewheres along the line I will tell the people that this the greatest organ I ever played on, and somewheres else I will tell them they are the greatest audience I ever played to.

8. I will use the full organ at least once in every number.

9. If I get a syfer I will make sure the audience knows it is the organ's fault and not mine.

10. I will get in some good long Harp Arpedgios or some long fast runs to show how good tekNIK I got.

11. I will connect up a lot of notes with Glizandos to make sure that everybody can see that I can play as good as Jesse Crawford.

12. I will get in some cracks about my rekords on sale in the lobby, and I will make sure I got a good black pen so's to rite on the covers "To my good friend _____."

They may be some other things I have forgot, but all in all I guess those are most of the rules about how to be a successful organ player. Oh yes, and make sure you get in one or two big numbers or medleys. Those are the ones that the audiences clap the most for. □

It'll be . . .

**PIPES GALORE
IN '74**

**NATIONAL CONVENTION
DETROIT**

NO PLANS TO RETIRE!

Thru the Years With DON BAKER

As told to Lloyd E. Klos

Though he has a gold card from the musicians' union, symbolizing 50 years of professional musicianship, Don Baker still retains the youthful appearance. He doesn't plan to retire, ever, which is good news for organ lovers everywhere.



"I was born in a little town in Ontario, Canada called St. Thomas. When I was one year old, my parents decided to move west, and I decided to go with them. We located in a little town called Lumsden near Regina, the provincial capital of Saskatchewan.

"At the age of eight, I began to study the piano with the only music teacher there was in that small town. Then, my dad decided he would like to move to an even smaller town, as he operated general stores.

"We moved to Calgary, Alberta, Armistice Day, November 11, 1918. There I took up piano again, studying with a man named Dr. Rogers. Now and then, I would play piano professionally for afternoon teas etc., as I had not yet seen an organ, let alone touch one.

"When I was 20, I decided I would like to go to New York City and study serious organ. Arriving in March 1923, I found out the cost of organ lessons was going to be a bit prohibitive, so I took a job as a pit pianist through a man I was lucky enough to meet at the musician's union. I played in the 6-piece pit band in the Flushing Theatre, and the leader of the band would lay out the score for the silent movies.

"In those days, it was not considered that comedy was very important — a one-reeler or two-reeler, and so we just played standard orches-

Editor's Note: After his election into the Theatre Organists' Hall of Fame at the ATOS Convention in Seattle in July 1971, Don Baker was asked to tell the story of his career.

FEBRUARY, 1974

trations during the comedy and concentrated on doing a good job on the feature movie.

"For the feature, the conductor owned a library and if he had time, and if the film arrived on time, he would look at it then lay out the right music for it.

"Those of us who played the organ also had our own library. There was a thing called The Belwyn Motion Picture Library, and we would buy \$5 or \$10 worth of music, or whatever we could afford, as the weeks went by.

"Then, we would watch the movie, usually for the first time through, and improvise the whole thing, drawing upon our musical background which we had in our minds. The second time, we played the movie, we would lay out the score for ourselves.

"They were great days. They were wonderful days, and I taught myself to play the organ while working at it and making a living at it.

"After a couple years, I went to the Rialto and the Rivoli theatres in New York where Erno Rapee, who was the musical director and conductor at both, instituted what he called 'classical jazz'. This was where one of the men in the pit band (usually a 20-piece band) would stand and play 4 or 8 bars, or maybe a whole chorus. Mr. Rapee was an expert, of course, at scoring a movie, and at both theatres, we had the advantage of the scores he laid out.

"At both theatres, when it came time for the organist to take over to give the band a break, the score which lay on the organ music rack was already laid out, and I would come in at the appointed time and pick up with the band on the same tune which they were playing. They would fade out, and I would take over while they had their rest. Then, we would reverse the process, they would take over from me and go on from there.

"In 1928, the Brooklyn Paramount opened, and sound movies were just beginning to come in. In those days, some of the sound was on film and some on 16" records. The records, of course, were a bit scratchy at times, and so we had to play very softly under the sound which was coming from the screen.

"At the Brooklyn Paramount, I also played two half-hour concerts; one at 11 A.M., the other at about 5 P.M., as well as playing parts in the show. Sound continued to improve in scope

and quality, and, of course, the silent movies were dead. With them went a lot of fine actors whose voices were not adequate for the modern screen.

"From the Brooklyn Paramount, I went to the Staten Island Paramount for about two years, and then I had a chance to go to England. So my wife and I, plus two daughters who were then 3 and 5, went abroad for 18 months.

"I played at five of the Bernstein Theatre Corp. theatres and broadcast weekly over the BBC. We seem to think nowadays that a lot of microphones are very much to be desired in picking up sound. But over there, the BBC put one microphone in the middle aisle of the theatre and the sound was fine.

"During our stay in England, we had to make sure that the doorman kept the front door of the theatre closed as much as possible because during a real bad fog (and this is unbelievable), the fog could enter the theatre and become so dense that the screen would be barely visible from the back of the house!

"Coming back to America, I returned to the Staten Island Paramount and while there, I had a chance to go to radio station WOR which was then a 50,000-watt station, the most powerful in the New York City area. While there, Mr. Whiteman, who was the manager of the Brooklyn Paramount when I was there earlier, asked me if I would like to come to midtown New York. The Manhattan Paramount was

Don Baker poses in full dress at the Paramount Studio Wurlitzer. — (L. Klos collection)



an attractive job, and I was happy to get it. We decided we'd make it a class thing all the way through because there was nothing in those days except the movies and me.

"And so, I started off wearing tails at night, and afternoon dress with striped trousers in the afternoon. I played what I thought were real smart organ solos — classy stuff. Then, after about two months, I decided it was time to let something else happen, so I started community sings, using regular tunes and I wrote a lot of parodies which the audiences enjoyed.

"I was astounded after trying the simpler tunes like "Tea For Two", "At Sundown" etc., that the audience would sing songs like "On the Road to Mandalay." Even the ladies would sing what was considered a tune for a man with a deep bass voice.

"Some names have come to mind. One was Harry Blair, who ran the organists' slide service. Many persons have asked me where all the slides are which Harry had. My own, of which I had thousands at the New York Paramount, are gathering dust somewhere, I'm sure, on some junk pile.

"After a year at the Paramount, Mr. Whiteman came up with a great idea: the big-band policy. This was in 1936, Tommy and Jimmy Dorsey had a band called "The Dorsey Brothers' Orchestra". You will remember the big names

such as Charlie Spivak, Glenn Miller, Benny Goodman and many more. All these became star attractions at the New York Paramount. The first band, as I recall was Glen Gray's Casa Loma Orchestra.

"The band, of course, was the big thing. With Tommy Dorsey was Frank Sinatra. In those days, Sinatra and Jo Stafford would sing two or three choruses each and the band did the rest of the one-hour or 75-minute show.

"At this time, I was approached by Columbia Records, and I made two albums for them on 78's, as well as a lot of community sing shorts for Columbia Pictures.

"Come 1948, both our daughters decided to get married, so I pulled up all the stakes, left the Paramount, sold our home in White Plains, N.Y., and my wife and I headed west. We landed in Reno, Nevada because I had a friend out there who said, 'Come on out and look the town over.' There was a beautiful lounge there and I took the job as organist for six months.

"From there, I went to the Hollywood Palladium. At that time, Freddie Martin and his Singing Saxophone were there as were Harry James and other big names. I next went to Las Vegas. The man who booked me into the Palladium had asked me if I would like to see Vegas. This was in 1949,

and I lived there until 1973.

"I fell in love with the desert. The sun shines 350 days a year, the drinking water is beautiful, and there is a rugged beauty about the desert.

"While at the *Last Frontier*, I went to Capitol Records to show them something I had made back in New York. Like all of us, I thought I could produce my own records. I had made some masters back in the Paramount Studio.

"Incidentally, Daniel Papp, now deceased, kept the Paramount studio organ, the big organ downstairs in the theatre, and all of the pianos in repair and in tune. I especially remember Dan because every now and then when I'd come in to play my organ solo, there'd be a note on the console saying: 'I'm re-leathering the clarinet' etc. He was always thoughtful enough to let me know ahead of time what to expect and what work he was doing on the organ.

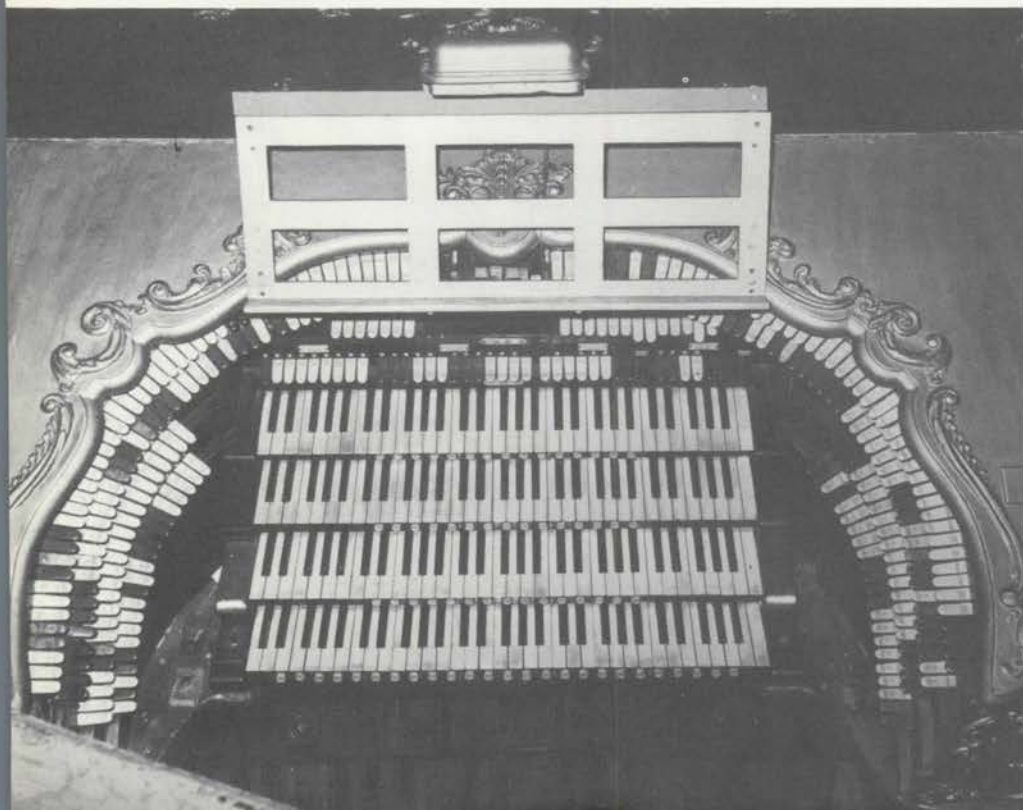
"But to get back to Las Vegas, I played the *Last Frontier* and I used the masters I had made in New York to get me started on Capitol Records. I made seven pipe organ records for them. The first one was in the home of Richard Vaughn, who had a 5-manual organ (ex-Paradise Theatre Wurlitzer from Chicago). I made six records in the Lorin Whitney studio and two albums with a trio which I had organized here in Las Vegas.

"After Las Vegas, I went to Harrah's in Reno and Lake Tahoe, a brand new departure for me, because in both places, I played from six in the morning until noon. In those days, Harrah's policy was to have entertainment 24 hours a day.

"From there, I went to Portland when I joined the Rodgers Co., and while playing at a small spot near Olympia, Wash. in 1963, I was approached by a representative of Conn. Walt Laeser, who was the district manager for that area, asked me if I would like to join the Conn Corporation. I've been with Conn ever since, and have been covering 70,000 miles a year, mostly by air and partially by rented cars. Once in a great, great while, I get a chance to ride a train, something I've always enjoyed.

"We moved back to Las Vegas when I joined Conn. In September 1964, the New York ATOS Chapter was kind enough to ask me to come back and play the last concert in the New York Paramount. That was the

The console of the 4/36 Wurlitzer in the New York Paramount where Don Baker presided for 14 years. Destroyed by fire in Wichita, it has been replaced and will control the organ in its new location in the Wichita Civic Auditorium. — (L. Klos collection)



last time the organ was played in its original home, and I was very happy to see Dan Papp there. The organ is now playing in Wichita. The Paramount, of course, is gone, having given way to offices; the shell which was the theatre has been filled in with floors.

"I do not plan to retire completely, ever. My desire now is to start some theatre-style cassette tapes. This will begin at the very bottom with the first lesson, and progress from there. I have always thought that the rudiments of music which I learned as a kid are still necessary. Too many of us, I'm sure, say 'I'd like to play "Lady of Spain" right away, quick!' But, it just doesn't work that way. We have to know the A-B-C's and the 1-2-3's of music.

"I have tried to set forth some of these ideas in a book of mine called *Theatre Organ Style*. The arrangements I have made, both in my theatre style book, and single arrangements, were not intended to be easy. They were intended to be a challenge to those who want to play better.

"Speaking of theatre organ style, you have asked me to comment on what T.O. style was when we played the silent movies. There were many sounds and many themes which we used, most of them to be found in music which you can still find today, or the Belwyn Library or Borodkin's Guide to Motion Picture Music, almost extinct books now. But here were some of the sounds:

"First and foremost, of course, was the love theme. I could be a simple tune, a current popular tune or something especially written for one particular movie. At the final fadeout, that final kiss, it could be enlarged upon and made bigger and broader to finish up the movie.

"When there was a scene of a villain's sneaking around, we played stealthy, sneaky music. I recall a tune called "The Frozen North" and it sounds just as the frozen North looks. Johann Strauss provided tunes of a 3/4 nature.

"Speaking of picture scores, the big Douglas Fairbanks Sr. movies always had their own scores, written out, note for note, and small scene by small scene. There would be many cues; instead of one every minute or so, a cue every 4 to 6 seconds. So, mood-wise, the movie was covered correctly all the time.

"I have mentioned Erno Rapee earlier. He was one of the finest movie

scorers I ever knew. Two more names come to mind who were excellent in those days: a man named Adolph Dumont, and a charming Russian named Plotnikoff.

"As for scoring, the right sounds, the right stops, like the right orchestration, are very much to be desired. For example, a tune such as a burglar theme doesn't sound too well if we use pretty sounds like those of flutes. But, if we use harsher, harder sounds, the reality becomes alive.

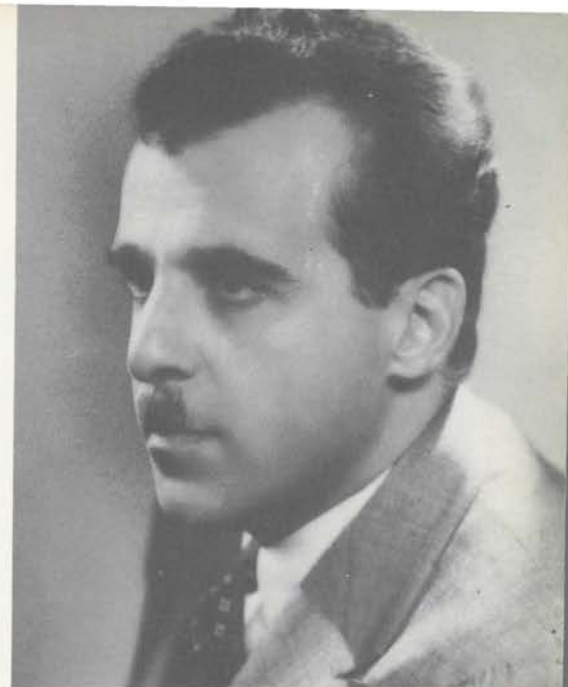
"Again pertaining to sounds, might I put in a word here about the electronic organ? We sometimes refer to them as 'plug-ins' and yet, think how much pleasure they have brought to people who do not have the room nor the means to have pipe organs in their homes. So, the sounds we have in an electronic organ, I believe we should all agree, are not too bad and are close to the original sound. Obviously, in a living room, they don't sound as big, because pipe organs were made to be played in theatres. But, we do have beautiful sounds and natural ones such as Flute, Piccolo, Kinura, Clarinet, snappy sounds like the Post Horn, cute little sounds like a Horn, and a very life-like sounds like chimes. On the electronic organ, we can have the much desired Tibia and Vox combinations to make theatre organ sounds. Surely the electronic sounds are satisfying and very, very definitely acceptable.

"Along with my job at Conn, I have made three albums on the Conn organ, and 8 or 9 times a year, I have the pleasure of playing some of the fine pipe organs which the ATOS has kept operative around the country. It is especially nice to enjoy organs such as those in Rochester, Detroit, Syracuse, N. Tonawanda, the San Diego Fox and the Los Angeles Wiltern organs.

"I am very grateful to the ATOS people for their many kindnesses to me. They also have been kind enough on occasion to let us present the Conn organ along with the pipe organ, and for that, Conn and I are grateful.

"One of the fine things which have happened to me since I've been with Conn, is the fact that I have been in all of the 50 states, some of them several times. Some benefits accrue out of living out of a suitcase. One of them is that one can do some sightseeing now and then.

"Going to and fro around the country and Canada, I believe one of my



Don Baker labels Erno Rapee as "one of the finest movie scorers I ever knew." His most famous compositions were "Charmaine" and "Diane". He served as conductor in the two largest theatres, the Roxy and Radio City Music Hall.

greatest pleasures has been the fact that upon occasion, I get the chance to teach a class. I have always enjoyed teaching, and if there is anything I have learned through these years of playing, which may be of value to anyone wanting to play the organ, I am most happy to pass it on.

"In my classes, I usually start off with a basic thought, and that is we must know the A-B-C's and the 1-2-3's of music. Scales, chords and exercises are considered by a lot of people to be a waste of time. But there is just no other way — you *have* to know the fundamentals!

"I consider the first fundamental on the organ, whether electronic or pipe, to be that piece of hardware on which most of us who play, put our right foot. It's called the swell pedal, or expression pedal or volume pedal, whichever you wish. It is not there to beat time. It's there for two reasons; it gives expression and it gives accents.

"I suppose the most fascinating thing about the organ are the stops themselves. If you listen to all the stops on an electronic or pipe organ in a hurry, they all seem to have, more or less, the same kind of sound. And they should, because on a pipe organ, sounds are made by blown air through pipes. On the electronic organ, they are made by different electronic components. So, if we listen to them in a hurry, we say 'I don't see much difference in the sound.'

"So we must investigate something which most of us don't want to take time to investigate. There are four kinds of sound. First and foremost is the Flute sound which goes down the scale real low or up very high. It is a pretty sound and velvety. It becomes even more velvety if you add a tremulant to it.

"The second sound is a harsh one — the strings. Many makers of organs use different names for certain sounds. It is well to know some of these names: Violin, Cello, Gamba, Salicional are used to identify strings.

"The third sound is the largest family in the organ, the reed family: Oboe (plaintive), Tuba (fat reed), Kinura (buzzing), Clarinet (medium), Saxophone, Trumpet (harsh), Post Horn (sharp, snarling) and Vox Humana.

"Fourth sound is the Diapason, the fundamental sound behind the solo voices.

"The stops are so wonderful and so useful, but like the swell pedal, we must use them correctly. All in all, when we're playing the organ, we have just about everything going for us. Certain fundamentals, of course, must be observed.

"Going back for a moment to 1925, I was a teacher and demonstrator at the Wurlitzer store on 42nd Street in New York. At that time, in a little auditorium downstairs, we had a Style E. I used to demonstrate and teach on this instrument, and very often in the middle of a lesson, one of the salesmen would come in and say, 'demonstration.' The student had to sit back and wait while we did our demonstration for the prospective customer.

"We had a completely lined out demonstration so that the salesman and his prospect could sit at the back of the auditorium and say, 'Now

you're going to hear the Flute, the Tibia, the big brass band, the drums, the xylophone' or whatever it might be. It was worked out ahead of time so that the salesman and I never spoke to each other nor did we get within 50 feet of each other during the whole demonstration. He concentrated strictly on talking with the prospect, while I concentrated on playing the demonstration as we had laid it out.

"We owe a great debt of thanks to Robert Hope-Jones who made fine individual sounds which combined to make an ensemble. Back in those days when I was at the Wurlitzer store, Wurlitzer made a small instrument which was a piano keyboard with 88 notes, plus 2 or 3 ranks of pipes and inevitably all the rhythm sounds necessary in even such a small organ as that. Of course, the organs got bigger and bigger, and better and better.

"Another of the thrills for me was joining ASCAP in 1947. I had written several tunes. "Bless You", which ran as a favorite for many weeks, was one of them.

"In July 1971, Mr. Stillman Rice, then president of ATOS, was kind enough to ask me to come to Seattle where I was installed as a member of the Theatre Organists' Hall of Fame, for which I am very, very grateful.

"Thank you for the chance to talk to you. I have sincerely enjoyed it. I hope to meet many of you in the coming weeks and months. Your many kindnesses to me have been most appreciated. Thank you very much."

To Don Baker, Hall of Fame Theatre Organist, all of us in the ATOS say, "Thank you, Don. Many of us will have the opportunity of seeing and hearing you when you appear throughout the United States and Canada. And thank you also for sharing your life's experiences with us in THEATRE ORGAN magazine." □



Manufacturers, distributors or individuals sponsoring or merchandising theatre pipe organ records are encouraged to send pressings to the Record Reviewer, Box 3564, Granada Hills, California 91344. Be sure to include purchasing information, if applicable, and if possible a black and white photo which need not be returned.

IT'S ALL WRIGHT, George Wright playing the 5/21 Wurlitzer in the Vaughn home, Inglewood, Calif. and the 4/36 Wurlitzer in the San Francisco Fox Theatre. No. DO 1215 (stereo). Available postpaid at \$5.50 from Doric Records, Box 605, Alamo, Calif. 94507.

Just at a time when George Wright isn't doing much on pipes and the schlock houses are about out of bargain-priced HI-FI label leftovers, Doric offers these welcome reprises of cuts on which George rode to fame. Doric has not duplicated the HI-FI pressings but has selected some of George's most popular and enchanting arrangements from several records for this release, which represents the George of 12 to 18 years ago, a period regarded by many as his most productive, from the theatre organ viewpoint. The tapes have been remastered by Doric prexy Frank Killinger for a brighter sound and are notably more pleasing to the ear (less distortion) than the HI-FI "Life" series of releases. Tunes played on the Fox organ are quickly identifiable by the increased "liveness" in case the vast difference in the over-all sound fails to register.

The wonders of those less-sophisticated days are present in these cuts.

LYN LARSEN

CONCERT TOURS

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George

The speeded up and overdubbed "Dancing Tamborine" sounds as phony as ever (George recently performed some very similar tricks when he redid "Tamborine" for one of his Conn demo records), and we are still trying to determine whether the piccolo counter melodies heard during "Strike Up the Band" and "Stars & Stripes Forever" are played by George or by a second musician, a substitution he admitted to when he redid "Stripes" years years later for the Dot/Hamilton label. A two-part roll during "Band" near the end of the piccolo bit sorta indicates both hands were otherwise employed — but there's always overdubbing.

We won't comment on each selection because they are already familiar to most organ buffs, or should be. Other selections are "Wabash Blues," "Hernando's Hideaway," "Just One of Those Things," "Edelma," "Toot Toot Tootsie," "Honky Tonk Train," "Mood Indigo," "Waltz in Swing-time," and "Roller Coaster" — All "G. W." gems.

The packaging includes jacket notes which reveal much more about artist and music than the "surface treatment" which appeared on the original HI-FI jackets. Even if the old HI-FI's are in top shape, audiophiles will want to acquire this one to enjoy the new mastering.

OH, LADY BE GOOD! Doreen Chadwick Plays Favourites at the Organ of the Gaumont Theatre Manchester. Amberlee AML-304X (stereo). Available at \$5.50 postpaid from Doric Records, Box 605, Alamo, Calif. 94507.

The 4/14 Gaumont Manchester Wurlitzer is familiar to readers through our reviews of the Lancastrian Theatre Organ Trust's "Double Touch" series, but Doreen Chadwick will be a new personality on this side of the pond. Not so in Britain, where she has long been a favorite on both plug-ins and pipes, in the latter case often in connection with British organ hobby club events.

Like all British organists, Doreen shows strong evidence of a classical organ foundation (a "must" before tackling the T.O. in England), but that doesn't interfere with a wild and jazzy "Tiger Rag" in a style not unlike that of Sidney Torch. She's equally adept at making the music of George Gershwin meaningful and her medley of his tunes reflect the aura of the Gershwin era with good effect. There's a good moment during "Man I Love" with only a Tibia carrying the melody while a singular Vox chortles harmony. Other selections which U.S. denizens will recognize are "I Will Wait for You," an early '20s medley including "Yes Sir, That's My Baby," "My Blue Heaven," "You're Driving Me Crazy" etc. Also a medley of tunes associated with Petula Clark, Jobim's "Meditation" and Poldini's "Waltzing Doll" which so many of us had for a piano lesson long ago. There's also a grouping of continental waltzes of considerable merit. Less familiar material, but no less interesting are a very Italian

"Chianti Song" by Austrian Gerhard Winkler, "The Jolly Juggler," Hal Bourne's "Tenement Symphony" and some film music from "Spartacus."

Doreen, who will not object to being described as a "veteran" organist, plays cleanly with many changes of registration. She's a member of the "trem on, trem off" school which adds considerable variety. She holds the listener's interest throughout a varied "programme." Recording is good (medium perspective). Alan Ashton's jacket notes trace Doreen's playing career from the time Reg. Foort heard her playing one of the earliest cinema organs installed in a Wales theatre.

This is the first Amerlee recording to be released in the U.S.A. by Doric as part of an exchange. More recordings by British organists will follow.

FRANK OLSEN PLAYS THE RIVIERA WURLITZER. Engle Associated Recording No. EAR 10225 (stereo). \$5.50 postpaid from Laura Thomas, 3534 Bowen Rd. Lancaster, N.Y. 14086.

One of the best maintained and least recorded organs is the 3/13 Wurlitzer (originally a 3/11) in the Riviera Theatre, North Tonawanda. The company once used it as a demonstration instrument and in recent years it has become the showcase organ for

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Frank Olsen at the Riviera Theatre console.

the Niagara Frontier ATOS chapter, with much thanks to the craftsmanship of Bill Hatzenbuehler for additions and maintenance.

Frank Olsen is an import from Britain. We first experienced his playing when the Concert Co. released his "Paisley" album, recorded on a 3/10 Hilsdon in Scotland, a few years ago. He later emigrated to Southern Canada, from where he conducts concert forays into the U.S.A. from time to time. He has found acceptance by U.S. audiences.

His program here consists mostly of unfamiliar but captivating material, some from the classics. He manages to get through 15 selections with no feeling of "hurry." The pops and

standards with a familiar sound are: "Petite Waltz," "The World is Waiting for the Sunrise," "Who's Sorry Now?", and perhaps "Day by Day" (from "Godspell") and "I Don't Know How to Love Him." One delightful re-acquaintance is "Polly," a finger-bustin' novelty by that prolific composer of silent movie cue music, J. S. Zamecnik. In the British vein is a chin-up "We'll Gather Lilacs in the Spring Again." "Who's Sorry Now?" is given a novel cha-cha-cha-beguine treatment with percussions highlighting the ornamentation. The same goes for "Sunrise."

Two fine marches are included, "Rotary March" and "On the Quarterdeck." Side 1 is mostly well-performed

classics, two by Bach ("Air for G String" and "Jesu, Joy of Man's Desiring"), Chopin's "Waltz in C-Sharp Minor," and *Traditional's* "Skye Boat Song." A special treat is Lang's rollicking "Tune For the Tuba." Grieg's "Last Spring" is played almost in the tempo of a slow march instead of as the dreamy, soporific radio poetry background that a long ago recording by the Philadelphia String Sinfonietta prepared us to expect; just a different approach.

Frank Olsen exhibits no stylizing characteristics or gimmicks; his approach to each selection is toward giving it the best possible setting. He manages to make the Riviera organ, with tremos set for U.S. ears, sound very British, indeed.

Recording is on the bright side and may require some high attenuation to counter possible harshness. If there is a complaint it's that the cuts have not all been mastered to a common level. Some are a bit over prominent in volume. However, the level differences in no way affect Olsen's performance values.

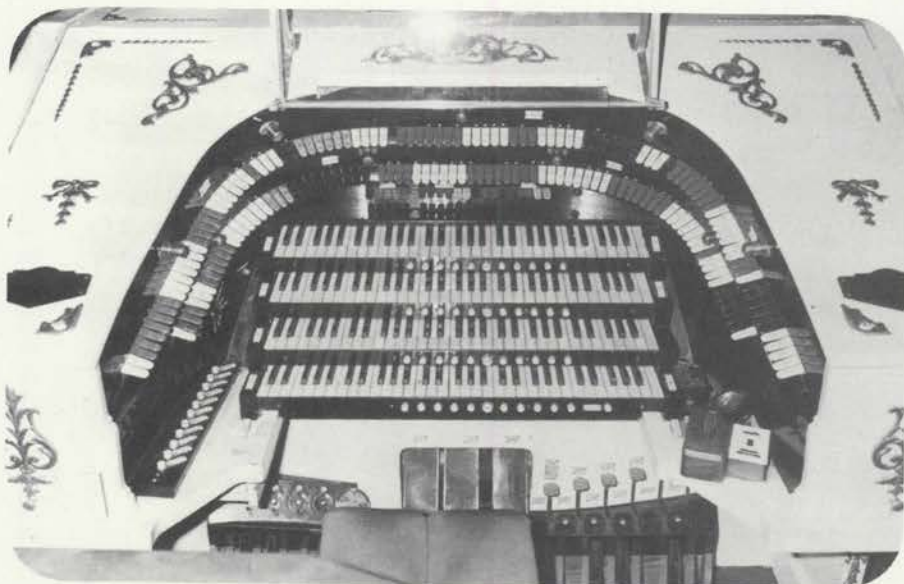
Well written jacket notes by Laura Thomas tell about artist and instrument.

BILL DALTON, OHIO THEATRE, VOLUME 1. 4/20 Robert Morton organ. CR-0141 (stereo). \$5.00 postpaid from Concert Recording, Box 531, Lynwood, Calif. 90262.

The name Bill Dalton is sure to conjure memories among those who listened to mid-western late night radio in the early '30s or who were near enough Columbus, Ohio to catch him in person. The impression he left in Columbus was such that he rated an ovation when he returned there for a concert — only 40 years later.

The Robert Morton in the Ohio is the largest organ in an Ohio theatre. Restored by a team of ATOSers headed by Carlos Parker and Tom Hamilton a few years ago, the organ is a fine example of its brand.

Bill Dalton's program is a pleasant mix of standards and light classics. He uses theatre organ registration for both and it is interesting to hear Tchaikowsky's "1812 Overture" played on Tibia-topped combinations. Bill is more at home on the pops and standards than on Strauss' "Tritsch-Tratsch Polka" but his revival of that fine old



Console of the Ohio Theatre Morton. — (Western Reserve Chapter Photo)



Bill Dalton

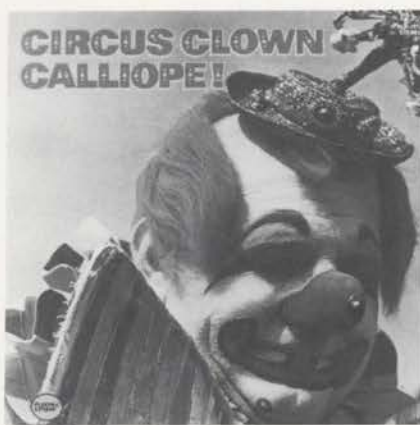
Tibia-arpeggiated "Waters of Minnetonka" comes off well. Selections include "The Candy Man," "Autumn Leaves," Leroy Anderson's "Promenade" and "Serenata," "Mood Indigo" and a roaring '20s medley of "Chicago," "Tea for Two," "Charleston," "Bye Bye Blackbird," "Four Leaf Clover," "Five Foot Two" and "It Had to be You." Frequent registration and tempo changes keep the tunes interesting. The record indicates Bill Dalton has the same pizzazz which earned him his Ohio fans so long ago. The record was produced for Concert by Tom Hamilton, Neil Grover and Frank Babbitt, with informative liner notes by the latter. The cover photo is a gorgeous color shot of a portion of the Ohio Theatre auditorium.

— CALLIOPE CORNER —

CIRCUS CLOWN CALLIOPE, Verne Langdon playing the Tanglely model 990 air-powered Calliophone. \$6.50 postpaid (plus 5% sales tax for Californians) from Electric Lemon Record Co., 7001 Franklin Ave., Hollywood, Calif. 90028.

Just as man ponders the antics of monkeys frolicking in the zoo, sometimes it is mind clearing for a theatre

organ enthusiast to examine some of the offshoots in the development of his favorite instrument. Never should it be forgotten that the Rudolph Wurlitzer Co. was happily making automatic merry-go-round orchestrions when the need for theatre organs changed the firm's evolution. But the calliope is a much more primitive step in the organ's evolution, probably more closely related to the Hydraulus than the Hurdy Gurdy. Yet, listening to this whistlebox can set one to checking into his accumulation of musical values; the sound of the calliope conjures the nostalgia of the circus in the days when it was a national institution, when city streets



were cleared to accommodate its eagerly anticipated parade. The calliope was part of the circus from about 1904, when the raucous volume of the newly-developed steam-powered models proved to be crowd attractors that no band could compete with. So much for philosophy.

The calliope played here is an air-

powered model with 43 tubular brass whistles. It is a completely "baroque" instrument, with no chamber enclosure to dull its tonal purity, no nicking of its circular languids to impede the articulation of its very pronounced "chiff/proof." This one was built about 1926 by the Tanglely Co. of Muscatine, Iowa, and is now a part of the Lenny Norman collection of musical antiques. We can't help wondering how a dose of Palestrina would sound on it since it meets most qualifications for a "portativ." But fortunately Mr. Langdon, who doubles as Electric Lemon's "veep" in addition to his callioperly, has chosen colorful circus and carnival-oriented music, including some originals.

Titles include "Be a Clown," "Walkin' Happy," "Ginger Snaps," "Carousel Dreams," "The Silly Sorcerer," "Baby Bear Suite," "Oriental Blues," "Chipmunk Song," "Lassus Trombone," "Goofus," "Cuckoo Waltz" and others to total 16 tunes — count 'em — 16! Performance is good.

Of course, with a complement of 43 whistles, Mr. Langdon can't do much by way of registration variety. But what can we expect of a guy who has used his Electric Lemon label to push a weirdo quest? Yes, to help preserve the Spike Jones' musical tradition he has issued a disc entitled "The New Society Band Shoves It In Your Ear," and that has plenty of registration variety via pistol shots, gargling trombones, cowbell accents, auto horns and tuned chamber pots. So we can overlook any lack of changing voices on the calliope record; it is baroquery at its carnival-hawking best. □

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FIRE

DESTROYS KILGEN CONSOLE

Condensed from material submitted by
Carroll F. Harris and Bob Longfield

Two mortal enemies of pipe organs, vandals and fire, struck the Kilgen/Wurlitzer in the Grant Union High School, Sacramento, California on the night of December ninth.

It was a foggy Sunday evening, the type of night law enforcement officers dread. The lone school watchman had been harried by groups of teenagers who had kept him running from one part of the campus to another. About 11:23 he saw an orange glow light up the eastern sky. He hurriedly finished locking the west-end compound gates and headed toward the glow. It was the old, well-seasoned, wooden gym totally engulfed in flames!

This is what the *Sacramento Bee* of Monday, December 10, 1973, had to say:

"Two fires at Grant Union High School, believed caused by arsonists, destroyed the boy's gymnasium and a rare theatre pipe organ in the auditorium last night. Thirteen units and 50 firemen responded to the call at 11:24 P.M. The gymnasium fire was contained at 3:24 A.M. today, while the auditorium fire was put out moments after firemen arrived."

The arsonists broke into a school maintenance shop to secure a large supply of paint thinner. A liberal quantity of thinner was used to kindle flames along the whole back wall of the gymnasium.

Meanwhile, across the sprawling campus the vandals broke into the auditorium and doused thinner over the heavy cloth dust cover of the



Kilgen Custom Built console at Grant High School. — (Photo by H. A. Sommer)

Kilgen console which made an excellent wick. They also soaked a sleeping bag with more of the fluid and placed it under one leg of the opened main curtain on stage.

The stage fire did little structural damage as the curtain material was flame retardant and the stage itself was protected by a sprinkler system. However, the organ console was completely destroyed since it was beyond the area covered by sprinklers.

There was some water damage in the organ chambers due to the fact that the chambers are located in the stage area and one of the catwalks acting as a gutter, directed water down a wall into the solo chamber. The exact amount of water damage has not been determined at the time this was written. The auditorium itself was not damaged except for smoke and soot which blanketed the interior.

Sierra Chapter Chairman Dale Mendenhall, Vice Chairman Larry Weid, Chapter Board members Chuck Shumate and Hall Wilmunder as well as other chapter members were on hand early Monday morning following the fire to assess the damage and offer any possible assistance. Upon discovering that water had reached the pipework, Hal Wilmunder, an electrician, restored the blower circuit to provide drying air while others dumped water from the affected pipes. The chapter members who surveyed the damage feel the organ can, and should be restored as soon as possible.

The history of the Grant Union High School organ is unique.

The organ was installed during the years of 1938 and 1939 by the now

The view from the audience of all that was left after paint thinner was ignited on the once beautiful custom-built Kilgen console in Grant High Auditorium. — (A Larry Weid Photo)



famous organist George Wright who was an undergraduate student at the time. He was assisted by several classmates. It was assembled and installed by the students under the direction of Fred Wood, a Bay Area organ builder. The pipework and chests are mostly Wurlitzer which were acquired from several theatres located in Redding, Calif., Reno, Nev., and San Francisco. The components were removed, transported and assembled by the students. Their efforts resulted in a 21 rank instrument. The console was custom built by Kilgen. It was well unified with four manuals, 235 stops, and 43 adjustable capture action combination pistons. In recent years the organ has been maintained and tuned by ATOS member David Sauer.

It was first presented to the public in a recital by George Wright, Howard Scott, and Emil Martin on December 8, 1939.

It is ironic that vandals attempted to destroy the instrument 34 years later, almost to the day.

Previous to the fire the Sierra Chapter and District Superintendent Dr. Edward T. Walsh had been discussing ways to increase student and community use of the organ. Plans for this were to have been worked out before Christmas.

The largest single use of the organ in the last ten years has been Sierra Chapter's twice-a-year silent pictures with the late George Seaver (who had served as Sierra Chapter's first Vice Chairman), Rex Koury and Emil Martin as console artists; and monthly meetings with such guest artists as Edgar Amstein, Stu Boyer, and Everett Nourse.

Superintendent Walsh has stated: "The organ will be restored". This determination reflects the spirit of the school's student body and faculty, lead by Principal S. William Malkasian.

The determined spirit was very much in evidence as radio, TV, and news reporters interviewed student body leaders and students after the fire. Further evidence of this spirit was shown when students successfully pleaded with school authorities to allow the annual Christmas program to proceed as planned, using the fire besmirched auditorium. The idea was cleared with fire officials who, finding no structural damage, told the students to go ahead.

The Christmas program was held on Monday, December 17th. Carroll F.



All that remains of the console. Note the two large coils in the upper left. These were holding coils of the Austin capture action.



All that remains of the boys' gymnasium. The main school building and auditorium is west of this location. Note the window panes. These are a plastic material which is becoming popular for use in locations where windows are subject to frequent breakage. — (A Carroll F. Harris/Harold Baxter Photo)

Main building of Grant Union High School. Buildings in this picture are poured concrete external walls with stucco. Arsonists gained entry to the auditorium (extreme right) by breaking a small pane of glass in a front door and releasing the panic bar. Destroyed gymnasium is behind photographer. — (A Carroll F. Harris/Harold Baxter Photo)



Harris an ATOS member attended and stated: "Never did a program show so much enthusiasm. There is talent in the school and the students were using it to show the arsonist(s) that fire couldn't kill school spirit and togetherness". Principal Malkasian received a loud, standing ovation when he was introduced. His remarks included words of encouragement received from George Wright. District Board Member John P. McCrackin also attended the program and reiterated the earlier statement of Dr. Walsh that the organ must be restored.

School mothers and community leaders alike have started doing what they can to help in the restoration. Sierra Chapter has offered their assistance in these efforts also. Plans are being made for two, possibly more, silent picture presentations for the school's benefit. Nothing is definite at this time. The Chapter had planned their next silent picture presentation for April with Emil Martin at the console. Another presentation had been planned for October with Rex Koury at the console.

Sierra Chapter's last use of the organ was November 18 when Emil Martin furnished the music for a silenced *Roadrunner* cartoon, and an equally silent, *When Comedy Was King*. The audience was one of the



The late George Seaver, Sierra Chapter's first Vice Chairman seated at the Grant Union High School custom-built Kilgen console. The white plate to the left of the short rows of stop tabs was translucent, with a light display showing the relative position of the swell shades. — (A Clint Savage Photo)

largest in years and included a noticeably increased number of Grant community residents.

One commercial recording was made on the 4/21 instrument. It was made by Ray Frazier and released by Concert Recording, of Lynwood, California. It was reviewed December

1972 in *THEATRE ORGAN*. Copies are still available from the school. A check for \$5.50 should be made out to: **STUDENT BODY, GRANT UNION HIGH SCHOOL**. The address is 927 Grand Avenue, Sacramento, California 95838. Be patient as their staff is small and their workload large.

□

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One Cue Sheet Facet

by
Dr. John Paul Jones

The delightful article "Authentic Accompaniment", by John Muri, in the December 1971 issue, brings to mind an interesting facet of this era. Quoting Mr. Muri: "Musical scoring of films began early in 1912, the Kalem Film Company provided piano music for their film *The Shaughran*. One of the first full scores to be released was Kalem's "Midnight at Maxim's" in 1915... In 1916 musical cue sheets were available free to managers at film exchanges."

The cue sheet was born of necessity and no doubt conceived in need at various sources but one source, seldom known, is found in a most interesting book. In 1951 Mr. Max Winkler, one of the founders of the Belwin Music Publishing Company, authored a book entitled "A Penny from Heaven" in which he gives an account of his experience with cue sheets.

Mr. Winkler tells first about his early life and how he came to New York from Carpathia, near the Eastern border of Austria, with absolutely nothing of this world's goods except a strong body and the clothes covering it. Young Winkler was nineteen years old at the time but his body was that of a man for he had worked at the saw mill of which his father was manager. He came in 1907 when immigrants were admitted to the United States without quota if each would state he had relatives in the U.S., and had five dollars in his pocket — neither of which had to be produced!

Answering a blind advertisement stating a music publishing house needed a boy, young Winkler miraculously got the job. The music house was the Carl Fischer Company on Cooper Square. If any business man ever started at the bottom and worked up certainly Max Winkler did. His job at the Carl Fischer store was in the cellar, a room hardly worthy of the name basement, but he soon became ac-

customed to sorting music by title, mood, and composer as well as overcoming innumerable insults to his well-being.

In this cellar Winkler learned the instrumentation of bands and orchestras, the various composers and their compositions — such men as Goldman, Kreisler, Auer, Elman, Heifetz, Seidel — all Fischer composers. He learned the pop tunes as well — "Everybody's Doing It," "Alexander's Ragtime Band", and the "Hesitation Waltzes".

At this time the Fischer catalog contained about 50,000 items — all kinds of arrangements of all kinds of musical numbers. All these young Winkler came to know intimately, being able to recall each number instantly without checking the catalog index. As he advanced in the Fischer ranks this knowledge was extended to include publications world-wide.

As the movies of 1912 began to show some permanence, the pianists who accompanied the pictures began to show a more serious, and accurate, approach to appropriate music yet there was so little knowledge of mass musical numbers available. This state of affairs was of considerable concern to Mr. Winkler who had reached the conclusion that some way, somehow, the pianists should become acquainted with the thousands and thousands of Fischer publications which were suitable for cueing pictures.

Suddenly an electrifying thought came to Winkler! It was a matter of promotion, timing and organization. Arising from his bed in the middle of the night with this thought in mind he turned on the light, went to the table, got pencil and paper, and began to write a mythical cue sheet for a mythical movie he called *Magic Valley*. In this cue sheet he details each scene, the appropriate music to be played with it and for what length of time, then the next cue for the next scene.

He continued far into the morning. The scenes and cues were imaginary but the designated music was real.

With cue sheet enclosed, Mr. Winkler wrote a letter to the New York office of Universal Films, stating his ideas. The result was that Mr. Winkler signed an agreement with Universal for a sample four week period during which he was to preview and write cue sheets for Universal films produced in that period. The previews were every Tuesday night and Winkler's pay was thirty dollars per session. These Universal cue sheets were so popular that the sessions were increased to twice weekly, covering all Universal pictures both new and old, and the pay went up to \$40.00 a week for this "sideline."

The big break came when he was asked to do a special score for *Carmen* to be shown on a specific theatre circuit. Hugo Reisenfeld, musical conductor at the Rivoli Theatre had turned down the job because of lack of time. Max Winkler did the score and was paid \$750.00 but the greatest remuneration was a telegram he received from the circuit management stating that *Carmen* and the score was a tremendous success and that he, Winkler could look forward to much more picture scoring.

What had started with Universal as a wild idea was now a necessary fact and Winkler was now writing cue sheets not only for Universal but for such movie moguls as Goldwyn, Fox, and Metro!

Mr. Winkler's story of the cue sheet is of particular interest to those of us who came through that era. I knew Mr. Winkler many years ago and his book, "A Penny from Heaven" published by Appleton-Century-Crofts, 1951, is a most interesting, easily read, Horatio Alger success story, which all will enjoy. □

This Is Your Life...

ADOLPH ZAJIC

by Bob Mitchell

Adolph Zajic — A "voice teacher" whose ex-pupils sing regularly in churches around the world.

West Penn's Third Annual Concert at the Richard Kline Studio at Thurmont, Maryland was held on Sunday, September 16, 1973. Approximately one hundred and twenty-five guests were in attendance. Among these present were the executive staff, pro-

fessionals, and friends of the M. P. Moller Organ Company who, with Dick Kline, and his gracious mother, Mrs. Richard Kline, and West Penn honored Mr. Adolph Zajic, a world renowned reed voicer. The odyssey that brought Adolph from Bremen, Germany to Hagerstown, Maryland was the subject of a "This is your Life" tribute accorded him on this occasion. Staged as a salute to his

Adolph Zajic at his voicing machine.



unique voicing contributions to the field of organ building. West Penn presentations to Mr. Zajic were made by W. Riley Daniels, President of M. P. Moller. A concert at the M. P. Moller Factory Studio by Mr. Rey Galbraith, and an exciting program by Mr. Ray Brubaker on the Kline Studio Wur-litzer were musical highlights of the day.

As a "voice teacher", Adolph's graduates sing regularly in churches around the world. His pupils are very "brassy", but not sassy. They respond only musically in a Johnny-One-Note fashion.

Adolph Zajic "teaches" the metal pipes of the world-famous Moller pipe organs to "speak" in rich, sonorous, tones. When the "voiceless" pipes leave the fabricators, he gives them the larynxes, the tongues, and the throats which they need to articulate sound.

"It is not a great thing" says Adolph deprecatingly. "It is just a job — knowing what tools to use, what size holes to drill, how much to file and sand." That simple! — but you must also have a perfect ear for pitch and timbre, which Adolph does. How he still does, after more than 40 years on the job is a miracle in itself. The sound reverberating in his sound-proofed voicing room when he is working the more powerful reeds seems deafening to anyone exposed to such an experience for the first time.

"On the large reeds", he admits, "it sometimes does get nerve-racking. Especially if it is a difficult pipe — one that has a lisp or slur that spoils the sound and must be corrected. Then, on occasions, I am very glad to leave the voicing room to take a smoke and rest my eardrums. Usually, though, it does not bother me."

This is all the more incredible since Adolph's specialty is voicing the brass sections of a Moller pipe organ. These ranks of pipes range from soft delicate musettes to fiery strident trumpets. These latter powerful reeds are voiced for the spacious vaults of a great church. One can then imagine their intensity in a small voicing room.

"But this is what I always wanted to do", continues Adolph, "since I started my apprenticeship in New York City at the Welte-Mignon Pipe Organ Factory. I started in the erecting room", he recalls, "but voicing soon became my ambition. The crash of '29 left the Welte-Mignon Company in financial distress. The company was

bought out by a financier named Tripp. The staff was moved to Greenwich, Connecticut and became the Welte-Tripp Organ Company. Again tragedy struck and the Kimball Company of Chicago bought up all patents and moveable equipment. The factory closed."

Adolph did not abandon his dreams. He and a good friend Richard O. Whitelegg, former tonal director of Welte-Tripp were quickly engaged by Mr. Mathias Peter Moller of Hagerstown. This Danish immigrant and founder of the M. P. Moller Organ Company surely had an eye for talent. Both Mr. Whitelegg and Mr. Zajic made their mark and it will always be emblazoned on the hallmark of a truly great musical instrument – the Moller Organ.

Mr. Zajic and his wife, Freda love traveling together. After retirement, a trip to Holland and Switzerland is first on the list. Meantime, he's hoping to get back to a vacation he enjoys most



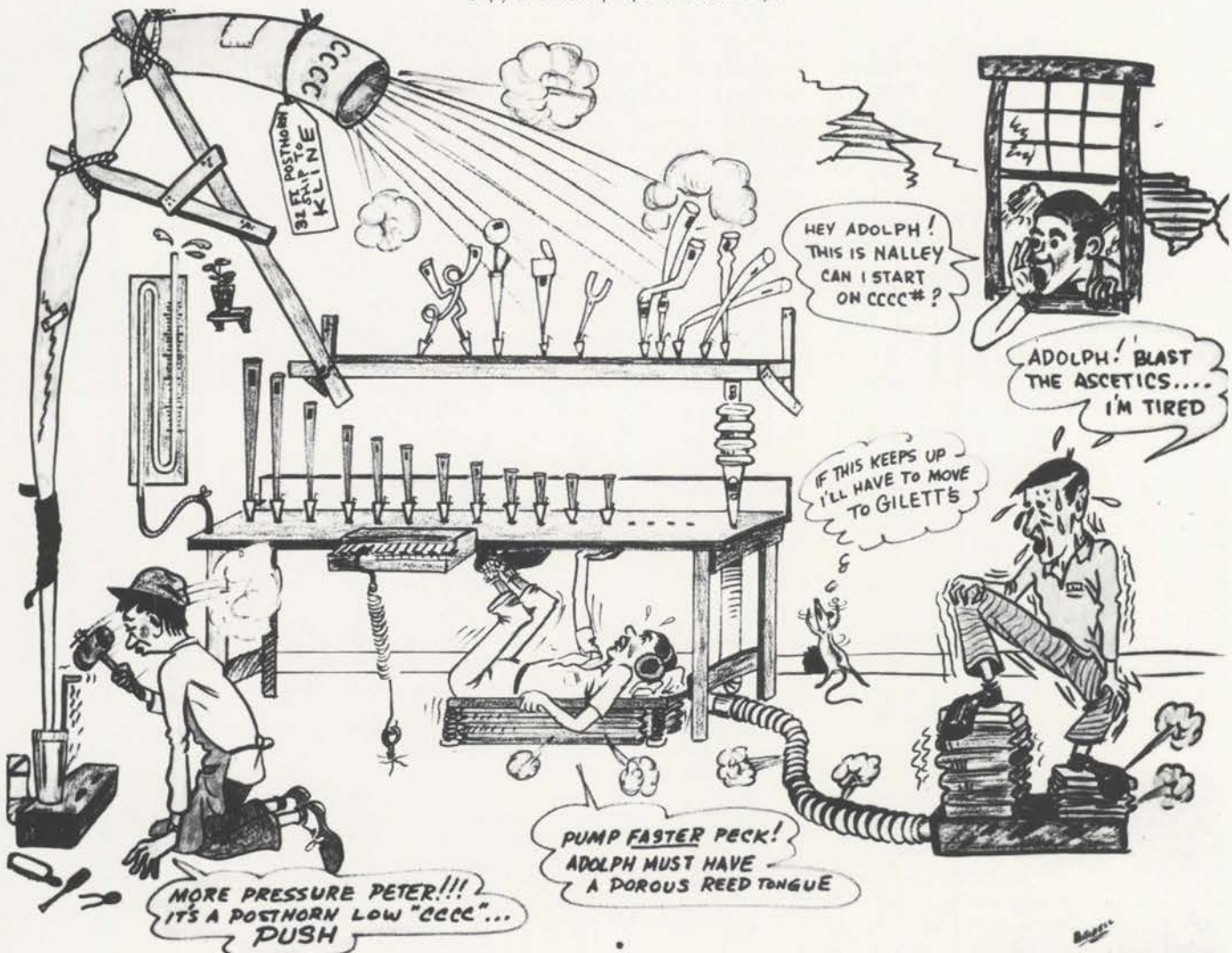
Mr. Daniels, president of M. P. Moller Co., presents a glass replica of Zajic at his voicing machine – one of several gifts Mr. Zajic received.

– surf fishing. Then he can listen to the roar of the surf and never have to concern himself whether the sound has the timbre and harmonics of a reed pipe.

Mr. John Hose, Vice President, and tonal director of M. P. Moller in an interview recently most aptly re-

marked: "Adolph is a great artist. Today, he stands as the foremost reed voicer in the world – a position gained after many years of dedication to his employer, his work, and the driving desire to leave a lifetime of experience and talent to those who would carry on in the "Zajic" tradition." □

Copy of the Plaque presented to Zajic.



Homage to ...

Robert Hope-Jones

by Stevens Irwin

Part II

In the first installment we examined some of the organ voices developed by Robert Hope-Jones and his co-workers, adoption of the rotary forge blower as a wind pressure source, improvement of switches and windchests, swell shutters and the initiation of electro-pneumatic action. We also noted the names of many of the master's co-workers whose work is so often credited to Hope-Jones.

Hope-Jones' swell shades were one of his special projects, perhaps because many of his organs contained fewer than 15 ranks, and he tried to make soft stops out of loud ones, and also because his Pedal Organs had only a few stops in them. He made many types of swell shutter but he is remembered for those that were four inches thick and of laminated wood, some with sheets of lead on one or even both sides. The greatest sweep in loudness he obtained was around 38 decibels, which is unusual indeed, considering the fact that the Concert Model of the Hammond, when it had several speakers was around 48 decibels. He used long grooves in the matching edges of shutters to trap the energy in the waves; this further made the sounds soft, as well as absorbing high partials. A few experimental shutters he made from metal, occasionally with vacuumed hollow centers. He often put shutters on the tops of chambers for better spatial distribution and also to cover up mechanical noises. This tended also to add an air of mystery to the tones. He used reflector boards to thrust sound outward. Closing the swell shoe on any organ does more than diminish loudness; it also decreases brightness, which depends upon the number of higher and weaker overtones reaching the ear. Closing the swell is the equivalent, therefore, of enlarging scales, raising cut-ups of mouths, depressing languids, and decreasing wind pressure. All of these factors decrease brightness

in a flue stop. Opening the swell shoe seems to do the opposite of these. Closing the swell on reeds is the equivalent of making shallots wider with smaller openings, increasing top diameters of resonators, and lessening curvature of tongues. It may also seem to increase pressure, as this wipes out some "highs" in Oboes, for example. Thus it can be seen that the swell shoe is a source of new timbres as well as a change in loudness, especially in "live" rooms.

Our favorite builder not only introduced higher wind pressure with his new blower, he also used a great variety of pressures in his organs. What modern builder would want to pay for his elaborate wind-trunking? He knew that higher wind makes a more unctuous, smooth, ingratiating timbre in both reeds and flues. This is true even in bright timbres, as for example, his quite dazzling Orchestral Oboe, which

was far more brilliant than its orchestral counterpart, and therefore deserved to be called a new concept in tone. In most imitative stops, the pipe organ makes its own special variety of timbres. Hope-Jones regulated his pipes by changing the size of the toe-hole. Thus he could make an Echo Dulciana on 20 inches of wind by making a small toe-hole. This made for more permanent voicing, and was much easier to maintain through the years. He got right to the heart of redesigning the organ by developing a stable and adequate wind supply. He overcame the tendency of high wind to flatten the pitch of reed pipes.

Not the least of problems of any voicer is making the structural formant behave. The formant* is the peculiar series of (mostly) inharmonic partials that sound from the physical structure of the pipe itself — i.e., its walls. They are in the making of a good tone but

*"Formant" is a controversial word in pipe organ circles. It is doubtful that Hope-Jones knew the word. It was introduced by telephone engineer Harvey Fletcher in the mid-'30s to describe certain voice characteristics encountered while doing research work on voice-frequency transmission equipment. It was practically unknown until aired widely by Dr. C. P. Borer of the University of Texas, after which it was picked up by electronic organ builders and applied to tone production characteristics. However, it is not mentioned in treatises on organ building by such prominent authorities as Anderson, Audsley, Topfer, Robertson, Matthews, Elliston and the Herbert Normans (father & son). Nor does the 10-volume Century Dictionary list it. "Formant" is used by Bonavia-Hunt in his 1950 "Modern British Organ" and Austin Niland mentions it once in his "Introduction to the Organ." For these references we are indebted to Eugene M. Nye who is currently completing the manuscript for a book on the life, career and work of Robert Hope-Jones. The author's definition of "formant" is one of perhaps four. Ed.

the voicer must know how to intertwine them, so to speak, with the pure overtones that come from air column (or tongue). A voicer must throw away a pipe when he cannot make its formant "behave," as from improper soldering, and order a new one from the pipe shop. Hope-Jones made thick walls for his Diapason Phonon, Solo Diapason, Horn Diapason, Octave, Orchestral Horn, and all sorts of Tibias. This made the partials of their formants deeper in pitch than from thin walls. Because this made a wider gap in pitches between formant and natural overtones, there was bound to be less beating, hence stronger and purer tone from the pipe. He also mechanically stabilized these stops, making the individual harmonics seem to disappear (or soften), which resulted in a big, warm, pervading timbre. Many of his thick-walled flues and reeds remained in-tune for years.

Because he used high wind pressure he had to raise the cut-up of mouths on most flues. One of his Diapasons heard by this writer had mouths as high as their widths. He also leathered some lips, which reduced the snarling "edge-tones" to a minimum. Some of his leathered pipes still remain and have not deteriorated. In turn, raising cut-ups and leathering, both of which increased fundamental, made the ear less sensitive to the intense pulsing of his high-pressure tremulants. The reader may wonder why all this trouble was taken. If the reader has heard one of his beautiful Horn Diapasons or Diapason Phonons, he will know the answer: the emotional appeal of such a solo stop in melody line cannot be imagined. It must be heard, as say, in a theatre in the 1920's. We must credit Hope-Jones with creating beautiful tonalities the orchestra never had.

Hope-Jones did not invent nicking; it had been known for many decades. He used it to steady the wind-reed that jetted up from the flue to pass closely by the outside edge of the upper lip. It created truer overtones, almost no inharmonics, and made the pipe speak more efficiently and quickly. Thus, his Tibia Clausa spoke almost instantaneously, although it never was unpleasant to the ear. Like the round-timbred Phonon, the Tibia is considered the basic sound of the theatre organ, but mostly in melody line. Without nicking, he could not have created his fabulous Viol sound. He made both the "frying bacon" and silvery types.

Each had its place in the music of the day. His Muted Cellos and Muted Viols were also nicked, especially near the centers of languids, where the vacuum pockets and pressure were most intense. Nicking prevents "chiffy" effects, but in "romantic" and theatre organs chiff-tone is in place in all sorts of Orchestral Flutes of 8' and 4' and in Traversos. It gives that accented, "solid platinum" feel to the initial pipe sound, especially with a staccato touch.

Hope-Jones and his crew discovered many secrets of voicing, but, unlike George A. Audsley, they did not write books that revealed them. If he had lived long enough he might have done so because he was highly verbal when lecturing on his new stops. One secret he knew was that a harmonic bridge decreases the dissonant effect of a pipe's vibrating wall especially if on high wind pressure and of large scale. This was his secret in making velvety, round-toned Solo Diapasons, Phonons, Muted Cellos, and beautiful slotted Octaves at 4'. He also knew that bridges of wider diameter increase fundamental ground-tone and decrease "highs." But in his Solo Violin in the Granada Theatre in West Seattle, Washington, Wurlitzer used small, round brass bridges to build up the "highs," increasing brilliance. This results in the opposite of the muted effect.

As his chambers fairly swirled with wind currents from pipes' mouths, he placed huge "ears" at sides of mouths, especially in midrange pipes of smaller scale. These kept the cross currents from wind machines and pipes' mouths from disturbing steadiness of tone in other pipes. Some ears were much wider than their pipes, almost making bridges invisible! He also knew how to dimension slots at tops of flue and reed pipes. As organ designer Eugene Nye says, "These make 'dirty' partials, especially in String Celestes, but their beating with regular overtones from mouths gives a surging, irregular beat that seems to be orchestral." Unusual placement of pipes in chambers also gives unusual reflection patterns to sound waves, which, in turn, may also set up some surging and beating. Orchestral imitations must exhibit irregularities, but how can they be given to the Saxophones? Hope-Jones knew how to make certain partials louder by designing pipes of different shapes: he made the 4'



Eugene M. Nye (Taken 1946)

partial louder by inverting wood lips in a Melodia, the 8/9' partial louder by slots of moderate width, and the 8/11' and 8/13' partials stronger by tapering Muted Violas and Gemshorns a little more. These all refer to the 8' pitch.

His Second-touch circuits that operated when manual keys were depressed a little harder by about 7 ounces are still well known. They are on many church organs in England, and are the equivalent of additional divisions, such as a second Pedal. Their special stop controls bring on all sorts of soft and loud stops as well as couplers, full organs, and even Percussions. Accompaniments can be played on First-touch, with 4 ounces of pressure, and the solo line on the 7-ounce Second, all on one manual.

We have not yet taken up the true essence of the theatre organ! Unification is a big word and its implications are so vast that to this day they have not been fully explored. But let us describe this radical development in the organ world that so shocked the National Society of Professional Musicians in 1891 when Hope-Jones briefly referred to it in his lecture before them. This lecture was reprinted in *Bombarde* magazine, summer 1965. Builder Dan Barton's article on Hope-Jones' action, same magazine, April 1966, goes into many interesting details. The Rev. Tyler Turner, always fascinated by this genius, has written up his personal life in *The American Organist* magazine, Aug. and Sept. 1939. Unification was covered in this same magazine in several articles in 1930, when such instruments were still

being built. More recently there was the thorough and revealing article by W.S. ("Stu") Green published in the February and April 1970 issues of THEATRE ORGAN, entitled "Unification - What is It?"

Unified organs, excepting the Midmer-Losh in Convention Hall, Atlantic City, have sounded a range of 121 semitones, which excepts the 64' octave of hooded Diaphones in this organ. Unified organs have carried pitches from the bottom of the 32' note of CCCC up to the top of an unbroken manual 1' rank. But manuals have but 61 keys and pedals but 32. Therefore designing for unification consists of selecting certain stop-pitches that will include various parts of this vast gamut of pitches within each stop. For example, a builder decides that an Open Flute of 4' will be more useful than one of 8'. This automatically includes a different span of notes, and makes this stop an octave higher than the 8' when played from the same keys. If we consider all the stop pitches in an organ, it is possible to play a whole series of notes from each manual and pedal key. This is one of the true essences of an organ. Another is that each pipe speaks with its own individual harmonic series, and each pipe might be called an individual instrument. However, in the orchestra a flute, for example, sounds from its air column. All notes in the flute come from but one instrument. The ear does not miss this interesting variation in tonality.

But let us differentiate between "unit" and "Unification." Hope-Jones used the term "unit" when he referred to placing the stops of each family of timbre in its own separate chamber. In effect, Hope-Jones made every manual a Choir, a Great, a Swell, a Solo, and a Bombarde manual. This originally suggested to him that it would be better to enclose Foundation, Flute, String, Reed, and Percussion units in their own separate chambers. Sometimes he also made Stentor, Woodwind, Accompanimental, and Pedal chambers, each with its own swell shoe, perhaps also with tremulant. This was the original "unit organ" concept (not to be confused with unification). All this was possible because Hope-Jones invented his "master swell shoe coupler" and applied it to all divisions of the organ so that volume in all chambers could be controlled with one swell shoe. But the "unit" idea was impractical for



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

theatre organs. Too expensive.

Unification has to do with the availability of a given voice at several pitches and perhaps on all manuals and pedals. Here is an example. If 12 smaller, lightweight pipes are added to the top of the rank of 61 unison 8' pipes, as in the versatile Viola, both 8' and 4' Violas can be drawn together and no tones will be missing in the highest octave. And if 12 longer, heavier pipes are added to the bottom of the rank of 61 unison 8' pipes, a complete Viola at 16' can be made available merely by electrical switching. Thus a Contra Viola 16', unison Viola 8', and Octave Viola 4' can sound simultaneously on any manual or on all manuals, merely by installing a row of 85 Viola pipes that go from notes CCC up to C5 and stop keys to select the desired pitches. Violas at all of these pitches can also be placed on pedals, as well as Violas at 2' and 1', because the shorter compass of 32 notes on the pedalboard permits two higher

octave-sounding stop-pitches than on manuals without running out of notes. The same can be done for any other rank in the organ, including Percussions. Ranks of wider pitch range can also include the 32', 2', 1' and 1/2' manuals.

One disadvantage of unification is that any one pipe can receive duplicated "orders" to sound at the same time. This "lost sound" is sometimes noticed in polyphonic and classical music, but rarely in "romantic" or popular music. In any case the melody voice sounds without lost notes. The chief advantage of unification is that it permits a full complement of stops on a 3 or 4-manual organ from fewer pipes. The increased number of stop-controls Hope-Jones needed he arranged in horseshoe tiers above the keys. Hope-Jones did not derive Mixtures or Cornets from Echo Diapasons and Dulcianans, as have a few unit builders since his time. He intended to avoid shrillness, and depended upon

high overtones to give a "more natural brilliance." Audsley also tried to achieve variety and flexibility of tone qualities, but he used mostly couplers to bring regular and floating divisions to any manual or pedals. His system transferred all stops drawn, and not just the one or two stops wanted by the player. Audsley used mechanicals such as these couplers:

String to Accompanimental 16'
 String to Accompanimental 8'
 String to Accompanimental 4'
 Solo to Pedal 8'
 Solo to Pedal 4'
 Pedal to Orchestral 16'
 Pedal to Orchestral 8'

Hope-Jones also used couplers on his organs, but they were not always numerous, and his pedal stops could have been more generously provided. Later builders, such as Kimball, Barton, Page, Morton and Moller, used many more stop-controls for a like number of pipes than Hope-Jones, but then more funds were available for organs after World War I. The huge unified Kimball in the Ball Room, Convention Hall, Atlantic City, actually has all of twenty-two 4', six 2', and thirteen 16' stops, including Percussions, on its Orchestral manual (second from bottom). The Hope-Jones system did much to raise center-of-pitches, and thus keep notes clean in the ear. However, our favorite builder avoided use of many 2', 1', and 1/2' octave-sounding stops.

Other advantages of unification are heard in derived mutation stops that do not sound octaves of keys depressed but tend to reinforce harmonics, stops such as the English Diapason Twelfth 2 2/3', a Tibia Lari-got 1 1/3', a sombre Viol Quint 5 1/3', or an Echo Diapason Tierce 1 3/5' or 3 1/5'. These were sources of tonal color never heard before. What good are tone colors? The experts say that they help the ear to identify pitches, and therefore harmony.

Some theatre organs even have had the sprightly Xylophone at 16', 8', 4', 2', and 1' pitches, and with both hardwood and brass mallets. Unified stops have actually been made at 32' up to 1/4' pitches, but, of course, larger organs contain more unusual stops than smaller ones.

One of the chief advantages of unification is that it provides several Tibia Clausas (Tibia "Octaves") at 4' on manuals, assuming ranks are on both sides of the proscenium, which gives

the stereo effect. These can make the most effective sound in the world of music: the soprano-like tones that float upward into the treble, carrying with them the soothing voice of a singer. Although an 8' Solo Cello can imitate a tenor voice, the Tibias are famous for their suggestion of a woman's tranquilizing song. It was Hope-Jones' genius to imitate the voice as well as the orchestral instruments. Because he used fewer pipes to obtain the same notes as straight organs, these could be spread out more across the front of theatre or auditorium. This made them sound more cleanly and increased stereo-presence. Unification also required fewer supporting structures such as huge wind reservoirs, and fewer divisions. It provided unusual timbres at ends of ranks, such as a cutting but pleasant Contra Salicional 16', the satiny sound of a Silverette 1' (made from a Salicional), and the Orchestral Bassoon at 32' or 16'. The great flexibility of control of individual ranks in the unified organ approaches the individual control that a player has over his instrument. This system has never been equalled by any other in the annals of organ building.

All of these advantages would have been a mockery if Hope-Jones had not fabricated sturdy, carefully-voiced pipes that remained in tune, often for many months, sometimes years. Organ scholar Stuart Kennedy of Calgary has said that perhaps the finest quality of pipework in all the organ's long history was made by Cavaille-Coll and Hope-Jones. Much of both builders' work is still around, here and in Europe. The pipework of Johnson and Skinner is also known for quality, including Reeds. In his younger days Hope-Jones heard and played the instruments of famous builders, but he heard only the beginnings of what we call "smooth English Cathedral sound." He absorbed the ideals of many fine builders, such as Thomas Pendlebury, who placed bridges of exact parabolic shape on his (wood) Strings. Henry Willis I (born 1821) was as much of an idealist as Hope-Jones, and, like Hope-Jones, was talented in both mechanical and artistic fields.

- to be continued -

In the third and final installment, Stevens Irwin discusses Hope-Jones' influence on other organ builders, some very special organ voices (and where they may be heard) and pipe scaling.



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*

Gentlemen:

As new members of ATOS, we are most impressed with the great job done by the organization and find your magazine most educational and entertaining.

There is one thing, however, that bothers us — why in the column "For The Records" have you chosen to refer to the electronic organs as "Plug-Ins"? It is not very complimentary to an industry that, thru advertising, seems to support the magazine quite well! After all, for a good many of us, our introduction to organs came thanks to electronics and then grew into an interest in pipes . . . then think for a moment what happens to the pipe organ when the electricity goes off. So, would you please consider a more charitable sub-title for the column?

Sincerely,
 Mrs. E. L. Aured

Dear George,

I read THEATRE ORGAN and since like so many thousands of people I am in love with the organ and organ pipes, I cannot resist the temptation to "get into the act", anent, washing of pipe organ pipes and what that does to them.

I was visiting Willis Organ work recently and young Henry Willis was his usual enthusiastic self in showing me around the works when we came to a section of the factory where two men were busy with the suds and the water and the long handle brushes, and "making them like new again."

This was not a particularly new spectacle since I had seen that sort of thing done a thousand times in Harry Hall's shop and since I have the same thing done to fifty ranks of pipes made by Ernest Skinner and voiced by him, some fifty years ago. This was the organ initially installed at the Choate School for boys in Wallingford, and recently chucked out to be replaced by an "ox cart" or "the kerosene lamp" of the organ industry.

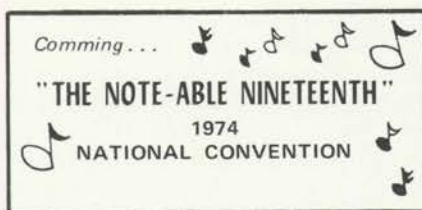
Ernest Skinner built them big and husky in those days — double action primaries and channeled walk-boards between chests, but beautiful work once you took the whole thing down to the barest woodwork, in preparation of what would follow in modernization of the action and complete restoration.

This happened all through 1972 at the Trinity Lutheran church of Milford, Conn. — the dedication of that magnificent instrument will take place in November this year.

Inevitably, this ancient organ had ancient pipes, had acquired that "the flue and around the languid and the lower lip had become impregnated with a satin-like cloth of fine, sticky dust" — in other words, they were downright filthy.

I do not wish to emulate the little boy remarking that the "king at the head of the parade is naked" but I think, to suggest that accumulated dirt, and after all, that is all that is referred to as a satin-like covering improves the output of the pipe is an indulgence of academic theory bearing on the sensational — which is alright with me, except that it is only a theory and has no bearing on the improvement of the pipe response to wind with the possible exception that dirt around the articulating parts oftentimes impede the speech of the pipe.

After washing the pipes, to say that the tone becomes harsh and less gentle in tone, merely reflect upon the initial voicer's artistry in voicing, for to assert that the pipe mellows with age and dirt washed away from it renders it less sweet is to also assert that the initial voicer depended upon the process of accumulating dirt in fifty years or more is a bit much to assume. Further an assumption that after washing the pipes, the passing of another fifty years will mellow them again is an unqualified fantasy — in whose life time does such a phenomenon occur



and how many pipe organs of any size escape the junk dealer in that sort of time?

Contemplating this business of washing or not washing pipes brings to mind another such fantasy — this had to do with the accumulating rosin from the bow of a violin, around the bridge and between those two integral signs — the cutouts on the face of the violin — the theory was that it was never to be wiped off for fear it would spoil the tone of the violin — in my opinion all that accumulation did to a violin, was to make it look dirty.

Come to think of it, there are a few ancient organs with a couple of hundred ranks of pipes I have heard in these parts which could stand a laundering job of the pipes — I really think it would be nice to hear those instruments as the initial voicers intended them to be — harsh and less sweet? I rather think not — if not those masters did not plan them to be harsh and less sweet.

Me? I like my pipe organ to be spotless and it is — pipes, chests, the works. Unfortunately, the last time I examined the loft of a rather famous pipe organ in America, I found it so dirty that it was necessary for me to take a shower myself — is it possible to theorize that such dirt as accumulates all over the chests, is the gift of time and nature, intended for the improvement of the instrument — I rather doubt it.

Incidentally, when you wash pipes, under no circumstances remove the pipe beards — a little care in not allowing them to soak in water will not hurt them a bit — it is the process of trying to replace them by any one with less skill than the original voicer, that ruins the pipe — not the washing.

Yours for cleaner pipe organs,
Garo W. Ray

Dear Editor:

The December issue is one of your best. All those who contributed their time and effort into its pages deserve thanks.

The Hope-Jones story is marvelous.

I have a six-rank windchest (with the half-moon magnet caps with still some silk-screen magnet body-shields in place) authoritatively said to be by Hope-Jones. It was releathered of course, but nearly all the magnets are original, and still working.

The "Theatre Organists on Radio" feature brings back memories — didn't realize I was so old. Among other fine organists mentioned as broadcasting from the New York Paramount, shouldn't there have been included a _____ (?) Wilchar? Anybody recall? And I'm sure my college grades would have been better had I not spent so much late-night time listening to *Moon River*.

Billy Nalle played Hammond on the *I Remember Mama* TV show for several years. This could have been perhaps the last major nighttime network show using an organ theme.

John Muri's "Social Bond" article (really an editorial) was most absorbing, and beautifully written. Its message should reach far beyond ATOS boundaries, as every American could benefit from the red, white and blue overtones Mr. Muri has so convincingly expressed.

I would like to see a technical column in TO Magazine. From time to time some of us amateur "organ builders" need help on things like how to make an octave coupler, or, how to add more combination pistons, or, just how darn many pipes will this original blower play without exploding or what-not? If you don't get enough questions like that, does the ATOS have an expert or two stashed away somewhere who can field such queries?

Anyway, do keep up the fine work — it is much-needed and much appreciated.

Sincerely,
Walter L. Draughon

moving?

Send your change of
address to . . .

VI THOMPSON
THEATRE ORGAN
P.O. BOX 1314
SALINAS, CALIFORNIA 93901



Hollywood Cavalcade

Directed by Lyle W. Nash

THE PLAYERS . . . Greta Nissen has been located and lost again. Film buffs L. Allan Smith and George Smith traced and contacted the elusive petite Norwegian star living in Southern California. Recently she was reported living in the Santa Ynez, Calif., area but her whereabouts at the moment are unknown . . . Kid movie actor Dick Winslow still performs his one-man-band act in Hollywood night spots . . . Ish Kabibble, sad-eyed-comic musician with Kay Kyser's band, is now a Honolulu realtor . . . Iris Adrian, as full of zest and the love of living as she was in the early days of sound films, loves to meet her loyal fans.



Historian-writer William E. Julison, Grand Forks, North Dakota, completed his 1973 poll on all-time Western film favorites. Tom Mix was selected as King of silent films while Buck Jones was named greatest star of Western talkies. Big Jim Arness was named top attraction in TV westerns. Jones got the MVP Award (Most Votes Polled).



FAMED director Clarence Brown talking about the Golden days of the 20s and 30s said: "We didn't just make movies. We made myths and they should be preserved. Why tear down something you've spent years building up?"



FILM fans and tourists had a big night of nostalgia just before Thanksgiving in Hollywood. Coast Federal S & L hosted a premiere type party and welcomed many well remembered stars. Among those attending were Corinne Griffith, Jack Mulhall, Darla Hood, Anita Page, Vivian Duncan, Astrid Allwyn, Marjorie Main, Lyle Talbot, Fifi D'Orsay, June Lang, Jane Withers, Frances Lederer, Martha Scott, Miliza Korjus, Minta Durfee Arbuckle, Marquerite Chapman, Ruth Clifford, Evelyn Brent, Babe London, Larry Fine, Jean Hagen, Carter DeHaven, Virginia Grey, George Montgomery and Marie Windsor.



DOROTHY Lamour is a charming and considerate film star. So says David Chierichetti. Me, too. While reporting a Hollywood film happening I had difficulty in identifying movie folk attending. Miss Lamour was extra gracious and helpful. That's why the press has ever been fond of the lovely lady who did so much for the sarong.



NEWSREEL . . . Clark Gable's Encino, Calif., ranch home and acreage has been sold to redevelopers . . . Gig Young used his own name in the 1942 Warner Bros. film *The Gay Sisters* . . . Our Gang heroine Darla Hood is filming a series of TV commercials . . . Ditra Flame, the "woman in black" of the Valentino legend, still lives in Southern California . . . Beloved Jimmy Durante is mending after a 1973 stroke laid him up for months . . . French actress Danielle Darrieux wants to star in the American play *Applause* when it comes to France.

TO readers are asking about William Janney . . . They want to know of newsreel collectors or buffs (especially the silent era) . . . One reader keeps hoping someone will find a collector who knows about lost First National films (silent) . . . Another seeks the whereabouts of Davey Lee who was *Sonny Boy* in the *Singing Fool* of 1928. Information would be shared for one and all.



IN 1923 John Hampton knew that his career would center around silent films. He started to show them in Oklahoma. He has been doing that for the last 51 years. For the last 31 years he has been operating his Silent Theatre in Los Angeles. John and his wife, Dorothy, enjoy the rare modern film that is clean, but both have a special fondness for the silent movie. It is a nice way to make a living — doing what you enjoy most.



W.C. FIELDS *By Himself* — His Intended autobiography with commentary by his grandson Ronald J. Fields is worthy reading. Lots of it is in Fields own words . . . There is a surprising revelation of how he really felt about children . . . and illustrated with 100 photographs, posters and drawings of the life and career of this most complex entertainer.



QUESTION: "How many movie theatres have been named after film personalities?" Answer: Virtually none. In a 1928 listing of 20,000 American theatres none were found to be named for a movie person. By 1960 two in California had been named for Mary Pickford and Humphrey Bogart. Theatre names on the most part were short, dull, dreary and unworthy of the world of make believe shown inside. Some nothing sample names: Bijou, Pike, Rex, Isis, Gem, Imp, Kop, Uno, Crip, Apex and Star. After 40 years in films a Buena Park, Calif. theatre was named for John Wayne.



SELECTED SHORTS . . . Veteran director George Marshall will appear in a film as an actor this year . . . Greed and petty bickering keeps the Bette Davis and Miriam Hopkins film *The Old Maid* off TV . . . When Crane Wilbur passed on Hollywood lost a rare breed of man. He was a handsome matinee idol, producer, director, writer and talented stage actor . . . A famed literary light blasted Hollywood's midget thinking once with this shaft: "Hollywood loves misery if it can be shut off in 70 minutes for a happy ending."



FOR nearly 53 years Pasadena, Calif., had rigid film censorship and virtually nobody protested the illegal suppression of freedom. Most citizens were content to have the "gamey" films shown elsewhere . . . Contributions, comments or questions are welcome. Send to HC, Box 113, Pasadena, Calif., 91102. □

Even the students you don't enter in the Yamaha Organ Festival win.

Teachers who enter their students in Yamaha National Electone Organ Festivals discover that there are other big prizes besides an expense-paid trip to Japan.

Getting students ready to compete in the Festival generates a high level of involvement, excitement, and enthusiasm that affects every one of your students.

Students learn how hard, and how rewarding, it is to achieve excellence on the organ.

And they learn how other students from other regions and states are approaching the same problems.

Entry procedure.

First enter your students in your area's local *Yamaha Dealers' Festival*. Your local winners will receive expense-paid trips to the *Semi Final Regional Festivals*, where prizes are awarded. The Regional winners get expense-paid trips to the *National Finals*. A total of \$6,500 in prizes and scholarships are awarded at the Finals. And National winners receive expense-paid trips to the Eleventh International Yamaha Electone Festival in Japan.

You go, too.

If one of your students wins a trip to Japan, so do you. And you also win a lot of great publicity when you have winners (even strong runners-up can generate publicity for you). But your biggest prize is the quality of work and the dedication you'll be able to get from your students. And the team spirit that will pervade your whole studio.

Closing dates are coming up.

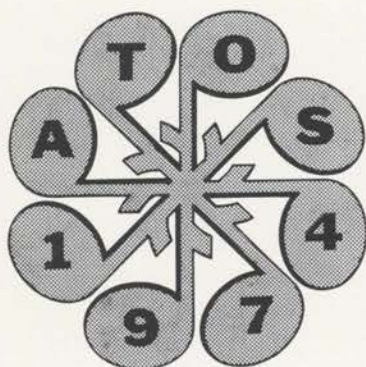
For all the information on the '74 Festival, write us. We'll send you free literature and specifics on your area's local event. Or call collect (714) 522-9178. Ask for Eileen Gandolfi.



**YAMAHA ELECTONE
ORGAN FESTIVAL**

P.O. Box 6600, Buena Park,
Calif. 90620

"THE NOTE-ABLE NINETEENTH"



The Motor City Chapter, your host for the 1974 National ATOS Convention, is planning a variety of events and activities we feel will make your visit to Detroit a memorable one.

Our Convention Headquarters will be the well-known, completely refurbished Sheraton-Cadillac Hotel where we've negotiated for the very best rates, including a few "budget" rooms for those "coming on a shoestring." The Sheraton is especially convenient for those arriving by train or air, with courtesy parking available for guests with cars. The spacious facilities provide excellent settings for the electronic displays, with cocktail parties in the atmospheric English Room and glittering Crystal Ballroom. The banquet will be in the majestic Grande Ballroom. Door-to-door bus service to the many events outside the hotel will eliminate any concern about fuel shortages.

You will be hearing three beautiful "Golden Voiced" Bartons in their *original* theatre installations . . . the Chinese-inspired Redford (3/10); "Moderne" Michigan in Ann Arbor (3/13); and the Royal Oak Theatre (3/12). *Both* the Redford and the Royal Oak will feature newly added pianos.

While in Ann Arbor, you will also hear the big 117 rank mostly-Skinner instrument in the University of Michigan's 4,000 seat Hill Auditorium.

We have scheduled three separate performances on what many people consider one of the finest instruments and installations of all — The Detroit Theater Organ Club's magnificent and magnificently maintained 4/34 Wurlitzer in the Senate Theater. You'll gasp at its ornate original Fisher Theatre Mayan-inspired console and thrill to the sound. Our DTOC hosts will provide a chamber-tour so you can see how a dedicated club maintains their great instrument.

There's a "Little Jewel" . . . the 2/5 Wurlitzer in the Punch & Judy Theatre, one of the most unique and charming neighborhood theatres in the country.

We regret that we have been unable to negotiate for the use of the Fox Theatre.

Our scheduled artists represent many of the "Who's Who" of theatre organ greats. Watch for the announcement in the April issue.

Then there's the Home Tours . . . an optional day we feel most will want to enjoy, featuring some of the finest Wurlitzer, Marr & Colton, Page, and Robert Mortons you have heard.

After the Home Tours, a final, scenic, music-filled moonlight boat trip . . . *just* for "Note-Able Nineteenth" conventioners.

Although the big three-decker Columbia and its sister ship St. Clair usually can accommodate over 2,000 people, we've chartered the entire steamer "Columbia" just for ATOS. We'll be going "up-bound" (that's sailor talk) from the docks just a few blocks from the Sheraton-Cadillac, past our neighbor city of Windsor, Ontario, Detroit's "Belle Isle" park, and into beautiful Lake St. Clair. As you dance on the "Ballroom" deck, or sip beer or soft drinks from *any* deck, you'll see ships from all-over-the-world pass you close-by. Naturally, the music (dance or otherwise) will be organ — electronic.

The S.S. Columbia is 72 years old, and is one of two remaining excursion boats on the Great Lakes . . . It is a real, live reciprocating engine *steam* boat, oil-fired, with one of those great big up-and-down three-cylinder engines that you can see and hear working.

Mark your calendar, and make your plans *NOW* to join us in the Motor City, Saturday, July 13th thru Tuesday, July 16th for the "Note-Able Nineteenth" . . . Six days *full* of fun for you including a pre-convention cocktail party (dutch treat) and post-convention home tours and moonlight cruise.

Look for the registration form in April's THEATRE ORGAN, and help us make this the best convention ever by registering *EARLY*. □

The Subject is ROSES

by John Muri

When one considers the material poverty endured by musicians like Mozart, who was buried in a potter's field, and writers like James Joyce, who changed the course of writing in the English language while almost blind and destitute, one is angered at the extent to which freeloading in the arts remains a part of our world. Several fine theatre organists have lived — and died — in virtual poverty. In these, as in many other cases, mercenaries hovered around, ready to snap up the products of their talent.

Today, the theatre organist is confronted by numbers of people who want to record his concert. Many people think nothing of bringing in tape recorders and taking down whole evenings of programs without a thought of what it means to the player. I know of a case where a fellow made recordings of program after program and then traded copies to other collectors. I understand there is an outfit in Canada that has attempted to set up as a clearing house for tape recordings, mostly of the free bootleg variety. Usually the organist is asked for and grants permission to record, even though he realizes that a single tape can be duplicated hundreds of times and that a given tape-recording by a non-professional will in a few years be duplicated from one end of the country to the other. With his tapes making the rounds, what chance does he have of selling a record including some of his favorite pieces, done to the best of his ability, particularly if the tunes have already been taped, albeit with a background of audience coughing and slamming doors?

There is a limit to the amount of time one can give to listening to recordings. The more tapes of a performer we have in our collections, the less time we will have to listen to any one of them and the less motivation there will be to purchase another by the same player. Several problems of our time are being caused by the spiritual and temporal effects of surfeit, of having too much of a good thing.

I think a player has a right to

remuneration for a recording that is to be played repeatedly, if for no other reason than the savings the listener makes in his entertainment budget. Time spent in listening to tapes reduces the auditor's need for going out to get a similar aesthetic experience in the performance of another organist. Surely, an hour and a half of decent recorded music ought to be worth something. We don't expect our lawyers and doctors to work gratis. It is only in the arts that we have the phenomenon of a public that wants the product and is willing — yes, eager — to take it for nothing. That tape recordings are important historically and legally has been brought forcefully to our minds in the recent Washington investigations. Apparently, tapes are not to be made or disposed of lightly. We need to work out an ethical policy for tape recording, so that the organist will have some kind of reward, if only a token — a rose, so to speak — for his work.

I am probably inconsistent when I beam as I find a cheap print of some old movie I thought had been lost forever. Many old films are gone because their producers and owners did not want their creations exploited; so they destroyed their films when they no longer had use for them. I am told that some fine current films are being destroyed, but chances are that outsiders are running off duplicates of any film they can get their hands on. In one respect we can be thankful to the fellows who made it possible for us

A note of thanks to the many friends who sent cards, flowers, and telephoned during my recent hospitalization (It was the best medication I had).

I'm happy to say that I am now home and improving each day. The doctor informs me that with a little care, I should be as good as ever.

W. Tony James

today to see many of the earliest primitive films. As entertainment, they are often questionable, but as history they are invaluable, even though a lot of property rights have been trampled. Perhaps organ tapes will serve the same purpose.

In the matter of giving out rewards or roses, the world is often opportunistic. Universities give honorary degrees to wealthy contributors, politicians, or TV comedians for favors performed or expected. Sometimes they do it to placate noisy or powerful segments of their communities. Some groups honor celebrities to get publicity for themselves. When a choice must be made, second-rate people with power of some kind usually nose out first-raters. Our own Society has done a considerable amount of honoring in its Hall of Fame, etc. It looks to me now as if we have included every distinguished name known on a national scale, and we are scouting for names known on regional levels.

I like the idea of giving roses to people while they are alive to enjoy them, but I am leery about permanent enshrinements of people still living. Years ago I worked in a school system that named a building after a retired administrator. I thought the idea was wrong at the time, and I often wondered if the revelation of any scandal about the man would occur to make the school board and the community look silly. Recently it happened in California, when a prominent governmental official, who had made his high school's Hall of Fame, was being considered for unseating because of his involvement in a national scandal. I now believe that even though we should pass out honorary roses to the living, we can afford to establish permanent memorials only posthumously. It can prove too embarrassing the other way. A dead organist with a good name will probably stay that way; you can't be sure about the other kind.

As in everything else of mass appeal, we Americans are given to fastening upon a favorite and acting as if he were the greatest of all time. At this writing, the piano world is gaga over Clementi and Scriabin, even though both have been around for a long time. The fault is probably that of the critics, who like to dose up their columns with excitement. It is quite likely that the current musical heroes and heroines are those who have been

lucky enough to be picked up by critics. Look how Vivaldi was puffed up a few years ago and then dropped. You can't help suspecting the short-lived enthusiasms of idolators like these.

I wonder if historians feel the same way I do about getting accurate reports so that falsities or plain lies do not go down as historical fact. How careful we on the Hall of Fame committee have to be to get the organists' names correct! How often do I find important people's names misspelled in places that might be used later for historical reference!

One of our problems comes from vagueness — and sometimes nonsense — in reviews of theatre organ concerts. What can you say about such items as the following: "The organ behaved well, and X extracted the most from it." It sounds like a report in a medical journal. Then there's this one: "X's fine program displayed his artistry and virtuosity to its finest degree." It must have been a remarkable performance, if true, but then why are we denied the details of such an awe-inspiring event? Finally, "His counterpoint, dash and verve along with romantic tenderness put him in top place to communicate very well with distinct charm." That one baffles me. It can mean all kinds of things, some of which aren't very nice. Why do we have to say "his artistry" so much instead of "his playing"? It smacks of bootlicking as it tries to praise.

Oh well, the sentiment behind the old quotation, "Give me my roses while I'm alive, not after I'm dead" is understandable, but it's a little presumptive. Give bouquets if you must, but give real flowers, not artificial ones, and be careful about those memorial wreaths. □

Organ Festival Announced

Los Angeles, California: Locations and plans have been set for the 1974 Yamaha National Electone Organ Festival according to an announcement by the Keyboard Division of Yamaha International Corporation. 1974 marks the fourth year of participation by the United States in this unique international musical event.

"Although international in scope, with the Grand Festival scheduled for Japan, the purpose of the festival here is to recognize and provide performance opportunities for the many organists throughout the country" said Bob Dove, Yamaha executive.

"Organists, both amateur and professional, have an opportunity to participate in a local, regional and a national festival and in so doing they can win various prizes including an expense paid trip to Houston, Texas for the national festival finals. There they can also win scholarships, cash prizes, and an all-expense paid trip to the International Festival in Japan. The National Festival in Houston will take place on Saturday night, June 15th, staged as a part of Yamaha's participation in the National Association of Music Merchants Convention and Trade Show. Musician-composer and television personality Steve Allen will repeat in his role as Master of Ceremonies at the U.S. National finals.

It will be judged by a prestigious group of nationally recognized musicians and critics. Former judges have included: Conductor-composers Elmer Bernstein, Percy Faith, John Green, Quincy Jones and Fred Waring; organists Lenny Dee, Clare Fischer, Jimmy Smith and Shirley Scott; recording

stars Sarah Vaughan, and David Clayton-Thomas as well as other noted musicians.

The regional festivals will take place on weekends in April and May at Asilomar Conference Center, Monterey, California; Fred Waring's Shawnee Inn, Shawnee, Pennsylvania; Pete Fountain's Buena Vista Hotel, Biloxi, Mississippi and the Playboy Club Hotel, Lake Geneva, Wisconsin.

Organists can enter the festival in any of four categories: Junior, for those under 15 years of age; Intermediate, for those amateurs 16 to 25; and Senior Professional/Amateur for those over 16 and a special Hobbyist Division for amateurs over 25.

This is the fourth year the United States has participated. The U.S. representatives have taken the top prize at the International Festival each year. Three years ago the winner was Les Strand of Silver Spring, Maryland, next Rocco Ferrante, Jr. a teenager from Newark, New Jersey, and this past year Bobby Lyle from St. Paul, Minnesota.

Yamaha is a major manufacturer of organs, pianos and other musical instruments, and the festival is being coordinated locally by participating Yamaha Organ dealers. Those interested should contact the local dealer or write Yamaha International Corporation, P.O. Box 6600, Buena Park, California, Attention Festival Coordinator. □

LEE ERWIN TO RECORD FOR MAJOR LABEL

Angel Records has signed Lee Erwin to do a series of albums on the Richard Kline Wurlitzer in Frederick, Maryland. Special recording equipment will be sent from the West Coast and the taping will be done in quadrophonic sound under the supervision of Mr. Carson Taylor.

The first release will be the Classic Ragtime Music of Scott Joplin, a composer from whom a large segment of twentieth-century American music derived its shape and spirit.

Scott Joplin, Lee Erwin, and the Richard Kline Wurlitzer might be exactly the right combination to put a theatre organ record on the best seller list early in 1974! □

NOW PLAYING

Billy Nalle

Arthur Zinberg Management, 11 East 44 Street, New York, N.Y. 10017
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One odd item of useless information always seems to pop up when we welcome American visitors to London. It's just the reminder that Britain's golden age of theatre organs was the 30s, and most pipe jobs were installed after the coming of talkies.

Which explains why so many of them were heavily unified six to ten rankers with elaborate consoles (often the psychedelic "fruit jelly" eye-catchers) which were fine for sing-alongs and short interludes but not much good for anything more ambitious.

It also explains why so many star names of those times are still with us and playing for our delight. What happened to them when the big cuts came about 20 years ago and the circuits decided the organ was "no longer an attraction"? The simple answer is that most of them stayed in the cinema business and became managers.

Oddly enough, it's the current revival in interest which is bringing belated stardom to some talented Tibia rollers whose first playing careers were cut short.

Noel Briggs is one of these folk. He's built up quite a following in recent years with a bouncy style of rhythm playing which is a bit reminiscent of *Reg. Dixon* in his Blackpool heyday.

Like most of us, *Noel* started with church organ. But by the age of 17 he had graduated to the Compton 2/5 at the Queen's Hall, Grimsby (one of our best-known fishing ports). Three years later, he was launched on a career with the ABC circuit, now part of the vast EMI conglomerate. He held residencies at Wellingborough, Nuneaton and Scunthorpe before settling for a desk job.

Not exactly a swinging start on the road to stardom. But during the dead times when few Wurlitzers were singing, *Noel* kept right on playing, just as a hobby.

He helped to open a preserved Compton (from the Gaumont, Birmingham) at Abington and then he taped a few tracks on the Wurlitzer 3/8 at the Ritz, Ipswich for broadcasting. When these were aired on the



NOEL BRIGGS, manager and organ star, seen here at the Granada, Kingston Wurlitzer 3/10.

popular BBC show *The Organist Entertains*, his no-holds-barred version of "Tiger Rag" was one great big hit.

So big was the listener reaction, the number was hastily included in an LP from the show.

Since then, manager Briggs has been much in demand as organist Briggs. The Northern Theatre Organ Trust asked him to make a special EP disc on their hybrid Compton at Ossett in Yorkshire. The Lancastrian Theatre Organ Trust booked him for one of their Manchester LPs, as well as concert work. And one group of buffs voted him top in a popularity poll.

His signature tune has a catchy touch — it's called "Let's Make it a Party."



Sadly, 1973 did see some of our old friends playing their final chords. The last "Snippets" column recorded the 70th birthday of *Jack Helyer*. Before the words achieved publication, Jack had died suddenly... *Jimmy Swift*, who made two sorts of record when he released his first LP at the age of 78, is also gone. His long career was highlighted by radio shows from the Paramount, Leeds, before the war... Tragic was the passing of *Laurence*

James, who collapsed while giving a recital at the Odeon, Hammersmith, and died of a coronary occlusion at age 53... Midlands star *Leslie Taff* did not survive a long illness... *Eric "Tim" Smith* played the first half of a concert at Southampton Guildhall, then went outside to sit in his car where friends found him dead.



STACCATO SNIPPETS — Slated for re-opening mid-1974 is Europe's biggest Wurlitzer. It's the Trocadero, Elephant and Castle, 4/21 made famous by *Quentin Maclean*. After 14 years storage and silence, the Cinema Organ Society are putting it into a nearby college hall... Technical maintenance of the famed Standaard 3/10 in the Passage Theatre, Schiedam, Holland, is now being undertaken by members of the Dutch Organ Federation... The Hollanders' group's own Standaard 2/6 (from the Rembrandt, Utrecht) is going into an Amsterdam chapel... Granada, Tooting, home of a noted Wurlitzer 4/14, was suddenly shuttered November, 1973... The hat is being passed round to keep Britain's first Wurlitzer playing. A six-ranker first installed in the Palace, Walsall, it is now in a church in the Devon village of Beer. Charming name for a charming place... Just for the record, the state of the nation at end 1973 was that Britain still had some 40 organs still in theatres (all but a handful still playable), Addition of instruments in other public buildings, some being transplants, brings a total of about 70 packets of pipes available to us. And that doesn't include the residence jobs and transplants to churches, a lot of which can still offer throbbing Tibias and all traps and effects. □

It'll be...

**PIPES GALORE
IN '74**

**NATIONAL CONVENTION
DETROIT**

NUGGETS
from the
GOLDEN
DAYS



Nuggets prospected by Lloyd E. Klos

Saluting the gals during Valentine's month, we change the format a bit and present three items which appeared some time ago. The first appeared in the March 1931 *Motion Picture Herald*:

ANN LEAF, though 4 feet, 11 inches tall, is master of the mammoth console in the New York Paramount studio from which she broadcasts over the Columbia chain every night at 12:30 EST. She hails from Omaha, Nebraska, and has made good, not only in the city (apologies to Odd O. McIntyre), but throughout the nation through her chain broadcasts.

The second item is from the December 26, 1931 issue of *Motion Picture Herald*:

HENRIETTA KAMERN, organist at Loew's 175th Street Theatre in New York, presented a timely solo entitled "Football Fancies" this week. It was composed of the usual collegiate songs, interspersed with rare comedy and set to popular songs for the audience to sing. Though the house was but half full, those in it did their best to sing, and applauded Miss Kamern's efforts at the finish. Besides being a very good musician, Miss Kamern is the fashion plate of the neighborhood. Her dark beauty was set off by a black and white evening gown, and the console was beautifully decorated.

The following oversize nugget appeared in the March 1936 issue of the *Diapason*:

Among the many talented women organists, Chicago numbers HELEN SEARLES WESTBROOK, whose compositions have made an impression wherever they have been played, and

who has spent all her musical career in this city, engaging in activities which have included theatre work, in which she won distinction; church-playing and directing of choirs, composition, and last, but by no means least, home-making. Mrs. Westbrook, at present organist and director at the Edison Park Methodist Church, finds time in this position to direct both a large children's choir and one of adults.

Helen Searles was born in Southbridge, Mass., and came of a family of musicians and artists. When a child, she was brought to Chicago, and when 6 years old, began study of the piano. At the age of 14, she entered upon organ study and in her high school years, was organist of a city church. Later, she entered the American Conservatory of Music and studied composition with the late Adolf Weidig and Dr. Wilhelm Middelschulte, and organ with Frank Van Dusen and Dr. Middelschulte.

Mrs. Westbrook has played a number of recitals and has been a soloist with the Chicago Symphony Orchestra, playing Bossi's Concerto in A Minor for organ and orchestra.

A number of Mrs. Westbrook's compositions have been published. Among them are a "Minuet in Olden Style", "Andante Religioso", "Chanson Triste", and "Melody". Her compositions are a pleasing combination of sprightly melody and clean rhythm and simple harmony; they are happy bits of music with real appeal and originality. In manuscript is a Toccata and "Poeme", which are dedicated to Dr. Middelschulte, and which he has used in his recital programs in Europe and America.

Mrs. Westbrook is a member of the American Guild of Organists and of the Sigma Alpha Iota national musical sorority; is serving on the executive board of the Chicago Club of Woman Organists, and is a member of the Lake View Musical Society, which she represented last year at the National Federation of Music Clubs' convention, appearing in a program of her own organ compositions. January 26, she gave a recital at Grace Lutheran Church, River Forest, Ill. on the large Aeolian-Skinner, and February 16, she played a varied program at the Stevens Hotel on the new Hammond electronic organ.

Miss Searles was married in 1923 to James Doddridge Westbrook, a young

man from the south who was studying voice in Chicago and whom she met when she was playing in the Balaban & Katz theatres. Mr. Westbrook is a businessman, but keeps up his music as tenor soloist in the choir of the Edison Park M. E. Church.

GOLD DUST: The gals were important to the cause in the old days as the following indicates: 9/25 MAUD FAUVER serving as secretary to the Los Angeles Theatre Organists' Club, while MARIE LINDANGER is playing theatres in LA... 9/26 IRENE MADONNA, Capitol Theatre in Brad-dock, Pa.; DESSA BYRD, Circle in Indianapolis... 11/26 EDITH ROY-ALTY, Star in Elgin, Ill.; MARGARET EDMONDS and RUTH REESER, Palace in Sandusky, Ohio; ANNA MOLINE in the new theatre in Marsh-field, Wis.; Mrs. B.W. WHITE, Strand in Ashville, N. Carolina... 1/27 MABEL HARN, Majestic in Austin, Texas... 2/27 VIOLA MAYER, Loew's Theatre in Paris, France; FRANCES WEBB, Schade in Sandusky, Ohio; LUCILE HOOVER, Englert in Iowa City, Ia.; ROSE ROSSA, Douglas in Racine, Wis.; GLADYS LYLE, Columbia in New Orleans; BEATRICE RYAN, Roch-ester's Eastman... 3/27 EMILY GEIGER HELLER, Loew's Spooner's 3-manual Moller in New York City; DOROTHY HULTGREEN in LaPort, Ind.; HELEN HOYT in Arlington Heights, Ill.; LUCILE HOOVER in Sandusky, Ohio; BEATRICE ROYT, ANNA KARISH, FLORENCE CAMP-BELL and ROSE POTRZILKA play-ing in Chicago theatres... 7/27 GRACE MADDEN at the 3-manual Moller in Loew's Brevoort in N.Y. City; IRMA GLEN, Portage Park The-atre in Evanston, Ill.; GERTRUDE STANDRING, Peerless in Chicago... 8/27 GERTRUDE DOWD at the Albee Theatre's Wurlitzer, Brooklyn... 9/27 LORNA LINCOLN at Loew's Lincoln, New York; IRMA FALVEY, San Jose's California The-atre; ESTHER MOTIE playing in Los Angeles; HELEN COX, Strand in Cumberland, Md.; VERA KIT-CHENER, Brooklyn's Metropolitan... 10/27 GRACE MC GUIRE and MAE MOSLEY, Rochester's Victoria; JETTA MILHOLLAND, Carolina The-atre; Elizabeth City, N. Car. . .

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

Jason and the Old Prospector

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.

Niagara Frontier Chapter's Randy Piazza reports the acquisition of a huge chandelier, which after being cleaned and restrung, will grace the Riviera Theatre, the chapter's showcase house in North Tonawanda. In addition, a grand piano reportedly built for the onetime King of Spain, Alfonso, is now on the Riviera stage. Also more spotlights, one more back-



Randy Piazza — (Stufoto)

drop and some new curtains. Randy reports that the chapter's concerts featuring the Riviera's 3-manual, ever-growing Wurlitzer continue to do well.



One of the weak areas which afflicts electric and electro-pneumatic organ action is cables. Strangely, there have been few improvements in organ cables from the beginning; the standard has remained the cotton-insulated solid copper strand, with its moisture absorbing qualities and tendency for conductors to short circuit within a cable for no apparent reason. The "runs" (e.g. notes sounding from the wrong keys) resulting from in-cable shorting have been a continuing headache to organ maintenance men, a condition aggravated by cable movement (such as a console on an elevator). In addition, "ringing out" conductors is time consuming. With more wire makers discontinuing the manufacture of cotton covered wire, ATOSer Henry Hunsicker decided it was time for a change. He is well qualified; his *Hunsicker Pipe Organ Service* has been active for three generations in the Reading, Pa. area. The cable Henry developed is an installer's dream, designed for a one person operation (and no ringing out wires). This trick is accomplished through a foolproof system of color coding and separating the conductors for each octave (plus spares) into gently twisted bundles, the whole being encased in a plastic sheath. Cable identification chart blanks are supplied with each order. Hunsicker has standardized on a No. 24 gage solid tinned copper conductor with plastic insulation which is suitable for nearly all home installations. Other gage wire is available on special order. While the cost of this specialized cable is somewhat higher than cotton covered, the initial expense, Henry believes, will be more than compensated for by the saving in labor costs due to briefer wiring periods, not to mention long, trouble-free service. Inquiries may be addressed to Berk-Tek, Inc., Morgantown Road, Reading, Penna., attn. Mr. Joseph Boscov.



The name "Alden Miller" will hit some familiar chords among veteran hobbyists. Alden, who lives in Minneapolis, was the first producer of a theatre organ hobby publication in the

U.S.A. Back in the early '50s Alden's Cinema-Theatre Organ Digest (later the *Kinura*; he changed the name every few issues) did much toward establishing communication among hobbyists everywhere who later combined efforts to form ATOS (then ATOE) in the mid-'50s. It was Alden's missionary zeal which brought to light the fact that there were enough dedicated organ hobbyists across the land to form the nucleus of a hobby organization. Then, in the early '60s, Alden's interest flagged and he bowed out of his publishing efforts in favor of another hobby — miniature railroading (he was once a railroad conductor). Over the years we heard from him occasionally, usually when he embraced another hobby (home movies are a more recent interest), then nothing, until early this year. A brief message said: "I'm back in the theatre pipe organ fervor with more zest than ever. Buying T.O. Records like mad again." The catalyst just might be the pipe organ in Cicero's pizzeria. Alden has been seen there, chomping pasta while the pipes help him recall the days when he was the U.S.'s only theatre organ mag. editor. Welcome back, Alden!



Jim Lahay, secretary of the Toronto Theatre Organ Society, had an encouraging message for organist Don Thompson. Jim reported that telephone response to selections from Don's "Fireworks" album was so intense during a Society-sponsored radiocast, that the station allowed the



Don Thompson. 18 minutes of overtime. — (Photo by Bill Lamb)

organ program to run 18 minutes into the next program slot so the record could be played to its conclusion. "Fireworks" is an unusual collection of classical selections played by Don on a large theatre organ.



Johnny Winters who played such theatres in New York as the Music Hall, Rialto, Beacon, Loew's Kings and Loew's Valencia, as well as performing on all major networks, is alive and well. Asked by the Old Prospector for material to be used in a biography for THEATRE ORGAN, he says "it will be necessary to dig deeply in the depths of my closets for old pictures to go with the material. I always felt the theatrical publicity was so phony."



Rochester, New York's 59-year-old Regent Theatre bit the dust in November. The 1600-seat house was the first large theatre in Rochester.

It boasted a 3/10 Hope-Jones Wurlitzer which wasn't used for at least 30 years. A group from the RTOS, on hearing of the theatre's imminent demise, acted to save the instrument. After a week of negotiations, club members worked several days on its removal and stored it in several places. They hope to utilize it in the Rochester area. One story has it that Hope-Jones worked on it just prior to his death in a rooming house a few blocks away in 1914.



Some New Yorkers may remember the organist who played the Midmer-Losh and later the Wurlitzer organ in the old Hippodrome Theatre. He was ATOS "Hall of Famer" Frederick Kinsley. He also played the Cameo, Albermarle, and Strand theatres in the big town, and then the RKO circuit. His daughter, Mrs. Edward P. Saling, Jr., lives in Manchester, Conn. and was elated when ATOS member William Hill told her of her father's election to the Hall.



Organist, Milton Charles in October began his twentieth year of playing at the Toluca Lake (Los Angeles) Kings Arms. "So many of our organ fans who came into the restaurant have mentioned the two-part story of my life which was published in THEATRE ORGAN. They didn't realize I was so famous!" Mr. Charles now lives in

Ojai, Calif., though he still has a home in Palm Springs. Anyone who passes through Los Angeles is welcome to drop in at the King's Arms where the organist plays Wednesday through Saturday nights.



The woodsy dunes of Pacific Grove echo ever more often with organ music. — (Stufoto)

California's Pacific Grove State Park at Asilomar (near Monterey), is becoming the central California mecca for organ workshops and events involving electronic organs. Discovered three years ago by Tiny James during his search for a site for the Annual Home Organ Festival, the location has served well as a showcase for that



Bud Iverson — (Stufoto)

event (See Dec. 1973 THEATRE ORGAN). Last year, Bay Area organist Bud Iverson moved in with a spring-time 3-day workshop with the cooperation of local Conn dealers. Bud will be back again this year with a five day session (June 4th through 9th). (Inquire: Bud Iverson Workshop, 608 Santiago, San Francisco, California 94116.) But this year Bud will have competition. Vivacious Mildred Alexander is moving into the park buildings with a battery of Hammonds for a four day live-in of playing improvement workshops and evening concert sessions starting on Saint Patrick's day, March 17. This will be a rare opportunity for all levels of players, from beginners to teachers, to savor the intense dedication Millie puts into her "learnin'" sessions, which are always administered with the southern charm characteristic of the Alexander make-up. Observers are rarely aware the seminars have run perhaps five hours; they come away with such enthusiasm.



Millie — (Stufoto)

At this writing the possibility of bus-ing the entire group to the Red Vest pizzeria in nearby Monterey for a listen to the all-new Wicks pipe organ, played by Bud Taylor, is being explored. Interested parties can obtain more info and an entry form by sending a stamped, self-addressed long envelope to Mildred Alexander Methods, Inc., c/o Bette Cantril, 1913 N.W. Lamont, Roseburg, Oregon 97470.

Yes, the 1974 Home Organ Festival will sound forth once more from the woodsy dunes at Pacific Grove come September.



In Chicago, Harry "Pipes" Miller was cussing his shortsightedness for

not getting a copyright on his "I Wonder Who's Kissinger Now" gag after the show-biz bible, *Variety*, reported that Vicki Carr was using it in her Las Vegas act. The line appeared in this column in a 1973 issue, after being submitted by Harry, who now wails, "Think of the royalties I could have collected! Woe is me!"



In Seattle, organ designer/scholar Eugene M. Nye was putting the finishing touches on the manuscript of his book, "Robert Hope-Jones, His Life, Career and Works." In addition to a penetrating biography it will include 34 specifications and a carefully arranged list of 150 instruments with which the father of the theatre organ was connected. Nye has assembled an imposing collection of Hope-Jones' personal letters, several of his lectures and a section on pipe scales. Although a biography of Hope-Jones would seemingly appeal to a readership limited to organ enthusiasts, Nye is encouraged by the interest shown by publishers even before the manuscript has been completed, even from aboard. "The interest in England has completely floored me," exclaims a very pleased Gene Nye. He expects to have the manuscript ready for publisher scrutiny about the time these words reach print.



There were plenty of silent classics among a selection of all-time great films presented at the Los Angeles County Museum during November and December, 1973. A Rodgers theatre model was loaned and the silent epics provided a cinematic field day for such masters of silent film ac-



Ann Leaf at the Rodgers, just before accompanying a silent movie show at the L. A. Art Museum. — (Stufoto)

companiment as Chauncey Haines (*Intolerance, The Crowd, Nanook of the North, The Big Parade*), Tom Hazleton (*The Navigator*), Ann Leaf (*Broken Blossoms, Greed, Birth of a Nation*) and Gaylord Carter (*The General, Sherlock, Jr.*). Most shows were held in the Museum's Leo S. Bing theatre. Admission was either \$2.00 or for free. The shows we caught played to full houses.



Bernie Venus admiring one of his 75-buck Brass Trumpets. Bernie is the first star of a movie made about the theatre organ hobby, "My Wife Said That's Enough!," which one might catch on educational TV when the wind is right.

In Buttonville (Ontario, Canada), Bernie Venus had cause for celebrating. It all started when his friend, organ builder Rolly Webb was approached by an elderly gentleman while Rolly was picking through some miscellaneous organ parts at a London (Ontario) organ Co.

"Need some Wurlitzer parts?" asked the man, a bit furtively. Rolly thought the man was probably a harmless nut, but humored him. "Whatcha got?"

"I took a Wurlitzer out of a theatre out west, back in '48. So long ago I can't remember the name of the theatre. I retired from the organ business 10 years ago — when I was 80."

"Where is your cache?" asked Rolly, his ears becoming pointed.

"It's all still stored in my garage. The church I fetched it for didn't want it all", said the man, "so I stashed what was left over."

Sure enough, he had a carefully preserved Harp, Marimba, Xylophone — and a complete set of Brass Trumpet pipes! Rolly purchased the stuff on the spot and resold the Brass Trumpets to Bernie for \$75.00 (a set of brass

trumpet pipes built from scratch could now run up to \$2,000.00. A used set recently sold for \$3500.00. Ed.)

"It was a steal" roared Bernie, letting loose one of his My Wife Said That's Enough horse laffs.



Little did he know that an attempt to escape temporarily from playing a mighty (4/20) Wurlitzer almost nightly at the Los Altos, Calif. *Melody Inn* would result in no vacation at all from such a "drag" for Paul Quarino — especially if he had his frau headed for Portland for Thanksgiving. As soon as he landed in the Oregon city he was pounced on by Dennis Hedberg and Jonas Nordwall and told he was going to play a shift at the *Organ Grinder* pizzeria (now with 25 ranks perking of a possible 40). After a long rehearsal time he played his shift without travail — other than being upstaged by a cymbal-banging mechanical monkey during "Stars & Stripes Forever." Then over to Bob Burke's home to help tune Bob's 3/12 Wurlitzer. That sort of schedule and pace continued for four days, after which Paul found himself arriving back in Los Altos just in time for his *Melody Inn* shift. But he'd had such a good time in Portland he decided to accept the offer made and join the *Organ Grinder* staff. So, he and wife Roberts tore down their 12 ranks (of a planned 27) of playing home installation, and moved to Portland, after three weeks of long distance commuting; Monday through Thursday at the *Organ Grinder*, Friday through Sunday at the Los Altos *Melody Inn* while the *Inn* sought a replacement. Paul reports that the growing *Organ Grinder* Wurlitzer is now used 60 hours a week, with plans for even more pasta pushing hours. And more pizzerias are in the planning stage, now that the *Organ Grinder* operators have acquired the Boston Met/Music Hall 4/26 Wurlitzer and the Boston Savoy 3/19 Wurlitzer, advises Paul Quarino.



How much does organ music mean to the ill and handicapped? The value that shut-ins place on such music was brought home to this writer when he was part of the crew drafted to move Associate Editor Peg Nielsen's Lowrey to the rotunda of a Los Angeles hospital come Christmas time year after year. The patients gathered 'round, many in wheelchairs, and

treated Peg with the awe usually reserved for Hollywood stars as she played their requests. Now we have evidence that performing on the organ as well as listening has therapeutic value. From Tucson, Arizona, Lois Seamands (one of the founders of the ATOS chapter there) writes about a prospective chapter member who lost his voice during an illness. The loss was doubly tragic because his profession is law, where discussion is part of the game. Forced to retire early, the man took up organ playing to keep his mind occupied. This brought him a new interest, new friends and newfound enthusiasm. Another prospect is blind. He states, "The organ has been my salvation." If there's a lesson to be learned here it's that organ music is something that can be shared with the ill and handicapped. A cue may be taken from the Los Angeles Chapter which recently invited a group of spastic children to one of its Wiltern theatre concerts, even provided the necessary wheelchairs. As Lois Seamands points out, "It's marvellous — discovering the people the organ reaches."



Lois Seamands. "Marvellous" — (Stufoto)

The energy crunch has many a home organ owner wondering about the electric power consumption of his pipes. Let's see how an organ blower motor compares, for instance, with a 100 watt bulb, an appliance familiar to all of us. One horsepower equals 745.7 watts but to allow for differences in motor efficiency we'll raise it to 1000 watts. Many home installations have 3 hp blower motors, so multiply the 1 hp watts by three and divide the result by 100 (watt lamp). The final figure indicates that a 3 hp blower motor consumes the same amount of electricity as thirty one hundred watt

incandescent lamps. The 5 hp blower is also popular in home installations. This size consumes the equivalent of fifty 100 watt lamps. Add to this the comparatively small power consumption indicated on low voltage rectifier information plates, if applicable. Motors and rectifiers are not such extravagant users of power as, say, resistance heating elements (e.g. stoves, toasters) but do we hear a motion for the revival of the Society of Organ Pumpers, should the power situation worsen?



Leroy Lewis. — (Photo by Dick Harold)

Hall of Famer, Dr. C. A. J. Parmentier had the opportunity to hear Leroy Lewis in October down in Barnegat, N. J. where the latter plays nightly. "Leroy is absolutely fabulous in his playing, his harmony, his sense of rhythm, his pedal and manual technique, and his inventiveness. He's in a class by himself."

From Underhill Center, Vermont, Dave Whitmore reports an unusual event; accompaniment of a silent film on a tracker action organ. On Nov. 18, Robert Ligonis was set to supply the music for the 1927 King of Kings, playing a 2/17 Jesse Woodberry & Co. tracker at Sacred Heart Church, Weymouth Landing, Mass., according to the Boston Organ Club Newsletter. Wonder how it came off?



After 40 years as Chief Organist, Dick Leibert has retired from the staff at Radio City Music Hall, according to information received from the Hall's advertising and publicity department. The organ staff now is comprised of Ray Bohr, John DeTroy and James Paulin, Jr. Speaking of the late Jack



Dick Leibert. A forty-year engagement ends. — (Stufoto)

Ward, Patricia Robert, director of publicity, says: "We miss his presence."



One of the most prolific song writers is Jack Yellen, who wrote such numbers as "Happy Days Are Here Again", "I Wonder What's Become of Sally", "Hulla Lou" (with Milton Charles) and "Hard-Hearted Hannah". Now living in Springville, N. Y. and in his 82nd year, he says, "It's been a long time since I've written a song. The hippies put me out of business, and like all the other old-timers I'm sitting on the curb, watching the parade go by. It was fun while it lasted. I have a lot of pleasant memories of the organists such as Jesse Crawford, Milton Charles, Henry B. Murtagh, C. Sharpe Minor and many others who liked the special song-slide lyrics I wrote for them."



Bert Buhrman and his musical cohorts at the School of the Ozarks in Missouri continue to utilize the school's Wurlitzer in various programs. On October 15, a special program with Bert at the console was presented in honor of the President's Council, a group of heavy donors to the school.



How many ATOS members have dreamed of taking a country wide theatre organ tour? John J. Edson, Jr. of Washington, D. C. came close back in October. Armed with a copy of April 1973's THEATRE ORGAN which contained the most recent Pipe Piper list of installations, John visited ten states in the middle west and east.

High point on his trip was a visit to Richmond, Va. "I managed to see all three organs there, and was permitted to play Loew's Wurlitzer for an hour. At the Byrd, I heard Eddie Weaver

play between two showings of an R-rated picture. The trip covered approximately 7,000 miles by bus, and needless to say, I had a great time seeing the various instruments. I only wish I could have had time and permission to try each one."

Rudolph Bartlett, Jr. of Milwaukee informs us that the Marcus Corp. has donated the 3/28 Center Kimball to the Milwaukee Trade and Technical School. The organ is undergoing restoration by the Milwaukee Tech Organ Club, says executive director Bartlett.



Lowell Ayars

What do the west coast's ATOSer Tiny James, the eastern seaboard's ATOSer Lowell Ayars and England's ATOSer Les Rawles have in common? An abiding love for the theatre organ, for one thing. But there's more; all three suffered heart attacks late in 1973 and we're glad to report that all three are recovering.

To stifle a persistent and errant report, Joe Patten declares that at the present time the "Mighty Mo" in the Atlanta Fox Theatre has not been, and is not, for sale. Joe, who is one of the protectors of the huge Moller, checked at our request.

A few columns back, we ran an item about Ernie Boyd of Richmond, Va., who figured military service would at least temporarily end his romance with theatre organs, only to discover a T.O. culture in Scotland, where his assignment took him. Back in Richmond, Ernie revealed that the Playhouse theatre in Edinburgh closed

on Nov. 24th. last. A Nov. 18 final concert was scheduled but at that time no plans had been made for the 3/45 Hilsdon organ in the house.

Billy Nalle writes that he was engaged to play an October concert on a Steinway grand piano as part of the celebration surrounding the opening of a new home in Farmington, Connecticut. What Billy didn't anticipate was the reaction of organ buffs in his audience; they were amazed that a top organist could also be concert worthy on the 88. It must have worked out well because Billy was called back for a Christmas encore on the grand.

Three concerts - three sellouts! That is the box score of success attributed to the Cedar Rapids Theatre Organ Society since its inception last year. On November 8, Rex Koury played for an SRO house at the 2500-seat Paramount Theatre. If this sort of thing continues, one of CRATO's officers would be the logical choice to explain how this enterprising ATOS chapter does it to a seminar at a future ATOS convention.

Organist Lee Erwin reports that his long-awaited book of organ transcriptions of 21 piano favorites will be published by Cadence Publications and should be available about the time this reaches readers, provided the music engraving arrived back from Italy in time. *Piano Classics Transcribed for Organ* will include selections by Chopin, Debussy, MacDowell, Mozart, Bach, Beethoven, Brahms, Schumann, Grieg and Moussorgsky. Included are "Moonlight Sonata," "Minute Waltz" and "Claire de Lune," to name a few. Lee has been collaborating with conductor Archie Bleyer, prexy of Cadence, on the collection for more than a year. Practical Lee insisted on a binding which will remain easily open on the music rack.

Upper New York State enthusiasts may recall the playing of Betty Lee Taylor who performed at Loew's State in Syracuse and over WGY in Schenectady in the thirties. She now lives in Florida. Says Miami's Edward C. May, himself a former theatre organist: "She was just about the prettiest

girl who ever sat on an organ bench. She possessed a terrific personality, was an excellent musician, and was most kind to everyone. She still has all these qualities, and I never met anyone who did not like her."



Dick Simonton - (Photo by Bill Lamb)

Dick Simonton is well known as a world traveler, especially if a Mighty Wurlitzer or golden-voiced Barton is at his destination. In November, he visited the Boston area, and spent three days and nights at the Hammond Museum in Gloucester. Yes, he was locked in the big castle with the organ after the guard left at midnight. What a spot for *The Phantom of the Opera* to make an appearance!

On his return trip to California, Dick stopped at Wichita to hear Bill Thomson play the "Queen Mother" of all Wurlitzers. "The organ's sound is absolutely fantastic. Bill did one of the greatest concerts I've ever heard and I never had larger goose pimples! The Wichita people plan three full-scale concerts a year, and the townspeople pay \$9.00 for these on a subscription basis. At last count, they had 2,000 season members."

It happened at the Milwaukee Schnitzelhaus Restaurant where Don Larusso plays the Wurlitzer. Don announced that a famous New York organist was present and would take over the console. That was the first time visitor Doc Bebko received a cue to go on while in the men's room. Live organ music is piped directly into it, which has to be a "first". Doc played

an hour of requests and dance music. Owner Eugene Tenges asked him to return often.



Broadcast Music Inc. held a luncheon on October 25 at the New York University Club in honor of men and women who play music for sports events. Plaques were awarded to: Jack Shaindlin, music consultant for Madison Square Garden. Jane Jarvis, New York Met Organist at Shea Stadium and formerly in the same capacity with the Milwaukee Braves. Eddie Layton, organist for the Golden Blades at Madison Square Garden, Formerly N. Y. Yankee organist. Ashley Miller, organist for N. Y. Knickerbockers and for TV's *Search For Tomorrow*, Music Director of N. Y. Society of Ethical Cultural, and theatre organ concert artist. Toby Wright, organist at Madison Square, Yankee Stadium and Nassau Coliseum.



"America's Musical Sweethearts", the organ-piano team of Dennis and Heidi James, entertained an audience of 1975 on November 7 at the Auditorium Theatre in Rochester, N.Y. Although Dennis was making his fourth appearance for RTOS, for Heidi it was her first. With Heidi at the piano and Dennis at the piano, there were solos, duets, a sing-along and a silent comedy short, *Big Business*, with *Laurel & Hardy*. A stirring climax to the evening's program was the couple's performance of the "Warsaw Concerto". The talented couple has been selected for a concert at the Senate Theater during the 1974 ATOS convention in Detroit.

In December, RTOS tried a "first" — a two-concert weekend. On the evening of the 15th and the afternoon of the 16th (as a Christmas favor to Rochester's senior citizens), Lawrence Welk's organist, Bob Ralston, played his initial engagement at the 4/22 Wurlitzer in the Auditorium Theatre. The house count for these events was 1,915 and 2,010.

Though his playing is primarily on plug-ins, Bob proved that he was no amateur when it comes to working with pipes. The bulk of his program featured selections from his 13 records, finishing with the famous "Bubbles in the Wine" complete with bubble machine and simulated cork pop. *Wonaful!*



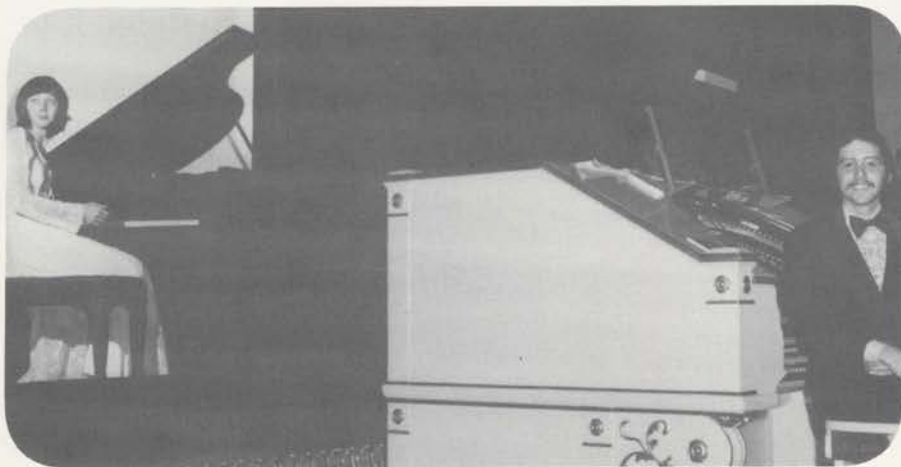
The crummy organ playing done by husband Walter during that December episode of CBS-TV's *Maude* was actually played off screen by Helen Dell, who sounded as though she might be wearing boxing gloves. The instruments used for both dummy and actual performance were a couple of rented Thomas models but they were not so identified in the credits.

"Considering the miserable quality of Walter's 'playing,'" explained Helen during a shooting break, "we didn't feel the Thomas Company would appreciate the publicity."



Hot line from Chapter Publications . . . New York Chapter's December HORSESHOE trumpets a Mediterranean-spiced fanfare for the club's annual meeting at the Suburban

Restaurant (3/17 Wurlitzer). The headline shouts "Posthorns & Pasta! Tibias & Tortellinis!, Voxes & Vermicelli!", followed by an invitation to sample host Jim Provissiero's "mutation of fine Italian cuisine and mellow Wurlitzer pipes." Then a note on decorum: "Although many (members) feel the necessity to genuflect when approaching the main chamber, a slight bow from the waist before the solo chamber will acknowledge the true believer." . . . Stu Hinchcliffe's EASTERN PIPES has serialized Paul Chavanne's *A Tale of Two Sisters*, a history of the Keith-Albee Boston and Keith-Albee St. James theatres. The well-researched story goes back more than 100 years for eastern Massachusetts theatre memorabilia . . . Organists who prohibit taping of their concerts may have second thoughts after reading Mark McDonald's review of Jeff Barker's concert at the North Tonawanda Riviera theatre. In the November '73 issue of *Niagara Frontier's* SILENT NEWSREEL editor McDonald states that he left Barker's concert "with a feeling of extreme disappointment." But, on listening to his tape made at the concert, Mark writes, "I realized how wrong I had been. Jeff's had been one of the most exciting and varied concerts presented at the Riviera." . . . December's VOX CATOE reports that 1973 Chicago chapter chairman Bill Rieger appointed Joe Ducibella as head of a committee to sponsor Al Melgard for the ATOS Hall of Fame. Former silent film organist Melgard is best known as the Chicago Stadium organist, a post he held from 1929 to June 1973 when he retired. 44 years of playing the world's largest unified organ in public adds up to a strong argument in Al's favor . . . Motor City Chapter's December BLOWER has praise for the husband-wife team of Bob and Linda Crowley who, nearly single-handedly, restored the long neglected 3/7 Wurlitzer in the State Cinema, Springfield, Ohio. Just locating an organ still in a theatre is a rarity these days; Bob remembered it from boyhood days. Back in service, the Wurlitzer is livening weekend shows at the State . . . ConVal Chap's DIAPHONE continues its serialized course on registration with sound advice and good humor (author unlisted). In the November '73 installment we are advised: "Never use the Tibia in the left hand when playing a rhythmic accompaniment as the wide excursion of



Heidi and Dennis James at the Auditorium theatre. They make pretty music together. — (Dick Harold Photo)

the Tibia trem will create a gasping laugh effect." (And we thought those laughs were coming from the audience! Ed.) . . . The Patzold's December DIAPHONE reprints a N.Y. Times article announcing the restoration of the famous Philippine Bamboo organ by the Klais Organ Co., Bonn, Germany. The organ, built for the Las Pifias church between 1816 and 1821 by Fr. Diego Cerra, was moved by boat and air to special rooms at the Bonn shop which were heated to the organ's home temperature in order to prevent cracking of the bamboo pipes. The article reveals that the organ has 22 stops (not ranks) and 836 pipes built from joined bamboo trees. The German restorers have much praise for the craftsmanship of Fr. Cerra, who had only local materials to work with. One detail remains unexplained: How did Fr. Cerra manage to fabricate pipes for the reed voice, Trompeta Real, from bamboo? Could he have had a knowledge of labial reeds at that early date? . . . The Southeastern Chapter's Fall RELAY provides an absorbing history of Atlanta's Howard theatre, with its two organs, first a Robert Morton (circa 3/18) in 1921, then, when Paramount-Publix took over in 1925, a Wurlitzer style 260 Special for film accompaniments. Edwin Sawtelle was the first organist, and his contributions were in connection with opera presentations, both as soloist on the Morton and supporting the orchestra. All gone now. "The theatre itself disappeared in 1960," sighs RELAY editor John Clark McCall . . . Piedmont Chapter's December REEDS & STRINGS carries a well written story about Duke University's 1930's school for theatre managers which centered around the institution's Quadrangle theatre. Former student J. Marion Martin reveals that the school's manager wanted a Moller organ for the Quadrangle but finally had to settle for a 3/10 Wurlitzer. However, the RELAY offers the original 3/10 Moller specification, not the Wurlitzer's (the latter was sold for \$100.00 in 1946!). The article lists many stage and radio shows which appeared at the Quadrangle during the '30s and their stars. Author Martin has a revealing comment on one star who soloed on the organ for one week: (Jesse) "Crawford was the most demanding and difficult person to work with that I experienced during my four years as production manager." □



ALABAMA

In November, the Alabama Chapter put the spotlight on the members. It all started with a work session on Saturday, when a larger than usual group met to work on the organ. On Saturday evening, Riedel and her parents, Mr. and Mrs. Maurice West, entertained the work crew at their home. We had delicious hamburgers with all the trimmings. The evening was topped off with a jam session at Riedel's Wurlitzer 4500.

On Sunday morning, following our regular business meeting, the console was open to members with Larry Donaldson, Connie Ann Boyd, Virginia Pace, Billy Henley, Alleen Cole, Lillian Truss, Norville Hall, Sandra Cavnar, Riedel West, Charles Durham and Jay Mitchell taking turns at the organ. If compared with open-console programs of the past, it would be easy to tell that in spite of a few knocking knees, we are all getting better acquainted with each other as well as the Wurlitzer.

December brought a special treat when our own "Wizard of the Wurlitzer", Jay Mitchell, brought us the Christmas program. Only Jay could get away with going from the light, airy "Jingle Bells" complete with sleigh bells, to the resounding Cathedral setting of "O Come All Ye Faithful" without losing a thing in the transition. During his intermission, we were surprised with a silent movie of Laurel and Hardy selling Christmas trees — with Jay making the movie come to life with his delightful organ score. Several of us had seen the movie before, and it is amazing what a difference the musical background made.

After the movie, Jay completed his program with a "Christmas Fantasy", bringing to a close a very memorable



Riedel West, Chapter Chairman, at open console. — (Photo by Thomas L. Hatter)

year for the Alabama Chapter and whetting our appetites for more of the same in 1974.

After the program, the regular monthly meeting was held with election of 1974 officers being the main item of business. Short work was made of this election when the existing officers were voted right back in with one blanket vote. It is easy to see why Miss West had no opponents. She has devoted the year to making the Alabama Chapter what it is today. She has brought the membership from 10 families to 47 in only 10 short months.

As Vice Chairman, Jay Mitchell has kept the programs interesting and varied. As Secretary-Treasurer — well, I just let the rest do the work and I

collect the money and report it.

The year 1974 promises to be a good one for the Alabama Chapter.

ALLEEN COLE

CEDAR RAPIDS

Another sell-out crowd of sixteen hundred crowded into the Capitol Theatre at Davenport, Iowa as CRATOS staged its second Silent Movie Nite on October 11. This time it was to view the silent movie, *The Cat and the Canary* and enjoy the rollicking old tunes that talented Dennis James produced on the 3/10 Wicks organ.

Capitalizing on nostalgia, James confined himself to tunes of the late twenties, thirties and forties — *Japanese Sandman*, Glen Miller arrangements and songs that Judy Garland sang.

There were many young people in the audience and they obviously enjoyed the performance as much as their elders, joining in lustily to sing along with old time songs whose words were projected on the screen.

Dennis said that he was impressed by the recently refurbished Capitol Theatre and the condition of the organ. Members Robert Beck, Howard Adams and his son, Jim, had spent many hours before the show re-finishing the console and repairing parts of its complex inner works as well as rebuilding the reed pipes. Another Adams, namely son Paul, introduced Dennis and acted as Master of Ceremonies.

Our thanks to Dennis for his crowd pleasing performance. It is a joy to present such a talented and personable artist. Meanwhile, over at Cedar Rapids, Iowa, ninety miles from Davenport, CRATOS engaged Rex Koury to do their eighth organ pro-

PIPES GALORE IN '74

ATOS CONVENTION
DETROIT, MICHIGAN

gram at the Paramount Theatre on Nov. 8, 1973.

To quote from Pat Marshall's newsletter: "It becomes difficult to write about our shows as every one seems to top the previous one. Rex Koury, a most genial, personable, crowd pleasing performer, brought the capacity crowd at the Paramount to its feet in standing ovations. For two and a half hours, Rex brought sounds that never were heard before from the 3/11 Wurlitzer. From his opening number until his final encore *Theme from Gunsmoke* the audience sat on the edge of their seats with their eyes glued on the console. The hilarious Larry Semon comedy, the sing-along with an additional polka, "Rhapsody in Blue" and every number on his fine program was the greatest pleasure. The variety of his numbers gave something for everyone.

"Rex proved himself to be the "pro" that he is. Casually whipping off his glasses, swinging his leg over the organ bench and propping it on the grill work warmed patrons into an acceptance that was felt over the entire theatre.

In addition to the Silent Movie Nites at Davenport and Cedar Rapids our chapter has maintained a regular schedule of monthly meetings. Members with excellent musical ability have entertained us. Last January Jean Safley, Loren Frink and Paul Adams provided the program followed by Bob Arndt in February. Howard Burton,

who has completed installation of a 2/7 Wurlitzer at his home played a beautiful concert for us in March.

Last April another sell out show was staged at the Paramount in Cedar Rapids by the spectacular Lyn Larsen. So much has been written about Lyn's showmanship and artistry that all we can add to that would be that it is all true and then some.

Carma Lou produced new sounds from the Paramount's Wurlitzer in April just a few days before the Larsen show. Our May meeting was held at the Iowa Theatre in Cedar Rapids. Here we heard Ron Rhode play on the restored Barton. Ron has now joined Lyn Larsen at Phoenix, Arizona's Organ Stop Pizza.

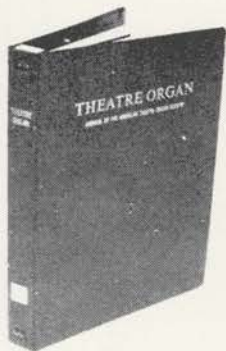
In June, 39 of us piled into a bus to visit Rockford, Ill. and hear the great Barton in the Coronado Theatre. From there we drove to Platteville, Wis. to hear Bob Velzy play his 3-manual Conn installed in his restaurant named the Timbers. Our thanks to Orill Dunn, our host at Rockford, and Bob at The Timbers for their wonderful hospitality.

Rain sort of dampened our Sept. picnic but not Pat Maynard's music. George Baldwin came on strong at the Paramount for the Oct. get together and new member Carol Albee showed us how to enjoy the Wicks over at the Capitol in Davenport for the November meeting.

Our club concluded the year with a Christmas party and annual meeting at Cedar Rapids, Iowa in December. What a fantastic, wonderful year this has been.

BYRON F. OLSEN

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(L to R) Calliope, Robert-Morton console and piano in the home of Ralph and Leona Charles.

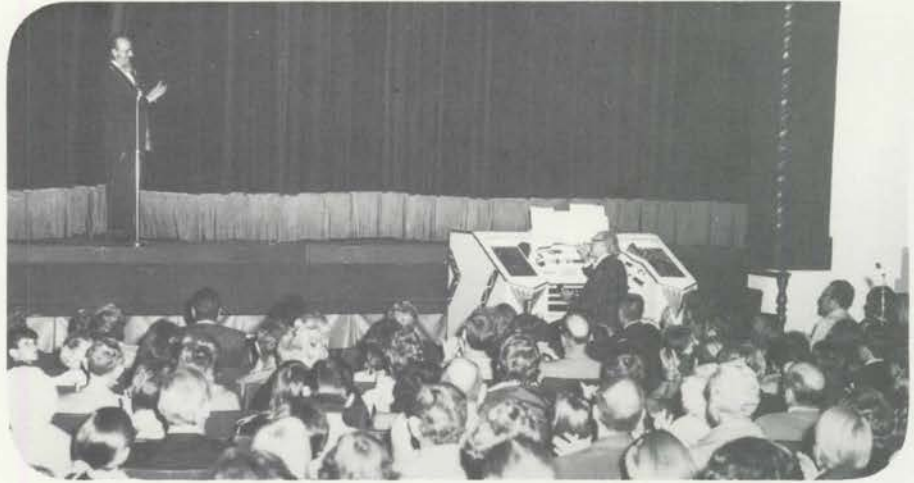
up to date with the newest additions to their Robert Morton. We were really surprised. What a picture! The console was resplendent in white with red trim flanked on one side by a piano (played through the organ console) and on the other side by a beautiful calliope, both finished to match the console.

Kenny Winland of Hopwell, Ohio played the formal concert. Kenny became acquainted with theatre pipe organ when he heard Tony Fenelon play the Ohio Theatre Robert Morton about three years ago. It was love at first sound and now at the age of 24 Kenny is devoted to playing pipes. While he enjoys playing fast — “Spaghetti Rag” to “Trish Trash Polka,” his concerts offer something for everyone.

An added treat was a concert by Lois Hays who plays an electronic in a Columbus restaurant and one more heart lost to the pipes! Open console began with Kenny at the organ, Ralph Schluttenhofer at the piano, Bill Bendler at the calliope and laughter from the audience.

In addition to using the Robert Morton for benefit concerts for the Retarded Children's Association, the Charles' invite groups of school children to their home to introduce them to the wonders of the pipe organ. Organizations such as the Farmers Union are invited to hold their meetings there. Because of their dedication to theatre pipe organ, and serving so well the purpose and aims of ATOS, our Board of Directors voted Ralph and Leona honorary members of COTOS for 1974.

Our annual Christmas meeting at the Ohio Theatre with the use of the Robert Morton is the highlight of the year. Local organist Bill Vlasik was invited to play the formal opening concert and did a tremendous job of using the organ plus planning a program to please all. It was then open-console led off by Betsy Richards and with so many taking a turn that naming names becomes impractical. Everyone gets a chance to play. COTOS is blessed with a membership who understand that most members have little experience at a pipe organ and are tolerant indeed while many have a good time at the beautiful console. This results in many smiling happy faces. To be especially commended is our president, Frank Babbitt, who stood by the entire evening



Magician and show MC Jay Marshall leads applause for John Muri during Arcada shows. (Photo by Bill Lamb)

to assist each player with registration and use of the organ. Once more we thank the owners of the organ, Tom Hamilton and Carlos Parker for sharing it with us.

IRENE BLEGEN

CHICAGO AREA

Wally Brown opened CATOE's fall concert season at the Pickwick Theatre, Park Ridge, on Sept. 13. This was an all-organ show with no film. Wally's easy going manner at the console was another departure from the CATOE concert format. A native of Oklahoma who has recently been demonstrating for Conn, Wally was very casual in his approach to pipes and his audience. No complaints were heard about Wally's playing ability though some patrons would have liked a more structured format, including a film. Highlights were Brown's stories and his gospel sing-along which included touching arrangements of “How Great Thou Art” and “In the Garden.” Andy

Haban, Fred Kruse and crew have kept the broad, mellow, sweet sound of this 3/11 Wurlitzer intact.

St. Charles, Ill. was the site on Oct. 19 and 20 for two nights of theatre organ and vaudeville sponsored by CATOE. In addition to the usual film and sing-along, John Muri had the chance to show another talent, accompanying live stage acts. Oriental magician De Yip Loo brought along some elaborate stage sets and grand illusions. Bob Neller brought along his wooden friend Reggie and spent some time putting words in Reggie's mouth. Tom Tibia listened closely to audience reaction and concluded that people thought this was the best show CATOE has done in its 40 concerts to date. Doug Christensen and Bill Barry and others repaired the 3/16 Geneva. The echo organ was working as were the “swinging bells”, decorative bells in niches along the side wall which swing when a tab on the console is pressed.



Tay Felten (left) and Glenn Felten (right) get the Schurz Moller ready for CATOE playing workshop. — (Photo by Jim Felten)



CATOE's 1973 Board of Directors: Seated: Orrill Dunn, director; Bill Rieger, chairman; Russ Joseph, vice chairman. Standing: Doug Christensen, secretary; Bill Benedict, director; Art Todesco, Treasurer; Richard Sklenar, VOX CATOE editor. Not pictured: Jo Ann Neri and Tony Tahlman. — (Photo by Carl Anderson)



Lyn Larsen

John Muri accompanied *Wings* at the Pickwick Theatre from Oct. 26 to Nov. 1 under the sponsorship of the theatre.

A return social for members was held at Carl Schurz High School on Oct. 25. Jim and Glenn Felten, father and son team of organ repairers, explained the work they have done on the 4/45 Moller, one of the few pipe organs ever installed in Chicago schools. Jack Olander organized the workshop course he is teaching at Schurz for CATOE members. CATOE'rs will have the chance to learn about registration and technique on the large and versatile concert organ. This is part of CATOE's continuing educational program which includes use of the Wurlitzer it installed at Downers Grove High School by music students there. Jack Olander teaches music at a third high school and has been playing intermissions at the Pickwick Theatre on Saturdays and Sundays.

November was busy as usual. A bus trip to Milwaukee on Nov. 3 found members visiting the Avalon Theatre, stopping at Meyer's Pipe Shop to see how metal organ pipes are made, then on to a catered lunch and jamming at the famous 5/31 Wurlitzer installed at Fred Hermes.

A business meeting at Downers Grove on Nov. 18 with organ interludes included election of the 1974 Board of Directors.

On Nov. 29 youthful Tom Gnaster played an "Autumn Serenade" for CATOE's large public following at the Montclare Theatre's 3/10 Barton. This

organ has been receiving care recently under the leadership of Bill Benedict and Gary Bergmark.

RICHARD J. SKLENAR

CONNECTICUT VALLEY

Although missing from the pages of this magazine for over a year it will be apparent the Conn Valley Chapter has had a busy, productive year.

Correspondent Bill Chaloner has broken the silence and informs us of the following: First chapter meeting of the year was held at Glenholme School in Washington, Conn. featuring Everett Bassett and Allen Miller at the 4/58 residence organ. The first concert of the year presented Ed Welsh, location not stated.

The April concert featured Lyn

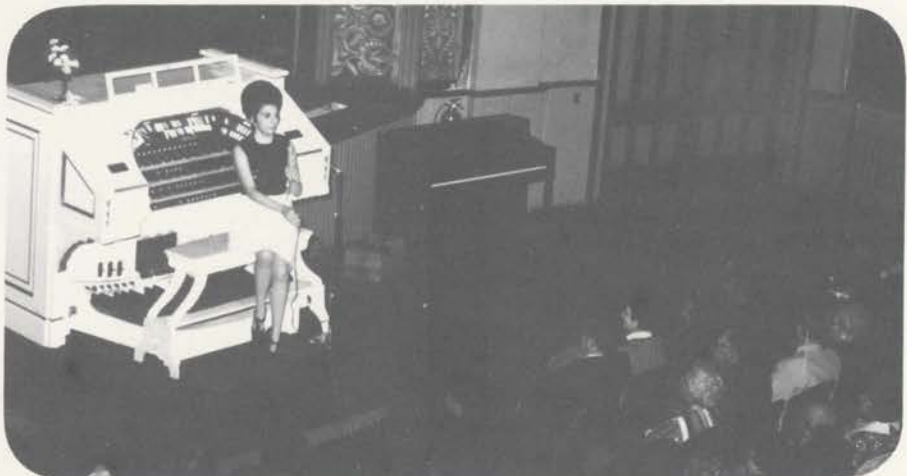
Larsen at the 3/10 Marr and Colton, Thomaston Opera House. A chapter meeting was also held in April at the home of Preston, Bea, and Allen Miller in Glastonbury.

A June meeting was held in the home of Harold and Eleanor Weaver featuring Bob Fazzino and Bob Carangelo at the nine rank Marr and Colton.

August was a big month for the chapter with a three-event meeting featuring open-console at the homes of John Stokes and Everett Bassett, then a program at the Thomaston Opera House featuring Russell Hubbard.

In September, Lyn Larsen drew a standing room only crowd for his return engagement.

In October the chapter listened to Joy Corrado Zublena in a concert at the Thomaston Opera House, a fund raising event for the Opera House.



Joy Zublena



Dennis James

During October the chapter also heard Joe Nickerson at the 3/11 Wurlitzer, Julia Sanderson Theatre, Springfield, Mass.

During November Dennis James presented *The Phantom Of The Opera* unfortunately our correspondent didn't say where. The November chapter meeting was held at Joe Starr's Crystal Palace in West Goshen.

The December meeting was held at the Opera House and featured a concert by Allen Miller.

Connecticut Valley is one of the more active chapters in the ATOS and it is presumed that because of this, time has not permitted a more current report on the many interesting activities being conducted by the chapter. It is hoped that during 1974 time will allow for more correspondence between the chapter and THEATRE ORGAN.

DELAWARE VALLEY

'Twas the season to be jolly. And jolly we were, from the end of October right through December.

On Halloween weekend, Wanamaker "resident" organist, Keith Chapman, played a concert of both classical and theatrical music in a club benefit. Further showing his versatility, Keith also included *Nosferatu*, a Dracula silent film, in which he tapped all of the Conn 651's resources. After Keith's program, Vi Egger, former

theatre organist in Philadelphia, was asked to play a few numbers. Her impromptu afterglow concert provided a final nostalgic touch to the evening's performance.

In mid-November, Rosa Rio made her debut performance at the John Dickinson High School (Wilmington, Del.) Kimball. Rosa was in top form that evening. Choosing a well-rounded program, she successfully proved to her audience that she had complete control over the "beast." This, combined with her console presence, and silver, sparkling pantsuit, convinced us that here was a lady who undeniably knew how to keep her audience enthralled throughout her program. Although she'd only had about an hour's practice on the organ (and no combination action) due to main cable problems, she still came out on top. Her true professionalism was constantly in evidence as she struggled with the instrument's somewhat limited capabilities at the time.

On December 16, the littlest angel decided to have a pillow fight. The first measurable snow since April of 1972 in these parts decided December 16 was D Day. This columnist presented a program of seasonal music to a limited audience anyway, and we *all* had fun. Included in the program were the children's handbell choir and Cheryl Boynton, soprano, from Drexel Hill Baptist Church in suburban Philadelphia; and the Lansdowne Theatre's Kimball pipes never sounded better, thanks to Bill Greenwood. The Christmas joy was infectious, and all faced the white stuff in "Sleigh Ride" spirit.

The first meeting in 1974 should prove interesting. Although our membership business meeting is on the agenda, the docket also includes a concert by Dr. C. A. J. Parmentier, a buffet dinner, and an open console session. Where? At Philadelphia's Convention Hall! Housing a giant Moller as well as a huge concert instrument, the Hall will be a featured attraction in Delaware Valley's convention in 1976. The January program there will be the official kick-off of the "Spirit of '76."

The Delaware Valley chapter would



like to wish all its national friends a healthy, peaceful 1974 through the joy and fun of a mutual interest.

SHIRLEY HANNUM

EASTERN MASSACHUSETTS

The First Baptist Church, Somerville, home of the John Phipps 3/10 Wurlitzer, was host on two occasions in December to the delight of theatre organ buffs. Larry Ferrari played to a packed house on Dec. 1 in a concert sponsored by the church, and EMCATOS held its annual Christmas meeting Sunday afternoon and evening, Dec. 23. As theatre organ enthusiasts, we are grateful to those who make such happenings possible - to Rev. Adelard Everton, church pastor, to the host committee who so aptly managed the kitchen duties, Kay Garber, her daughters Jean (Mrs. John Phipps) and Joan, and Charlotte Campbell, and to "Forever-Mighty-Wurlitzer" John Phipps.

Our Christmas meeting featured the keyboard virtuosity of members John Phipps, Mark Renwick and Tom O'Brien followed by a two-part Lenny and Theresa Winter special - views of last summer's national convention by way of colored slides followed by a sing-along to words flashed on screen by Theresa and to music played by Lenny on a very upbeat organ. Then came open console and refreshments supplied by members at the coaxing of Rita Hinchliffe and Marge Renwick.

As a reporter I should not let pass without mention the recent departure of three Wurlitzer organs from Boston area theatres to points west where they will undergo rejuvenation and installation in restaurants for the public to hear regularly once again. These losses have aroused deep concern of many EMCATOS members over future plans for promoting theatre organ in this area while at the same time eliciting some degree of pleasure and excitement at the prospects of these organs playing once again to the public in the very near future instead of in the very far future as might have been the case had they remained in the Boston area.

ERLE RENWICK

GARDEN STATE

LET THERE BE DANCING IN THE STREETS WE HAVE A CHAPTER!!! was the telegram sent by Chairman Bob Balfour in July '73



Patti Germain

from National Convention in Oregon to the new Garden State Theatre Organ Society.

After a successful year of meetings, open consoles, organ crawls, a dinner dance, a financially successful concert and a silent movie show with Don Kinnier, and a steadily increasing membership, the Garden State Theatre Organ Society was accepted as a new chapter of ATOS.

Impetus for a new chapter started several years ago when it became apparent that New Jersey members were reluctant to travel out-of-state for meetings. Concurrent with the whole state of New Jersey's campaign for its' own identity, members felt the need for a local chapter which would develop a closer bond between all Jerseyites interested in theatre organ. A special meeting was called in Octo-

ber, 1971 and approximately 60 people attended. After several years of struggle to gain recognition we finally made it. "How sweet it is."

The September meeting of Garden State ATOS was held at the Mahns' Bicycle Shop in Eatontown. The newly enlarged spacious show room filled with members and the large 2 manual Robert Morton console was rolled out taking the limelight from all the shiny new bicycles, relegated to the side walls. The original four rank organ, now growing to 14 ranks, performed beautifully for house organist Robert Mahns. Bob and his dad Walter have spent many hours building and repairing this organ. Pattie Germain, one of GSTOS' pro's, opened the meeting with a big fanfare and a full happy sounding chorus of "Happy Days Are Here Again" as Chairman Bob Balfour announced the good news of being accepted as a chapter of ATOS. A pleasant afternoon passed with members playing open-console.

The October meeting was held at Old Rahway Theatre. Early birds opened the console, each enjoying the "big sounds" which this famous "Biggest Little Wurlitzer" can produce. After a coffee break members settled down to listen to a special concert by Patti Germain, a former student of LEONARD MAC CLAIN. Patti, whose professional career includes engagements in supper clubs and theatre restaurants around the midwest and eastern states. Her program of "new and oldies" delighted the listeners.

Sundays in November were devoted to workshops at the Old Rahway

Theatre where members gained proficiency in the art of releathering a recently acquired marimba and at E.J. Quinby's in Summit, N.J. where the xylophone and Glockenspiel on his 3/15 Moller were releathered. The 2/4 Kimball in the New Hampshire House Restaurant was also revamped for our December meeting.



Comdr. E. J. Quinby

In December a special meeting was held at the beautiful, unique coach-house home of Cmdr. and Mrs. E.J. Quinby. E.J., a legend in his own time, is an electronic engineer, prolific inventor, writer and pioneer in the field of computers, sonar and railroading, especially electric rapid transit. E.J. Quinby is a charter member of ATOE. Through his and Dick Simonton's efforts, the Delta Queen was restored and which to this day still plays the Mississippi, repleat with a "genuine steam calliope."

Despite the rainy weather, over 75 members arrived and delighted in browsing through the unusual room filled with a large 3/15 Moller console, concert grand Chickering, antique Steinway square grand piano, golden harp and numerous mementoes of the Delta Queen. For three hours talented members took turns at the console, many just socialized and others delighted in viewing and running a large model electric trolley hand-made by E.J. A brightly-lit birthday cake to celebrate E.J.'s 80th birthday was presented to him and a lusty Happy Birthday resounded through the large live room.

Following the meeting GSTOS members with huge appetites adjourned to near-by New Hampshire House — an interesting old opera house, now a warm, Tiffany-lamped res-



(l to r) Walter Froehlich, Vice Chairman; Joe Vanore, Sec-Treas.; Jinny Vanore, Editor — Pedals & Pipes; Bob Mahns and Walter Mahns, owners of Bike Shop.

taurant. After delicious food and table hopping during which proprietor-member Hugh Ryder operated several of the antique music boxes and hand organs he has on display, the members ascended the stairs to the large third floor auditorium. The 2/4 Kimball located there received quite a workout during the two hour open-console session.

While our members have been busy concertizing and attending meetings, we have also begun restoration on a 2/8 Wurlitzer in Westwood, N.J., the organ that RCMH organist Ray Bohr cut his teeth on, as well as a 3/13 Robert Morton in a theatre converted into a Catholic Chapel on the Jersey Palisades. Most rewarding though, has



Dirty Dozen? Fabian console coming out.

been the exciting arrangements made by GSTOS Vice Chairman Walt Froehlich; who is enlarging the Center Of Italian Culture in South Orange, N.J., (former Stanley Theatre) to receive the one-of-a-kind 4/28 Wurlitzer from the Fabian Theatre in Paterson, N.J. During the summer and fall months a sturdy band of dirty volunteers have been transporting the organ from Paterson to South Orange. When it is completely reinstalled, we will have a chapter home and organ that will be unique beyond description.

JINNY VANORE

LOS ANGELES

On November 11 the chapter sponsored a session at the Wiltern Theatre Kimball for the Young Organists Association. This group of young people (under age 21) was organized by *ORGANIST* magazine publisher Bill Worrall in July 1973 to encourage young organists and to stimulate their interest in organ playing by affording them the opportunity to play the



Del Castillo, Rex Koury and Joe Koons unload Joe's calliope for its Wiltern appearance.— (Bob Hill Photo)

many kinds of electronic and pipe organs. The Southern California group now has more than 30 members and the idea has spread to other cities around the country. Program Director Deke Warner arranged for the group, headed by 14 year old Paul Allec, to spend Sunday morning trying out the big Kimball pipe organ and more than 20 members took advantage of the opportunity. The console elevator got a workout as the young musicians experienced the thrill of coming up into view of the audience while playing a rousing tune. Following the morning session Deke and Dottie Warner invited everyone to their Westwood home for an afternoon swim, refreshments, and a chance to try the Allen Carousel in the Warner living room. Activities such as this are important in furthering the educational aspects of ATOS.

The concert artist for the November concert at the Wiltern Theatre was Rex Koury, one of our favorite organists. His superb orchestral stylings included a Rudolph Friml medley, the Theme from "Nicholas and Alexandra," and "All The Things You Are." A highlight of his program was the "Capitol Theatre March" by Erno Rapee, written for use with newsreels in the silent picture days. A special feature of the show was the "Circus Days" medley which introduced the new (old) "Calliope stop" on the Kimball. When the curtain was raised it turned out to be a genuine calliope on the stage played by Del Castillo. The former steam (but now air) whistles were provided by Joe Koons who loaned the instrument for one performance. The newest home for this venerable set of pipes is the Long Beach organ studio/motorcycle shop

where Joe Koons holds open house every Saturday night.

The Sunday afternoon jam session at the Elks building was a lot of fun with more than 45 members and friends in attendance. Organists who performed on the big Robert Morton included Paul Allec, Bernadine Biondi, Lorin Henry, Dixie Miles, Ken Phillips, Bob Hanselman and Ed Sprowl. Gerald Nagano has taken over from Bob Hill as "Pay and Play" Coordinator at the Elks building.

The Annual Meeting and Election of Officers was held on December 2 at the West Culver City Baptist Church with more than 200 members and guests in attendance. Bob Carson conducted the installation of Officers for 1974. The new Officers are: Chairman; Ray Bonner, Vice Chairman; Malin Dollinger, Secretary; Bob Meeker, Treasurer; Bernice Neal, Program Director; Lloyd del Castillo, Liaison Chairman; Sam Dickerson. Artists who performed at the 3/12 Wurlitzer following the business meeting included Walter Freed, Dwight Beacham, Debbie Lynn, Jerry Waite, Helen Dell, and Bob Mitchell. Refreshments were served in the church parlor to round out another good year of ATOS activities.

SAM DICKERSON

MOTOR CITY

Our annual membership meeting was held on Sunday morning, November 4, at the Punch and Judy Theatre in Grosse Pointe Farms. A slate of nominees for the Board of Directors election was chosen and Vice Chairman John Fischer detailed changes needed to update our chapter by-laws. Sigmund Ross then entertained chap-

ter members and friends at the 2/5 Wurlitzer (dubbed "Little Sister" by the late Ben Hall) with a varied program of semi-classical and popular selections, and included an accompaniment to the Our Gang silent comedy *Fast Freight*.

We were invited again, as last year, by the Michigan Railroad Club to another program by John Muri at the 4/34 Wurlitzer at the Detroit Theater Organ Club on Tuesday evening, December 4. In addition to his accompaniment for the railroad-oriented films *In The Switch Tower* (a real period silent melodrama) and *Pacific 231*, John highlighted several of the hundreds of melodies written in Detroit by composer Richard Whiting, which included, "Ain't We Got Fun", "Sleepy Time Gal", "Beyond the Blue Horizon", "Louise", "Japanese Sandman", "Hooray for Hollywood" and "Till We Meet Again."

We welcomed Rex Koury to Detroit in his first public program for our chapter at the Royal Oak Theatre on December 10-11. The featured film was the silent western *Nevada* starring Gary Cooper. Several chapter members, dressed in Western attire, passed out printed programs, in an effort to lend a western flavor to the evening, and were so elated with the response they are eager to be costumed again for another public show. The Royal Oak Barton was in top shape, and Rex, in his own western garb, more than pleased his audience with his program.



Pearl White received red roses for her concert at the Redford. John Fischer, chairman, joins in the applause.

The news of a Detroit appearance by Pearl White as guest artist at our Christmas program brought a larger-than-usual audience of members and friends to the Redford Theatre on Sunday morning, December 16. To say there is no one else quite like her is an understatement, especially to those



Karl Cole at Loew's 175th Street Robert-Morton.

who have had the pleasure of hearing her. Pearl's unique style makes even the old standards come alive with a new freshness and bounce.

Pearl made liberal use of piano, now fully playable from the Barton console. There were a few seasonal selections, but for the most part, Pearl's program consisted of favorites of the last forty years. It was fitting too, that she should close her program with "White Christmas."

We hope you are making plans now to attend Note-able Nineteenth Convention in Detroit in July. Registration forms will be in the April issue of THEATRE ORGAN and we urge you send them in as early as possible so that the convention will be enjoyable for all of us.

DON LOCKWOOD

NEW YORK

It was quite an assortment of drenched organ enthusiasts that journeyed to the United Palace (former Loew's 175th Street) on October 29 to hear Karl Cole of Syracuse play the mighty Robert Morton. They were well repayed for their trouble and those who stayed away because of inclement weather have been kicking themselves since.

Karl, who nearly was late himself due to the weather, regaled us with a total of 21 selections, plus requests after the formal program. A dedication number "Young at Heart" was played for newlyweds Mr. and Mrs. Stillman Rice, who, with other members of

Conn. Valley Chapter, journeyed all the way from New Haven to join us. A stirring "In Old New York" showed off the Morton's Post Horn at its best, "Stumbling", (which was far from that!) showed Karl's ability to provide several key changes in one number, and "Sleepy Time Gal" utilized the Second Touch facility of the instrument.

All this writer can sum up with is, if your chapter has not booked Karl Cole yet, you're missing something!

HERBERT G. FRANK, JR.

NIAGARA FRONTIER

To our friends who have been wondering what happened to Niagara Frontier... we are still around. Our capable and pretty press secretary, Shirley Cole, resigned as she no longer has the time necessary to write this column.

At our last regular monthly meeting my wife volunteered my services to try and fill the spot left vacant by Shirley.

We have had several concerts since we last appeared in THEATRE ORGAN. We always have standing room only, but for Dick Smith's concert in May we hung them from the rafters. In June, Jack Gustafson performed for us.

After the Jimmy Boyce concert in July we started a complete rebuilding and expansion program of the Riviera Organ. With hay-wire connections, mixed up tabs and no pre-sets, Art Melgier put on a concert in August that showed what a pro he really is.

Our September concert found the console all apart, but Eddie Osborne along with Jack Doll and Don Kinnier brought in a Baldwin Cinema II and the crowd was not disappointed.

In October, with only 10 ranks

Coming...

"THE NOTE-ABLE NINETEENTH"

1974

NATIONAL CONVENTION

playing, we had a chance to hear Tony Fenelon from Australia. Jeff Barker had been scheduled months in advance and also played in October. The crowd wouldn't leave so Jeff played to a full house until 11:30.

On Saturday, October, 20, about 20 ATOS members from Pittsburgh made the 5-1/2 hour drive to Buffalo, spent the morning at the Riviera Theatre open-console until show time, when they moved to Laura and Joe Thomas' for the afternoon and evening. Ask them if they had a swell time.

The piano is now connected to the console and Larry Ferrari played the November concert.

For December we had our own chapter member Frank Olson, a recording artist from Glasgow, Scotland, who has made such a hit wherever he has played throughout the Northeast. Frank lives in nearby Port Colborne, Ont., Canada.

STEVE CROWLEY

NORTH TEXAS

Our 1973 theme of "participation" seems to have been well carried out by the North Texas Chapter. Our activities, sometimes on a spur-of-the-moment basis included several sessions with the Casa Manana Wurlitzer, as well as some special events and side trips. An outstanding session was the bus trip to Mexia at the invitation of Fred and Joye Mitchall, to see and hear their two installations and to enjoy the beautiful ranch and its surroundings including swimming pool and real Western style feasting. Much of this has been reported in previous pages of THEATRE ORGAN, but we can't help but continue to rave about the great time had by all.

With the "participation" theme, our membership has increased better than 30%. We also revised our Constitution and By-Laws to conform more closely with the National, as revised and approved at Portland. We've said before that "you've got to pay the fiddler when you dance", and our business sessions were the payment for the several fine concert sessions we had. As boring as they might be to some, the business sessions are an essential part of chapter activity. They are the planning sessions that develop the real "fun" sessions that are remembered. In 1973 we had five

business sessions, including a couple with no "fun" afterwards. Strictly business, to find out what the membership wanted, and to put the membership and not only the officers to work in developing the fun and pleasure of participating in theatre organ activities.

While on the subject of "work", I want to thank our able secretary, Doris Garrett, for her fine efforts (despite a serious eye operation in mid-year) for the chapter, and Pat Kohl, also working under physical handicaps like sprained ankles and traveling on crutches, for his program committee chairmanship. The refreshments committee under Margie Scott, with Nola Kenning serving at the Dallas end and with able assistance from Doris Garrett, Edie Reatz, Jo Koski and others for the fine refreshments that kept showing up at all the



Chambers views of the E. M. Johnson home installation. — (Photo by Mark Muntzel, Jr.)



sessions. Stan Guy, our capable harpist-organist did a great job in arranging transportation and other detail, especially for the Mexia trip. Of course, none of the work would have been necessary if it weren't for the membership showing up at the meetings to reap the benefits of the work, so thanks to all who so ably supported us.

I'm sure too that Jerry Bacon wants to add his thanks for the efforts on his Fine Arts theatre "Bacon Special" installation, and the help various club members supplied on that instrument. Jerry has a lot more plans for that installation, including a new console, more ranks of pipes and other improvements. Our work parties on that were a lot of fun, and we all, including Jerry, look forward to a continuation of the work.

Our October meeting, held in November at Casa Manana, was a good business session followed by cameo sessions by Mark Munzell, Jr., (age 15) and a real treat combining harp and organ, Stan Guy as the harpist and Charles Evans at the Wurlitzer 235. The Harp was a completely refurbished instrument recently acquired by Stan, and proved its' capabilities under Stan's talented fingers. Of course the organ provided quite a few more decibels of volume, so a microphone pickup and the house sound system provided a fine harp and organ combination.

An open-console session afterwards added to the afternoon of real theatre organ enjoyment. Lew Williams and Bob Massingham enlivened this session with their playing. The Casa Wurlitzer got a real workout that Sunday, and performed beautifully, but why shouldn't it? Jim Peterson, our chief organ technician is responsible for its maintenance.

The December meeting was our traditional Christmas Party, held again at the E. M. Johnson home, which is designed around a Wurlitzer obtained from a church in Corpus Christi. The planning and workmanship are great, combining contemporary architecture and vintage organ installation very effectively. E. M. Johnson and his son planned and completed the installation, with guidance and help from qualified chapter members. Brian Johnson, instead of taking a summer job, did the major physical work between college semesters. Beautiful craftsmanship, too. You can recognize



Mr. and Mrs. E. M. Johnson, the Christmas Meeting hosts. — (Photo by Mark Muntzel, Jr.)



Wally McDevitt performs at E. M. Johnson's Wurlitzer. — (Photo by Mark Muntzel, Jr.)



Chapter member Mark Muntzel, Jr., up and coming young theatre organist at the Johnson's Wurlitzer, Dallas. — (Photo by J. Koski with Mark Muntzel's camera)



Daughter Diane Johnson, at the console. — (Photo by Mark Muntzel, Jr.)

Brian's electronics background in the electrical wiring and the general craftsmanship of the whole project.

Chapter members left the Johnson's home as scheduled at 5 P.M., but a few of us got to stay until 7 P.M., listening to Wally McDevitt put the Wurlitzer through its' paces for a while. Then our efficient dishwasher and Secretary's husband, Fred Garrett, proved beyond doubt that he was an accomplished theatre organist. He hadn't touched a theatre organ in 30 years, but he sure made that one sound "purty." Lew Williams, who had ridden over from Fort Worth with us, took over and really demonstrated the organ's capabilities.

The future also looks promising for the theatre organ in North Texas. Your reporter's sister sent us a clipping from the hometown newspaper in Staten Island, N. Y. about the removal of the theatre organ at the St. George Theatre there. Yours truly spent many hours (sometimes when I was supposed to be in high school, down the block) listening to Don Baker and other perform on this particular instrument. Where is it being shipped? To Houston, Texas for installation in a pizza parlor, sponsored by the same friends of theatre organ who own the San Rafael, Cal. installation, which we've heard several times. But you say Houston is in South Texas? So what? It's only 300 miles, plus, and besides we have members there. This could make it possible for them to expand their membership and start a South Texas Chapter. At the December meeting Jim Peterson also announced a similar installation in Dallas, sponsored by the same people, and installed also by Jim. This could provide us with a good "home base" for our meetings, and would minimize the need for a refreshments committee.

Combine that with some other local possibilities like refurbishing a local theatre into a symphony hall, complete with theatre pipe organ and the impending completion of several of our local home installations which have been in the process of expansion, overhaul or reinstallation, and the possibilities for theatre organ activities look marvelous for 1974. We might get into position to bid for the National Convention yet!

By the time this appears in the THEATRE ORGAN, we will have held our annual election, scheduled under the new By-laws for January. The

nominating Committee has already come up with an excellent slate of nominees.

It has been a great experience serving as North Texas Chapter Chairman for 1973. We feel it has been a fruitful year, and the future, under the guidance of the new officers has much greater potential. We enjoyed all the local activities and especially meeting many more theatre organ enthusiasts at the National in Portland. Let's hope the fuel crisis won't inhibit any of the charter travel, inter-chapter meetings and such. The North Texas Chapter wishes y'all a real happy and active 1974. Participate!

JOE KOSKI

OREGON

November 26 found chapter members gathered at Portland's Paramount Theatre, for a concert by Helen Dell on the 4/20 Publix No. 1 Wurlitzer. The affair opened with a short business meeting after which Dennis Hedberg, chairman, introduced the artist of the day. This concert was a "bonus" to the chapter members for their fine effort on the 1973 National Convention. Helen played an excellent program, and what a lovely gracious lady she is! She won the hearts of the members with her playing, and her friendly approach, both on and off the bench.

The chapter's annual Christmas potluck dinner, business meeting, election of officers and organ concert was held in the Benson High School auditorium on December 16. Tables were set up on the large stage of the auditorium for dinner.



Helen Dell at the Portland Paramount.



(l to r) Claude Neuffer, Bob and Laura Burke and Don Ingram.

Dennis opened the meeting during which the following awards were presented. Honorary member of the year went to the team of Bob and Laura Burke. The Burkes have served as voluntary host and hostess for many of the chapters console artists, providing lodging, transportation to practice locations, the airport, etc. This has saved the chapter hundreds of dollars. We are sure our artists have been happy to be guests in the Burkes' home. They are tremendous hosts. Claude Neuffer was named official photographer and Don Ingram official reporter for the chapter.

Following other business, the annual election of officers was held with the following results: Dennis Hedberg, chairman; Bill Peterson, vice chairman; Arlene Ingram, secretary-treasurer and Bob Burke, Gerald Duffy, Dr. Gordon Potter and Gerry Gregorius as members-at-large.

Last but not least came the organ concert of the day. Gerry Gregorius



Gerry Gregorius at Benson High.

was at the console of Benson's 3/24 Kimball. This organ, restored by the chapter, is in excellent condition and does a fine job. Gerry played in his usual fine style, and his program included many favorites as well as Purvis' "Carol Rhapsody" and "Greensleeves" for the Christmas season. Gerry also included Jim Roseveare's great arrangement of "You Hit the Spot."

The chapter is most happy to welcome as new members, Paul and Roberta Quarino. Paul is a great organist and has moved to Portland from San Jose, California to take over as associate organist with Jonas Nordwall, at Portland's Organ Grinder restaurant. Paul now has to move his 4/32 pipe organ again! Warren Lubich, chairman of the Nor-Cal Chapter, has already sent his congratulations to the Oregon Chapter and Nor-Cal's regret at losing the Quarinos. Sorry about that Warren!

The chapter has made great strides in 1973. There have been many activities, including hosting the 1973 National Convention and our membership has grown wonderfully. It has been a good year and the members are justly proud of a fine chapter of fine people.

DON INGRAM

POTOMAC VALLEY

The Tivoli Theatre in Frederick, Maryland was the scene of the November Potomac Valley Chapter meeting. The 125 in attendance included more young people than I remember seeing at any previous meeting. It would appear that Saturday morning pro-


grams have a big plus if they bring out the young set as this one did.

Our featured artist, Ray Brubacher, literally knows this organ inside and out. He is our liaison with the theatre and heads the organ maintenance crew. A long-standing ATOS member, Ray is an associate editor of THE-ATRE ORGAN magazine and has served three terms as chapter chairman. Last year he was selected to be the organist for the American Film Institute Theatre of the John F. Kennedy Center for the Performing Arts in Washington, D.C., where he accompanies silent movies on the Rodgers organ. Being organist for SS. Paul and Augustine Church, staff organist and teacher at Keyboard Centers in Wheaton, Maryland fills the balance of his time.

Ray's "Another Op'ning, Another Show" was the beginning of an hour of melodic organ music. Mr. Brubacher put the beautiful 2/8 Tivoli Wurlitzer through its paces, playing a varied program with the high calibre of artistry and musicianship we have come to expect of him. Certain artists are remembered for their exceptional renditions of some of our favorite numbers. These selections seem to always be requested if they are not played on the planned program. Keeping this in mind, Ray pleased us all by including "More", "Yesterday" and "Michelle", in addition to "If", a medley from *Showboat* and many other favorites both old and new. His audience's request for an encore was graciously answered by his playing of "Brasilia",



National President Erwin Young extends congratulations to newly elected Potomac Valley Chapter Chairman Roy Wagner while the '74 Secretary-Treasurer Marge Lane and '74 Vice Chairman Frank Vitale look on. — (Photo by Mark Hurley)



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one of the most popular songs on his recording made on the Tivoli organ.

The Tivoli holds the last in-theatre organ in the state of Maryland. We owe a great debt of gratitude to Mr. Dan Weinberg, the owner of the theatre and organ for his generosity.

Sunday, December 2, found 220 of us gathered at the Alexandria Roller Arena for our final chapter meeting of the year. It was a time for reminiscing because Potomac Valley Chapter's very first meeting was held in the lobby of the Arena in 1959. We've come a long way from the original fifteen members to our present 257. Three charter members were in attendance: ATOS President Erwin Young, Bob Wyant, and Jimmy Boyce, our host and featured artist.

Mr. Boyce had a strong influence on our chapter during its formative years. His first Wurlitzer in the rink, a 2/7, was the only theatre organ in the chapter in 1959. He shared not only his instrument and his talents, but also his knowledge and love of theatre organ music. Jimmy Boyce has taught many chapter members to play and recruited dozens of members. In 1961 he sold his 2/7 to a student who moved it to its present home in an Oakton (Virginia) residence. He replaced it with the 4/34 Wurlitzer originally from the Rockefeller Center Theatre in New York City.

The organ is unenclosed and sounds forth majestically from its balcony location. There seems to be some

magic in being able to see the pipes as they weave their spell around us. All eyes were glued to the balcony, torn between watching the organist and searching the pipework. Both artist and instrument were well in tune to their listeners desires. Jimmy's program included two original Boyce numbers, "On Broadway" and "Alexandria March" as well as Spanish numbers, a Bach Fugue, roaring 20's medley, and music from *Godspell*. The climax to Jim's excellent concert was his thrilling medley of Christmas songs. He, too, honored our demand for an encore, even though he should have had writer's cramps from autographing the large number of "The Organ Blows Its Mind" records sold during intermission.

It was a full day for Jimmy Boyce beginning at 9:30 A.M. with two church services in Springfield where he is organist and choirmaster, followed by a three-hour skating session 2 to 5 P.M. prior to presenting a concert for us from 5:15 to 7:00. During the week he teaches organ by day and plays at the rink by night. As if that were not enough, he also finds time to handle the maintenance of his giant Wurlitzer.

Our sincere thanks to Mr. Tom Brown, manager of the Alexandria Roller Arena for the graciousness he extends to us. Any ATOS member is admitted to the rink free of charge to hear the pipe organ during skating sessions. You need only show your membership card at the door. Jimmy plays the pipe organ from 7:30 to 9:00 nightly except Thursday and visitors are welcome.

A Personal Note From the Chairman: It has been my pleasure to serve as Potomac Valley Chapter Chairman for the past two years. It has given me the opportunity to make many wonderful friends all across the country. Our new Chairman is Roy Wagner, and his address is 4308 Meadow Cliff Drive, Glen Arm, Maryland 21057.

JEAN LAUTZENHEISER

PUGET SOUND

The November meeting of the Puget Sound Chapter was held on Sunday, November 9. The club met at the Haller Lake Improvement Club to hear four young chapter artists on the Club's 2/8 Wurlitzer. Performing were Diane Bloomquist, Terry Hochmuth, Mike Koons and Don Wallin.

Diane was this years local winner of the Yamaha contest, and was a contes-

Mark your calendar now!

NATIONAL ATOS CONVENTION
 DETROIT, MICHIGAN

JULY 1974						
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			

PRE-CONVENTION COCKTAIL PARTY (Days 5-6)
 CONVENTION (Days 12-13)
 POST CONVENTION HOME TOURS AND MOONLIGHT CRUISE (Days 14-20)



Diane Bloomquist

tant at the Organ Festival at Asilomar, California. This was her first concert performance for the chapter and had complete control of the Wurlitzer for her renditions of a good many contemporary numbers as well as standard tunes. Among her selections were "Tie A Yellow Ribbon" and "España Cani."

Terry opened the next portion with "I Love To Hear You Singing" and then displayed the mellow side of the organ with several contemporary ballad tunes. He was the house organist for Steve's Gay 90's Restaurant in Tacoma for two years at the 3/10 Wurlitzer which he installed there. He also owns a 2/8 Wurlitzer.

Mike, currently a staff organist at Big Bob's in Federal Way opened his portion with "Sing", a popular Carpenter's number from Sesame Street. Mike has a very modern style, much like popular Seattle organist Dick Kimball.

Don, another organist for Big Bob's, closed the program with several tunes which are popular with pizza patrons at the Federal Way restaurant.



Mike Koons

One number, "Chattanooga Choo Choo", put many of the organ's traps and percussions into motion.

The program was followed by a chapter business meeting and the swearing-in of the officers for 1974. An open console session followed this with many members participating.

December 9 was the Club's annual Christmas Party, again at the Haller Lake Improvement Clubhouse. Co-chairmen Marge Klein and Elsie Johnson organized this into a very enjoyable afternoon, with chapter members furnishing the potluck supper. Artists heard at the Wurlitzer were Earline Hunt, Terry Hochmuth, Ed Zollman, Don Myers, Dan Adamson and many others.



Terry Hochmuth

The console of the Wurlitzer had been decorated with multi-colored lights and Christmas tinsel for this party by retiring Chairman Margaret Sabo. Margaret served the chapter and members faithfully for over two years. Many thanks!

This will be a year of decision for the Chapter as far as our club organ is concerned and hopefully will be a year of great progress in involving all the chapter members in the operation of the club. New Chairman Genny Whitting has already made plans for involving more chapter members in work projects, organ maintenance, etc.

By the time this magazine is in print, Seattle will have added another theatre organ for the public to hear. The Seattle Pizza & Pipes (Capn's Galley) has a better-than-mint condition 3/17 Wurlitzer, formerly from the Salem, Mass. Paramount. The organ was originally a 3/15 Balaban and enlarged with a 16' String and Moller Post Horn. Among the rebuild-



Don Wallin

ing projects was constructing new Diaphone beaters and chests to replace those which had been water damaged in the theatre. Every screw, spring, washer, pipe, and piece of lumber has been refinished and polished to present a brand new appearance. The console was professionally refinished and looks new. It's truly a show organ as well as a great sound. Margaret Sabo, Genny Whitting, Terry Hochmuth and Don Myers did the rebuilding and installation, under the auspices of Balcom & Vaughan.

TERRY HOCHMUTH

RED RIVER

The October meeting of the Red River group gathered at the home of David and Melitta Nelson in Fargo. Two silent comedy films were featured; Charlie Chaplin in *A Night at the Show* and Buster Keaton in the shortened version of *The General*. Lance Johnson played the accompaniment for these films at the Lowery theatre organ. A short business meeting followed in which the discussion continued on whether or not the Wurlitzer at the Fargo Theatre could be purchased by the chapter.

Hildegard Kraus who was organist at the Fargo for twenty years reported that the theatre chain did not seem too interested in the sale of the organ. Repeated contacts with the ABC North-central theatres in Minneapolis proved fruitless. Mrs. Kraus was asked to again bring her memorabilia of the Fargo Theatre to a future meeting so the newer members could enjoy it.

Dave Knudtson, the chapter's newest member mentioned that he was a union projectionist and worked formerly with the ABC chain until be-

coming associated with KTHI Television. He volunteered to re-open negotiations with the chain to find out what they plan to do with the organ. To close a most pleasant afternoon, Hildegard Kraus and Art Buck played piano and organ duets with Art at the organ and Hildegard at the piano.

The late Fall meeting on Dec. 9th was convened at the large mobile home of Dave Knudtson in South Fargo. With a large number in attendance, the business meeting again began with discussions regarding the Wurlitzer organ at the Fargo Theatre. Dave Knudtson reported that he had made contact with Mr. Bill Haver of ABC Theatres and was told the organ is definitely not for sale. After several negotiating sessions with ABC Theatres, the Red River Chapter in a landmark occurrence was given permission to adopt the Fargo Theatre organ as the official Red River Chapter organ. This news was what the members had been waiting to hear for fifteen years!

The theatre chain has not only granted the chapter's request to play the organ but to restore it at chapter expense and to feature it for movie intermissions and special concerts. The membership then voted with little hesitation to clean the organ and remove the dead notes. (At this writ-

ing, the organ is 80% restored to playing condition) The decision of the members then was to bring in a nationally known artist for a midnight concert in late spring after the organ has been restored. A new lift will be installed by the chapter as the organ has never had a console lift.

Several members of the group who are organists will be featured at the organ beginning December 21 with the opening of the Disney picture *Robin Hood*. The cleaning and maintenance sessions have been already started with work commencing at 11:15 P.M. after the last show and running to five in the morning.

The January meeting is to take place at the Fargo Theatre with a special program of nostalgia with a tour of the theatre, a demonstration of the various curtains used in the Twenties, pictures of how the theatre looked when it opened and of course a concert on the mighty Wurlitzer.

Future projects for the chapter will center around this organ and several new ideas have been suggested. It is planned to redecorate the largest dressing room with donated furnishings to serve future concert artists and the local members who will play intermissions. An octave coupler for the Solo manual is being constructed as the style E did not have couplers. It is

planned to have at least one concert artist per year appear at the Fargo with silent films. The films department at Moorhead State college has shown much interest in the theatre and organ as several film courses are taught at Moorhead State. The local television stations have pledged advertising time for the theatre organ restoration project to alert the Fargo-Moorhead area that soon again they will hear the MIGHTY WURLITZER.

The Red River Chapter has at last realized a dream come true. These members have been working very hard since their first meeting in 1965 to have their own organ to use. Membership is already increasing rapidly as everyone wants to get in on the act. The theatre has had phone calls from people asking when the organ will be ready. As the last two people filed out of the theatre one night, the maintenance crew started the blower and one member began to play. The remaining two people turned around at the front exit and went back into the theatre and stayed one hour longer!

A large billboard is now being made at the KTHI television studio which will be placed in the lobby of the theatre telling of the new coming attraction. The chapter is now in the final stages of signing a purchase option to buy the organ if it is ever put

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up for sale. It was announced that the whole wonderful story will be submitted to THEATRE ORGAN as soon as the first big concert has taken place.

Following this most exciting meeting in the history of the chapter, Mr. Russ Block, who is the Conn dealer in Grand Forks gave a short demonstration and concert on the larger two manual Conn theatre organ. The group has been trying to get Russ Block to travel to Fargo for a concert for several years but without success as he is tied up most Sundays. The waiting was worth while as Mr. Block played a most memorable program of professional quality. Rarely has this chapter had the chance to hear a musician of such fine caliber. After playing five encores, Russ was finally allowed to have his lunch and tell the members about his experiences playing theatre organs. By popular acclaim the group asked Mr. Block to come again and play another concert. This meeting, which proved one of the longest on record, will live in the hearts of the Red River Chapter members for years to come.

LANCE E. JOHNSON

SIERRA

Sierra Chapter's Christmas party was held at the former Carl Greer Inn,

now known as the Sheraton Inn in Sacramento. Chapter member and local Rodgers dealer Terry Brennan provided the before dinner music. After dinner music was provided by various club members. The Inn's 4/16 Robert-Morton was used.

Results of the election for three board members were announced at the short business meeting. Newly elected to Sierra Chapter's Board are: Carroll F. Harris, Charles B. Shumate and



Sierra member Terry Brennan provides Christmas party dinner music for members and guests at the 4/16 Robert-Morton in the dining Room of Sacramento's Sheraton Inn. — (A Carroll F. Harris/Harold Baxter Photo)



Don Zeller maintenance man for the Sheraton Inn's Robert-Morton, assists Mrs. Zella Matthews, senior member, of Sacramento's Sierra Chapter during the open-console portion of the Christmas dinner party. The organ is from the Music Hall, Seattle, Washington. — (A Carroll F. Harris/Harold Baxter Photo)

Harvey Whitney. Chapter chairman for another year is W. D. Mendenhall; Larry Weid continues as vice chairman/treasurer, as does Helen Siegel, secretary, and board members, Ray Anderson, Arthur Bobb, Bob Longfield and Ver Joyce Nelson. Hal Wil-munder chose not to run again. He owns a railroad which operates during the summer (CAMINO-CABLE AND NORTHERN, a narrow gauge tourist line), is an expert neon sign maker, a

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commercial electrician, operates a crane service and is the owner-maintainer of the former lobby 3/12 Moller from the late San Francisco Fox Theatre as well as being an excellent projectionist and staunch supporter of ATOS. He also restored the long silent 16 note Deagan carillon atop the Sacramento Municipal Auditorium, and headed the Sierra Chapter group working on the Auditorium's 46 rank Estey.

Monthly meetings of Sierra Chapter will continue to be held on the third Sunday of each month, except July. Unless there is some special reason meetings will commence at 2 P.M. Mini-meetings and social events are planned for other days and times. Tentative monthly events are: JANUARY, Warren White, NOR-CAL Chapter member at Arden Pizza and Pipes; FEBRUARY, Stu Boyer, Sierra Chapter member at Arden Pizza and Pipes; MARCH, Bill Langford, the San Lorenzo, Ye Olde Pizza Joynt flash at Arden Pizza and Pipes; this meeting starts at 1:30.

SOUTHEASTERN

The chapter held its traditional Christmas concert-meeting at Atlanta's Fox Theatre, December 2, 1973.

Bob Van Camp presided at the

console of the mighty Moller in a presentation of Christmas and holiday musical fare. During the short business meeting, officers for 1974 were elected. Bob Van Camp, chairman; and Joe Patten, vice chairman; were both re-elected following their successful leadership in the past year. The office of secretary/treasurer will be filled by Mr. and Mrs. Walter Winn. Van Camp expressed the chapter's thanks to Gordon and Linda Johnson, outgoing secretary/treasurer, for their superb work for Southeastern in 1973.

Sunday, December 30, the chapter met at the Atlanta recording studio of Walter Winn for an afternoon of theatre organ recorded repertoire. Winn boasts an excellent sound system — a boon to theatre organ aficionado and audio enthusiasts alike.

February's meeting will feature the talented 17-year-old artist, Miss Linda Kent of Charlotte, N. C. Miss Kent's impressive facility at the organ has caused quite a stir in musical circles in the Southeast. She has studied with organist Ed Welsh, who featured Linda during his pre-convention concert when the National ATOS convened in Alexandria, Va., in 1972. Miss Kent has placed as a finalist twice in the Yamaha Electone Organ Competition.

This stint at the Fox Moller will earmark one of the few times a mem-

ber of the "fairer sex" has played the instrument since Iris Vining Wilkins opened it Christmas Day, 1929!

JOHN CLARK McCALL, JR.

SOUTHERN ARIZONA

December was an active month for us. Our special election year business meeting was held and two other events occurred. Dr. William Harrison Barnes, our first nominee for chapter honorary membership was given his certificate of membership and his special gold-organ membership badge. Later Dr. Barnes treated us all to some of his musicianship which included some fast and fancy pedaling using both feet which earned him a standing ovation.

Our new officers are: Estelle Weiss, chairman; Ken Fields, vice chairman; Bea Kotasek, secretary and Helen Bowers became our new "Money Gal", the treasurer. A standing ovation was given to our past chairman, Lois Seamands, and husband Larry for a job well done.

We had a good rousing sing-along of Christmas carols featuring Ralph Cloos at the organ. Art Crowell played lovely Christmas music followed by open-console time.

December 9 found 39 members on the way to Bill Brown's "Organ Stop Pizza" in Phoenix for Lyn Larsen's

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special concert. A very excellent selection of music was presented and during the intermission, Bill Brown read Lyn's certificate of membership after which Lyn's friend Art Crowell presented the special gold-organ badge and pictures were taken. After the concert our members stopped to dine on the way back to Tucson.

BOB HIGH

SOUTH FLORIDA

South Florida chapter members have closed out a year of nine varied programs and events which indicate that next year will be better than ever.

In October, members and friends gathered at Andre Hall for a "preview" of Bob Andre's magnificent project. George Fleming, our gift from the Rochester group, delighted everyone with his technique and arrangements on Bob's plug-in. We were then brought up to date on the hours that Bob and Vivian have devoted to restoring the Wurlitzer from the Florida Theatre in Jacksonville and were given the grand tour of the chambers. The good word is that the dedication and initiation of this sister organ of the Gusman Hall (formerly Olympia) Wurlitzer is just around the corner. Bob

then brought out a silent film and Betty Lee Taylor graciously provided the background accompaniment.

At the November dinner meeting in Ft. Lauderdale, the slate of candidates for 1974 offices was presented by the nominating committee.

Continuing a lovely tradition, the December business/Christmas meeting was held at the Gables Estates home of Mr. and Mrs. Cal Jureit. Art Venecia kicked-off the Christmas celebration with an hour of traditional and popular music of the season. After refreshments, many of the members joined in for the "open console" session. An unusual note was provided by guest, Mary Grayce (now a member) who sang "White Christmas" and "O Holy Night" to Betty Lee Taylor's accompaniment.

At the business meeting preceding the concert, 1974 officers were elected and the treasurer's report was given. Everyone is looking forward to 1974 which promises to be a year filled with activity.

BOBBIE LITZINGER

WEST PENN

The chapter presented the first of its 1973 Fall-Winter Season of silent

film classics — *The Phantom of the Opera* on Saturday, November 17, 1973. The chapter was hosted by the Joseph Horne Music Center of Pittsburgh, Pennsylvania. Mr. George Christ, a faithful member of West Penn and service manager of the organ department of the center entertained the group with a delightful program of Greek folk tunes and dances. The "silent" film was accompanied by Bob "Kingfish" Mitchell. Mr. Ted Teske, Director of Organ Sales at the Music Center, furnished the organ for this film — a Rodgers 330 Classic instrument.

The annual meeting for nomination of officers for the coming year was conducted.

The chapter officially welcomed sixteen new members at this event and sincerely hopes they will find pleasure in their association with us during the year 1974. West Penn has consistently forged ahead with its ambitious programs and "Caravans to Theatre Organ Sound". As the official ATOS Chapter in the West Virginia and Western Pennsylvania area, it will continue to offer its members and their friends a group participation in the knowledge, experience, talent, and friendship of professionals and friends alike.

The annual December dinner meeting of the chapter was held on Sunday,



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Bob Mitchell accompanied "The Phantom" on a Rodgers.

December 16, 1973. West Penn's Social Affairs Coordinator, Mrs. Ann Schwartz with the able assistance of Mrs. Charlotte McKnight furnished all those "little goodies" which most appropriately create a warm and friendly "holiday spirit".

The results of the election were announced and the following Board of Directors were installed.

President, Mr. Robert Jordan; Vice President, Mr. Fran Verri; Secretary, Mr. John Schwartz; Treasurer, Mrs.

Elva Houston; Program Director, Mr. Bob Mitchell.

West Penn wishes to take this opportunity to welcome its new members of recent months to the American Theatre Organ Society and to West Penn.

WOLVERINE

The Detroit home of David Voydanoff was the scene for the annual Christmas get-together and election of

new officers for the Wolverine Chapter on December 14. Approximately 30 members and guests were on hand to try out the lovely 3/6 Wurlitzer installed in the Voydanoff residence. The organ is installed in an upstairs bedroom, and speaks down to the main floor through an open staircase, at the bottom of which is the console.

The annual election of new officers was concluded by David Voydanoff, resigning his post of chairman to Lawrie Mallett of Lansing. The post of vice chairman/treasurer was filled by Edward Corey, and that of secretary by Scott Smith, also residents of Lansing.

Plans for the coming year include a tentatively scheduled February program at the 3/12 Barton installed in the Michigan Theatre in Lansing. Also, plans are being made for possible programs at the Royal Oak, Redford, Michigan (Ann Arbor), and State (Kalamazoo) theatres, as well as Cranbrook School. Because of the nature of Wolverine Chapter, being basically a social group, the chapter also hopes to gain entrance to some of Detroit's home installations during 1974.

Although Wolverine may have appeared inactive to many, it has been, and will continue to be a thriving organization.

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