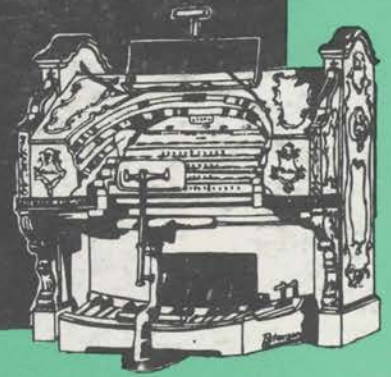


# THEATRE ORGAN



VOLUME 16, NO. 5

OCTOBER, 1974

# SAVE THE FOX



Journal of the American Theatre Organ Society





# The greats' one.

THE WURLITZER ELECTRONIC PIANO. The one electronic piano chosen by so many all-time greats.

The overwhelming choice of talented musicians like Richard Carpenter, A&M recording artist Pete Jolly, Pete Fountain's pianist Godfrey Hirsch, Mel Torme, Arlo Guthrie, David Clayton-Thomas, Marian McPartland, Paul Revere and the Raiders.

What makes the Wurlitzer Electronic Piano the greats' one? The unusual effects that come from built-in vibrato and volume control. Portability. And, most important, that dependable Wurlitzer sound.

It's something you can share with these all-time greats. Simply visit your Wurlitzer dealer and ask for the greats' one.

**WURLITZER**  
the music people



# THEATRE ORGAN

Journal of the American Theatre Organ Society

Volume 16, No. 5 October, 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.

**Editorial Address**

THEATRE ORGAN  
P.O. Box 1314  
Salinas, California 93901

**Advertising Address**

ATOS Advertising  
2231 North Burling Street  
Chicago, Illinois 60614

**Office of the President**

DR. PAUL M. ABERNETHY  
Box 2480  
Burlington, North Carolina 27215  
Telephone (919) 584-8651

**National Headquarters**

ATOS  
P.O. Box 1002  
Middleburg, Virginia 22117  
Telephone (703) 554-8321

**National Officers**

Paul M. Abernethy, President  
Russ Evans, Vice President  
Jean Lautzenheiser, Secretary  
Erwin Young, Treasurer

**National Board of Directors**

W. "Tiny" James	Allen R. Miller
Jean Lautzenheiser	William Rieger
Richard C. Simonton	Duane Searle
Judd Walton	Robert Van Camp
Erwin A. Young, Past President	

**Curator**

Barry Simmons  
P.O. Box 1021  
Elon College, North Carolina 27244

**Past Presidents**

Richard Simonton	Feb. 1955 — Oct. 1958
Judd Walton	Oct. 1958 — July 1961
Tiny James	July 1961 — July 1964
Carl Norvell	July 1964 — July 1966
Richard Schrum	July 1966 — July 1968
Al Mason	July 1968 — July 1970
Stillman Rice	July 1970 — July 1972
Erwin A. Young	July 1972 — July 1974

**Honorary Members**

1959—Jesse Crawford	1967—Erwin A. Young
1960—Fanny Wurlitzer	1968—Richard C. Simonton
1961—Mel Doner	1969—Judd Walton
1962—Leonard MacClain	1970—Bill Lamb
1963—Eddie Dunstedter	1971—George and Vi Thompson
1964—Reginald Foort	1972—Stu Green
1965—Dan Barton	1973—Al and Betty Mason
1966—W. "Tiny" James	1974—Lloyd Klos

**EDITORIAL STAFF**

Editor — George Thompson  
Associate Editors — Lloyd E. Klos, Peg Nielsen  
Editor-Emeritus — W. "Stu" Green  
Photographer — Bill Lamb  
Publisher — Betty Mason  
Editorial Assistant — Don Lockwood  
Advertising Manager — Len Clarke  
Circulation Manager — Vi Thompson

THEATRE ORGAN (title registered U.S. Patent Office) is published bi-monthly by the American Theatre Organ Society, Inc., a non-profit organization, Dr. Paul M. Abernethy, President. All rights reserved. Entire contents copyrighted 1974 by ATOS, Inc., Office of publication is P.O. Box 2329, Livonia, Michigan 48150

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

## cover photo...

Atlanta's Fabulous Fox Theatre on Peachtree Street may be doomed. The story of the SAVE THE FOX campaign begins on page 5.

## in this issue...

### Features

- 5 Save The Fox . . . . . John Clark McCall, Jr.
- 9 Century II . . . . . Billy Nalle
- 11 Hope-Jones Organ Rebuilt . . . . . Harvey K. Elsaesser
- 20 Salute to Ray Bohr
- 21 Marr & Colton Symphonic Registrar . . . . . Lloyd E. Klos
- 29 Zamecnik, Forgotten Composer of Silent Era . . . . . Randy Sauls
- 33 Organ Transplant
- 34 Respect for Music . . . . . John Muri
- 43 Treasure Hunt . . . . . Esther Higgins

### Departments

- 12 Vox Pops
- 28 Book Review
- 32 Dinny's Colyum
- 35 For the Records
- 39 Letters to the Editor
- 41 Hollywood Cavalcade
- 42 Nuggets from the Golden Days
- 44 Chapter Notes
- 54 Classified Ads

## president's message...

According to prediction, ATOS continues to grow at an accelerated pace. Since convention time, our society has gained 150 new members and we are in final stages of chartering another chapter in our society. At this writing, two more chapters are in the early stages of becoming a reality.

A few words are in order to inform all members of the change that has come about in transaction of all business and policy affairs of the ATOS. Since becoming a California Non Profit Corp., we were advised by the legal counsel to adopt a new set of by laws which would be consistent with our status as a non profit corporation. Under our former by laws, we did business as a federation of clubs. After much planning, our new by laws were voted on and approved at the 1973 Convention in Portland.

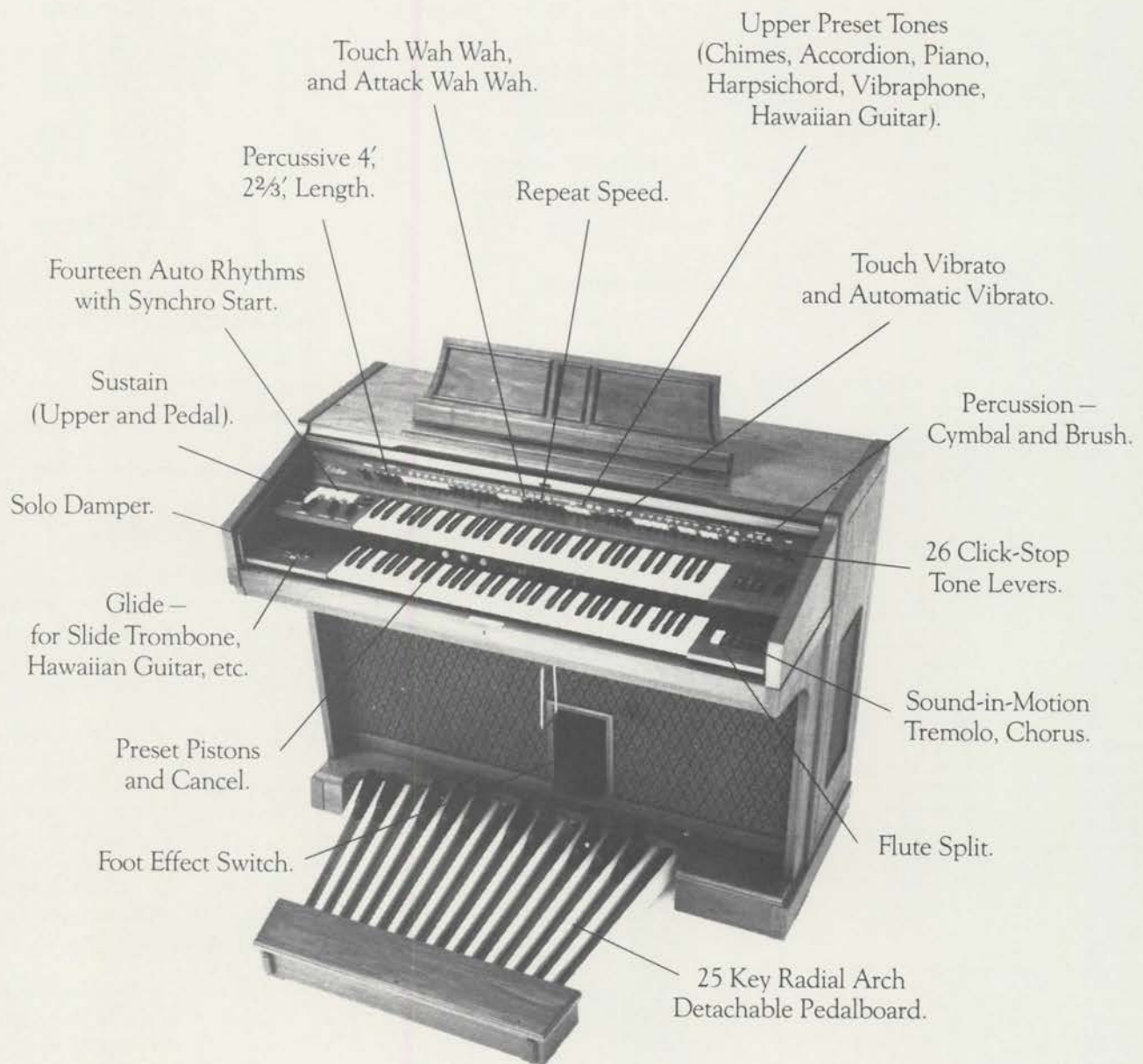
The board of directors is now directly and solely responsible for all business affairs and new policies which affect ATOS. Any criticism, suggestions or ideas that any member or chapter has regarding national policies, should be directed to the directors or officers. I can assure you that the board of directors and your officers are listening and sincerely want your views concerning anything that affects our common interest — namely — theatre organs.

Keep up the good work.



*Paul M. Abernethy*  
ATOS  
ARCHIVES / LIBRARY 3

# The More You Want, The More You'll Want The New Yamaha E10R.



## The New Yamaha E10R.



# SAVE THE FOX

ATOS MEMBERS MAKE A COMMITMENT

by John Clark McCall, Jr.

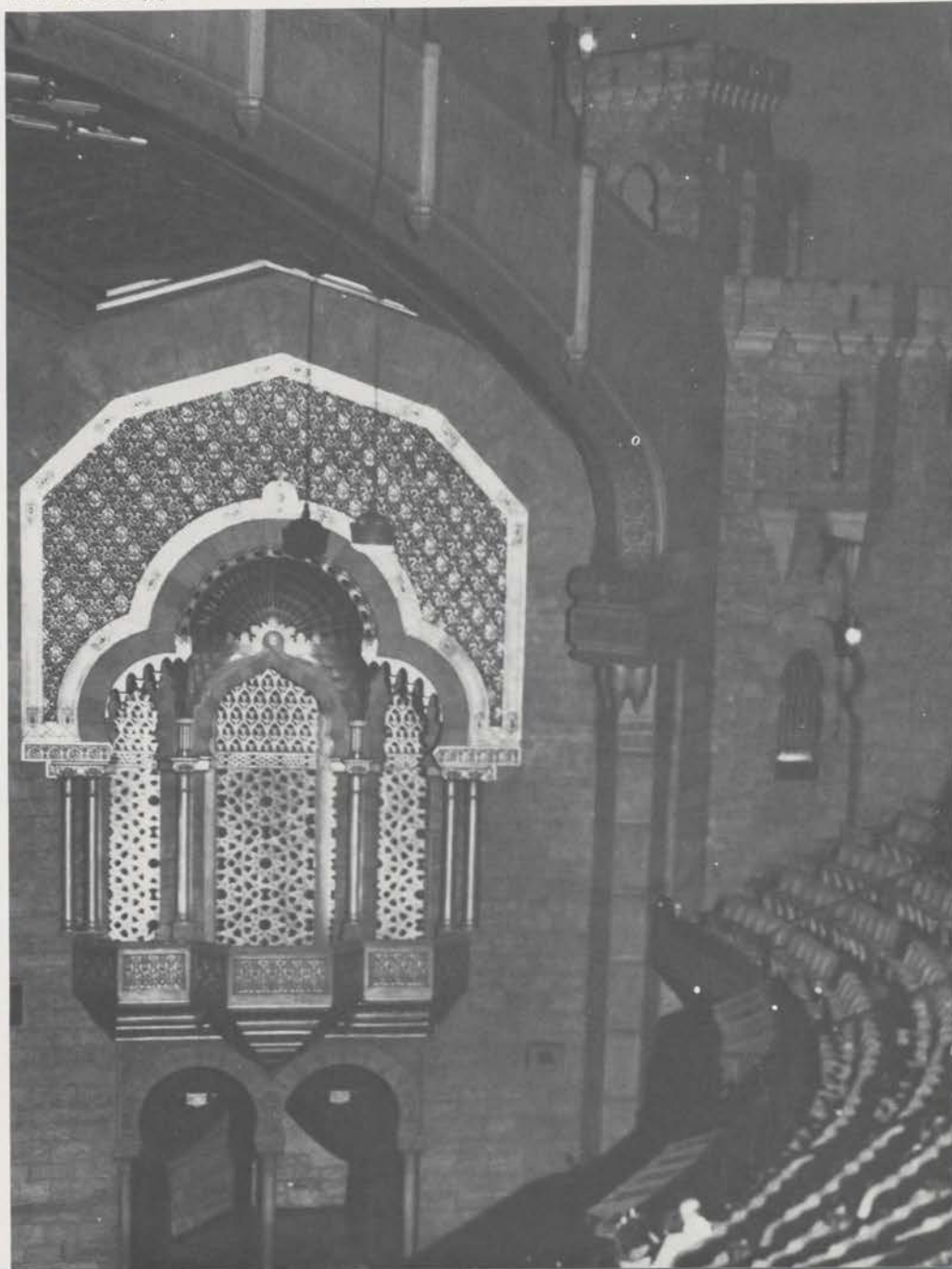
The Fox Theatre, home of the 4/42 Moller organ restored by ATOS members in 1963, has been offered for sale together with surrounding parcels of real estate by its owners, Mosque, Inc. (comprised of ABC Theatres, Storey Theatres, and Georgia Theatres). Public knowledge of negotiations by Mosque, Inc., with Southern Bell Telephone Co. involving the Fox parcel became known in late June, 1974. Implications of the deal revealed that Southern Bell would buy the real estate *cleared* of the 74,000 sq. ft. Fox structure, built in 1929 by the Yaraab Temple of the Nobles of the Mystic Shrine and originally leased by movie magnate William Fox, to boast another super-Fox in his chain of palaces from San Francisco to Brooklyn.

Bell officials are eyeing the property for the site of a new administrative office building.

Immediately following the announcement of the Fox's impending demolition, concerned Atlanta citizens began groundwork for a "SAVE THE FOX" campaign which has culminated in the formation of Atlanta Landmarks, Inc., a non-profit organization designed to spearhead the protection

The Fox balcony, proscenium arch, and right organ grill.

(Tommy Ford Photo)



of all important Atlanta structures and sites, with the Fox Theatre high on the city's current priority list. Much of the organization can be attributed to two members of Atlanta Landmarks' Board of Directors, Joe Patten and Bob Van Camp, both ATOS members. In fact, many ATOS members are actively involved in the "SAVE THE FOX" movement... from the volunteer cleaning of the theatre's brass and floors and conducting Sunday morning tours of the house, to circulating petitions (numbering over 100,000 individual names and addresses at this writing).

A public hearing held at the theatre by Georgia Senator Floyd Hudgins, chairman of the Georgia Senate's Tourism Committee, drew over 2,500 interested citizens to the 3,934-seat house on July 29. The program, coordinated by Joe Patten, featured Bob Van Camp at the Moller organ, both in a concert spot, and as background accompanist (spotlighting the song, *That's Entertainment*) for Patten's on-stage demonstration of the Fox's vast staging capabilities.



Frank Beckum, professor of architecture, Ga. Tech., narrates an on-screen tour of the Fox.  
(Robert Foreman Photo)

Other events at the hearing included the airing of views by citizens, numerous endorsements — including an open letter to Atlanta by actress Helen Hayes (entertainer Mitzi Gaynor and Mrs. Martin Luther King, Jr. followed with statements days after the hearing), and an on-screen pictorial tour of the theatre narrated by Ga. Tech. University Professor

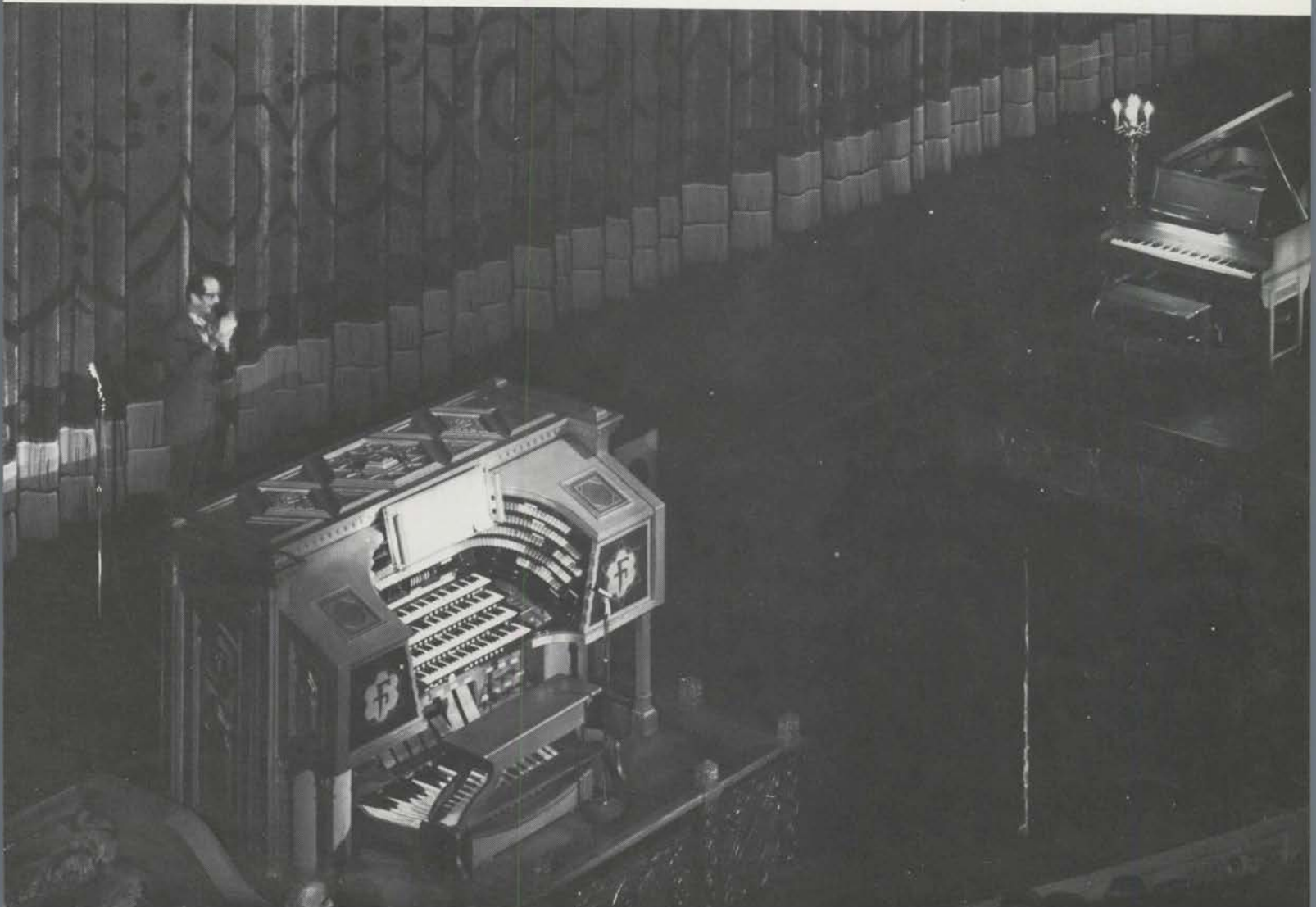
Frank Beckum.

The ATLANTA JOURNAL acclaimed the hearing as probably "the best-attended hearing ever held by that or any other legislative committee."

The first concrete financial backing for saving the Fox, or rather, for testing its feasibility to remain, has emerged from the State of Georgia, Department of Human Resources, in

Bob VanCamp and the Mighty Moller with the Phantom Piano.

(Tommy Ford Photo)







Millie Alexander

(Tommy Ford Photo)



Walter Winn

(Tommy Ford Photo)



Dottie Whitcomb

(Tommy Ford Photo)

the amount of \$11,000. The funds will be used to underwrite a professional economic feasibility and reuse survey which, hopefully, will convince businessmen — in white and black figures — the financial advantages, the community need and the versatility of the unique Atlanta Fox.

With the S.O.S. for the Fox, comes, ironically, the most exciting schedule in the theatre's recent entertainment history. Atlanta rock music king, Alex Cooley, an ardent Fox enthusiast and a businessman who through his more than 10 rock concerts has kept the theatre in the black in the past year, has scheduled more big-name rock attractions; the first of the new series was August 23. Cooley's youth-oriented extravaganzas have continually filled the theatre. Albert Coleman, conductor of the Atlanta Pops Orchestra, is also working with Cooley in a joint benefit performance at the Fox and for the Fox.

Organist Lee Erwin played for the Southeastern Chapter ATOS, Sunday, August 11. Erwin featured repertoire recently recorded on his two Angel Records releases of original scores for silent movies and marches and rags of Scott Joplin. The concert was probably the best attended chapter-sponsored concert in Southeastern ATOS history.

Television and newspaper coverage has not let one of the Fox's greatest and most popular features, the mighty Moller organ, go unnoticed. Sound film clips and newspaper photographs of the organ have appeared, and the instrument has been used as back-

ground music for television-aided editorial cartoons. The city of Atlanta could once boast of over eight organs in theatres. The Fox is the sole survivor of Atlanta's movie palace era of the 20's and 30's. It has survived because in its conception, the facilities were designed a step ahead of the limitations of an ordinary motion picture theatre.

Without the magic of the Fox's acoustical and architectural environment, the Fox Moller will probably never be quite the same. It is encouraging to know that through the past efforts of ATOS members, a great majority of Atlantans have now come to realize the importance of the Fox installation. Now their public support has come forth — physically and vocally — and "SAVE THE FOX" is at

the center of community concern.

The Southeastern Chapter, in the midst of the movement to save the Atlanta Fox Theatre, has experienced an eventful summer.

The Fox was the scene for over 300 ATOS members and guests at the chapter's "Mini National," Sunday morning, September 1. Chapters represented included New York, Motor City, Wolverine, Toledo, Delaware Valley, Eastern Massachusetts, Alabama, Chicago Area, Piedmont, and Potomac Valley with Southeastern members hosting the event.

Newly-elected to the ATOS National Board of Directors, Fox staff organist Bob Van Camp was featured in concert at the 4/42 Moller with a professionally arranged and executed

Mini-National audience assembled in Fox lobby during intermission.







Walt Strojny

(Tommy Ford Photo)



Grant Whitcomb

(Tommy Ford Photo)



Linda Kent

(Tommy Ford Photo)

program of extraordinary musical fare.

Following a brief intermission, six cameo performers, coordinated and introduced by Potomac Valley's Jean Lautzenheiser, had their chance at the instrument. The first spot was given to Millie Alexander (the only female ever to preside at the Radio City Music Hall Wurlitzer as a staff organist) who treated the audience to "console capers" with former teacher Bob Van Camp. Millie demonstrated how, as a student, her pianistic talents were transferred directly to the organ, later, the rudiments of a transition in style to pipes, and the polished, finished product in full-bodied arrangements.

Millie was followed by Linda Kent, a young organist who has already made news in pages of this magazine.

Southeastern member Walter Winn, displayed a sure, "at home" feel of the Moller and sampling of musical chestnuts were played by Grant and Dottie Whitcomb. A show stealer, Walt Strojny ended the cameo performances, encoring with several selections.

Newly elected to the National Register of Historic Places and the project of a mass public effort to insure its safe-keeping, the Fox was toured by visitors, led by historian/restorer Charles Walker of the Southeastern Chapter. Members also added their names to the growing number of over 100,000 signatures on "SAVE THE FOX" petitions.

Adding a national flavor to the meeting was newly-elected national ATOS president, Dr. Paul Abernathy of Burlington, N.C. Four National

Board members were present: Dr. Abernathy, Bob Van Camp, National ATOS Secretary Jean Lautzenheiser and Bill Rieger.

The event was, hopefully, only a beginning for future programs of a

joint nature, obviously resting on the fate of the theatre itself. All concerned ATOS members may express their interest by writing Atlanta's mayor, the Honorable Maynard Jackson, City Hall, Atlanta, Georgia. □

Linda Kent at the Fox organ.





# CENTURY II



*Reprinted by permission from MUSIC the AGO and RCCO Magazine  
copyright 1974 by the American Guild of Organists*

by Billy Nalle

Century II: A permanent gala expressing the spirit of a city deservedly called great. Century II Center is the huge civic/cultural complex in Wichita, the city known unofficially as Center City, USA. In a metropolitan area of virtually 400,000 people, this dramatic building of architectural and functional excitement projects a new standard and challenge. Taken in the context of the area's vast rebuilding and new construction, it symbolizes Wichita's emergence as a national city. Senior architect John Hickman and the people of Wichita have provided what appears on first sight to be an immense flying saucer having landed from Mars. Its setting is splendid, a downtown square of greenery, walks and fountains, all further enhanced by placement along side the *Big* Arkansas River. (Yes, there is a *Little* Arkansas River!)

The Center's name is derived from the city's wish to commemorate the beginning in 1970 of Wichita's second century. The length of the outside promenade is one quarter mile. The pale blue, domed roof seems to float midair like some latter day Hagia Sophia. Outside basics are tinted glass, bronze tinted steel and tan blown cement imbedded with a stone aggregate of colors, great warmth reaching out to you like that from vermeil. Inside, curtains, draperies, seating and surrounding surfaces bring to your eye beige, cream, burgundy red, Chinese red, depending on the area. Being circular, the building affords each of its four auditoria a slice of the pie with attendant advantages in sightlines, acoustics, production and traffic. The central core provides freight elevator service to every auditorium's stage, loading accomplished from the sub-

terranean level reached by vehicular ramp.

Detailing the interiors, we begin at the theatre, an intimate auditorium of 661 seats continental fashion (walking space between rows and no center aisles), appropriate for a variety of dramatic and musical productions, including small scale opera. This locale is the permanent base of the Wichita Community Theatre now in its 28th year. Scenery shop and storage areas are adjacent and, as in the other auditoria, the lighting, mechanical and sound equipment are highly sophisticated and intelligently installed.

Coming to the concert hall, we have a handsome room for all manner of musical presentations and shows, even large meetings requiring stage production. There is continental seating for 2192. A 16 ton acoustical shell can be lowered to stage level for orchestral

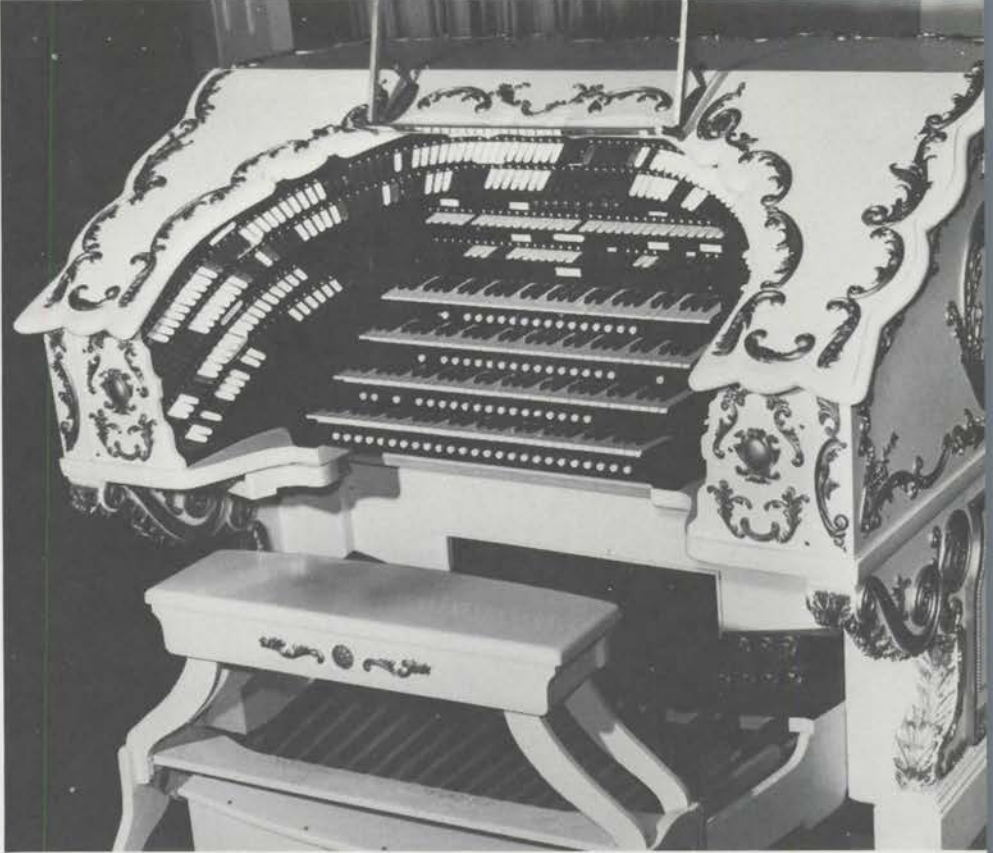


use. Both here and in the theatre are forestage elevators which can be lowered to serve as orchestra pits or raised to augment the stage areas. Beneath the concert hall are storage rooms, a music library and an orchestral rehearsal room. These assets accrue to the Wichita Symphony Society now having its permanent home in this hall. Founded just 30 years ago, this orchestra stands today as one of the most solidly supported symphonic organizations in the country. An award of a half million dollars from the Ford Foundation was met and considerably exceeded by local pledges. When tickets go on sale, *they sail!*

Entering the convention hall, you suddenly confront surroundings on the grand scale. On the main floor are 3184 seats mounted on telescoping risers allowing for the 35,000 square foot area to be cleared when desired. The sweeping balcony seats 2060, the total accommodation being 5244. The 92 foot wide stage affords full facilities for the largest productions, including 40 scenery lines.

Finally, we come to the great exhibition hall with its 62,000 square feet of area comprising the main floor and mezzanine. (Convention and exhibition halls can be combined by telescoping the intervening wall, this providing an immense area of 97,000 square feet.) There is no permanent seating in the exhibition hall for obvious reasons but temporary conventional seating can accommodate approximately 4000. When table seating is used for organ or other concerts, main floor capacity then is 2460. In this great auditorium there is no conventional stage but a large, wide platform with cantilevered organ chambers filling the area above, stereo fashion.

For all internationally who love the organ, this hall is golden for it is the new home of the most celebrated theatre pipe organ in the world. More than any other theatre organ, even more than others of the same builder (Wurlitzer), was this instrument a specification and tonal standard. It has remained so to this day. As the greatest of the European organs set standards in meeting the demands of the classical repertoire, fully as much in the realm of popular music did this particular instrument bring into focus and crystallize all that was best in the first era of the theatre organ. Typical of its genre, this organ was radical and



The new console, built by Balcom and Vaughan of Seattle, for the 4/42 Wurlitzer in Century II. The original New York Paramount console, was lost in a fire.

(Carl Packer Photo)

so far ahead of A.D. 1926 when opened in the New York Paramount Theatre (by no less than Jesse and Helen Crawford), that only refurbishing and a new console were required for its new home. The four manual console was built by Balcom and Vaughan of Seattle and five new ranks will bring the specification to 42. The original specification was 36 but a second and more dramatic Wurlitzer Post Horn was added at the Paramount in the late 1940s. This caused displacement of the fourth Vox Humana during the final years on Times Square. In Wichita, a new chest now accommodates the second Post Horn with the fourth Vox Humana restored to its original position. Both console and chambers are set to receive the new ranks: Unda Maris, Salicional Celeste, Spitzflute, Spitzflute Celeste and Band Fife 2". (That last will be a sizzler and made operable by a protective switch on the backboard.)

Setting a brilliant example are the people who organized to make a dream come true, Wichita Theatre Organ, Incorporated. While retaining ownership of the instrument, they worked steadily, finally winning approval of city officials for installation of the organ in the exhibition hall. This remarkable covey of music lovers was determined to have public organ concerts on exactly the

same value scale as obtains nationally for the other major musical instruments in premium presentation. In their wisdom, scheduling of concerts is a model of sanity. Therefore, enthusiasm holds because the public is not surfeited stemming from a monthly syndrome. As my dad would have said, "they stop while it tastes good!"

As holds for *any* musical instrument, no matter when it enters history, once established, it becomes *timeless*, something Europeans and Asians comprehend far better than most North Americans. Understanding this, WTO first had a private unveiling for civic, business and educational leaders, news media people and others representative of the whole area. The saga of a great organ was told them in word and in music, all present being able to see, hear and then ask all the questions they wished. Thus, everyone came to realize the meaning, value and place on today's scene of a superb musical instrument, that its *timelessness* gives it a solid future in the Age of Space. Hearing and understanding begat appreciation and appreciation led to love. *Right there is the key word*, love! Love was lavished on this phenomenal organ for its first days; now, those who live in the "Air Capital of the World" are repeating the story. Few are the cities worldwide



where a particular organ is regarded as musical co-leader with the resident symphony. (To date, there have been three Wichita Symphony concerts utilizing the organ.) Shades of the 17th and 18th centuries, when such as Sebastian Bach would have thought such a situation merely normal! No doubt he would rejoice seeing an organ concert series draw audiences at capacity!

In Century II, your radar senses that new spirit and growing adventure pervading all the arts today and you realize, suddenly, how close we are to century 21! This place should give serious pause in particular to the AGO, the ATOS and other groups allegedly in the vanguard of organ support and promotion. In Wichita, a small group of people, WTO, completely *outside* these organizations, gave themselves and their talents in a display of faith, labor and love as to shame a multitude *inside* the organ world. In Century II, the essential question about the organ as *musical instrument* in a new day has been answered with a resounding *Yea-and-Amen* by an entire city. In far too many situations the future of the organ still is questionable. Plainly, the instrument will be understood, respected, valued and supported (in that order) only to the extent which those who *talk* a great case go into their communities and invest faith and labor with determination. In Century II Center's Exhibition Hall is one answer of what *will* become reality when you have leaders who *love* music enough to *lead* . . . and when you have supporters who *love* music enough to *believe*!

*Orgel Uber Alles!* □

### BRUBACHER ACQUIRES ROMBERG'S ORGAN

The 3/13 Aeolian residence organ which was originally in the New York residence of the well known composer Sigmund Romberg, has been acquired by Potomac Valley Chapter member Ray Brubacher. The organ, an orchestral instrument, has an Aeolian Duo-Art roll player mechanism. A large collection of rolls belonging to the composer was also acquired. Sigmund Romberg gave the organ to the Scottish Rite Temple, in Baltimore, Md. in 1946 and upon completion of the installation, came from New York to play a dedication program on the instrument. Ray is presently removing the organ from its Baltimore location. □

## Hope-Jones Organ Rebuilt

by Harvey K. Elsaesser

The Schlicker Organ Co. of Tona-wanda (only a few miles away from the Wurlitzer plant) is redoing the old Hope-Jones organ in the gallery of St. Paul's Episcopal Cathedral in downtown Buffalo. It's the second overhaul since it was installed in 1908.

It was redone by Wurlitzer in the 1920s when the new relays and console were installed. In 1952 Schlicker installed the new chancel organ.

The casework (with all dummy pipes except for a trumpet en chemade put in a few years ago by Schlicker) came down first. It's one of the finest cases in the area and will be rein-

stalled. Next came the 32' Tibias. They will be cleaned, painted and reinstalled along the walls, six on each side instead of across the front. Also being kept are the wooden Trombones, Oboe, Horn Diapason, Vox, Quint, and Quint Celeste. The Hope-Jones plaster chambers and lead lined shutters will be replaced.

The Higgins Co., hired to remove the Tibias, thinks the low CCCC weighed about 1800 pounds. Incidentally many of the original Hope-Jones magnets are still operative after 66 years, a tribute to his engineering skill. □

The second overhaul for the 1908 Hope-Jones organ in St. Paul's Episcopal Cathedral.

(Photo courtesy Buffalo Evening News)





# 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 an 8 cent postcard to get it to VOX POPS Editor, Box 3564, Granada Hills, California 91344. If the contributor can afford a 10 cent stamp, why not include a black and white photo which need not be returned.*

Like so many enthusiasts with some extra space for more chambers, Joe Koon's cycle shop installation in Long Beach, California has grown and grown. The first time we visited Joe, he had about 15 ranks going in two chambers, controlled by a 2-manual console. That was perhaps four years ago. In the interim the 2-manual console has been replaced by a 3-decker, a third chamber has been built and the number of ranks has swelled to thirty-four! If Joe wants to expand any more, he'll have to move his motorcycle salesroom elsewhere. Joe wasn't even aware of the acute case of "expansionitis"; it just sorta crept up on him. Each new voice provided new wonders to Joe and the organ is his hobby. It's billed as a "Wurlitzer-Welte" but that's only part of the story. It's second Tibia Clausa is a Barton; there's a church Cornopean and Gedeckt, a rich Morton Violin, and a three rank 1-1/3' Mixture, plus many more offbeat voices (e.g. a whole Wurlitzer Band Organ). It has an English Horn — in addition to its English Posthorn. Added ranks have been carefully selected to blend into a

fine ensemble, or to solo. It has become a fine instrument and as it has grown, more and more visitors knock on Joe's door.

Joe's Saturday night "open console" parties are drawing always more attendance. Each Saturday afternoon, Joe and his staff move all the motorcycles out of his display area and set up camp chairs. It's difficult to find one unoccupied a few hours later after the music has started. We've counted over 300 listeners on a Saturday night, hearing up to 18 organists.

But now Joe is getting requests from organ and civic clubs with memberships ranging from 40 to 250; they want to hold their meetings at Joe's shop on weekdays.

"Now it hardly pays to move the cycles back into the shop", says a perplexed but delighted Joe Koons. He's having a ball.



Joe Koons and his two loves. Is it a bike shop or a cultural center? Joe isn't certain. (Curtis Photo)

The Rochester Theatre Organ Society's Board of Directors' meetings are literally "out of this world". Most monthly confabs are held in the Strassenburgh Planetarium, courtesy of its director and RTOS board member, Donald S. Hall. On May 29, the board took time out to hear a tape of the RTOS Wurlitzer while relaxing in the planetarium's auditorium. Don made a real production number out of it, utilizing projected stars, moon, meteors, floating clouds and panoramas. It may have been the first time a planetarium featured theatre organ music to observe outer space by.



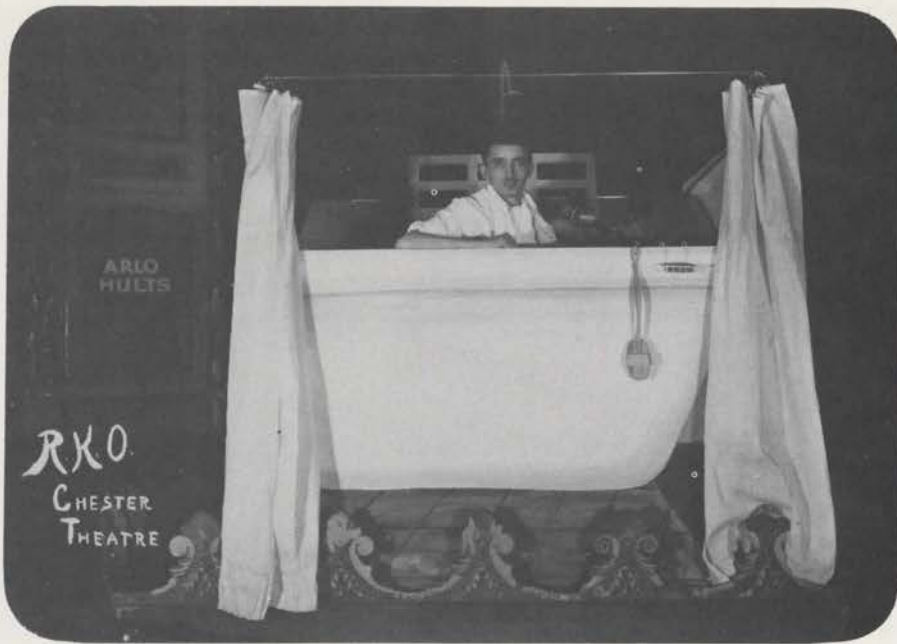
KLOS calls letters over Los Angeles. (Stufoto)

Honest, Rose Diamond wasn't generating puffery when she told in a recent column about a Los Angeles radio station with which our own "Old Prospector" shares call letters — station KLOS. A reader in Peoria, Illinois, takes us to task for "concocting convenient but unfounded tales just to publicize your staff." Yes, Dorothy, there really is an FM station KLOS and to convince you we latched onto our Brownie and made a genuine snapshot of one of its many promotional billboards around Los Angeles, just to set your mind at ease. The only thing all of this has to do with organs is that the sign is atop an old theatre with empty chambers. So give us a break, Dorothy, a station break.

Add the Orpheum Theatre in Omaha, Nebraska to the fast-growing list of theatres which are to become performing arts centers. According to ATOS member George Rice, the 2975-seat theatre was closed for three years. When the city took control, city employees cut the 3/13 Wurlitzer's console cable, necessitating a new cable being installed from the console to a new junction board, and all key contacts renewed. The console will be on a dolly, and raised to stage level for use. Omaha's Civic Cultural Center is scheduled for opening in January 1975.

There were plenty of goofy tricks played on audiences by theatre organists during the Golden Era. Some would pass off a vocalist or instrumentalist stashed in a chamber as a "new stop on the organ." Some would appear in garish costumes, or argue





Arlo Hults at his soggy console, ready for 'Singin' in the Bathtub.'

voiciferously with "Old Man Vita-  
phone" who was always attempting to  
serve an organist with walking papers.  
But in our humble estimation, the guy  
shown in this early '30s photo takes  
the all-time crocheted chamber pot.  
For his presentation of "Singing in the  
Bathtub" at the New York Chester  
theatre, youthful Arlo Hults, sporting  
a seven month-old mustache, disguised  
his console as plumbing. Arlo is still  
very much up to the tub's ring in  
music; he's top honcho of the Los  
Angeles Professional Organists' Club  
and continues to clown at the monthly  
meetings and once a year at the Home  
Organ Festival in concert with his  
"straight man," Del Castillo.

The 1974 convention seemed to  
please just about everyone who at-  
tended, as reflected in the subsequent  
chapter newsletters which devoted  
much space to reporting it. An ex-  
ception was volatile Randy Piazza,  
who holds down the Chair at Niagara  
Frontier. Writing in his chapter's  
SILENT NEWSREEL, irascible Randy  
complained about too much classical  
music in convention concerts ("most  
classical music, to me, is just a lot of  
noise."), too many ballads ("Jesse  
would starve today in the music  
world."), and not enough use of per-  
cussions by convention artists. Then to  
underscore his complaints, Randy  
gives us what may be either a typo or a  
Freudian slip - "Thank heaven for the  
pizza parlors."

Looking like a sporty member of  
the World War I Lafayette Escadrille,  
the "aviator" strode boldly over to his  
mount, tossed his long scarf over his  
shoulder and climbed into the "cock-  
pit" of the 4/78 Schantz. That was the  
scene in Bloomington, Indiana, as the  
university's summer offering of "Lilac  
Time" started, before an audience of  
1900, with Dennis James supplying  
the music. Dennis got into uniform to  
match those of the cast in the Colleen  
Moore/Gary Cooper 1927 starrer.  
Dennis says that the Schantz' 32'  
Bombarde makes the best Gotha  
Bomber motor simulation he's yet  
heard. (Oh, Messerschmidt! We were  
certain it was a Fokker!)



With 'Ace' Dennis in the cockpit, the Baron never had a chance.

## GOOD NEWS FOR EVERYONE WHO PLAYS THE ORGAN.

20 of your FAVORITE PIANO CLASSICS  
...transcribed for organ...ALL  
IN ONE COLLECTION.



Handsome 9"x12" book  
Gold embossed... tear-resistant cover  
Spiral binding... pages lie flat  
Beautifully printed... easy to read

Imagine sitting down at the organ and playing *Clair de Lune* or *Moonlight Sonata*... well, now you can!

These and 18 other popular piano pieces have been carefully transcribed by Lee Erwin, famed organist of the Arthur Godfrey shows. You and your friends will thrill to the beautiful sound of these piano classics when you play them on the organ. You'll see that... nothing was lost in translation.

THE CADENCE COLLECTION OF PIANO CLASSICS TRANSCRIBED FOR ORGAN is not available in any store. Fill out the coupon below, or send a letter with check or money order for \$9.95 postpaid, for each book to: CADENCE PUBLICATIONS, INC., 119 West 57th Street, New York, N.Y. 10019.

### THE COLLECTION INCLUDES:

*Clair de Lune, Reverie... Debussy, 1st Movement (Moonlight Sonata), Fur Elise, 2nd Movement (Sonata Pathetique), Minuet in G... Beethoven, To a Water Lily, To a Wild Rose... MacDowell, Nocturne in E Flat Major, The Minute Waltz, Prelude in A Major, Prelude in C Minor, Prelude in E Minor, Waltz in C Sharp Minor... Chopin, 1st Movement (Sonata in C Major)... Mozart, Prelude in C Major... Bach Traumerel... Schumann, Waltz in A Flat Major... Brahms, Nocturne... Grieg, Promenade from Pictures at an Exhibition... Moussorgsky.*

### ALSO! GOOD NEWS FOR EVERYONE WHO PLAYS THE PIANO...

THE CADENCE COLLECTION OF PIANO CLASSICS... 24 of your favorite piano classics... ALL IN ONE COLLECTION... including all the above (except Promenade) PLUS *Liebestraum... Liszt, Etude in E Major... Chopin, Pavane Pour Une Infante Defunte... Ravel, Prelude in C Sharp Minor... Rachmaninoff, Premiere Arabesque... Debussy.* This collection is also beautifully printed, easy to read, and comes in a handsome 9 x 12, spiral bound book, with a gold embossed, tear resistant cover.

**CADENCE PUBLICATIONS, INC.**  
119 West 57th Street, N.Y., N.Y. 10019

Please send me the following:

copy(s) of **The Cadence Collection of Piano Classics Transcribed for Organ** @ \$9.95 per copy, ppd.

copy(s) of **The Cadence Collection of Piano Classics** @ \$9.95 per copy, ppd.

**Order any two books for only \$17.95, ppd. YOU SAVE \$1.95. (These books make great gifts!)**

Enclosed is my check or money order for, \$ \_\_\_\_\_.

If not completely satisfied, I may return the Collection(s) within 10 days for a full refund.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

New York & New Jersey residents please add applicable sales tax. **TO**



∞

When Don Thompson goes to London for several public concerts, it will be a case of "local boy makes good — in the 'Colonies.'" Don has memories of leaner days when his income was solely the tips earned while playing a piano in a lowdown London pub. He'd go home each night with a sack of metal coins "which felt like a fortune but counted up to only a few shillings." Things will be different this time. When Don plays the Compton in the Leicester Square Odeon, it will be before a paying audience. Remember us to Leicester Square, Don!



Al Mason — 'up there' (Stufoto)

Al Mason gone! It seems incredible that his great intellect and warm personality are lost to us. Few persons outside of his circle of friends and associates were aware of his great contributions toward keeping ATOS on an even keel during his presidency and, as an advisor, ever since. He came down hard on those who seemed ready to subvert ATOS to further their own personal ambitions during his presidency. His weapons appeared to be will power and wisdom — with the greater emphasis on the latter. He often spoke in parables studded with natural wisdom and we once heard a friend say, when Al was expounding on the national scene, that he wished he had a pocket recorder to catch some of Al's gems. Al's monument is the 1974 ATOS convention, of which he was Chairman. Those who attended recall the minute detail of the planning which made the events mesh like clockwork. The "ticker" started acting up during the planning stages of the

1974 convention but Al insisted on finishing what he had started, and very probably the travails of convention making shortened his life. At least his time on earth saw him through the convention to which he had given so much. Although obviously weakened by his illness, he thoroughly enjoyed the convention. Since his death we have seen many tributes to Al Mason but none more succinct or touching than that which appeared in the Motor City BLOWER, his chapter's monthly newsletter. Among the "address changes" was listed,

Al Mason: Up there  
(We'll Miss You, Al)

∞

Since westerner Dave Schutt was moved East by his employer, one solace is the opportunity to attend shows at the Radio City Music Hall. He's seen 'em all for the past two years, sometimes more than once. Dave, who plays organ as well as doctoring them, is deeply impressed by new RCMH staffer Jimmy Paulin. "He's bringing great distinction to the console," writes Dave, "there's nothing old fashioned in his playing. And Jimmy is as genuine an organ enthusiast as you'll find anywhere. He says one of his greatest joys about being there is the chance to meet organ enthusiasts who come to the Music Hall. Jimmy hopes they'll come up to the console and say hello to him."

∞

During the 1974 convention banquet awards were made to a number of

notable ATOSers, one going *in absentia* to Carl Norvell of Corsicana, Texas, who was ATOS National President from 1964 to 1966. ATOSer Fred Mitchell was delegated to deliver the award to Norvell at the Corsicana Holiday Inn which he manages. The inscription reads "for outstanding service to ATOS."

∞

Barely had he unpacked following his return from Detroit, Old Prospector Klos was invited to a rehearsal of the Gloria Swanson-Lee Erwin show which is scheduled for its American tour shortly. A handful of RTOS personnel was present at Rochester's Auditorium Theatre when Queen Gloria and Lee went through their paces.

Miss Swanson made her time count while in Kodakville. She assisted George Eastman House curator James Card in attempting to locate about 30 of her early films. Some were destroyed to realize the silver content. She also served as judge in a costume ball at the Memorial Art Gallery's Gadsby Festival. Klos observed, "I was thoroughly impressed not only with the graciousness of this lady, but her sharpness of memory, keenness of wit, and her excellent physical state. Her appearance on the tour should guarantee standing-room-only houses. Picture to be featured is Queen Kelly for which Lee Erwin wrote the score in 1967. She was amazed at the number of persons who work on the theatre organs as a labor of love, 'something you rarely see these days', she said."



Carl Norvell (left) and Fred Mitchell. A job well done — and remembered. (Corsicana Daily Sun Photo)





Helen Dell. Good Dodger.

The Sweetheart of the Los Angeles Dodgers, organist Helen Dell, following her memorable performance at the Detroit convention, returned to Dodger Stadium in time to musically pep up the players and start a win streak which increased the team's lead in the National League's western division. Meanwhile, ATOS member Bob Beck, son of the late Brooklyn Dodger organist, Gladys Goodding, found his mother's composition, "Follow the Dodgers", and sent Helen a tape of it. Soon the faithful will be singing the words, exhorting their charges to greater efforts which hopefully could lead them into the World Series.



A few years ago one of the stops on the routes of pipe organ music seekers was the Beefeaters restaurant in Phoenix, Arizona, to hear Bob Read play his circa 17-rank mostly Marr & Colton, while chomping a chopped sirloin. At the end of Bob's contract with the eatery he couldn't line up another job including the pipes, so the M&C went into storage, and Bob continued his career on plug-ins. Many years passed and one rainy night Bob looked up from his beanery manuals to see Garry Moore with a smashing brunet, listening intently.

"Er — you are Garry Moore?" asked Bob.

"Fooled another one" said Garry's look-alike. "No, I'm Robert Carson from Los Angeles and this smashing brunet is Helen Dell. We make Malar records".

"Records," mused Read, "I used to make records — when I had pipes."

At the mention of the word

"pipes," Carson's ears got pointed.

"You've got pipes?" asked Carson, with a quaver in his voice. After all, he missed the camaraderie of the 3/26 Wurlitzer in the former Joe Kearns Hollywood home where he had lived for so long and recently vacated.

"Yes, I've got an organ. It's been in storage so long — I fear . . ."

"Ya wanta sell it?" demanded Carson, his eyes narrowing.



Bob Carson. Back in the saddle again, with no help from Garry Moore. (Stoneypic)

Perhaps we'd better stop here and confess that maybe it didn't happen *exactly* as our improvised dialogue suggests, but the upshot was that the Carsons bought Bob Read's long-stored Marr & Colton with the intention of installing it in their new Hollywood home.



Anson Jacobs, ATOS member and ex-theatre organist of Franklin, Pa., tells us that the Pittsburgh Area Theatre Organ Society has the South Hills Theatre's 2/6 Wurlitzer 95 percent restored after two years of effort and several thousand dollars in parts, contributed by James L. Baker, owner of the theatre. Pittsburgh is "theatre organ poor", ever since the flood of 1937 inundated most of the city's theatres. The group, whose members range in age from 9-year-old Gordon Heggfield to those in their seventies, has tentatively scheduled a public concert for December.



Still another organist has been located who played the New York Times Square Paramount during the days of the Crawfords' reign, Miss Jessie Griffiths of Mechanicsburg, Pa. She played the "substitute breakfast" early morning show. "Though it was not the

greatest organ I have played, it did have lots of flash." One of the reasons she was not too keen about the job was because of Jesse Crawford's setting all his presets, then locking them so the substitute organist could not make changes. She also played theatres in Newark, Montclair and Upper Montclair, N.J. Recently, she has been playing an electronic at county fairs in Pennsylvania. Has a lot of cue sheets from the old days, too.



Bud Taylor, organist at the Red Vest pizzeria in Monterey, Calif., submits a clipping from the SACRAMENTO UNION covering the installation of a 2/7 Wurlitzer in the new Golden Bear theatre on the California State Fair grounds, Sacramento, in time for this year's Fair. The paper



Bud Taylor

(Stufoto)

states that the installation was made by members of the Sierra ATOS Chapter, which retains ownership of the instrument. It will be known as the George Seaver Memorial Organ to honor the late chairman of the chapter whose dream was of an organ owned by the club.



Vic Hyde, the "International Musical Phenomenon," who helped kick off the July ATOS convention is still in the clouds over his appearance:

"My act with John Muri at the Redford Theatre — what a thrill! The audience with its big laughs and resounding applause — Boy! And THEATRE ORGAN Magazine has helped my act. When I arrived at the Lycoming County Fair in Pa., pianist



Richard Gruver, who accompanied me, quoted from the magazine all he had learned about me. Yes, he's an ex-theatre organist."



There seems no end to the number of theatres which are hopefully to become Performing Arts Centers. Add the Paramount Theatre in Ashland, Kentucky. Chris Gundlach, a theatre organ and cinema buff (when he isn't working at his printing business) in Tronton, Ohio, is spearheading a move to restore the 1200-seat theatre and install a pipe organ. The chambers are there, years ago converted to dressing rooms, but will be utilized for the purpose intended when renovation begins. The first problem is to secure a suitable organ. It is hopeful that an ATOS chapter can be organized and serve as the catalyst for the organ project.



Bill Thomson. Maybe a real 'welcome back' this time — as a Conn 'artist-clinician.'

Last year an advertisement for a "welcome home from Australia, Bill Thomson" party appeared in organ publications, which was a bit odd, because Bill hadn't been in Australia. He had planned a tour but had to call it off because of other commitments. It looks as though he'll make it this fall and will most likely be "down under" by the time this hits print.

Judd Walton's  
**THE WURLITZER THEATRE ORGAN  
 REVISED INSTALLATIONS LIST**  
 is still available through Doric Records, P.O. Box 282, Monterey, California 93940. Price \$22.00 Postpaid.

But not before another big assignment overtook him: Bill became a "Conn man," with the title "artist-clinician." However, we assume that won't preclude some organ playing after he puts his stethoscope away at 5:00 P.M. In a news release Bill was dubbed "the jet set organ teacher" and Conn's John Nelson chortled, "His skill is apparent not only in the manner in which he handles the instrument, but also in his manner of handling the audience!" We can't argue with John.



Various phases of the theatre organ era continue to provide entertainment for the American Guild of (classical) Organists whose members once considered the TO as anathema. For example, a recent Riverside-San Bernardino AGO chapter meeting first featured a classical recital at the First United Methodist Church in Redlands, Calif. Then the concertgoers adjourned to the TO-equipped home of Bill Blanchard who accompanied Laurel and Hardy's "Big Business." Mr. Blanchard explained that in the silent film days, the organist was given musical suggestions (cue sheets, scores), but usually the easiest method was to "play it by ear." This he demonstrated on his pipe organ as he accompanied the film.



Alden E. Miller reports from Minneapolis that the 3/14 Robert Morton transplanted years ago from the De-

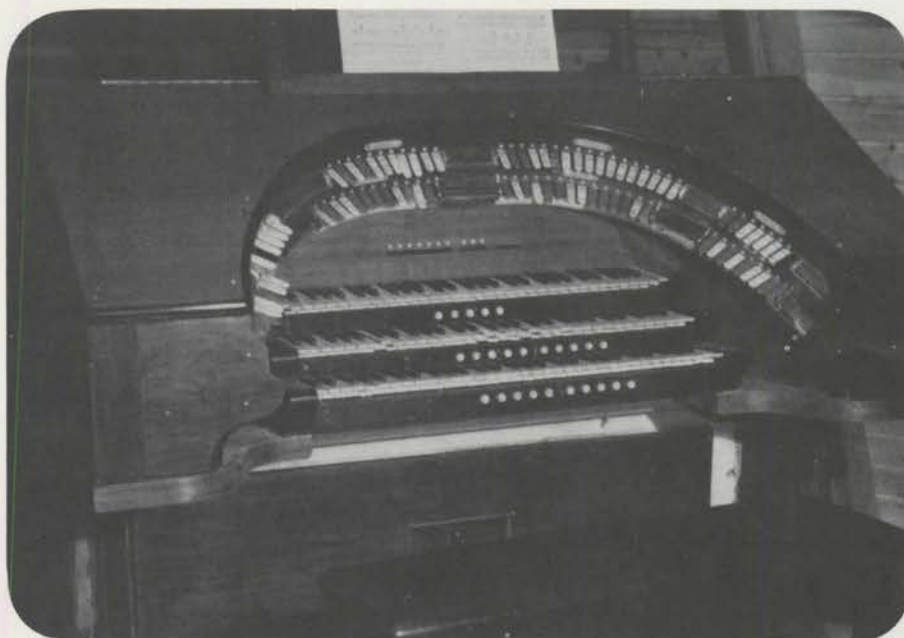
troit Annex Theatre to the Minneapolis Powderhorn Baptist church (installed by the late Ray Steffens), has been neglected, is inoperative and has been replaced by a plug-in. But before the rush of organ hunters starts, the Morton is not for sale, advises the pioneer editor of the first THEATRE ORGAN magazine published in the USA who has been appointed "Historian and Archivar" for the Land of Lakes Chapter.



Since 1910, Klann Inc. of Waynesboro, Va. has been known as a supplier of organ parts. Now, the company is introducing a new, compact pipe organ utilizing a newly developed valve system. The valve operates with only a film of polyurethane to admit air to the pipe, eliminating the spring and fiber valve of the traditional chest. It's claimed it gives quicker response at lower wind pressures.



Ed Mayo, Box 187, Boulder Junction, Wisconsin, has jumped in with both feet. He has purchased the 3/11 Wurlitzer which Gary and Elaine Franklin removed from the Des Moines Paramount in 1963, also the 2/9 Wurlitzer originally from the Shaw-Hayden theatre in Cleveland, O. The Des Moines organ suffered water damage and because Ed wants to hear some music soon, he plans to use parts of the 2/9 to play from the 3/11 console until chest repairs have been made. Ed Mayo is seeking historical



The 3/11 portion of Ed Mayo's 5-manual, 64-pedal, 20-rank organ collection.



information about both instruments — also suggestions for a home installation. Ours is — “Ed, you need a barn in your backyard!”

1974 ATOS convention-goers will recall the young man who did such a professional job playing the Rodgers during the banquet — Rick Shindell. Rick recently liberated a sleeping beauty — a five division, 30 rank composite theatre organ in a high school near Toledo installed about 1939. It consists of a 4-deck Wurlitzer console of unclassified design, 10 ranks of Wurlitzer, 4 ranks of Barton, several ranks of Estey-Haskell, 3 ranks of Gottfried, and more. Is it any wonder Rick’s piggy bank is very empty?

Organists at baseball stadia generally play a half hour before the start of each game, render the National Anthem, provide musical interludes between innings and “play the house out” after the game. What happens when games are halted by rain? Well, if the organist is John Kiley, official Boston Red Sox pedal thumper, he fills with appropriate music on his Hammond X-66 atop Fenway Park. The former theatre organist supplied background music with such numbers as *Singin’ In the Rain* and *Raindrops* during rain pauses in both games of the day-night doubleheader on June 22.



Rosa Rio. The spice of life — from a straight organ?

Rosa Rio informs us that she will be playing a concert on the 4-manual Austin pipe organ in Bridgeport’s United Congregational Church on Nov. 1. “They want variety”, she says. On a church organ it can be a bit difficult, but knowing Rosa’s ability to adapt to any situation (out-of-tune organs, no combination pistons etc.), we are sure she’ll give a good account of herself.

Gaylord Carter continues to pop up in unexpected places. One recent gig was playing a concert and silent comedy accompaniment for a group of non-enthusiasts at the Camarillo, Calif.

home of Bob and Alice Powers. The powers planned on a straight cocktail party for friends and neighbors, with no music from their “style 260” Rodgers because it wasn’t a musical crowd. But at the last minute Bob broke down and phoned Gaylord Carter. Gaylord had nothing planned so he grabbed a couple of cans of film and drove north to Camarillo. As always, he quickly converted the non-music-oriented group with his music and showmanship. “They really loved Gaylord,” reports Bob. It was the first time a film has been accompanied on Bob’s Rodgers.



Bob Power. Gaylord was the life of his party. (Stufoto)

The generally accepted reason for the demise of the theatre pipe organ was the advent of the “talkies.” If one believes a financial writer in a Western New York newspaper, it was because of something else. In a June column, entitled “The Economist”, the writer had this to say when talking of the phasing out of still another Wurlitzer product, the juke box:

“It was in the early 1930’s that the Wurlitzer Company began phasing out the Mighty Wurlitzer the mammoth theatre organ which had become too expensive to produce and sell.”

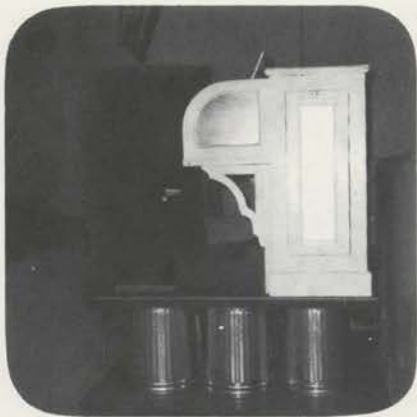
How’s that again?

From Roswell, New Mexico, comes news of a novel type of console elevator — run by manpower. The 3/14 Hillgreen-Lane console at the New Mexico Military Institute was



A “first” for the Rodgers “style 260” — silent movies in the Power home, with Gaylord doing the honors. (Powerpic)





An elevated console from trash cans — and some muscle men.

first secured to a stout wood and steel platform. When it's time to raise the console, a car bumper jack is placed at each corner of the platform and secured to the other jacks with a steel rod for safety. Then four stalwarts strike a "yo-heave-ho" cadence and heist the platform up high enough for the placement of nine up-ended metal trash cans to support the elevated console. The whole operation takes only five minutes, reports R. MacNair.



From Jackson, Tenn., Bill Oberg fills in more details about the huge double Kimball in the Memphis Municipal Auditorium (April '74 column). Bill says there are actually two auditoriums with a stage between them. The South Hall is equipped with a 4/40 Kimball with four chambers

above the stage. The North Hall is equipped with a 5/70 Kimball with chambers in the proscenium arch. They are entirely separate except that both are playable from the 5-manual console. Both were installed in 1928. Wind pressures range from six to thirty inches. Bill informs us that he has worked on both instruments, touching them up enough for graduations, but they are seldom used at any other time.

Now there's a worthy project. Anyone interested?



Visitor Ralph Bartlett has a go at the John Ledwon Wurlitzer. (Stufoto)

The British Theatre Organ Club's Hon. Secretary, Ralph Bartlett, was a visitor to the USA for a brief period in July concurrent with the ATOS convention. He was a house guest of Lee and Laurel Haggart in Granada Hills, Calif., and they arranged a reception

for him at the John Ledwon Wurlitzer-equipped residence.



School of the Ozarks' organist Bert Buhrman has been making 30-minute broadcast tapes, utilizing the school's 3/15 Wurlitzer, for KSOZ-FM. By early July, Bert and his musical associates at the school had made 14 tapes, "and I suppose we'll go on until we're exhausted", he says. In late June, Bert performed a private show for a motor home convention on the school's campus.

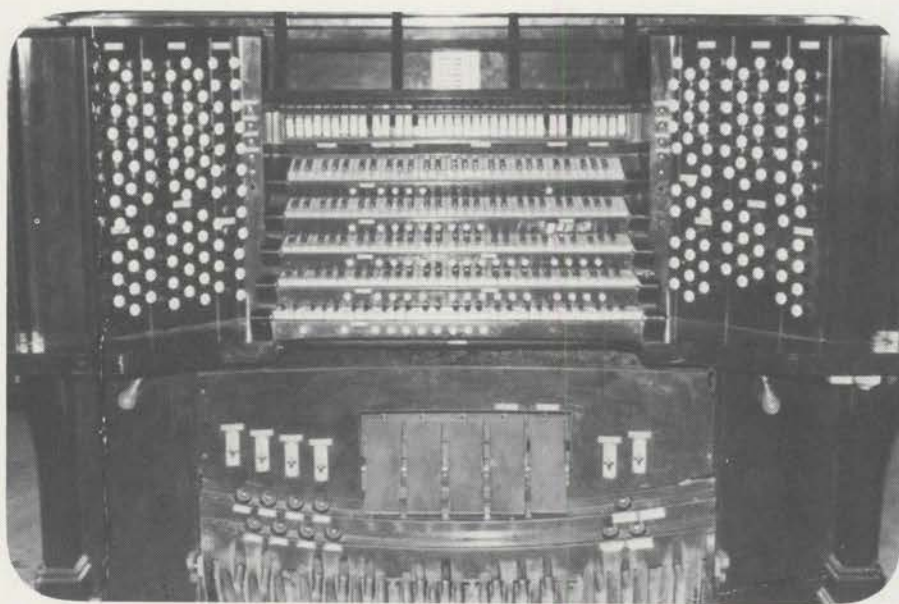


In the 1920's, Wurlitzer built half a dozen huge automatic music boxes known as Concert Band Organs. Each weighed a couple tons, was 19 feet long, 10 feet high, and 5 feet wide, contained 480 pipes, 30 uniphone bells, plus assorted effects. In June, one of these monsters was sold at auction in Houston for \$31,000. Its 1926 price was \$8,000, with rolls costing \$50 apiece. It was one item in a collection of 35 musical instruments and 60 antique autos owned by the creator of Houston's Astrodome, Astrohall and Astroworld, Roy M. Hofheinz. Other items auctioned included a Wurlitzer type 150 Military Band Organ for \$7,300, and a 1914 Wurlitzer Orchestra for \$16,500.

Meanwhile, back at Wurlitzer's North Tonawanda plant, a new line of electronic organs is being turned out, 80 a week, and plans are under way to double the capacity in a year. Prices of the instruments, introduced last October, range from \$150 to \$1,000.



Al Winslow, retired New England theatre organist remembers playing Loew's Providence Robert Morton whose decorative console was a victim of the 1954 hurricane. When installed about 1928, it was played by Joe Stoves, "a terrific organist". Al also remembers playing the Providence Rialto when it had a 2/20 straight Hook & Hastings, adapted for theatre use but without percussions. "One of the best theatre organs in the Providence area was a 4/75 straight Moller in the 3,000-seat Strand Theatre. Paramount took the house over in 1929 and sent the organ to the State Penal and Mental Institution at Howard, R.I. It may still be there. It was replaced in the theatre in 1930 by a horribly



Five manual Kimball in the Memphis Municipal Auditorium North Hall. It can play 110 ranks of two organs.



raucous 3/13 Wurlitzer which went out in the 1937 hurricane. A friend of mine has the very ornate console."



Rose Diamond is critical of organists who talk too much between tunes while concertizing. "Some of the fault lies with audiences who play into their hands by laughing at every silly joke the artists uses. One organist I know plays beautifully, but as soon as he opens his mouth, there is a grand rush for the lobby." Perhaps the younger organists should take a leaf from the book of Hall of Famers Jesse Crawford, Albert Hay Malotte, Henry B. Murtagh, Eddie Dunstedter and Don Baker. Rarely did they engage in banter with the audiences; they let their playing speak for them.



A few seasons ago we ran an article about the adventures of a circus organist named Colonel Harry Jenkins (the rank is for real - AAF, retired). His Hammond was the whole band for a one-ring circus playing mostly west coast one-day engagements. From time to time we get inquiries about Harry, who before he became involved with circus duties, ran a silent movie music column in this publication.

Occasionally Harry checks in with a note describing his latest adventures, because he's been with the circus each summer since long before our story was published. His latest communique



Herb Head's miniature circus was a hit with the Colonel. Herb and the callopie are life size.

is dated August 7. The Strong Circus was playing Detroit and Colonel Harry headed straight for Herb Head's home to take in Herb's miniature circus which was such a hit with '74 conventioners. In fact, Herb loaned Harry his tiger cage model wagon which Harry displayed during a show atop his Hammond, complete with moving tigers behind the bars. Obviously, ex-theatre organist Harry is having a wonderful circus season.



Alexander Schreiner is now in his 66th year as organist for the Mormon Church, and in his 51st year as organist at the Mormon Tabernacle in Salt

Lake City. Did you know he was a theatre organist in his youth? He shared the Kimball console in the American Theatre in Salt Lake City with the late Esther Stayner. Mr. Schreiner played the Kimball as an adjunct to the orchestra, which was led by John J. McClellan, a teacher of organ, and a mentor of Schreiner. He also took a six-month leave of absence from his Tabernacle duties to play for silent movies at the Los Angeles Metropolitan theatre. Its console now controls the Old Town Music Hall 4/25 Wurlitzer in El Segundo, Calif.



Theatres have figured in noteworthy disasters thru the years. Fire destroyed the Brooklyn Theatre in 1876 with 295 lives lost; the Ring Theatre in Vienna in 1881 with 850 lost; the Exeter in England in 1887 with 200 lost; and the most destructive in America, the Iroquois Theatre in Chicago in 1903 which claimed 602. Then there was the disaster which befell a theatre, supposedly caused by the vibration of sound traced to its pipe organ? Yes, that was alleged to have been the cause in the collapse of the Knickerbocker Theatre's roof in Washington in 1922, causing 98 deaths, injuries to 133, and ultimately the suicides of architect and owner. Following the disaster, the BUFFALO EVENING NEWS ran a thoroughly-researched article entitled "When Death Played the Pipe Organ" in which strange deaths of numerous church organists were described.



Offside to reader C.J.S., our search is ended, and the answer is yes, there was a tune titled *I've Never Seen a Straight Banana*. It was written in 1926 by Ted Waite and published first in England. As to its quality, it doesn't measure up to other banana songs, its melody being as vapid as its lyrics. Thanks to Doc Bebko for the use of his peeled Tune-Dex card. We hope this straightens out the banana tangle.



Colonel Harry. Having a ball.

(Stufoto)

Mark your Calendar Now!

**JULY 15-20, 1975**

**ATOS NATIONAL CONVENTION**

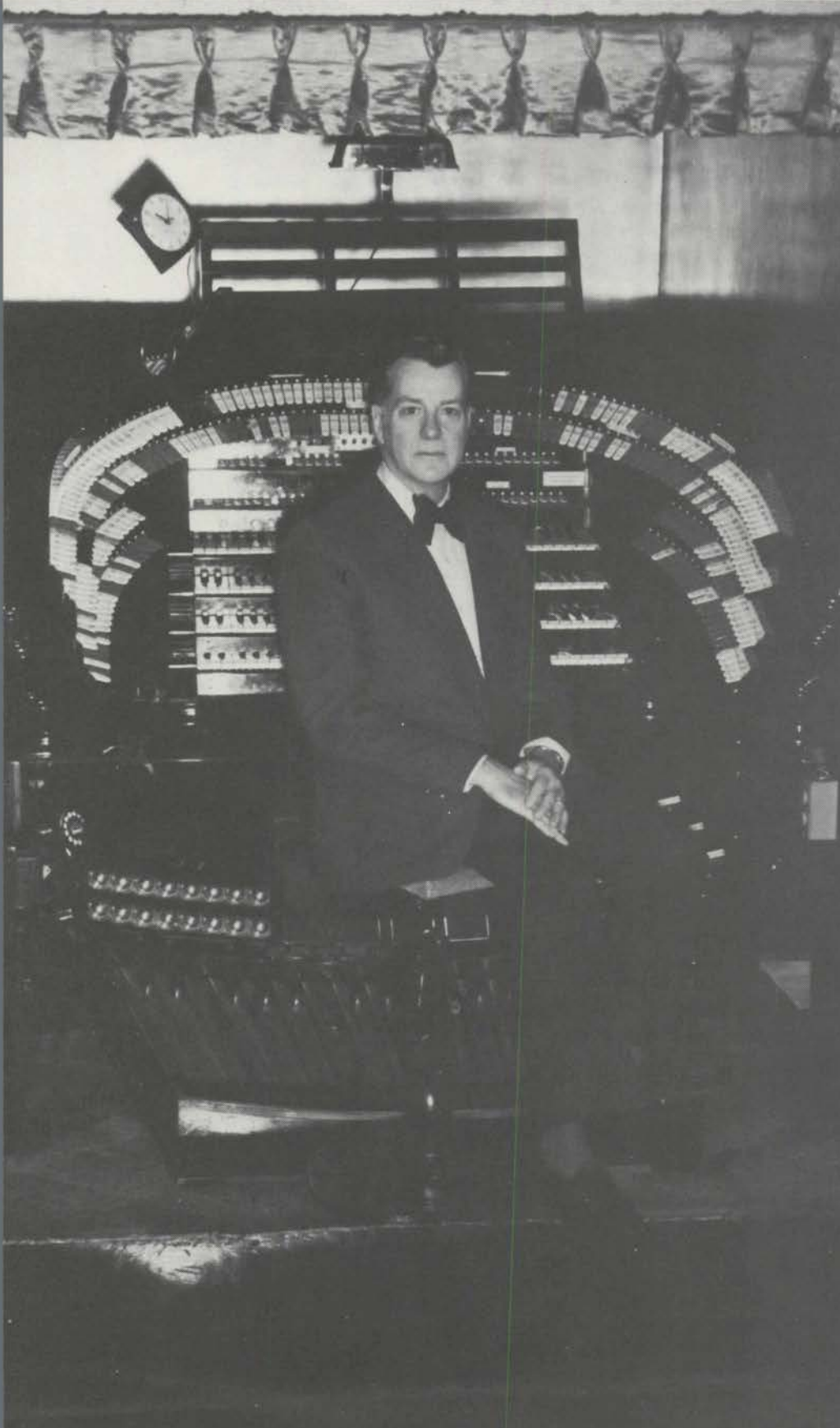
**SAN FRANCISCO**

CALENDAR  
Isn't it about time?



# Salute to Ray Bohr

ATOS charter member Ray Bohr at the console of the Radio City Music Hall.



A musical salute to Ray Bohr, staff organist of Radio City Music Hall will be held on Sunday Nov. 10 at the Music Hall. The event has been scheduled to celebrate Ray's 27 anniversary at the giant 4/56 Wurlitzer. Dr. C.A.J. Parmentier and Leroy Lewis will join forces on the twin consoles to render the musical salute.

This could well be one of the East coast's biggest events of the season. Just the musical salute to ATOS Charter Member Bohr by two of our leading organists, would be enough but when the Hall's Christmas Show and movie is added, those attending will enjoy a really big entertainment event.

Peter Polito, Program Chairman of the Hammond Organ Society of New Jersey reports he feels the salute deserves the grand treatment and with this in mind he is promoting a bus trip to New York for his group. This trip will be a package deal, will include the events listed above as well as a dinner and concert upon return to Elizabeth, N.J.

Everyone within traveling distance of the Music Hall should make plans to attend. Further details can be obtained from Allen Rossiter, New York Chapter ATOS Box 1331 Passaic, N.J., 07055, Peter Polito, 810½ Fourth Ave., Elizabeth, N.J., 07202 or be at the RCMH Box Office before 8 A.M. Nov. 10th. □

Dr. C.A.J. Parmentier and Leroy Lewis get together to work out program for salute to Ray Bohr.







Plate on left jamb of the Uhler console.  
(Uhler Photo)

by Lloyd E. Klos

For some time the device known as the Marr & Colton Symphonic Registrar has intrigued the writer. Very little was known about it, and as far as we know, there are only three organs in existence with workable SR's; two in Pennsylvania and one in Connecticut, and if the foregoing statement brings to light others, all to the better.

By searching through patent archives and enlisting the aid of Bill Uhler of Lebanon, Pa. and Bob Yates of Glenshaw, Pa., we were able to cull information to make a story possible and perhaps answer the questions enthusiasts had long proposed.

The Marr & Colton Symphonic Registrar apparently was the brain child of David J. Marr, president of the Warsaw, N.Y. company, and he filed for a patent on October 20, 1926 through his attorneys, Crumpton and Griffith. The serial number was 142,792 and the device was described as follows:

"The combination with an organ mechanism comprising a series of stop keys, each controlling a pre-determined selection of stops, of means for visually indicating the tone color obtained by such selections."

Reduced to its simplest form, the definition meant that an organist

could flip a stop tab labeled "mysterious", for example, when the occasion demanded it while accompanying a silent mystery movie such as *Phantom of the Opera*, and the resulting sound would create the desired mood. Several of the organ's regular voices would be wired in to the "mysterious" stop to accomplish this.

It takes considerable time between filing for a patent and the time it is granted by the U.S. Patent Office. In this case, it took almost four years, with the granting date on June 10, 1930. And when one considers that operations at the Marr & Colton plant in Warsaw, N.Y. ceased in the fall of 1932, there apparently weren't too many of the SR organs manufactured. Whoever has a working model, therefore, has a rare gem.

So, patent No. 1,762,274 was granted and the following is taken directly from Mr. Marr's description of the device, appearing in the patent information:

"This invention relates to musical instruments, and more particularly to pipe organs, one object of the invention being to provide an organ having an improved stop mechanism of such a character as to make it easy for any organist to quickly select and render the correct tone colors for any

desired musical action, mood or emotion.

"Another object is to provide such a mechanism comprising a means whereby the organist may devote maximum attention to the technical requirements of the composition being performed with a minimum amount of interruption in operating the stop keys. Another object is to provide a stop mechanism of such character that it may be easily and unerringly operated by an organist unfamiliar with the particular combination of stops connected with the stop keys. A further object is to provide an organ stop mechanism so constructed and arranged as to materially facilitate the operation of the same by an unskilled organist.

"Still, a further object is to provide an organ construction particularly adapted and convenient for the accompaniment of motion pictures, and provided with stop keys, each having associated therewith, as by means of a descriptive word or words, the corresponding tone color, so that even an unskilled organist or one unfamiliar with the organ may quickly and correctly render the correct tone colors for each sense, emotion or action portrayed on the screen in accurately timed relation with the same.



"To these and other ends, the invention resides in certain improvements and combinations of parts, all as will be hereinafter more fully described, the novel features being pointed out in the claims at the end of the specification.

"In the drawings:

"Figure 1. is a top plan view of an organ console, embodying the present invention;

"Figure 2. is an enlargement of a portion shown in Figure 1, to illustrate the additional stop keys and the indicating means for the same; and

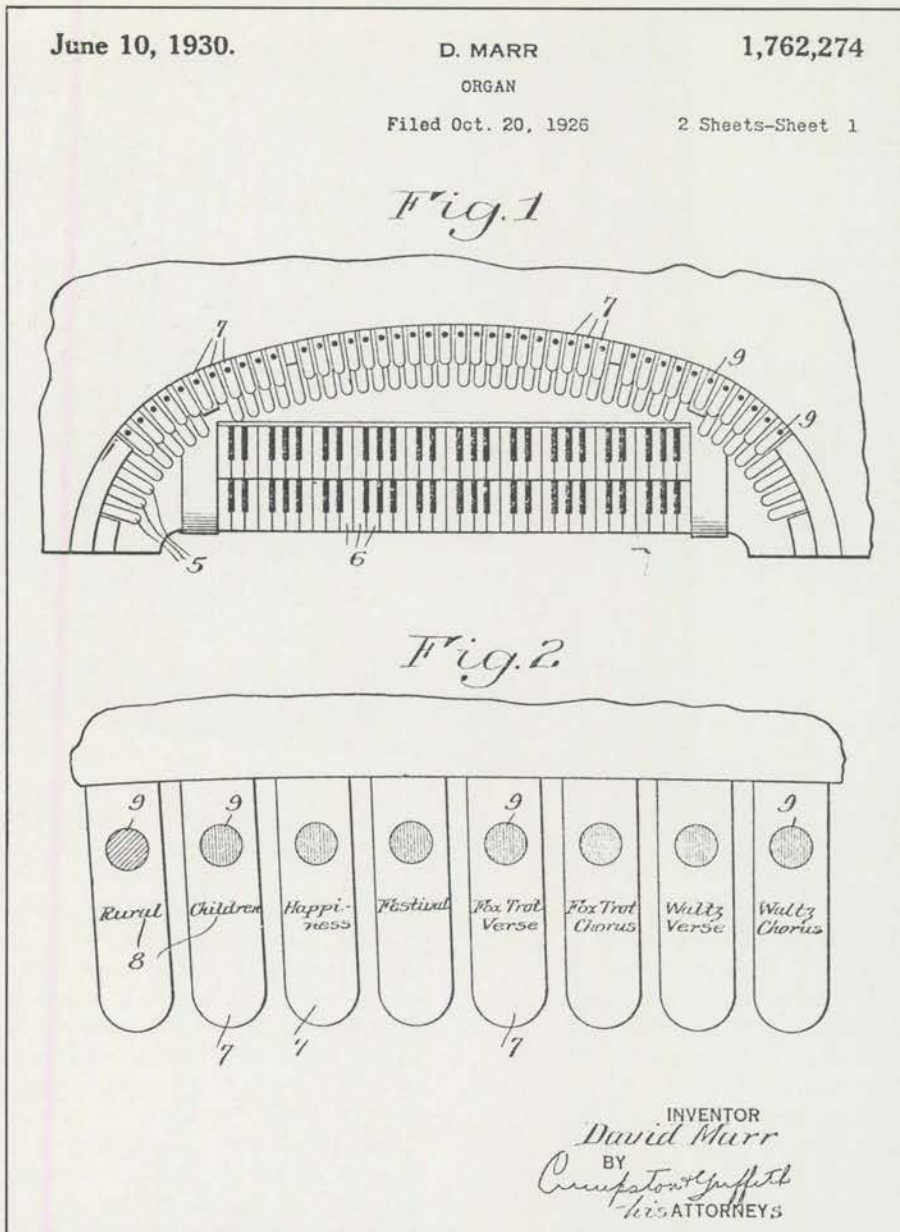
"Figure 3. is a schematic illustration of an organ mechanism embodying the present invention.

"Similar reference numerals throughout the several views indicate the same parts.

"The modern organ is commonly provided with a series of stop keys as indicated for example at 5, Figures 1 and 3, for controlling the tonal colors or combinations. Such keys, however, have been commonly unmarked or merely numbered or provided with the technical names of stops or other musical instruments, the organist having to rely upon his memory as to the meaning in terms of actual tone color of such designations, as well as the combination of stops controlled by each key, and also to distinguish between the different keys, with the result that the attention has been distracted from the performance of the composition to the operation of the stops. This has been particularly the case in the operation of strange organs and in performances by unskilled organists, and these difficulties are present to a still greater degree in playing an accompaniment for motion pictures, where the tone colors must be quickly and abruptly changed to correspond with the changing emotions portrayed on the screen.

"It has been found that these difficulties may be effectively solved by selectively grouping the organ stops to correspond with the range of musical moods and emotions and providing the console with a stop key for each combination visually marked to clearly describe the tone color of the same in terms of a mood or situation, as by means of a clearly descriptive word or words, or an appropriate color marking.

"Thus, Figure 1 shows a two-manual console, comprising keys (6). In addition to the usual series of stop



Sketches of SR stop layout as submitted in patent application.

keys for hand registration shown at 5, there is provided an additional or auxiliary series of stop keys (7), each connected as hereinafter described with a corresponding group of stops. This series of keys and corresponding stop combinations represents the full range of musical moods. Each of these keys (7) is marked with a visual indication, clearly expressing the particular shade of tone produced by the operation of the same. Such marking may have different forms, such as a word or words directly expressing the tone color in terms of a mood or situation as at 8, or color indications, such as the disks (9), conventionally lined to indicate the colors commonly used on the score to indicate the corresponding tone value. Preferably,

such indications are placed directly on the keys inwardly of the outer ends of the same so as to conveniently and quickly read by the organist.

"The operating mechanism for the stop keys is shown diagrammatically in Figure 3 as composed of devices which are individually well known in the art. Thus, each auxiliary key (7) has a rear arm (10) of conducting material connected in circuit, as by means of a wire (11) with a source of power (12). This key end, in rising as the key is depressed, contacts momentarily at 13 with spaced contacts (14). The latter are connected with a magnet (15) in the "off" switch. This magnet raises its armature controlling the usual valve port by which the wind in the valve pneumatic (16) is exhausted. The col-



lapsing pneumatic lowers a double valve (17) so that the wind passes through a channel (18) into a large pneumatic (19).

"When a stop key (7) is fully depressed, its end (10) breaks connection with the contacts (14) so that magnet (15) is de-energized with the result that valve (17) is again raised by its inflated pneumatic (16) and the wind passes from the large pneumatic (19) through the channel (18) into a box (20) having a bleed hole (21) controlled by a regulating block or choke (22). The regulation of this choke block varies the amount of opening of the bleed hole, and governs the speed at which the larger pneumatic (19) is exhausted.

"The large pneumatic (19) carries a contact (23), positioned to engage with a cooperating contact (24) when the pneumatic is inflated. Contact (24) is connected with a wire (25) with a magnet (26) in the "off" machine (27). When pneumatic (19) is inflated, magnet (26) is energized with the result that the valve (28) of the "off" machine is lowered and wind is admitted from the "off" machine through a channel (29) to pipes (30) and (31) leading to the stop key "off"

pneumatics (32) and (33) respectively. These pneumatics, of which there is one for each registrator stop key, pull all of these keys "off" except the one depressed to cause the operation.

"When the auxiliary stop key (7) is fully depressed, its end (10) engages also with a contact (34), thus sending current through the wire (35) to the relay magnet (36). This raises the magnet armature controlling the usual valve for exhausting the pneumatic (37) so that valve (38) is lowered, transmitting wind through passage (39) to a contact pneumatic (40). This pneumatic carries a contact (41) which, upon inflation, engages a cooperating contact plate (42) to which are connected the stop wires (43) leading to the combination board (44).

"This combination board comprises the usual stop spreader (45), connected by wires through the main cable (46) with the stop spreader (47) at the organ end to which all the stops are wired. At 48 is the usual switch and at 49, the switch action, which parts, together with the various solo accompaniment and pedal relays indicated generally at 50 and the pipe chest (51), are well understood in the art and require no further description.

At 52 are shown the solo manual keys, and accompaniment keys, and 53 represents the pedal keys which are connected in the usual manner and likewise require no description.

"The invention thus provides an organ console with a stop key for each of a complete gamut of tone colors, each key marked with a rod or words or with a color to clearly describe its particular tone in terms of a corresponding mood or situation. By mood or situation is meant, of course, the mood, emotion, action or situation desired to be expressed. Of course, an organist may select and combine the stops with the different keys to suit his particular taste, and such a stop key system greatly reduces the attention which must be devoted to it at the expense of proper handling of the technical difficulties of the composition being played. Such an arrangement, moreover, largely solves the problem of playing unaccustomed organs, and the difficulties of unskilled organists, and greatly facilitates the manipulation of the stops in the difficult work of accompanying the rapidly changing moods of motion pictures.

"Thus, even an unskilled organist,

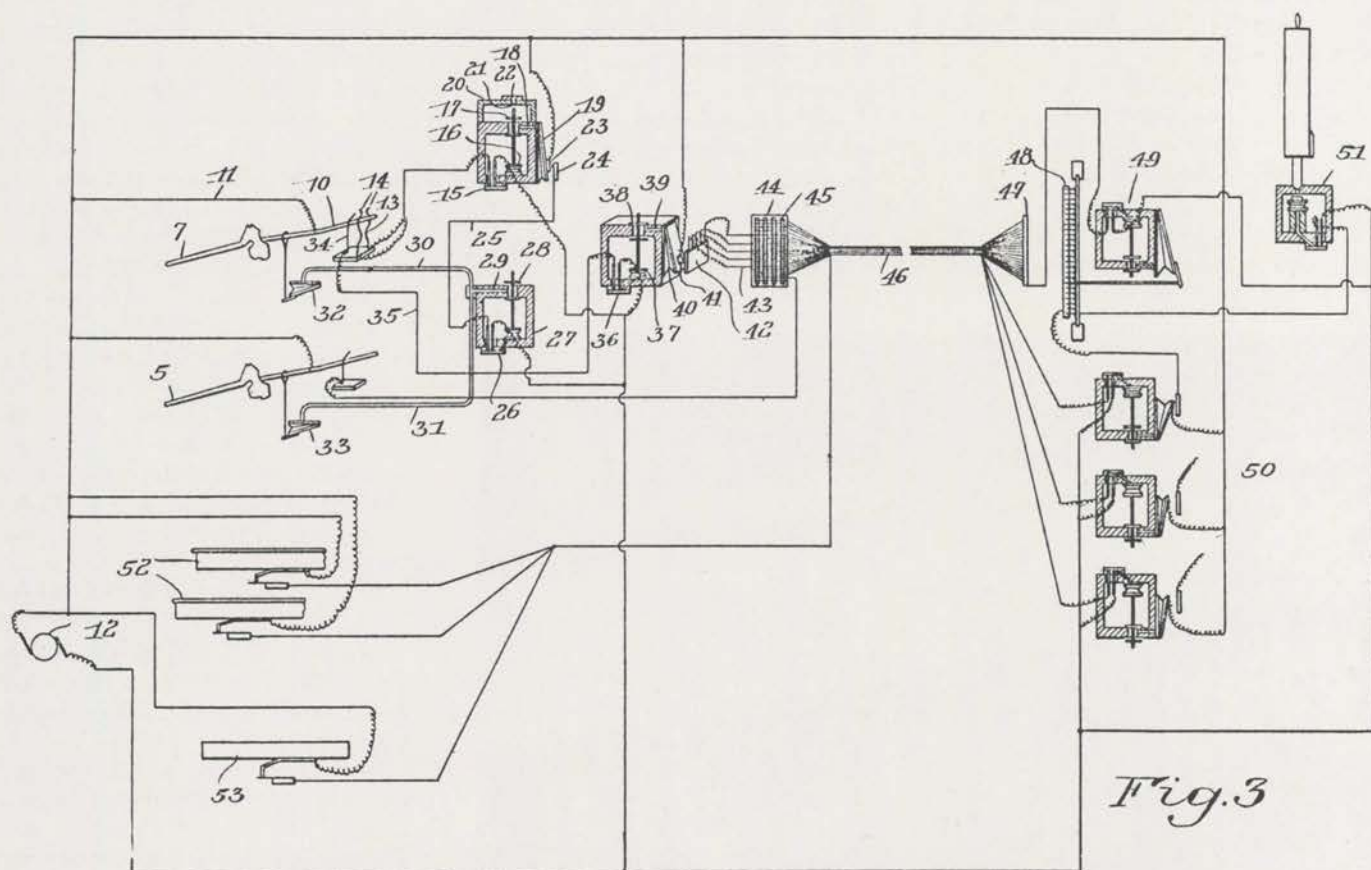


Fig. 3

Sketch of interior mechanism of Symphonic Registrator as submitted in patent application. Parts are described in the article.

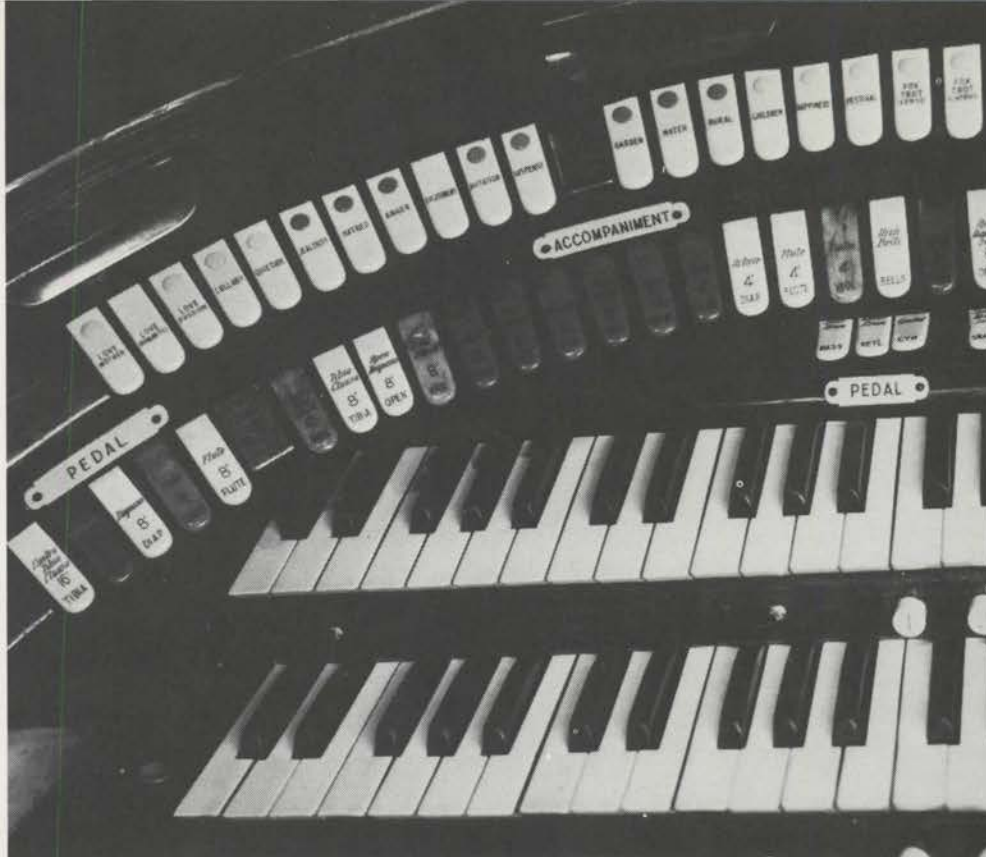


playing a strange organ to accompany a motion picture film, upon a sudden change in the action or situation as, for example, the portrayal of a riot scene, does not have to first translate this situation into the technical terms of the usual organ stops or to recollect and select combinations of the same, but may immediately press a stop key marked "riot" or with some other word directly and immediately expressive of the particular tone color desired, which may thus be unerringly and readily produced in an appropriate and well-balanced tonal combination. The invention thus greatly facilitates the playing of an organ particularly as an accompaniment for the rapidly successive scenes of motion picture projection, especially by an unskilled organist or one playing an unfamiliar organ.

"I claim as my invention:

"1. The combination with an organ mechanism comprising a series of stop keys, of an additional series of keys for controlling selected groups of stops controlled by the stop keys of said first-named series, the keys of said last-named series being provided with visual indicating means inherently expressing the tone color produced by the operation of the keys of said additional series.

"2. The combination with an organ mechanism comprising a series of stop keys, of an additional series of keys for controlling selected groups of stops controlled by the stop keys of said



Left side of the Uhler console. SR stops (left to right) are Love (Mother), Love (Romantic), Love (Passion), Lullaby, Quietude, Jealousy, Hatred, Anger, Excitement, Agitation, Suspense, Garden, Water, Rural, Children, Happiness, Festival, Fox Trot (Verse), Fox Trot (Chorus) and Waltz (Verse).  
*(Uhler Photo)*

first-named series, the keys of said last-named series being each provided with a color marking, and also with one or more words inherently expressing the tone color produced by the operation thereof.

"3. The combination with an organ mechanism comprising a series of stop keys each controlling a predetermined selection of stops, of means for visu-

ally indicating the tone color obtained by such selections.

"4. In an organ mechanism, a series of stop keys for controlling certain stops, an additional series of keys, means whereby said latter keys control selected groups of stops actuated by said first-named stop keys and means for visually indicating the tone color produced by the operation of each key of the said additional series of keys.

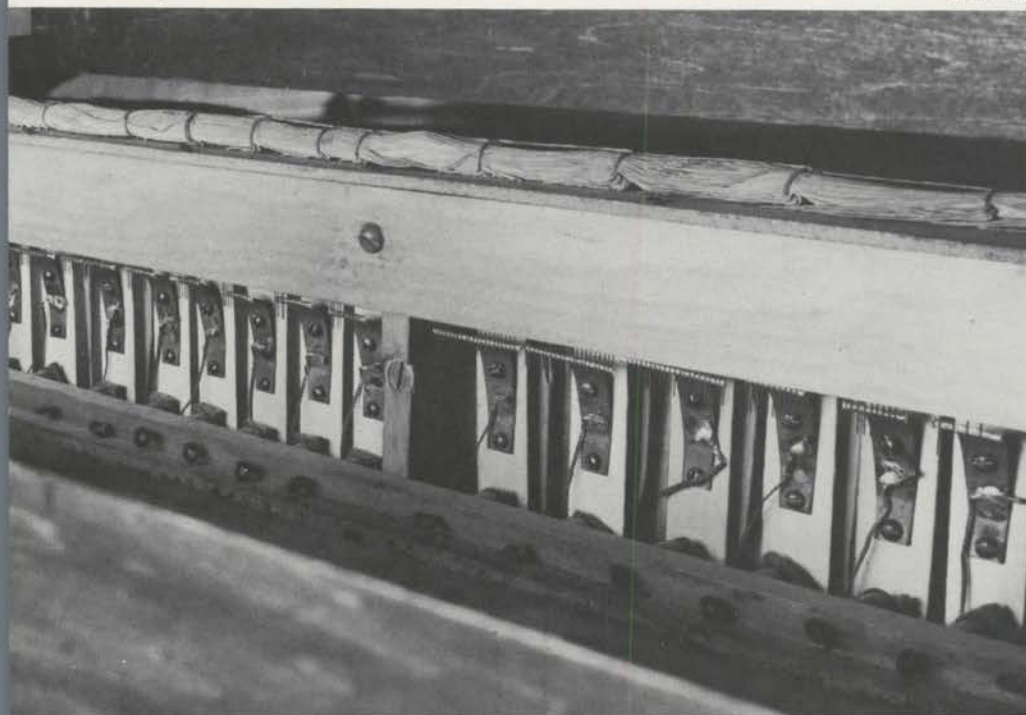
"5. In an organ construction, the combination with a multiplicity of organ stops, of a series of combination stops each operatively connected relatively permanently to a plurality of selected organ stops, and means on each combination stop for indicating visually by mere inspection the general tonal characteristics of the plurality of organ stops connected to such combination stop."

DAVID J. MARR

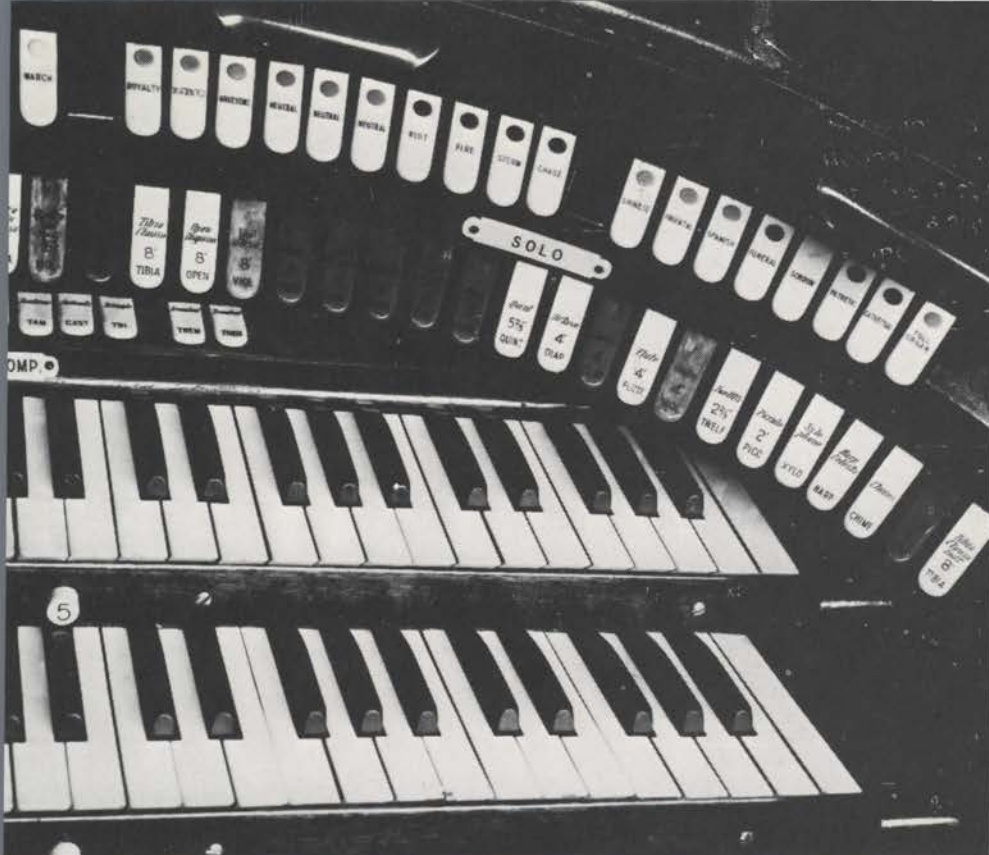
Much of the foregoing sounds like a definition of a Rube Goldberg creation, but all is necessary when seeking a patent.

Bill Uhler acquired his Marr & Colton from the Academy Theatre in Lebanon, Pa. in 1966 (See June 1972 Theatre Organ). Bob Yates' instrument is not a "pure" Marr & Colton. The pipe work is Wurlitzer, obtained from

Partial view of Symphonic Registrator cable and switches in back of the console. The stops consisted of varying numbers of voices. Switch on right (Oriental) consisted of 4 voices; next stop (Chinese) called for ten.  
*(Uhler Photo)*







Right side of the Uhler console. SR stops (left to right) are Waltz (Chorus), March, Royalty, Mysterious, Gruesome, Neutral, Neutral, Riot, Fire, Storm, Chase, Chinese, Oriental, Spanish, Funeral, Sorrow, Pathetic, Cathedral, and Full Organ. (Uhler Photo)

information he provided and the schematic I had been able to trace from my instrument, I was able to draw a block pattern which overlaid on my original pattern and thus find which cables from the SR to hook up to the various ranks.

"I believe the list to be very close to the original M&C hookup, since in my organ, the cables from the SR switches were not cut at the switches, but at the terminal board. Which means that the 40 SR switches terminated in 34 cable ends, each of which was connected to various SR switches. This sounds confusing, but I trust THEATRE ORGAN readers will get some idea of the problems we had in readying this device to playing condition."

The Marr & Colton Symphonic Registrator was a great idea. It is regrettable, however, that the device wasn't available in the early twenties instead of the early thirties when talkies were coming to the fore. It would have made better organists out of mediocre or poor ones. □

Pittsburgh's Roxian Theatre. The console, however, was destroyed in the 1936 flood. "In looking for a Wurlitzer console," Bob says, "I happened upon the Marr & Colton with the SR, which was too fascinating a console to pass up for the sake of purity to Wurlitzer. It has adapted quite well to my relay and pipework."

When Bill and Bob acquired their instruments, the SR combination wires were cut on both. There is a row of 40 SR tabs, situated above the regular stop rail on each console. If the owners only had a set of wiring instructions! Several Marr & Colton men were contacted, but were of no help.

In August 1972, Bob was traveling in New England and stopped at the Felice home in Manchester, Conn. Here is a Marr & Colton with workable SR, which Mike Foley helped install in 1959. Bob and his wife spent over three hours, tracing wires and as a result, both Uhler and Yates have consulted each other and have wired in their devices.

Bill says, "I cannot give enough credit to Bob Yates, without whose efforts and information, this project would not have been completed. He and his wife traced each combination from the switchboard. Thus, with the

Bill Uhler's console. The 40 Symphonic Registrator tabs are on the upper stop rail. (Uhler Photo)





Following are the various combinations of voices as they are heard on the Symphonic Registrator section of the 2/6 Marr & Colton Organ formerly in the Academy of Music, Lebanon, Pa. The SR stops are listed in the order that they appear on the console from left to right.

Symphonic Registrator Stop	Organ Divisions		
	Pedal	Accompaniment	Solo
LOVE (Mother)		Tibia 8 Vox 8 Tuba 8	Tibia 16 Violin 4
LOVE (Romantic)		Flute 4	Vox 16 Tibia 8 Diapason 8 Piccolo 2
LOVE (Passion)	Contra Tibia 16	Vox 8 Tuba 8 Flute 4	Tibia 8 Tuba 8 Flute 4
LULLABY	Flute 8		Tibia 8 Vox 8
QUIETUDE		Vox 8	Tibia 16 Flute 4
JEALOUSY	Cello 8	Contra Viol 16 Flute 4	Tibia 8 Diapason 8 Quint 5-½
HATRED	Contra Tibia 16 Cello 8	Tibia 8 Violin 4	Tuba 8 VDO 8 Flute 4
ANGER	Contra Tibia 16 Cello 8	Tibia 8 Violin 4	VDO 8 Tuba 8 Flute 4
EXCITEMENT	Contra Tibia 16 Flute 8 Cello 8	Tibia 8 Flute 4	Diapason 8 Quint 5-½ Flute 4 Violin 4
AGITATION	Cello 8	Tuba 8 Vox 8 Flute 4	Vox 16 Vox 8 VDO 8 Violin 4
SUSPENSE	Flute 8 Cello 8	Vox 8 Tuba 8 Violin 4 Flute 4	Quint 5-½ Violin 4
GARDEN		Violin 4	Tibia 8 Vox 8 Piccolo 2
WATER			Flute 4 Piccolo 2
RURAL		Flute 4	Tibia 16 Piccolo 2
CHILDREN		Flute 4 Orchestra Bells	VDO 8 Kinura 8 Flute 4 Piccolo 2

Symphonic Registrator Stop	Organ Divisions		
	Pedal	Accompaniment	Solo
HAPPINESS			Flute 4 Violin 4
FESTIVAL	Contra Tibia 16 Cello 8	Vox 8 Violin 4	Tuba 8 Vox 8 Quint 5-½ Flute 4 Violin 4
FOX TROT (Verse)	Contra Tibia 16 Flute 8 Cello 8	Vox 8 Flute 4	Tibia 8 Vox 8 VDO 8
FOX TROT (Chorus)	Contra Tibia 16 Flute 8 Cello 8	Tibia 8 Vox 8 Flute 4	Vox 16 Tibia 8 Vox 8 VDO 8 Tuba 8 Flute 4 Piccolo 2 Xylophone
WALTZ (Verse)		Vox 8	Tibia 8 Quint 5-½
WALTZ (Chorus)	Cello 8	Vox 8	Tibia 16 Vox 8 Violin 4
MARCH	Contra Tibia 16 Flute 8 Cello 8	Tibia 8 Vox 8 Flute 4	Diapason 8 Tibia 8 Vox 16 Vox 8 Kinura 8 VDO 8 Tuba 8 Quint 5-½ Flute 4 Violin 4 Piccolo 2
ROYALTY	Contra Tibia 16 Flute 8 Diapason 8 Tuba 8 Cello 8	Tuba 8 Diapason 8 Flute 4 Octave 4 Clarion 4	Vox 16 Diapason 8 Tuba 8 Quint 5-½ Octave 4 Clarion 4 Piccolo 2 VDO 8
MYSTERIOUS		Tuba 8 Violin 4	Tibia 8 Quint 5-½ Flute 4
GRUESOME	Contra Tibia 16	Kinura 8	Vox 16 Diapason 8 Quint 5-½
NEUTRAL-1	Cello 8		VDO 8 Vox 8 Violin 4
NEUTRAL-2	Flute 8	Vox 8	Tibia 8 VDO 8



Symphonic Registrator Stop	Organ Divisions		
	Pedal	Accompaniment	Solo

NEUTRAL-3	Cello 8	Tibia 8 Vox 8	Vox 8 VDO 8 Quint 5-1/2 Violin 4
RIOT	Contra Tibia 16 Flute 8 Diapason 8 Tuba 8	Diapason 8 Octave 4	Tibia 16 Vox 16 Vox 8 Diapason 8 Tibia 8 VDO 8 Tuba 8 Quint 5-1/2 Octave 4 Violin 4 Clarion 4 Piccolo 2
FIRE	Contra Tibia 16 Flute 8 Diapason 8 Cello 8	Vox 8 Diapason 8 Tuba 8 Flute 4	Vox 16 Diapason 8 Tibia 8 Vox 8 VDO 8 Tuba 8 Quint 5-1/2 Flute 4 Violin 4 Twelfth 2-3/4
STORM	Contra Tibia 16 Flute 8 Diapason 8 Cello 8	Vox 8 Diapason 8 Tuba 8 Flute 4	Vox 16 Vox 8 Diapason 8 VDO 8 Tibia 8 Tuba 8 Quint 5-1/2 Flute 4 Violin 4 Piccolo 2
CHASE	Contra Tibia 16 Cello 8	Octave 4 Flute 4	Tibia 8 VDO 8 Violin 4
CHINESE	Cello 8	Flute 4	Vox 16 Vox 8 VDO 8 Kinura 8 Quint 5-1/2
ORIENTAL		Tibia 8	Vox 16 Tuba 8 VDO 8
SPANISH	Cello 8		Vox 16 Vox 8 VDO 8 Quint 5-1/2 Flute 4
FUNERAL	Contra Tibia 16	Tibia 8	Flute 4
SORROW	Contra Tibia 16	Vox 8	Tibia 16
PATHETIC			Vox 8

Symphonic Registrator Stop	Organ Divisions		
	Pedal	Accompaniment	Solo

CATHEDRAL	Contra Tibia 16 Flute 8 Diapason 8	Tibia 8 Diapason 8 Octave 4 Flute 4	Vox 16 Diapason 8 Tibia 8 Quint 5-1/2 Octave 4 Flute 4 Piccolo 2
FULL ORGAN	Contra Tibia 16 Diapason 8 Flute 8 Tuba 8 Cello 8	Contra Viol 16 Tibia 8 Diapason 8 Tuba 8 Clarion 4 Violin 4 Octave 4 Flute 4	Vox 16 Tibia 16 Diapason 8 Tibia 8 Tuba 8 VDO 8 Quint 5-1/2 Violin 4 Flute 4 Octave 4 Clarion 4 Piccolo 2

Page 1

U. S. POSTAL SERVICE STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION <small>(Act of August 12, 1970; Section 3685, Title 39, United States Code)</small>		SEE INSTRUCTIONS ON PAGE 2 (REVERSE)
1. TITLE OF PUBLICATION THEATRE ORGAN		2. DATE OF FILING 10/1/74
3. FREQUENCY OF ISSUE Bi-Monthly		
4. LOCATION OF KNOWN OFFICE OF PUBLICATION (Street, city, county, state, ZIP code) (Not printers) 32300 Schoolcraft Rd., Suite D-11, Livonia, Wayne, Livonia, Mich. 48150		
5. LOCATION OF THE HEADQUARTERS OR GENERAL BUSINESS OFFICES OF THE PUBLISHERS (Not printers) 15743 Edgewood Dr., Livonia, Mich. 48154		
6. NAMES AND ADDRESSES OF PUBLISHER, EDITOR, AND MANAGING EDITOR PUBLISHER (Name and address) Betty M. Mason, 15743 Edgewood Drive, Livonia, Mich. 48154 EDITOR (Name and address) George Thompson, 793 Echo Valley Rd., Salinas, Calif. 93901 MANAGER EDITOR (Name and address) Floyd Mumm, 32300 Schoolcraft Rd., Suite D-11, Livonia, Mich. 48150		
7. OWNER (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual must be given.)		
NAME		ADDRESS
American Theatre Organ Society, Inc.		P.O. Box 2480 Burlington, N.C. 27215
8. KNOWN BONDHOLDERS, MORTGAGEES, AND OTHER SECURITY HOLDERS OWNING OR HOLDING 1 PERCENT OR MORE OF TOTAL AMOUNT OF BONDS, MORTGAGES OR OTHER SECURITIES (If there are none, so state)		
NAME		ADDRESS
None		
9. FOR OPTIONAL COMPLETION BY PUBLISHERS MAILING AT THE REGULAR RATES (Section 132.121, Postal Service Manual) 39 U. S. C. 3626 provides in pertinent part: "No person who would have been entitled to mail matter under former section 4359 of this title shall mail such matter at the rates provided under this subsection unless he files annually with the Postal Service a written request for permission to mail matter at such rates." In accordance with the provisions of this statute, I hereby request permission to mail the publication named in item 1 at the reduced postage rates presently authorized by 39 U. S. C. 3626.		
(Signature and title of editor, publisher, business manager, or owner) Betty M. Mason, Publisher		
10. FOR COMPLETION BY NONPROFIT ORGANIZATIONS AUTHORIZED TO MAIL AT SPECIAL RATES (Section 132.122, Postal Manual) (Check one) The purpose, function, and nonprofit status of this organization and the exempt status for Federal income tax purposes: <input checked="" type="checkbox"/> Have not changed during preceding 12 months <input type="checkbox"/> Have changed during preceding 12 months (If changed, publisher must submit explanation of change with this statement.)		
11. EXTENT AND NATURE OF CIRCULATION		
A. TOTAL NO. COPIES PRINTED (Net Press Run)	AVERAGE NO. COPIES EACH ISSUE DURING PRECEDING 12 MONTHS	ACTUAL NUMBER OF COPIES OF SINGLE ISSUE PUBLISHED NEAREST TO FILING DATE
B. PAID CIRCULATION 1. SALES THROUGH DEALERS AND CARRIERS, STREET VENDORS AND COUNTER SALES	5700	5700
2. MAIL SUBSCRIPTIONS	0	0
C. TOTAL PAID CIRCULATION	4860	5150
D. FREE DISTRIBUTION BY MAIL, CARRIER OR OTHER MEANS 1. SAMPLES, COMPLIMENTARY, AND OTHER FREE COPIES	160	150
2. COPIES DISTRIBUTED TO NEWS AGENTS, BUT NOT SOLD	0	0
E. TOTAL DISTRIBUTION (Sum of C and D)	5020	5300
F. OFFICE USE, LEFT-OVER, UNACCOUNTED, SPOILED AFTER PRINTING	680	400
G. TOTAL (Sum of E & F—should equal net press run shown in A)	5700	5700
I certify that the statements made by me above are correct and complete. Betty M. Mason, Publisher		

PS Form 3526 July 1971





# BOOK REVIEW

by Lloyd E. Klos

**JESSE CRAWFORD, POET OF THE ORGAN, WIZARD OF THE MIGHTY WURLITZER** by John W. Landon. Vestal Press, Vestal, N.Y. 13850. 372 pages. Price: \$12.50 (NY State residents add 7% sales tax.)

There are biographies of varying quality. Some serve merely as skeletons of their subjects. Others are based on average effort. But only a small minority are backed by years of painstaking research, data collection, interviews, and hours of meticulous collation which result in a superb finished product.

In the last category, we classify a most fantastic new book by ATOS member, John Landon, on the life of Jesse Crawford, the theatre organist who practically set the pace for all others in the field when the Mighty Wurlitzers were making their first great swing on the entertainment scene. Mr. Landon spent five years in research and interviews for this book, and it shows! For example, scores of pictures of every facet of Mr. Crawford's incredible career, many never seen by the public, are spotted throughout the book, accompanying the text as closely as possible.

This reviewer doubts that a more thorough book on The Poet of the Organ is possible, for author Landon has practically given us a week-by-

week (day-by-day in some sequences) accounting of the organist's life. This biography will be useful to organologists, students, and theatre organ buffs, and can easily be classed as a reference volume; albeit it is the definitive work on Crawford's career.

The ten chapters on his life are chock full of anecdotes, interesting events, humorous incidents and some sadness. One facet which graphically illustrates his rise to success, concerns the one shiny blue serge suit which Jesse wore so long while playing West Coast Theatres. But when he was the King of the theatre organ at the New York Paramount, the closet in his



sumptuous apartment contained 23 suits and 36 hats! Jesse Crawford's story is a real Horatio Alger tale come true.

The joys and sorrows of his marriages are discussed as well as his theatre, recording and tour ex-

periences. That this is not merely a story of Crawford's musical life, is proven when PhD Landon reserves an entire chapter, "The Soul of the Poet" for analyzing Jesse's personality. Associates, family and friends are all drawn into the vortex of discussion. Each chapter is documented extensively, the sources of information revealed, and a sizeable bibliography is listed after chapter ten.

There are 128 pages of appendices which include lists of recordings, transcriptions, organ rolls, compositions and arrangements known to have been made by Crawford; specifications of major theatre organs he played, lists of appearances at the N.Y. Paramount and Chicago theatres, sound films made, and a partial list of radio broadcasts.

Mr. Landon graciously acknowledges the assistance of all who helped him during the five years of preparation. There is a list of close to 100 persons and organizations whose assistance is recognized, a veritable Who's Who in the theatre organ cause. One of these is another walking encyclopedia of Jesse Crawford, Canada's Clealan Blakely, who contributed a three-page preface to the work, giving his impressions of when he'd sit through five shows at the New York Paramount in 1929 to hear the Poet. There is also a two-page foreword by organist Reginald Foort, describing his contacts with Crawford.

To every ATOS member, the reviewer strongly urges that he obtain a copy of this text for his collection. To John Landon, on behalf of all theatre organ lovers everywhere, we offer a hearty "well done!" and sincere thanks. And, if Mr. Landon puts together another book, we reserve a copy for purposes of review and reference. □

# REISNER

the trusted name in pipe organ supplies

REISNER, Inc., 240 N. Prospect St., P.O. Box 71; Hagerstown, Md. 21740 (301) 733-2650





## ZAMECNIK

### Forgotten Composer of the “Silent” Era

*A nostalgic glimpse of the musician who did more than any other toward creating atmospheric settings for silent movies. His reward was oblivion.*

by Randy Sauls

Additional Research by Stu Green

In the early fifties, while I was investigating the possibilities of publishing organ instruction material, a saleslady in the Southern California Music Company suggested calling on a Mr. Walter Zamecnik. The name, because of its unusual flavor, somehow rang a bell! Upon entering his office and introducing myself I remarked that I had difficulty comprehending the name. Very courteously Walter not only pronounced it correctly (ZAM-ishnick), but spelled the name for me. Another bell clanged loudly as my memory envisioned myriad copies of organists' cue sheets, endless pages of

silent movie “mood music themes” — all credited to “J.S. Zamecnik.” Without even mentioning the purpose of my visit I blurted out that as a former theatre organist I recalled a name that could have been pronounced that way on many silent movie score cue sheets. If the picture accompanying this article could smile then readers, too, would see the reminiscent smile which came upon the face of Walter Zamecnik as he proudly said, “Yes, that was my Dad.”

John Stepan (Step-AHN) Zamecnik was born in Cleveland, Ohio, in 1874 to parents who had emigrated to this coun-

try from Bohemia, now Czechoslovakia. Eighteen years later, in 1892, the young man was sent to Prague Conservatory in the Capitol of Bohemia for five years of intensive study with famed Anton Dvorak, known more for his lilting *Humoresque* than for the *New World Symphony*.

Upon completing his studies in Prague, Zamecnik returned to America. His training had consisted of almost every phase of music a man with his prospects could use! He not only composed but conducted a full symphony orchestra as a portion of his requirements for gradua-



tion under Dvorak. He was familiar with every instrument in the orchestra or band and this qualified him well for the musical route which he was to pursue for his lifetime. In 1904 he married Mary Barbara Hodous, also a Cleveland resident. In 1905 a son, Edwin, arrived. Son Walter was born in 1907.

Even then our subject seemed to prefer being called "J.S." rather than by either of his "first" names. Incidentally ASCAP's Biographical Dictionary lists him erroneously as "J.C." This error is typical of the oblivion which surrounds Zamecnik only 20 years after his death.

Although he knew each instrument well his preference was for the violin and his first professional job was as Concert Master with the Pittsburgh Symphony under the direction of Victor Herbert who was later to hit the "big time" as America's top operetta composer.

Referring once again to the photo, one can see in the face of this man an expression of accomplishment. True, he was shy but he knew music. His skills and inspirations were put into practice when he returned home to Cleveland to become music director for a vaudeville theatre. Between 1910 and 1920 movies were not yet the principal attraction in entertainment meccas and there was an urgent need for light music to be organized in a professional, capable manner so that the various "acts" — singers, actors, dancers, acrobats, jugglers and clowns — would be molded gracefully, with the help of music, into an entertaining show. Without musical cohesion these shows could have been disasters, but this master of his craft not only composed original music for the regularly changing programs, but arranged for and conducted a rather large orchestra for that period, and did two performances a night! If the acts might seem a bit on the corny side by today's standards, the accompanying music was superb. It's interesting to note that the 1911 AFM Local directory lists no less than four Zamecniks making music in the Cleveland area, presumably all relatives of J.S.

After building our basic story from Randy Sauls' interviews with son Walter, we attempted to broaden the picture of the composer by contacting former colleagues and employers. Letters dispatched to his publisher, the Fox Music Co., brought no information. A letter to 20th Century Fox films, where J.S. "synch'd" so many silents with soundtracks, did raise a polite reply from the company's music department, saying that Mr. Zamecnik was not known or

## About The Author



RANDY SAULS

Randy Sauls is a genuine former theatre organist. A native of Mississippi, he made his entry on the theatre organ scene just as the "talkies" were strangling it. Realizing that there was no chance of scoring as a silent film accompanist, Randy became a "sing-along" organist, spotlight soloist and musical entertainer. During the early '30s Randy performed in theatres throughout the South, aided and abetted by an insidious sense of humor and timing. He now lives in southern California, dividing his time between teaching music in the public schools and running his very successful mail order organ study course ("When students want to skip a lesson they mail me a blank sheet of paper!"). Occasionally he accepts a concert engagement and wears himself to a frazzle polishing a technique that understandably may get rusty between gigs. His story about J.S. Zamecnik is a labor of love; it was two years in preparation.

remembered by any of the present crew. A letter to Local 4, the AFM Cleveland chapter, struck some pay dirt in the form of a reply from a retired colleague. Harry Walker, who refers to J.S., as "John," as he was known to fellow musicians in Cleveland, despite his preference for initials only.

"John was a quiet guy, not given to bragging or patting himself on the back. I think very few people knew he had studied with Dvorak."

Cleveland was a lively musical town in the early days of the century. One theatre, the Hippodrome, is indicative. It was the largest house between Chicago and New York. Even in 1919 it was equipped with a stage elevator and a stage tank which could accommodate diving horses! The pit was large enough to accommodate a full symphony orchestra. Harry Walker recalls Cleveland vaudeville conductors Herman Biringier, Al Green, the Spitalny brothers, Henry Pfitzenmayer and the legendary Max Faetkenheuer, under whom Walker played. He recalls that in the early '20s, J.S. was playing piano in a theatre orchestra while teaching and composing privately. In addition to the cavernous Hippodrome, there were several Cleveland burlesque and movie houses which employed orchestras of twenty-five men.

Harry Walker remembers that Zamecnik was already known locally for his film music: "The 'situation compositions' of J.S. were in demand for the silent movies."

There were other Zamecnik colleagues and fellow musicians we tried to contact,

in Cleveland but only Harry Walker replied. All are in their 80's and 90's and perhaps their powers of recollection have faded. So, it may be stated that in his home town, the composer who did so much to enhance silent films musically, has been almost forgotten.

But what about the organist? Yes, they had organists. At the Hippodrome was a name familiar to many theatre organ buffs, organist Henry Murtagh! Others, too, who trod the boards may be remembered today, among them, song belter Sophie Tucker, the Eddie Foy Family, tap dancer Pat Rooney, Sr. and many other names not so fortunate in withstanding the erosion of time! All this, mind you, was even *before* Jack Benny!

Randy Sauls continues.

With J.S. building a reputation as a practical composer, it is understandable that Sam Fox Music Publishers, then located in Cleveland, would seek him out and become his publisher. This became a lifetime contract and soon there appeared on the market the Sam Fox Photoplay Edition for Organists and Pianists, by J.S. Zamecnik.

As movies became popular there was a growing demand for theatre organs. Full orchestras to cue silent movies were unwieldy except in the hands of a truly capable conductor with equally qualified sidemen! A theatre organ with one performer was far more attractive to the management, especially from the budget's eye view. Soon there were a great many more organs than there were organists capable of playing them. The early piano and drum accompaniment to



movies soon squared itself out of the picture and the pianist became an "organist." Usually one-footed, lacking in originality and often light of talent, but lucky enough to be there at the time when an organist was needed, he multiplied rapidly.

This does not in any way imply that all organists were in this category but this just happened to be a grand reverse of unemployment! Anybody could get a job as a theatre organist if he could hold a key down. Theatre managers were notoriously tone-deaf. To many of them a rhythmic chorus of *All By Myself* was fine for train wrecks, impending disaster or dirty work at the crossroads.

But these fortunate "would-be" film accompanists, who hadn't had the advantage of a trained background, needed help and this is where J.S. Zamecnik proved his worth. His music pictured storms, battles, chases and love scenes — the music the aspiring film accompanist needed so desperately.

When asked how he would describe his father's musical aims, Walter stated that his father's only ambition seemed to be to help the aspiring film accompanist learn and understand more about music. This is why his more than 1500 compositions of thematic "mood music" were designed chiefly for the limited musician. Yet the quality of the music is fine enough even for a skilled artist to use as a source on which to elaborate in creating the musical settings for the silent dramas of yesterdays' silver screens. J.S. never had the urge to write a symphony. He wanted to write for those who needed his expert musical projection in a more simplified form.

During one of Walter Zamecnik's visits to my studio I played some "J.S. music" to see if he'd recognize it. I had several volumes of the Sam Fox Photoplay Editions on the rack and selected a few random themes, without any effort toward form or continuity. Walter is not a musician although he has been active for years in music sales. But when I played musical fragments from J.S. compositions while imagining a silent movie was in progress, I surprised myself many times by realizing that I was sounding perhaps like one of Rosa Rio's magnificent accompaniments to a soap opera. Occasionally I could hear a George Wright phrase and once or twice I glimpsed Eddie Dunstedter and "Little Organ-Annie" Leaf peeking through the Tibias! There's no doubt about it; this man left his mark on the theatre organists he helped to create!

Walter listened quietly while I made discoveries. I knew that he hadn't heard any of his father's music for many years. When I asked him if anything I was playing sounded familiar, he replied, "I couldn't tell you anything about it — except I know my dad wrote it."

Once I asked Walter if his father was ever a "real temperamental artist" as so many composers are reputed to be. Here is his verbatim reply "Dad always worked at home in his studio using a piano, and while working he was not to be disturbed. I have heard him fondle a simple phrase for an entire afternoon before he could make the minute changes which satisfied his musical intentions."

From the meticulous craftsmanship indicated one would naturally wonder at the quality of his prolific output. Considering the more than 1500 compositions he did, Sam Fox Publishers decided that the credibility of his having composed such an enormous output hinted that he should use some nom-de-plumes. He eventually wound up with twenty one aliases. For his Hawaiian-type compositions he was called "Iane Kawelo." If the number happened to have a Parisian flavor his name was "Jules Reynard" or "Paul Dupont" and for a lovelorn *Out of the Dusk To You*, which became a popular favorite in the '20s, he used the name "Dorothy Lee!" How these assumed names were selected is lost in history, but they sound as though this sensitive man conceived them himself. Invariably, the nom-de-plumes sound as though they should be the names of the songs' composers!

In the middle '20s there were rumors of an impending development in the film industry — talking movies. This also meant that musical accompaniments could be recorded when the film was made. The center of these developments was Hollywood and with a little urging from the Fox Music Co., which was associated with the Fox Film Co. in Hollywood, J.S. moved his family to "Tinseltown" where he could work out of the Fox studios. That was in 1924, when Zamecnik was 50 years of age.

Three years later, the "talkie" revolution hit Hollywood hard, catching all film makers with a large backlog of unreleased silent films. With many first run theatres already equipped with synchronized sound equipment, the industry decided to enhance its remaining silent films with synchronized soundtracks containing sound effects and musical scores. This decision proved a death knell to live theatre music.

Had the backlog been allowed to remain silent, there would have been perhaps three more years of transition time for the switchover from silent to all-talking films. As it turned out, theatre musicians faced wholesale and immediate unemployment starting in 1927, due to the introduction of the "synchronized" silent movie.

"Sound movies" were a letdown to Zamecnik. It is rather ironic that in early pre-talkie "sound" days Dvorak's prolific student, much to his personal distaste, wrote music for the recorded soundtracks of countless "synchronized" silent movies. J.S. was in favor of musicians playing "in person" rather than of a recorded soundtrack. Yet he had no choice but to "synch" silent films. Among the silent movies which received this sort of "aid" were *Wings* starring Clara Bow, *Richard Arlen*, *Buddy Rogers* and *Gary Cooper*; *Abie's Irish Rose* with *Charlie Murray* and *George Sidney*; *Fazil*, starring *Ramon Novarro* who sang the still remembered *Neapolitan Nights* on the sound rack, and *Wedding March* with the German actor, *Eric von Stroheim*, as well as *Redskin* starring *Richard Dix*. Sam Fox Publications, upon learning that I was preparing this article on their long ago composer very kindly sent me a copy of the original sheet music with *Redskin's* *Richard Dix* in glowing color on the cover. This is a prized possession.

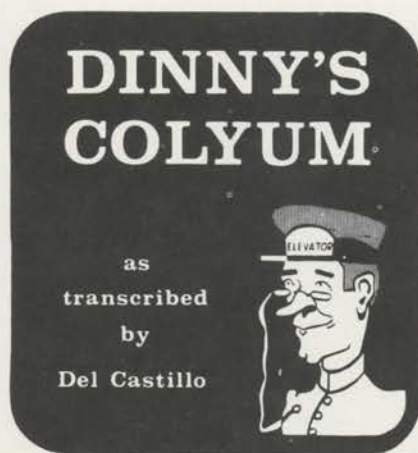
A large number of Zamecnik's film compositions survive, at least on paper. Some bits and pieces of J.S.'s music are being donated to the ATOS archives at Elon College. I have quite a number of items given to me by Walter Zamecnik which I have agreed to pass along for posterity. It would be wonderful if someone republished some of this material — but who'd buy it?

Still, I'd trade a few Jesse Crawford "Roll Glissandos" for a chance to hear someone with the ability of Billy Nalle take a few pages of the material and "have a go" at it. If he could be primed with narrated dramatic material I can imagine what he, in his way, would do with these thematics to improvise around. There were, and still are, many others who could "swing it" but I just happened to think of him when I was playing selections from J.S. Zamecnik's PHOTOPLAY EDITION, then allowing imagination to take over as I improvised on the Zamecnik themes to "cue" a fantasy silent film. Dramatic moments were conjured by such titles as *Shadowed* (Mystery, Horror, Gloomy Scenes); *Premonition* (Tragic Development, Grue-



some Story, Hallucination, Despair); *Hurry* (For general use); *In a Canoe* (Serenade); *Fury* (Violence, Confusion, Disaster); *Redemption* (Powerful Climax!, Great Love, Religious Theme); *The Confession* (Sorrowful Emotion); *Conspiracy* (Intrigue, Evil Purpose); *The Verdict* (Tragic, Dramatic Situation); *Dramatic Tension* (Sorrow, Deep Emotion, Tragic Situation); *Furioso* (Great Confusion, Riot Scene); *Simplicity*, by "Dorothy Lee"; *Treacherous Knave* (Villain Theme, Ruffians, Smugglers, Conspiracy); *The Furious Mob* (Great Disturbance, Riot, Mob Scene); *Evil Plotter* (Conspiracy, Impending Danger)!... Shall we go on?

J.S. Zamecnik died at the age of 81 on June 13, 1953 and is buried in Inglewood, Calif. His wife Mary, lived to 87 years and is buried beside him. Although J.S. Zamecnik is gone his music and the influence it fostered are very much alive in generations of musicians, song writers, orchestrators and the dwindling number of theatre organists who remember those wonderful days when the name Zamecnik helped pave the way to a playing career. Only the name has been forgotten. □



I got to thinkin back to how long I been a professional riter and by gum it was fifty years ago come next November. I used to keep a kind of a little scrapbook after I started my Colyum for Mr. Jacobs magazines called the *Orchestral Monthly*, which Mr. Jacobs called *The Elevator Shaft* on account I was runnin the elevator for him after he permoted me from Janitor. So I got to readin them first colyums I rit for him, and by gum I rite better now than I did then, but of course that was the first time I took to trying to rite somethin to put into print and when I look back on the stuff I rote it looks

to me I was tryin to show off how much I knew which I guess is somethin that happens to a lot of riters when they start out.

I guess I was only a young punk, and the very first colyum I rote I tried to show off how much I knew about Geo. Bernard Shaw and how he was agin censorship in the movies, on account he says it was immoral to stop people from doin things people think are immoral bacuse a lot of things people think is moral today was immoral yestiday and a lot of things that is immoral today will be moral by next week. And this is what Mr. Shaw said fifty years ago, and look what has happened since to show he was rite. What is in movies today and the langwitch they use and the words they say and what they do nobody would of thought ten years ago they could do without goin to jail for.

So then in this peace I rote in 1924 I told about how in Pennsylvania they couldn't show any guns in the ads, and how in Boston they couldnt show any fites on Sundays, and how the movies they got Mr. Will Hays to keep the movies clean and how he got a Committee of Public Relations to help him out and they would make out a report to him on what the movies was showin that was rong, and it even got so the Boy Scouts they made them change the name of Kit Carson in *The Covered Wagon*, because it showed him gettin soused.

To get back to Mr. Shaw, he didnt think much of the movies anyway, and accordin to my colyum he says that they are full of the stoopidest errors of judgment with overdone and foolish repeat strokes of expression (whatever that means), hidius makeups, close ups an angels face couldnt bear, hundreds of thousands of dollars spent on speshul effects that any good perducer could of made cheap, over exposed faces in front of under exposed backgrounds, and long lists of everybody hired in the fillum, who developed it, and who fixed it and who dried it and who fixed the stars hair. That's what Mr. Shaw said, so I guess you couldnt scarcely call him a movie fan. If he was still alive today he would most likely throw a fit or have apoplexy if he could see what they put on the screen today. So it's just as well for him he died back in 1950 before any of this wild stuff begun.

So then I got to thumbin thru my old colyums and I got quite a kick out

of some of the things I put in that I have forgot about cince. Like how the copyrite owners of Hansel and Gretel won a soot from the publishers of Bambalina swipin a tune out of the opery, and like the opery *Tosca* nailed the riters of *Avalon* the same way. And then like they had political scandals back in 1924, too, and they was oil scandals just like today. And then in 1925 they was a big fuss over Irvin Berlin gettin married to a Noo York society girl name of Ellen Mackay, and that was nearly fifty years ago. And of course they had to publish a popular song about it, and it was named *When A Kid Who Came From The East Side Found A Sweet Society Rose*. The pop song riters is always doin things like that. When the Eytalian tenor Caruso died they published a song called *They Needed A songbird In Heaven So God Took Garuso Away*. And how about *There's A Vacant Chair For Will Rogers In Every Home Tonight*.

Them songwriters they aint happy unless they got somethin to cry about. Like when Pres. Roosevelt died the title was *Our President Was Called Away To Heaven*, and then of course they was *The Kidnapped Baby* about the Lindbergh case. Or maybe you would perfer *I Lost My Love In The Ohio Flood*. Or if you want a real good cry, how about *From Prison To Mother's Grave*. Every time they is a headline tragedy the song writers get to work with *The Kidnapping Of Peggy McGrath* or *We Buried Her Benath The Willow*. Oh well, I spose maybe if I was a songriter instead of a riter I would be in the dumps too.

I come across a parygraf I rote in 1925 that says it pretty good. What I said was - One thing I like about this Colyum of mine is that I can jest Be Myself. I can jest say it the way I talk, and I dont have to worry none about dressin the Langwitch up in any *Tony High Hat*. You know the trouble with most of these here riters is they get so Partikilar about usin elygant English that they get so's they can't even remember what theyre ritin about. Frinstance, a feller willl get to usin a bunch of big words you never heard of, so's you'll have to look em up im a Dictionary and say What a lot he must know to use them words like that. And the chances are he had to look a lot of em up his own self before he could use em. But of course you never think of that. □



# Organ Transplant

An organ transplant? You bet!

A 3,000-pipe Aeolian organ, purchased in the early 1900s and custom-built for the Blandings' "Organ House" in Belvedere in 1917, is being transplanted to Oakland where it may become a part of the massive organ being restored for the Paramount Theatre of the Arts.

The operation is a costly one.

"We're going to need \$70,000 before the actual installation can begin," Jack M. Bethards, executive director of the Oakland Symphony Orchestra Association, owner of the Paramount, declared.

The original Paramount organ in the 1930s vintage movie palace, a 24-ton, 1,500-pipe Wurlitzer Publix No. 1, was sold in the 1950s and is now installed in a Los Altos restaurant, Ken's Melody Inn.

A nearly exact duplicate has been donated to the Symphony Association by J. B. Nethercutt, owner/director of the new San Sylmar Museum in the Southern California community of Sylmar. It will form the basis of the Paramount's new organ.

"We hope to have the instrument installed by next July," Bethards added, "but we can't proceed with the work until we get the money."

The Aeolian organ was donated for addition to the musical behemoth by Mrs. Constance Reynolds of San Francisco.

It is one of the largest residence organs known that is complete and in good condition, according to Bethards, himself a pipe organ technician and restorer.

Organ Engineer Edward M. Stout of San Francisco, curator of musical instruments at Grace Cathedral on Nob Hill in San Francisco, began the painstaking dismantling job last month.

"A lot of care has to be taken in removing the thousands of wooden and lead and tin alloy pipes which were custom-built to fit the house's maple-lined organ chamber," Stout explained.

"The pipes alone are worth \$86,000," he said.

"One of the most important tasks to be done before anything is moved is to label each piece so that it can be identified later. You can't reassemble a pipe organ as you would a jigsaw puzzle, using the 'try and see if it fits' approach," he explained.

One of the unique features of the Aeolian organ is its capacity to play music on rolls, similar to player-piano rolls, according to Bethards.

"This kind of organ was the 'stereo set' of the wealthy in the '20s and '30s," he explained.

"In those days they called the paper rolls 'records' and they were even purchased in 'albums,'" Bethards said.

There are almost a thousand player rolls which will be shipped with the 53 ranks of pipes in huge wooden crates to Oakland this month.

They will remain in storage until enough money is raised to complete the restoration.

"There's no sense in starting the job and then having to stop work for lack of funds," Stout explained. "It's like a heart transplant operation. The whole job has to be coordinated and finished before the patient can wake up." □

Each of the 3,000 pipes of the massive Aeolian organ built for the "Organ House" in Belvedere is being painstakingly removed and shipped to Oakland to be stored until \$70,000 is raised to complete the Paramount Theatre's pipe organ. Working on the dismantling project are (left) Bill Sylvester of Castro Valley, a pipe organ technician, and Edward M. Stout of San Francisco, curator of musical instruments at Grace Cathedral. (Catherine Centorbe Photo)





# RESPECT FOR MUSIC

by John Muri

Do you ever read the words to popular tunes? Here are a few recent treasures: "I'm gonna kill myself"; "Cancel my subscription to resurrection and send my credentials to the house of detention"; "I don't know the difference between right and wrong"; "I'd rather be wrong than right if I can't have you"; "Rip this joint." Setting mood-music to such lyrics would give me problems. The defeatism, self-indulgence, and lack of self-respect shown in this form of folk-art are matched only by the writers' disdain for language, for logic, and (I suspect) for music.

I have just finished reading *Respect for Acting*<sup>1</sup>, a fine book by a great actress, Uta Hagen. In it the author confesses that for a time in her life she unknowingly lacked proper respect for her profession because she was believing a number of untrue clichés about it. The same can be said for a lot of theatre-organ addicts. Some of our bromides are that people don't like to hear classical music; that they prefer to hear tunes they know rather than tunes they don't know; that because a player is well-publicized he must be good and making a lot of money; that if the organ is a Wurlitzer it has to sound great; that a big fancy console denotes a big beautiful organ, etc.

Parts of Miss Hagen's book read as if they were written for us. Witness: "A performing musician . . . is extremely fortunate in that he is presented with specific exercises from the time he decides to pursue his chosen art form. He must use them daily and they stay with him until the end of his career."<sup>2</sup> Anybody want to argue about that?

Concerning imitation, read this: ". . . there is a point in the life of any young artist in any art form when someone he comes in contact with, whom he idolizes, influences him so

strongly that the need to emulate is almost a reflex, almost a subconscious procedure. This is true of the most gifted artist (and) is not to be belittled or minimized. We must pray that we are influenced by the best. But try to inherit the inner work and not the outer shape (the concept, not the form)."<sup>3</sup> We have players who slavishly copy other organists' devices, particularly Crawford's glissandos and Wright's rhythms, key-changes, and endings. Miss Hagen's idea on imitation is important for those who are anxious to excel; the heart of it is that while we can emulate as much as we like, we should imitate sparingly.

It is enlightening to learn that in the early stages of her professional development Miss Hagen experienced a loss of her love of acting and adopted what she calls the methods and attitudes of the "pro", by which she means that she adopted a bag of tricks that worked on-stage. Many organists travel this road. We all know fellows who play loud because they expect to get a hand for it. In the early pro stages we are concerned about big responses from audiences. I haven't researched the matter, but I've long felt that veteran pros don't care much about the applause they get so long as they perform well. They must be embarrassed to acknowledge applause when they have played badly — and we all do on occasion.

Real pros have style, but they don't worry about it. Hagen thinks that *style* is the dirtiest word in an actor's vocabulary, that nowhere in the act of creation can one pre-determine style of shape, sound, or form.<sup>4</sup> Still, we can wish for it and lament with old Madame Armfeldt (in "A Little Night Music") "Where is style? Where is skill? Where is forethought? Where's passion in the art?"

Some of our young members complain of stage-fright. Their salvation is practice to the point of infallibility. They should not fall for the advice to take it easy (Why do people insist on giving that devil's advice anyhow?) and belittle what they are doing. Miss

Hagen once tried to cure a case of nerves by telling herself that the affair was ridiculous and that the audience was made up of dopes. The result was a bad performance; as she says, she might as well have stayed home.

After you have really learned your music, then you have to make sure you don't dry up and play perfunctorily. ". . . Something gets stale or dries up *only* when I become aware of outer effects or of *watching* my actions rather than staying involved . . ."<sup>5</sup> For us, this means we don't worry about appearance or other problems at the moment of performance. We think of nothing but the music!

Miss Hagen favors Eleonora Duse's concept that the only thing she had to offer as an artist was the revelation of her soul. If we find in this something approaching the best meaning of the word *artistry* (not just using the word as a compliment), then we can to some extent measure what we as players have achieved. Hagen's definition of an artist is "One who professes and practices an art in which conception and execution are governed by imagination and taste."<sup>6</sup> Artistry does not consist in banging away at things, even though a certain element among music patrons is impressed. Artistry is not only technique, either. It consists in doing a thing correctly, inspiringly, and honestly. It does not matter that acting and music are largely selective and representational fantasy-worlds, special brands of make-believe. Ephemeral as they are, fine performances demand integrity.

Artistry in an actor, she says, requires not only talent, but character, ethics, and education — plenty of it. So it is with good organists; artistic maturation requires a lifetime's dedication. If you frequently doubt whether it's practical for you to work at music for years, you'd better take Hagen's advice: "Don't." If you have to ask that question, you are ready to quit.

Ethics, too, bear watching. In that area, Hagen sees sloth and egomania as deterrents to artistic development. Here she brings to mind the lazy organist who won't practice, the fellow who thinks he's tops when he isn't. She believes that the low repute actors have had comes from inferior work resulting from insufficient preparation. The same can be said of

<sup>1</sup>Uta Hagen with Haskel Frankel, *Respect for Acting*, copyright 1973, The Macmillan Publishing Co., Inc. New York, N.Y. 10022.

<sup>2</sup>Page 81

<sup>3</sup>Page 32-33

<sup>4</sup>Page 216

<sup>5</sup>Page 205

<sup>6</sup>Page 220



unprepared organists. It was not merely envy that induced the low regard organists often received in musicians' union halls in the twenties. It was not ignorance or indifference or technical difficulty that prompted recording companies to keep small catalogs of organ records.

Very important is Miss Hagen's belief that the theatre should contribute to the spiritual life of the nation. Theatre organ music, too, should contribute to that spiritual life. Its best functions are to elevate, refresh, and inspire those who are closest

*Mr. Muri's opinions expressed herein are his own and do not necessarily reflect the policies of ATOS or THEATRE ORGAN Magazine.*

and dearest to us. National spirit (call it nationalism if you like) is not always chauvinism; it is sometimes a defense against subversion. Our task is to conserve and strengthen, not weaken or debilitate. As organists we daily help develop a world-view of our culture, and I kid you not, that's important. □



*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.*

Hear it the way it was on...

AN ALBUM OF THEATRE ORGAN MUSIC

# OPENING NIGHT

**Starring  
Frank Rossi**

DETROIT'S OWN THEATRE ORGANIST

LEADING THE BARTON UNIT ORCHESTRA IN  
 YOU • S'WONDERFUL • DANCING TAMBOURINE  
 BLUE ROOM • HAUNTED HEART  
 RITUAL FIRE DANCE • AND MANY MORE

Price: \$5.99 (\$6.99 outside the U.S.)

Available in **STEREO** from...

**MVX** records

P. O. Box 2060 Fort Dearborn Station Dearborn, Michigan 48123

## ORDER FORM

### MVX RECORDS

P.O. Box 2060, Fort Dearborn Station  
 Dearborn, Michigan 48123

Please Send \_\_\_\_\_ L.P. Albums of "OPENING NIGHT" at \$5.99 each.

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

TOTAL AMOUNT \$ \_\_\_\_\_

MICHIGAN RESIDENTS ADD 4% SALES TAX \$ \_\_\_\_\_

ENCLOSED IS CHECK FOR \$ \_\_\_\_\_

**MUSIC FOR MAGICIANS**, Verne Langdon playing "the Palace of Mystery Theatre Organ." No. PLP - 1913 (stereo). \$6.50 (plus sales tax where applicable) postpaid from Electric Lemon Record Co., 7001 Franklin Ave., Hollywood, Calif. 90028.

Here is a theatre organ used in a novel way. The composer/organist has conjured up a host of tunes to aid the professional (or amateur) magician in making his presentation more effective with an often esoteric musical accompaniment. Here is a theatre organ (size and location unspecified - apparently to heighten the aura of mystery) used quite differently. Verne Langdon is well equipped to handle the chore from the magician's standpoint; he is, in conspiracy with Milt Larsen, associated with the Magician's Club which meets at the obviously haunted Magic Castle, a brooding relic of another era which is perched on a hill overlooking Hollywood. On moonless nights it seems to provide its own luminescence. Verne has been heard previously as a wind merchant playing the "Circus Clown Calliope" release, and he produced the "Phantom of the Organ" record starring the diabolical "Erik," both by Electric Lemon. So, it



may be stated that Verne Langdon is "up to here" in musical oddities. This magician bit is probably his most ambitious effort to date. Unhindered by any customs, rules, or traditions connected with the production of a theatre organ recording, Verne proceeds to build a series of tone pictures suitable for "magic act" backgrounds, all being his own compositions. In the execution of his mysteriosos, fanfares, marches and macabre waltzes he often latches onto registration which obviously pleases him, so he continues it indefinitely. If there is a valid complaint regarding the arrangements it would probably be that there are not the frequent key and registration changes theatre organ buffs expect. And Verne is enamored of the key of A minor.

"Opening Fanfare" is preceded by a undulating gong crash of the calibre we haven't heard since Leon Berry's "Beast in the Basement" disc. The fanfare is an introduction to the magician, his beautiful assistant and the paraphernalia of magic which is seen on stage. "Dante's Inferno" is a full bodied waltz in the minor mode, marred by one horrendous "schmear," and played on full combinations. "Hypnotique" has oriental trappings which gives the organs drums a workout, plus a melody sometimes played in minor seconds!



"Pandora's Music Box" is played entirely on pitched percussions (Chrysoglott, Harp etc). It's billed as a "dream theme" and perhaps has the most charm of all these originals. "Dance of the Skeletons" alternates between the delicate and the energetic, with the reiterating Wood Block supplying the necessary rattle of skeletal terpsichore. "Thurston's Marvels" is a bright march which shows the magicians "on parade." The organist steps



Verne Langdon

to the grand piano for "Schwebethema fuer Princessin Irene", a somewhat Schuman-like lullaby which is a masterwork of piano recording — bright, but with depth perspective. Back to the organ for "Spirit Symphony" and the percussors carry the music for the first runthrough, then the pipes take over for a 3:53-minute seance in minor. For "Carnival of Souls", Verne does a spread-eagle, playing his right hand on his old friend, the Calliope, and all the rest on the organ, a not unpleasant mix. The "Closing Fanfare" hurries the performers off the stage with a majestic brassy cortege, another jarring "schmear" and a wham on that magnificent gong.

While this is not theatre organ music as such, it is played on a well-endowed theatre instrument by a musician who dares to be different, just as the recorded music of, say, Korla Pandit, Leon Berry, Paul Beaver and Barron Smith (on pipes) is different. It is not for everyone but it will find its fans, mostly among those with memories of vaudeville and its wonderful presdigitators. Recording is excellent.

**MEMORIES OF THE FABULOUS FOX (VOL. IV), Everett Nourse and Tiny James playing the 4/36 Wurlitzer in the San Francisco Fox Theatre. No. DO 1406 (stereo). \$5.95 postpaid from Doric Records, Box 282, Monterey, Calif. 93940.**

When the theatre closed its doors over 10 years ago, theatre buff/audiophile Frank Killinger felt the

same strong desire to "save the Fox" which caused San Franciscans to petition city officials to take the house for a civic auditorium. The efforts failed and the Fox, like so many other fine theatre auditoriums, was levelled. But not before Killinger had put in his bid toward perpetuating at least the memory of the lavishly decorated house by recording many reels of tape with Messrs Nourse and James at the console.

Over the years the music recorded in 1963 has been released on the Fantasy and Doric labels; three volumes of *Farewell to the Fox* with both artists participating, plus one solo album by Everett Nourse. All of the discs reflect careful miking to pick up the ensemble sound while still catching softer voices and percussions (e.g. Harp, Marimba) in closeup perspective. The result is an opportunity to hear the Fox organ like no one seated in the theatre ever heard it.



Tiny James

(Nascke Photo)



Everett Nourse

This latest, and last, Fox release maintains the same high technical standards set by its predecessors. The organists' work matches the technical quality. Both play in the lush, big organ style associated with theatre



intermissions, providing many changes of registration and tempo.

Everett Nourse's offerings are *Coquette*, *Love is a Many Splendored Thing*, *You Made Me Love You*, *Time Was*, *September in the Rain*, *I Aint Got Nobody* and *The Sheik*.

Tiny plays an enchanting 7½ minute medley of tunes from Lehar's *Merry Widow* score, plus Victor Herbert's *A Kiss in the Dark*, *The World is waiting for the Sunrise*, and *Linger Awhile*.

Whether one is completing a Fox record set or making initial auditory contact with a great organ in its original acoustical setting, *Memories* is a "must."

**REX KOURY AT SAN SYLMAR, 3/25 Wurlitzer organ in the J.B. Nethercutt Museum, Sylmar, Calif. NCR-1124 (stereo). \$5.95 postpaid from Rex Koury Productions, Box 197, Steamboat, Nevada 89436.**

This is Rex Koury's finest recording to date. This time he has located an exquisitely voiced organ with expression on percussions as well as on pipes, and the technical side is tops, too. This is the initial recording to be made on the San Sylmar organ and it lives up to all the expectations generated by many items and a recent feature article in this publication.

By now most of us are aware that the basic instrument, a style 260 Wurlitzer, was originally installed in the Atlanta Roxie theatre and moved west in 1967 when purchased by cosmetics magnate J.B. Nethercutt for his planned museum. The magic started when the instrument was turned over to organ builder Dick Villemain (Porterville, Calif.), who, with the aid of his able assistant Gordon Belt, enlarged it to 25 ranks and managed to maintain the instrument's integrity by judicious choice (and revoicing) of the added ranks. The result is any buff's dream organ. Of course it's loaded with such extras as a recording and playback computer which adds to the instrument's versatility in often constructive ways. This recording is a fair example; Rex noticed the organ was a bit out of tune when he was preparing for the recording session. No problem. He went ahead with the session anyway, and let the computer record his tunes on its tape — impulses only, no sound.

Then, a short time later, when the



Rex Koury and the San Sylmar console.

instrument had been tuned, the miking session was held and the sounds called out by the computer were put on tape. Rex didn't even have to be there — but he was. So, in effect you'll be hearing a concert played by a computer from tape impulses fathered by Rex Koury.

We have only one reservation concerning the sound of the instrument on this disc; to us the tremulant on the strings is a bit too wide to do them full justice. The complex string waveform is best served by a trem which just shimmers; here it sometimes seems on the edge of chopping. But that will be noted only by purists and doesn't reduce enjoyment of the music; the strings aren't that much in the spotlight.

Rex has selected a program of mostly "oldies" and his subtle arrangements bring out their best qualities. It's a selection which avoids over-recorded titles and his treatments often apply modern-sounding harmonizations to vintage tunes as well as to such current favorites as *Yesterday* *Once More*.

During a review of a previous Koury platter we remarked that Rex was especially fond of color reed

registration. He is here, too, but he also takes advantage of the fine Tibias and expressive percussions characteristic of this instrument, as well as the solo reeds. This is evident especially during *A Lovely Way to Spend an Evening*. The string intro to *Moonlight Becomes You* is a bit of *Claire d' Lune* and later the Tibias take over. But we couldn't possibly cover all the nuances and registration changes in a Rex Koury program, so we'll just list the remaining selections, each one being a gem: *Stairway to the Stars*, Chopin's *Waltz in C-Sharp Minor*, *East of the Sun*, Victor Young's *Love Letters*, *It's Impossible*, *As Long as He Needs Me*, *I Married an Angel* and *A Fine Romance*. Rex includes an original, a particularly appealing ballad, *Love Sonnet*, which brings out all that's lovely in the instrument's Tibias.

Our review pressing was slightly warped but not enough to throw the stylus or cause distortion in the music. As we have said many times, imperfect pressings of platters reviewed here are returnable for perfect ones. But one warped pressing isn't reason to declare the first release from San Sylmar other than a fine recording throughout.

## THEATRE ORGAN and OTHER RECORDINGS by

FRANK DENKE • DOREEN CHADWICK • VIC HAMMETT • TINY JAMES • BILL LANGFORD • JOHN MANN • EVERETT NOURSE • KORLA PANDIT • LEN RAWLE • DAVID SHEPHERD • JIMMY SWIFT • SIDNEY TORCH • GEORGE WRIGHT • AND OTHERS

SEND FOR FREE CATALOG OF LONG PLAYING STEREO RECORD ALBUMS

**DORIC RECORDS**

P. O. BOX 282, MONTEREY, CALIFORNIA 93940



I'M ON MY WAY, Tony Fenelon playing the 3/15 Wurlitzer organ in the Dendy theatre, Melbourne, Australia. Festival label "Harlequin Series" No. L 25052. \$5.50 postpaid from Tom Lockwood, 19 Manor Dr., Rochester, N.Y. 14617.

Australian Tony Fenelon has been charming US audiences ever since his first concert tour here in 1969. His recordings have been more often good than otherwise, but we feel this one is his best yet, after comparison with three previous releases. It brings us a



Tony Fenelon (Harold Photo)

more mature Tony, more contemplative. There is still a now and then trace of the Lyn Larsen and George Wright influences, but mostly it's just Tony, and that's fine with us because what Tony says musically is usually laced with high interest value.

Apparently Tony was not thinking of export possibilities to the USA when he planned this platter because at least eight of the twelve selections are fine old "US of A" chestnuts which have hit US ears many times before, although not necessarily in better presentations. We've often wondered why overseas recording organists include usually a majority of US tunes on their biscuits, but we've never unearthed an answer. But the fact remains; foreign recording organists seem to prefer US selections — while we would like to hear the music of their tunesmiths. But we are digressing.

Not many of the US-originated tunes are in the "overcooked" class. For example, *I'm on My Way* from *Paint Your Wagon* (not *Porgy and Bess*) gets an upbeat treatment, as does *Cabaret*, including some "G.W." closing riffs. *Without a Song* is presented initially on spare reed solo combinations, while always moving patterns on the Concert Flute enhance the accompaniment. The the big, brash chorus with a gorgeous massed String ending. *Anything Goes* gets a "high kick" treatment with lots of registration coloring.

Others in the "USA" group include *Swanee*, *When You're Smiling*, *Try to Remember* and *Broadway Rhythm*, all played with plenty of pizzazz. *Man of La Mancha* hasn't sounded so good

since Bill Thomson featured it a few years ago. *Eriskay Love Lilt* is a lovely ballad and it finds Tony at his best. *Waltz in A-flat* (Brahms) features the Wurlitzer's piano. It's well played but a trifle overlong. But Tony's *Under the Double Eagle* march is the best rendition we've heard since George's Hi-Fi cut recorded nearly 20 years ago. And this one is without overdubbing.

Tony makes full use of the Wurlitzer's facilities, an instrument which has sounded especially good on records since the first residency at the Dendy of Lyn Larsen; he apparently did considerable balancing of voices.

The stereo recording is very good, and the surface is quiet. Side 2 of the review pressing was enough off center to cause "wow" when the near-center track was played. The jacket notes by Barry Sheehan provide background on the recording session and brief comments on the music.

#### — THE PLUG-IN CORNER —

**ORGAN HITS BY LORETTA**, Loretta Muralt Holstein playing the Gulbransen "Rialto" theatre organ, Monaural disc \$4.25 postpaid or stereo tape \$7.25 postpaid, from Loretta Holstein, 8710 SW O'Mara Street, Tigard, Oregon 97223.

The Gulbransen "Rialto" model was the first electronic organ which made a serious attempt to emulate the theatre pipe organ both in tonal qualities and appearance (the first electronic commercial model with a horseshoe console). Its chief claim to lasting fame is in its Tibia voice: although the "Rialto" model was discontinued long ago it has become a collectors' item because of that unsurpassed Tibia (Thomas admits trying to copy it for their 3-deck spinet). Not too many "Rialto" records were cut and they are becoming fewer and fewer. The playing is done by an attractive young lady with a "night club" style which smacks strongly of "Hammondry" but at the same time shows how effectively the "Rialto" bettered the "2/1" as a cocktail bar instrument.

While the "Rialto" is a Tibia-dominated organ, later speaker developments brought out reeds and string sounds which earlier ones played down. This Rialto sounds like a late model; reeds and strings are well defined.

Loretta goes through the inevitable

## ANNOUNCING

a new  
Stereo Recording  
by

**JONAS NORDWALL**

**Jonas  
in  
australia**

**It's a Great Record  
by one of the  
Great Young Organists**

Recorded on the Wurlitzer 4/21 in Moorabbin Town Hall... selections are Music, Music, Music, The Way We were, The Entertainer, In My Solitude, Cracklin' Rosie, Hora Staccatto, and medley from Jesus Christ Superstar.

12" Stereo L.P. — \$6.00  
Postpaid in U.S.A.

Order Today from...  
**BILL PETERSON**  
4993 S.E. 30th Ave., Apt. 98  
Portland, Oregon 97202





Loretta

"effects," notably a choo-choo train for "Orange Blossom Special," a whistling chorus for "Colonel Bogey" and his POW bridge builders, an almost convincing violin and marimba for "Melody of Love," tower chimes for "Get Me to the Church on Time," the surging sea and birds for "Ebb Tide," Glockenspiel and calliope for "Billboard March" and a grotesque, reedy "wah-wah" for "Getting to Know You." The effects are well integrated with the music and do not detract. Other tunes are "Do-Re-Mi," "Wonderbar," "Java," "Moonlight in Vermont," "Only You" (Viola with Harp accompaniment) and "Hey, Look Me Over." "Only You" is reminiscent of the beauty pageant theme, "Here She Is, Miss America."

Playing is clean, arrangements well conceived and considerable registration variety is in evidence. Ear-catching easy listening. □

## ATOS LIBRARY MOVED

Lloyd Klos, chairman of the ATOS Historical Committee, announces that the ATOS Library has been moved to its permanent home in North Carolina. It is ready to serve the needs of the membership through the short-time loan of copies of material at moderate cost to ATOS chapters. Donations of music, cue sheets, scores, tapes, pictures, negatives, memorabilia may be made to:

Barry Simmons, Curator ATOS Library, Box 1021 Elon College, N. Carolina 27244.

## Weekend of Music Coming in November

The Rochester Theatre Organ Society reminds all ATOS members of its "Weekend With the Wurlitzer," in observance of its Tenth Anniversary, Friday, Saturday and Sunday, November 1-3.

Festivities will begin on Friday evening with a 3-organist affair at the Auditorium Theatre, 875 Main St. E. David Peckham, 13-year-old Breesport, N.Y. organist, will present a half hour of music. He will be followed by Carleton James, Syracuse veteran theatre organist, who will accompany a silent newsreel and a short silent comedy. Luella Wickham, another veteran Syracuse organist, will wind up the evening with a half-hour of music.

On Saturday, Dennis James and the Singing Hoosiers will be featured in two concerts at the Auditorium at 2:30 and 8:15 P.M.

Sunday will feature Lawrence Welk's organist, Bob Ralston, in two concerts at the Auditorium Wurlitzer at 2:30 and 8:15 P.M.

There will be exhibits, socials and open console sessions on Saturday in locations within two miles of the Auditorium Theatre.

For those coming from out of town, the nearest hotel is the Colony East Inn at East Avenue and Alexander St. and is within 15 minutes' walking distance of the Auditorium. Within a two-mile radius are the Holiday Inn Downtown at 120 Main St. E., and the Nathaniel Rochester Motor Inn at 155 Broad St. E. All have parking facilities.

Additional information is obtainable by writing RTOS Weekend, Box 8114, Rochester, N.Y. 14617. □



*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*

Your article in February 1974 THEATRE ORGAN concerning Shea's Hippodrome (see A Man - A Castle and A Wurlitzer) seems to have created some confusion as to my activities while in Toronto. I have received a number of letters from readers, especially in Canada, regarding this article.

Here are the facts:

In 1948 while organist of the Paramount, London, I accepted an offer to become Musical Director of Odeon Theatres Canada and to open the new Odeon Theatre in Toronto.

I had a Steinway grand in my home and an Ebbart grand in my dressing room at the Paramount. We sold the home but were unable to sell the grands so that the J. Arthur Rank organization shipped them along with my wife, two kids and a German shepherd dog to Toronto.

On arriving there I discovered that the Odeon had turned down a fine offer of a 4/22 Wurlitzer from Boston for \$2,000.00 (they were not about to have a used organ in a brand new theatre) so they paid \$33,000.00 for a rather limited Hillgreen-Lane.

I also found that the Musician's





Union was trying to prevent me from playing, but after negotiations they allowed me to open the theatre for three months providing that on completion the Odeon would give a twelve month contract at \$250.00 per week to a local organist.

Three organists without any theatre or pipe experience were auditioned and turned down. The irate union president announced that I would never be allowed to join the union and the Odeon organ remained silent for more than twelve months.

Actually the Hillgreen-Lane was not ready for the opening so I used a Hammond with four big speakers for the first two weeks.

We were not allowed to transfer any money out of England and I had to sell the Steinway to a local music dealer for \$900.00. After persistent efforts I was eventually allowed to join the union on signing an affidavit that I would not play for any Odeon Theatre in Canada for a period of five years.

1949 was rough but 1950 made up for it, I was offered the job at the Victoria Theatre (on the same Hammond) then a sponsored radio program for A&P Food Stores (which lasted four years) then a coast to coast weekly program on CBC.

One lady listened in every week from Philadelphia and made a special trip to see it, after one look at the old Franklin Legge she said "I'll never listen to that thing again".

In 1950 Quentin Maclean retired and I took over, delighted to be back on Wurlitzer pipes again at the old Shea's Theatre. I stayed there for four years, the last organist to play there, for soon after, it was torn down to make room for a new City Hall.

The firm (Famous Player's Corp) moved me to the University Theatre... once again on the same Hammond, after a few months I decided to head for California.

Sincerely,  
Al Bollington

Dear Sir:

I am vastly amused by the article in Oct. 1973 issue of THEATRE ORGAN by John Muri about the Crawford style. I wrote some remarks to the same effect in a letter to THEATRE ORGAN some years ago, and learned what Mr. Muri will learn very shortly — that some people take per-

sonally, remarks that are not directed at them at all.

I think it is pretty much time we laid all the discussion of Crawford to rest with its illustrious inspirer; he was very popular, he *had* a very characteristic style, he was *not* a very great musician, and that is that. I am old enough to remember hearing him in person at the New York Paramount, and I was not greatly impressed, then — I thought that Lew White, for one, was at least his equal, and anyone who had the time and energy to ride the subway all the way up to Harlem and hear Fats Waller would hear some organ playing that put almost all the other theatre organists in the shade.

And listening to records, today, old and scratchy as they may be, I still think that Fats Waller was the greatest of them all. Oh, he didn't play the lush "theatre style" — in fact, of all the records of his that I have heard, I know of only one that he ever used the tremos all the way through (a recording of "Sugar") and as for Tibias — well, he played a Wurlitzer on most of these records, I think, but you'd never know the instrument had a Tibia on it — he stuck to Diapasons, strings and reeds — especially the Trumpet, as far as one can tell from those old recordings — it may have been a Post Horn, but the fidelity is not good enough to prove it.

And as for pedal playing and the use of the swell — his pedal parts were a lot more than mere umpah's and he had a little trick with the swell pedal that I have spent weeks trying to master, with only partial success — a quick push of the swell at the beginning of a note, followed by immediately

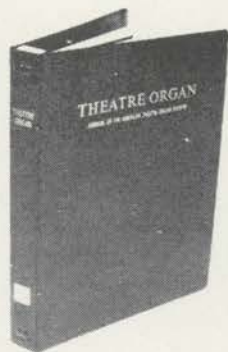
closing it again — the effect being an accent on a single note, and what Fats did with that, in the way of rhythmic accents has to be heard to be believed. It's easy enough to imitate on a Hammond with its instantaneous swell response, but on a pipe organ, those big shutters take time to get moving, and you have to learn exactly how fast, to anticipate the note by just enough to get the accent right at the beginning of it.

The fact is, it is pretty hard to tell just what kind of organ Fats made these early Victor discs on; as I said, if it had a Tibia, he never used it, and if it had any percussions, he never used them. This was just straight, *good*, professional organ playing, in a jazz idiom that was all his own. It would be just wonderful if RCA Victor could find, at least, the masters of "St. Louis Blues," "Lenox Avenue Blues," "Sloppy Water" and the "Rusty Pail," as a nucleus for a reissue of Wallers earliest and best recordings. Most of the stuff that has been reissued was taken off Army V-discs and other irregular sources, and is low in quality — though Riverside issued one disc of Fats on Hammond Organ, and that will be a huge surprise to anyone who thinks of the Hammond as thick, muddy and gummy — nobody has since gotten sounds out of the Hammond like Fats. And again, no trem.

If a few of those old masters could be found, and a good vinyl pressing made from them so it could be transferred to modern discs without excessive filtering, we might get an even better idea of what Fat's playing really sounded like.

Sincerely,  
John S. Carroll

## BINDERS . . . TO PROTECT YOUR ISSUES OF THEATRE ORGAN



This durable casebound cover will bind one full year's issues of THEATRE ORGAN. Imprinted in gold on black, the binder becomes a permanent reference volume that protects issues from damage and keeps them in perfect order. Magazines are held securely in place and can be inserted in only a few seconds.

A special pocket will enable you to easily label and identify the year of any volume.

**\$3.50 each (including postage)**

Make check or money order payable to: ATOS Binder.

Mail to . . . ATOS Binder  
P.O. Box 1002  
Middleburg, Virginia 22117

or . . . ATOS Binder  
P.O. Box 1314  
Salinas, California 93901





# Hollywood Cavalcade

Directed by Lyle W. Nash

JOHNNY DOWNS was about the most personable young screen player ever to depict the All-American boy. He's around 60 now and going strong but that's not the entire reason for this item. In the last 10 years an impostor has deceived writers into thinking he is the real Johnny Downs. Once it was in Brooklyn and more recently in Matamoras, Pa.

The authentic Johnny Downs, whose career goes back to 'Our Gang' silent comedies, lives in Southern California. The phone book lists a Johnny Downs, 1114 Orange St., Corona, California.

When Johnny is not busy with TV commercials, play groups, local television or public appearances he's busy selling San Diego area real estate. He has a lovely wife, four daughters and one son all alive and well.

A Hollywood Cavalcade reader visited Johnny this summer and said he's more gracious today than when he was playing the charming college student in the throbbing thirties.

*YOUR QUESTIONS . . . Bette Davis and Katharine Hepburn competed for Oscars in 1935, 1940, 1942 and 1962. Davis won in 1935 while Katy never beat Davis in an Oscar race. Katy is the only feminine star to own three Oscars . . . Better historians agree that Joan Crawford was the first star developed by MGM from 1925 on. Crawford had made six films before Garbo came along . . . Natasha Rambova died in Pasadena in 1969 almost unknown.*

*WHO IS WHERE . . . Arlene Harris used to live at 569 N. Rossmore Ave., Los Angeles, 9004 . . . Jimmy Durante lives at 511 N. Beverly Drive, Beverly Hills . . . Some fans contact George Raft at 9571 Wilshire Blvd., Beverly Hills . . . Lillian Gish used to get mail at 430 E. 57th St., NYCity, 10022 . . . Early sound era matinee idol Stanley Smith died in Pasadena this spring . . . David C. Imboden, 87, also passed on earlier . . . He appeared in 100 films including the 1927 version of King of Kings.*

*VIEWING the 1930-40 films on TV proves the enduring popularity of the cliché. It seems as if half of the films made in that era always had the line: "Are you all right?" A mystery was certain to contain the taught dialogue phrase: "Have you told anyone about this?" The innocent suspect always protested his innocence thusly: "I can explain the whole thing." The romantic stuff usually contained a sad plea: "How can you do this to me?" "Hold me close, never let me go," was a line in the heavy breathing love scene supported by dozens of violins. The cliché was a vague, time killing device for the screen writer while allowing his characters time to get in camera position or whatever. The*

*bromides never advanced the plot but they did consume 90 feet of film and that was another minute gone by.*

*REMEMBER Elmo Tanner the singer-whistler with Ted Weems for so many years? Well, Elmo is well and living in Florida. Recently we called him: "Oh, I'm fine. Getting along. Have lived here about 16 years. Love the country. I have a lovely wife, four children and six grandchildren. I sing a little here. I enjoy today's popular music. I'm more of a middle of the road music man. I love to hear from fans. I live at 7418 Second Ave., S. Ave. North St. Petersburg, Florida, 33710. It is nice to be remembered."*

*NEWS REEL . . . Singer Wee Bonnie Baker is reported living in Florida . . . Eleanor Holm looked very chic this summer at California society affairs . . . Society band leader Henry King died in Texas a few weeks ago . . . The tourist turnout for the 48th anniversary of the death of Valentino was the largest of the last 10 years. His 1921 film The Four Horsemen of the Apocalypse drew big crowds at a Los Angeles theatre.*

*IT SAYS HERE . . . Carmel Myers, 74, says she's returning to films . . . Her son, Herbert, thinks UFO's are the real thing . . . Jennifer Jones hopes to work in more films . . . Cesar Romero has not been off the movie or TV screen in 40 years, hence his 1974 powerful draw . . . MGM moguls were absolutely determined to have Shirley Temple for Dorothy in the Wizard of Oz . . . It would fail without her, they said . . . Mary Astor has a granddaughter who is the exact image of grandmother and that's some beauty . . . Fred Astaire at 75 says he'll never do another dancing thing, movie or TV, too much strain . . . Victor Heerman, in his 80s, is very proud to have a film playing that is 40 years old. The Marx Bros. Cocomanuts is packing them in these days.*

*PAULINE STARKE lives in quiet retirement at 1122 9th St., Santa Monica, Calif., but enjoys hearing from old friends. Recently we chatted about films of long ago. "I don't see many movies now other than on TV. Some of them are not too enjoyable. I like Joan Woodward. "Miss Starke (now Mrs. George Sherwood) was one of some 20 players who got a big start in films in the 1916 Intolerance. She remembered playing in the 1921 version of A Connecticut Yankee in King Arthur's Court and the Eyes of Youth in 1919. The sound era wrapped up her career after a few films.*

*COMMENTS, contributions and questions are welcomed at Hollywood Cavalcade, P.O. Box 113, Pasadena, California 91102.* □



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



Prospected by Lloyd E. Klos

Jason and I have been exploring the rich lode in New York City, an excellent source of memorabilia. References were American Organist (AO), Diapason (D), Jacobs (J) and Metronome (Met.) magazines.

Feb. 15, 1926 (Met.) Selections from "Pagliacci" by the Rialto Orchestra started off the program this week. ARTHUR "HIGH C" GEIS at the organ played Five Foot Two in connection with a colored novelty film, followed by a burlesque on himself in connection with the piece. (Geis was about 6' 7" tall).

Feb. 15, 1926 (Met.) HAROLD RAMSBOTTOM (Ramsay) is featured at the Rivoli organ, playing *I Never Knew* in connection with colored stills. The Publix Theatre policy seems to be effectively featuring organ numbers.

June 1, 1926 (Met.) JOHN PRIEST, Colony Theatre organist and president of the Society of Theatre Organists, died May 10 at the age of 40. Born in England, he played the Rialto for 5 years, the Cameo for 3 years. Possessor of a remarkable memory, capable of memorizing four full-length programs, he was a great theatre and concert artist.

Dec. 1926 (Met.) One of the most unusual features of the new Paramount Theatre in Times Square is the "Peacock Promenade" walk around the dome, 10 stories above the orchestra level. This area will accommodate several hundred persons and is luxuriously furnished. The audience, far below, may be seen through huge plate glass windows.

Jan. 1927 (D) HENRY B. MUR-

*TAGH* is at the Chicago Theatre Wurlitzer, succeeding Mr. and Mrs. JESSE CRAWFORD, who are to appear at the new Paramount Theatre on Broadway for the next six months.

Jan. 15, 1927 (Met.) The New York Paramount ushered in the new year with a gala midnight performance of Pola Negri's latest picture *Hotel Imperial*. The stage presentation was "Pompador's Fan" with period costumes of Louis XV. JESSE CRAWFORD at the Wurlitzer, played *How I Love You*, while the overture by the orchestra was Liszt's Second Hungarian Rhapsody.

Mar. 1, 1927 (Met.) A musical library, estimated as the largest theatre collection, topping even Eastman's in Rochester, is now being installed in the Roxy Theatre. It contains 10,000 numbers and 50,000 orchestrations, the nucleus being the late Victor Herbert's collection, recently purchased from his daughter. Seventy-five asbestos-lined cabinets with automatic locks, line the walls. The staff of three librarians is supervised by Al Gaber.

Mar. 1, 1927 (Met.) CARL MC KINLEY, associate organist of the Capitol Theatre, has been honored by the Chicago Symphony Orchestra for his composition *Masquerade*.

May 15, 1927 (Met.) The Capitol Theatre is now opening its doors at noon, and for a half hour, the patrons are entertained by a 6-year man at the Capitol, Dr. MELCHIORE MAURO-COTTONE at the Estey. A new console is being built and 15 ranks are to be added to the organ, along with a complete set of effects for musical accompaniment.

July 1, 1927 (Met.) Paul Whiteman and his orchestra in U.S.S. Syn-copation is playing to 20,000 a day at the Paramount Theatre. Also featured is the "JESSE CRAWFORD Organ Concert". Mrs. Crawford is at the stage console.

Aug. 1927 (AO) JESSE CRAWFORD continues to make new friends with his performances of popular hits on the 4/36 Wurlitzer at the New York Paramount.

Nov. 1, 1927 (Met.) GEORGE CROOKE and WALTER LITT play the new Kimball organ in the Brooklyn Mark Strand Theatre. The instrument is supposed to equal the finest in the big presentation houses on Broadway.

Nov. 1, 1927 (Met.) The Hall of Nations at the New York Paramount

Theatre is still attracting more attention than any other architectural feature of that huge movie monument. Over a million booklets, describing the famous stones, have been distributed to patrons since last November.

Apr. 1928 (J) So popular are the Roxy and Paramount theatres that means of entertainment have been devised for the crowds which throng the lobbies, awaiting admission all evening and most of the afternoon. At the former house, a Kimball residence organ with player attachment is installed, and at the latter house, Mr. HANS HANKE, noted pianist, may be heard in the music gallery at the end of the foyer. Mr. Hanke's exquisite playing and large repertoire have made him a welcome addition to the Paramount force.

Sep. 1928 (D) Dr. MELCHIORE MAURO-COTTONE has been added to the organ staff of New York's Roxy Theatre.

Oct. 1928 (AO) HENRY B. MURTAGH was borrowed by the Paramount Theatre for four weeks and played the solo numbers made popular there by JESSE CRAWFORD.

GOLD DUST: 1/27 MARSH MC CURDY, Loew's Lexington's 3-man. Moller . . . 2/27 WALTER WILD & FRED SMITH, Strand's Austin; JESSE CRAWFORD playing solos and SIGMUND KRUMGOLD accompanying pictures at the Paramount; FREDERICK KINSLEY, Hippodrome; E. A. HOUDSVEN, Moss' Jefferson . . . 3/27 ALBERT ROTH, Loew's Gates Avenue Theatre; VICTOR C. NEAIARAIED, National; WALTER ESHERT, Tuxedo Theatre; CHEERFUL WILLOUGHBY, Strand in Great Kills, Staten Island . . . 5/27 HENRIETTA KAMERN, Loew's Rio's Moller; RALPH COPELAND, Moller in Keeney's Livingston, Brooklyn . . . 6/27 J. M. COOPERSMITH, Capitol; WALTER H. LITT, Brooklyn's Strand; THOMAS S. BORSA, Rialto; E. A. HOUDSVEN, Colony . . . 7/27 WALTER H. LITT, Brooklyn's Strand . . . 9/27 J. VAN CLEFT COOPER, Bronxville Theatre.

That's it for this time. So long, sourdoughs!

Jason & The Old Prospector

**ATOS CONVENTION**  
July, 1975 - San Francisco



# Treasure Hunt!

by Esther Higgins

*Editors Note: Veteran Theatre Organist Esther Higgins tells us about another facet of our hobby, old music sheets and pop songs of yesteryear. We found her observations very entertaining and informative.*

It seems to me, that four out of five musicians are searching for an old song, out of print and almost impossible to locate. Right now I am trying to track down "The Orient Express", a march, "Over and Over Again" from *Jumbo*, a melodic waltz, "Nature Boy" and "Grandma's Boy" with a picture of Harold Lloyd on the cover.

Recently, I was lucky enough to locate "Mickey" by Harry Williams, first published in 1918. This number was used as the theme from the picture of the same name, starring Mabel Normand, and was the first silent, full length picture I ever played as a kid. Mabel's photo was on the cover also, in large print, a line about this picture having cost \$500,000 — an unheard price in those days. I am a bit sentimental about that song, plus the fact that it took 55 years for me to find.

Now how did I locate this gem? From my lists of dealers in old music throughout the country. I'd like to share with you the names of some dealers and, as you might have suspected, this is the purpose of this story.

There is one shop in Philadelphia where some numbers bring as high as \$5.00 a copy. A lot depends on the condition, the year of print and scarcity of the number. Even the cover enters into the value, especially two and three color lithographs. Years ago the music was five and ten cents a copy; the shelves were loaded. Now I have to order a number and pay \$1.25 a copy for a mere intro plus 32 measures. One of the shops in Philadelphia keeps their doors locked at all times, due to violence in the neighborhood.

On the back page of the older music was the usual "TRY THIS ON YOUR PIANO" teaser of 16 measures, omitting the bridge so we had to buy the number anyway.

A few years ago, during Music Week in Philadelphia, Mary Bowles and I attended a Collector's Convention held in the Main Library. These collectors were from New York, New Jersey and Pennsylvania. The speakers were excellent and we learned a lot, including the values placed on certain covers. Later, we proceeded to the top floor of the library where the dealers opened suitcases and brought out stacks and stacks of music and displayed their wares. Each number went for \$2.00 that day. Business was brisk. One woman was interested in political songs only. Another was looking for baseball numbers. I was lucky to find one of my great favorites of 1935, "Why Do Stars Come Out at Night" by Ray Noble. On the main floor of the library, there were many glass cases showing very old music, parchments, two and three color lithographs, mostly old waltzes, marches, gavottes and minuets. We spent hours there. Mary Bowles found some old movie books she had been wanting for a long time. The director of that department was most helpful.

There is a Helen W. Cole of H. W. Cole Enterprises, Post Office Box 19004, Portland, Oregon 97219, who has a large collection and conducts auctions monthly. Her lists are very complete and state the condition of the music — good, fair, excellent, mended. One bids on the number starting (at last date) at 75 cents. The space on the order blank has lines for three bids. It is requested that no money is sent until you are notified if your bid was the highest. I have received some great old favorites this way. I recently bid on "Just an Old Love Song", love theme of *Robin Hood* with Douglas Fairbank's photo on the cover. I bid \$2.00 for this. The list even states the star on the cover. Some titles that I found interesting

were "When You Played the Organ and I Sang the Rosary" with a photo of organist William Dalton on the cover. Several copies displayed organist Verge Ford. Many display the late Jesse Crawford, sometimes Mr. and Mrs. Crawford. Mary Pickford's photo graced many numbers. Some titles, such as, — "Cows May Come and Cows May Go But the Bull Goes on Forever" are hilarious.

There are two women, ex-vaudeville stars, who live in Oak Park, Illinois, who have a marvelous listing available. They are Dulcina and Lillian O'Neill of 1117 South Taylor Avenue, Oak Park, Illinois 60304. I have bought from these gals and the prices are very fair. They did have a copy of "Jingles" by Zamecnik, but I was too late for that gem.

Ernie Lawrence of 33 East 125th Place, Chicago, Illinois has a small listing available and sells from 50 cents to \$1.50. Some of his numbers date back to 1899. His listing included that old goodie "Rings on my Fingers, Bells on my Toes" — 1909, and "Napoleon's Last Charge", a mighty march of 1910.

Harry Dichter of 808 Brighton Towers, Atlantic City, New Jersey is another dealer with many numbers on his collection. Also, a Robert Greenlaw of 307 North Rampart Street, Los Angeles, California 90026 (Room 412).

Mr. Walter A. Maloney of 205 A. Maple Terrace, Pittsburg, Pa. 15211 has a large collection of old Song Folios, the kind that contained 10 or 15 old tunes. A real buy for \$5.00. I have close to 125 folios myself, but few as old as Mr. Maloney's. He also lists folios on Strauss, Marches, Tchaikowsky, Russian-Italian-Spanish songs, Gilbert and Sullivan-Ragtime-Blues-Minstrel songs (with jokes), Zez Confrey, and later folios of Vincent Lopez, Man-



cini's scores of "Peter Gunn" and "Mr. Lucky", Irving Berlin and "Duke" Ellington, and others.

Another fine dealer with whom I have done a lot of business is Mr. Tom Radcliffe of 210 Ocean Avenue, Ocean City, New Jersey. At one time Mr. Radcliffe had many of his show tunes and glossy prints from the old shows mounted on cardboard that could be displayed on peg boards on stands. These displays attracted wide attention at various malls and I had the pleasure of playing organs in conjunction with the show, filling requests of the songs displayed. Incidentally, the most requested number was "Mandy" from *The Ziegfeld Follies*, don't ask me what year! We were in New Rochelle, New York for a week, Huntington, Long Island and nearby Moorestown, New Jersey. It was while playing old tunes here that a lovely young girl requested "Tip Toe Through the Tulips" many times as she was an ardent admirer of Tiny Tim. It was no surprise to me to learn a little later that she was Miss Vickey who later became Mrs. Tiny Tim.

Mr. Radcliffe was selling his numbers at \$2.00 a copy, the last I wrote him. Usually a small postage charge is due on these numbers.

Some of my friends have found some wonderful old music, in their own neighborhood, on a trash box, waiting to be carried away to the dump. Another friend recently took a bus trip to New Hope, Pennsylvania. This colorful town is in the heart of Bucks County, the home of many show people, retired actors, artists, etc. Many European show folk retire here. My friend was browsing through an antique shop where she found a lot of old music. As she joined her group at the restaurant, owned by that once great French actress, Odette Mytel, she was ecstatic about her bargain, saying, "I got all of this for \$5.00 and I could have had lots more if I could have carried them." I am still hunting certain numbers and I suppose you are, too. If you are interested, contact these dealers and get on the mailing lists. What a thrill it is, when the postman delivers your package of music, to tear off the wrappings and try it over and over. You will be on Cloud Nine all day with your find.

Recently in our attic I found an old out-of-print overture book. I was horrified to see the name of Ace Pancoast on it. I worked with Ace, a fine fellow

and an excellent organist, many years ago in the theatres. I located Ace at a concert and returned the book with a thousand apologies, saying "I'm dreadfully sorry, Ace, but I don't usually keep borrowed music this long!" Only about 30 years!

If you have any questions, drop me a line at 17 West Browning Road, Collingswood, N.J. 08108. Who knows, I may be in the old music business myself one of these days. □

#### Potomac Valley Member Has Prestige Job

The American Film Institute Theatre located in the John F. Kennedy Center for the Performing Arts, Washington, D.C., the National Cultural Center, has as its organist and musical consultant, Potomac Valley Chapter ATOS member Ray Brubacher. Ray is at the console of the Rodgers Theatre Organ to accompany all silent films presented by the A.F.I. □



#### ALABAMA

The Alabama Chapter was represented at the National Convention this year by Chapter Chairman Riedel West, Dr. and Mrs. Cecil Prescott, Ralph and Jim Ferguson and Alleen Cole. We had a ball and we were impressed with the tremendous job the

Motor City Chapter did in handling the mountains of details such a convention entails.

The convention ended rather abruptly for this correspondent. I received word of my husband's heart attack and I had to rush off — sort of "in the heat of the day without my



Alabama Chapter presents brother and sister act with presentation of Cathy and Tom Helms during July meeting at Alabama Theatre 4/20 Wurlitzer. (Thomas L. Hatter Photo)



blanket." I'll take this opportunity to thank everyone for their help and the good wishes sent our way. I'm happy to report Don is improving and is already planning a trip to San Francisco next year!

In July, a program was presented by Tom Helms, a 20 year-old from Pensacola, Florida. His parents, Mr. and Mrs. T.F. Helms, Sr., started him on his musical education at the age of 6, but as youngsters will do, he gave up music and didn't begin again until 1972. He is presently studying organ at the University of Alabama. He is house organist for the Saenger Theatre in Pensacola and serves as director of music and organist for the Holy Spirit Catholic Church in Tuscaloosa.

It is amazing how beautifully Tom handled the big 4/20 Wurlitzer at the Alabama with very effective registrations and a good selection that included "oldies", pop-tunes, ballads, classicals, show music and a march.

About half-way through his program, a new sound came through, like a Vox Humana. But no, it was the voice of his sister, Cathy. She went over big with the audience as she joined Tom in several numbers.

For the August meeting, we quote member Riedel West, who says: "Atlanta may never be the same again!" On August 11, members of the Alabama Chapter "invaded" Atlanta for a joint meeting with the Southeastern Chapter at the Fox Theatre. They were surprised by the appearance of Lee Erwin at the console of the "Mighty Mo." As a special treat, Mr. Erwin played many selections from his new Angel recordings of Scott Joplin's ragtime and some of his own scores from "Sound of Silents." Mr. Erwin is really a master at the theatre organ.

We are grateful to Joe Patten and Bob VanCamp for arranging this visit. Everyone who can, should try to get to Atlanta. This group is working hard to try to save the Fox Theatre. We hope that our chapter visit helped to show that this magnificent theatre and organ should remain a part of Atlanta.

ALLEEN COLE

## BEEHIVE

Pipes and Pancakes!!!

On June 2, members of the Beehive Chapter and their guests enjoyed a pancake, bacon and egg breakfast meeting at The Organ Loft.

The breakfast was prepared by

Wayne V. Russell, his son Harold, and Miss Jody Jensen.

After a brief meeting, those attending the meeting were invited to play the giant Wurlitzer. The members of the chapter would like to thank Mr. Lawrence Bray for this opportunity and also for the use of his kitchen facilities.

MAXINE V. RUSSELL

### *A glimpse of San Francisco . . .*



*See it all at . . .*

**ATOS CONVENTION  
July 15-20, 1975**

## CENTRAL INDIANA

"Jam session" doesn't usually describe a normal ATOS meeting, however, the June meeting of CIC-ATOS might well be called just that. About 80 members gathered at the lovely home of Virginia (Byrd) and

Steve Rechteris in Indianapolis for an interesting variety of music, and not all organ. The first and more serious portion of the program was presented by Bernice Fraction, well known coloratura soprano from Indianapolis. Her program included operatic, secular and classical numbers. Her charm, talent and versatility were a delight to everyone. The group then moved to the downstairs recreation room for the second part of the program presented by several well known Indianapolis personalities.

Johnny Winn, guitarist and banjoist, whose famed Johnny Winn Trio performed in the 40's and 50's on radio and television in Indianapolis, started the program with a group of selections from that period. A "new" Johnny Winn Trio suddenly sprang into being, complete with vocalist, when Jack Murray (a member of the original trio), and our hostess, Virginia, joined Johnny at the Hammond organ and piano respectively. Jack has been an organist around town for a number of years, is well known in teaching circles and as the owner of a music store, and for many years has played in a number of restaurants around town. Jack and Virginia each performed several organ solos. Virginia has been a well known figure in musical circles in Indianapolis for many years, doing theatre organ, TV and radio work and presently is organist-director of Chapel Door on WISH-TV.

It was a lovely setting for an early June meeting and we do thank the Rechterises for their hospitality.

The Embassy Theatre in Fort Wayne was the location of our July meeting which turned out to be a weekend affair. Some 25 to 30 members arrived around noon on Saturday. After a tour of the theatre, several hours of open console time gave everyone a chance to play the beautiful 4/14 Page.

A tour was made of several downtown Fort Wayne installations. The first was the Scottish Rite Auditorium which has a lovely, but small, 2/6 Wicks. This was played in the usual good styling of Tim Needler so we could hear the beautiful tone of this interesting installation.

We then went to Trinity English Evangelical Lutheran Church where Richard A. Carlson, organist-choirmaster, explained the chamber locations and stops of the 4/91 Aeolian-Skinner organ. He played a short



program to exploit to the fullest this magnificent instrument. Trinity also has a lovely pipe organ in the chapel which Mr. Carlson played for us.

The third stop on our afternoon tour was Holy Trinity Episcopal Church. We did not have an opportunity to hear the organ here due to the illness of the organist, however, we did have an interesting tour of the church and an explanation of its historical background. Our thanks to Bob Nickerson for arranging and conducting this tour.

After dinner Saturday evening we were delightfully entertained by a number of members in the home of Byron Fotz who has an excellent 3/8 Barton.

Last on our "tour of home installations" was the beautiful country home of Ray and Dorothy Danford. We especially thank them for their hospitality, for they returned from their cottage so we might see, hear and play their 2/8 Wurlitzer, and the Gulbranson electronic. The Danford's are members of the Motor City Chapter in Detroit but reside in Fort Wayne.

Sunday morning took us back to the Embassy Theatre and the 4/14 Page where we were entertained by Buddy Nolan. It was a real treat to hear Buddy again since the theatre has not been available for concerts for quite some time.

A bit of historical background about the Embassy is in order here. Over the past 15 years a small group of people, primarily interested in the preservation of the Page pipe organ in the Embassy Theatre, and in the playing of the instrument, have met on Saturday mornings to enjoy it. Over the years, lack of maintenance by the owners of the building required this group to occasionally repair the roof, replace light bulbs, repair leaks, etc. to keep the building from deteriorating, and ultimately damaging the organ.

When it became known that the company owning the building was in bankruptcy and that an out of the city group intended to acquire it, and perhaps demolish it for parking, the group decided to try to rescue it. After a number of legal points were resolved, the court, in the interest of conserving this site, agreed to lease it on a month to month basis to the group which has since become the Embassy Theatre Foundation, Inc., a not-for-profit foundation, formed solely to acquire

HEAR YE!  
HEAR YE!

Now is the Time  
to pay your  
1975 National Dues



1975 Dues . . . . .

**\$10**

Chapter members please submit  
your National Dues to your chapter  
treasurer.

Other members please send  
National Dues direct to . . .

**ATOS**

P.O. Box 1314

Salinas, California 93901

First Class mailing of THEATRE ORGAN is \$5.00 extra. Total — \$15.00.

this building and to restore it to its original condition and grandeur.

The Foundation feels strongly that a 2,800 seat auditorium with excellent acoustics and typical of a past era — unable to be reproduced at this time at any cost — should be preserved and restored as a place available to the general public for road shows, recitals, ballet presentations, philharmonic concerts, special movie productions, old time movies with organ accompaniment, exhibits, etc. The rentals charged, or admissions received, should go a long way toward the actual maintenance, as long as the building is tax exempt, and the income to the Foundation also tax exempt.

More of these landmarks should be preserved. They belong to an era that deserves as much recognition as the architectural beauty of any historic creation of other centuries. To tear them down, as so many have already been demolished, is a crime against historical culture. We commend this Foundation for true devotion to this cause.

After our sojourn at the Embassy we made one last stop at the Cathedral of the Immaculate Conception in downtown Fort Wayne where we saw and heard a most unusual pipe organ installation. The organ is a 3 manual Wicks and has 2 consoles. One is located in the lower main sanctuary, the other in the balcony. Either can be

played from the same installation of pipes, but they cannot be played simultaneously. No formal program was given here, but several members played so we might hear the organ.

It was time now to return to the Embassy and use the remainder of the afternoon for open console time. Tours of the theatre for interested local people were being conducted throughout the weekend and the live organ music lent a great deal of atmosphere and transmitted the feeling that this mighty instrument and the theatre of another era really belonged together. We hope it is a convincing factor that will ultimately lead to its restoration as a community and civic endeavor.

The August meeting was almost a repeat performance of last years meeting. This meeting is anticipated with great delight because of the dual attraction at the lovely home of Dave and Betty Roch in suburban Indianapolis. Inside is the marvelous 2/7 Geneva which was originally installed in the Ritz Theatre in Indianapolis. This is a beautiful little organ and Dave had it in top condition. In the living room is a lovely grand, allowing piano and organ duos, and in the den there is a player piano for those who are musicians of another type!! The organ incidentally has its own room. That's the "inside" story.

Now for the other half of the story — outside is a lovely swimming pool which attracts both organ-playing members and those who come just to listen. The business meeting was short and no formal program was planned so there would be ample time for everyone to play and still time for a swim as well.

Our thanks to Dave and Betty for their hospitality and to Ruth Hawkins who so faithfully provides refreshments each month. Bob Cox served as co-host with the Rochs.

Since CIC-ATOS had over 20 members attending the Convention, the August meeting was an opportune time to relive the exciting events of a really superb convention, exchange pictures, and generally talk about plans to attend next year's convention.

I'd like to add here that we want to compliment our own Dennis and Heidi James for a superb performance in the opening concert at the Senate Theatre. We are extremely proud of them and their continuing success in concerts everywhere.





Chris Phillips, age 12, at the Conn 651 during the chapter's August meeting.

Also representing our chapter was John Landon whose presentation on Jesse Crawford was very well attended. This two-hour spectacular of sound and film slides gave a fine insight into the man and his music.

Among our other members actively engaged in musical endeavors during the summer are Ken Double and Tom Hawkins. Ken is staff organist and musical director for the Tommy Bartlett Water Show at the Wisconsin Dells. This is Ken's fourth year and he does a beautiful job with the show.

Tom Hawkins has been playing a 30-minute program each evening, Monday through Friday from 6:30-7:00 on FM Radio Station WSMJ, Indianapolis and also played at the Hancock County Fair.

From all indications the fall season coming up is going to be equally as busy. We now have 105 family memberships and continue to grow in numbers and enthusiasm.

RUTH D. WARD

## CENTRAL OHIO

Our members who attended the National Convention thank the Motor City Chapter for their efforts in providing such a great convention. Motor City members are to be commended for their personal help to individuals needing personal assistance. It can't be said too often — what great people we have in ATOS — and when we lose members it is an acute loss, such as our friend Al Mason.

An outstanding meeting for us was our annual picnic in August. Hosted by Frances and Dr. Willard Fine at the

party house at their condominium complex, the meeting was complete with the use of the swimming pool and a Conn 651 furnished for our use by Durthaler Organ Company of Columbus. The piece de re-sis-tance was having Heidi and Dennis James as guests.

Dr. Fine played the opening concert followed by Chris Phillips of Dayton. Many members shared their musical talent with us and credit goes to Kenny Winland, who understandably, reluctantly followed Dennis James.

Special credit goes to Betsy Richards who played despite the fact she is recovering from a broken foot.

The organ was at its best with the cathedral ceiling, wood floor and the speakers and Conn pipes mounted in the rafters.

Betsy Richards played the Robert Morton at the Ohio Theatre for the summer dollar movie series along with another newcomer, Bill Clausen. Other

performers at the Ohio were Frank Babbitt, Tom Hamilton and Mike Williams.

IRENE BLEGEN

## CHICAGO AREA

During the summer almost fifty CATOE members were in Detroit to share the excitement of the Noteable Nineteenth national convention. This included a whole busload of CATOEs who made the trip aboard a Greyhound which bus coordinator Ione Tedei had equipped with a "mighty" Estey pump organ, which was also used to play "Chicago" from the ballroom balcony during the roll call of chapters.

The CATOE board has been inspecting hotels for our turn as host in 1977. We expect at least 1500 and want a hotel capable of handling a crowd that size. Members with home installations were so impressed with those in Detroit that they are renewing efforts to improve and install home installations here.

On August 24, John Koch, Joan Geyer and crew hosted a preview social meeting to hear their project, a 3/10 Barton in Waukeagan's Genessee Theatre. Millard Heyman, who was the last regular house organist there, was at the console. The organ still needs work before its debut in front of the public during a CATOE concert, but the 75 members and guests recognized that it will be another good, sweet sounding Barton when finished.

Newly-elected national director and CATOE Secretary Bill Rieger was among members who were present on September 1 to hear young Walt Strojny represent CATOE during the cameo appearances at the Atlanta Fox Theatre.



Some of the CATOE members who rode an organ-equipped Greyhound to Detroit to enjoy the convention banquet there in July. (Carl Anderson Photo)





Official ATOS photographer and CATOE member Bill Lamb discusses 1977 Chicago convention plans with VOX CATOE editor Richard Sklenar. (Carl Anderson Photo)

The CATOE produced film "When So Few Actually Play" was debuted during a September 21 concert by Jim Roseveare. It tells the story of how CATOE moved the Downers Grove Wurlitzer and 16 mm sound prints are now available for chapter rental.

October 18 and 19 Bob Coe will be at the Arcada Theatre, St. Charles, Ill. for two nights of "Vaudeville Tonight" both of which will feature the 3/16 Geneva. Work is also continuing at the Chicago Theatre for a CATOE presentation there in the near future.

RICHARD J. SKLENAR

## CONNECTICUT VALLEY

Our August 10th meeting was held at Melody Hill, the aptly named residence of Stillman and Claire Rice in North Haven, Ct. The beautiful 3-manual Allen organ inside the house was ringing the hill with melody all afternoon as chapter members and

guests enjoyed open console. We were favored with perfect weather, so windows and doors could be open; also, suitable loudspeakers were located on the grounds so that both the music and the business discussions were audible most enywhere.

Stillman had made available charcoal broilers for those who brought food to cook and a good number of us made excellent use of them.

After the dinner hour the usual business items were reviewed and discussed. An item well received was Eddie Weaver's scheduled appearance at the Thomaston Opera House September 20 and 21 to play concerts for the benefit of the Rice Memorial.

Chairman Colton advised that our members in Western Massachusetts who had petitioned for a charter were granted permission by the national officers to form a chapter. They have been active in maintaining and restoring organs in the Greenfield and Springfield areas and we wish them well in continuing their good efforts under their immediate leadership.

The final item of this portion of the meeting was Norman Ray's presentation to Stillman Rice, who was not able to attend the National convention in Detroit, the plaque awarded him there as a past National President by the National Board of Directors. Stillman was most grateful and assured all present that the plaque will occupy a place of prominence among his effects.

Concert time featured offerings by two excellent performers, Tim Storrs, professional, and Kathy Roberg, award-winning amateur. Tim Storrs, who is associated professionally with a music company in Hartford, played the first part of the program, opening with *Sweet Gypsy Rose* and continuing with *Love is Blue* followed by music from motion pictures, both old

and recent. Then Kathy Roberg played two of her own arrangements of medleys of tunes from the musical stage, including selections from *Fiddler on the Roof* and *Funny Girl*. Then Tim Storrs continued with additional popular tunes of past and present, closing with music from Oklahoma.

We heartily thank the Rices for providing such comfortable and hospitable surroundings which made the meeting a very pleasant one.

W.F. POWERS, JR.

## LOS ANGELES

The Los Angeles chapter did not take a recess this summer. The July Wiltern concert featured Gaylord Carter. His playing and showmanship were superlative, as usual. Much of the program was a tribute to silent motion pictures, and he played excerpts from the scores of several classics. These included Chaplin in *The Gold Rush*, in which a desperate Chaplin attempts to eat a boiled shoe, and spends several frantic minutes inside a house teetering on the edge of a cliff. A novel feature of his concert was the demonstration, a first I believe, of how *not* to play a silent movie. He took the scene from *Phantom of the Opera* in which Lon Chaney is unmasked and used the most incredible and funny contemporary lyrics instead of the original score, which he played later. I am not going to tell what he did play, because that would spoil the act, which you must see when he comes to your town.

We are fortunate in having several large theatre organs at our disposal. Although our monthly concerts have usually been played on the Wiltern 4/37 Kimball, there has been recent interest in concerts at other organs in and around Los Angeles. The August concert featured Don Thompson at



## REMEMBER COPY DEADLINE FOR THEATRE ORGAN MAGAZINE

All material to be published must be received at  
P. O. Box 1314, Salinas, Calif. 93901  
By the **FIRST** of the month **PRECEDING** publication  
Copy for December Issue must be in by November 1st.

*He Opened the Roxy and Radio City Music Hall!*

## DR. C.A.J. PARMENTIER

Theatre Organ Concerts  
Contemporary, Classical and Nostalgic Numbers

Personal Representative

**MRS. MARY A. BOWLES**

Rt. 2, Hopewell Road • Lost Lake, Marlton, New Jersey 08053  
Telephone (609) 983-1535



the style 260 Wurlitzer installed in the San Gabriel Civic Auditorium. This organ was originally in the RKO Albee Theatre in Brooklyn, and was secured and brought to Los Angeles as a labor of love by one of our members, Neal Kissell.

The Thompson concert was warmly received. His selections included a medley of Judy Garland favorites, *Puttin on the Ritz*, and the Bach *Tocatta and Fugue in D Minor*. He also presented the Billy Nalle composition, *Trio*.

The second in our series of organ crawls, conceived and carried out by chairman Ray Bonner, was a bus trip to San Diego. Our members were treated on the way by hearing Don Thompson play the 3/16 Style 260 Wurlitzer installed at the Sandy Fleet residence in Rancho Santa Fe (see article in the August THEATRE ORGAN by Stu Green). Don played several selections for the members and guests, and the three buses then headed for the Sheraton Inn at Harbor Island in San Diego. Then an excursion to Sea World, "Old-town," and Tijuana (couldn't find any theatre organs there) before assembling for a buffet dinner (for 150 people!). Maria Kumagai then entertained us on the

Rodgers 340, including DeFalla's *Ritual Fire Dance*, *I Enjoy Being a Girl*, and *Holiday for Strings*.



Don Thompson and Sandy Fleet console. (Stufoto)

On Sunday morning at the San Diego Fox we heard Bill Thomson play the 4/32 Robert Morton that the San Diego Theatre Organ Group has refurbished and maintained. He played a medley from *Merry Widow*, *2001 Space Odyssey Theme*, and *This Could Be the Start of Something Big*. After intermission we heard *The Continental*, and an original composition, *Flight From Harbor Island* from his *Bahama Suite*. He closed with Monti's *Czardas*, a medley from *Sound of Music*, and for an encore, selections from *Man of La Mancha*. He left shortly thereafter for an Australian tour.

The San Diego trip must have held a tremendous fascination for some of

our members, ones who went through unbelievable travail to make the trip. Example: Joe Koons, who hosts the most famous Saturday night theatre organ jam session in the West, underwent major surgery seven days before the trip. His doctor didn't have the heart to tell him he'd be in the hospital 7 to 10 days, and there was no way he could go. Joe awoke from anesthesia asking "where's the bus!" and went home 5 days later. Through the efforts of Kim Nagano, Joe was able to take in all the events — transported by Kim's station wagon.

Another couple arrived at the "blast off point" in Los Angeles, ready to get on the San Diego-bound bus, only to discover that their bags, sitting on the sidewalk, had been taken to the airport by mistake. They drove to the airport, retrieved their baggage and boarded a plane for San Diego, and were waiting there when the three buses arrived. For them it was "Pipes and Planes." Needless to say, a good time was had by all.

MALIN DOLLINGER

## MOTOR CITY

We had fun during the third week of July showing 1106 ATOSers a good time at the Note-able Nineteenth. The planning and cooperation of so many chapter members helped to make this year's convention enjoyable for everyone, that is impossible to name them all without leaving someone out. The overwhelming success of the convention is a real tribute to Convention Chairman Al Mason, who lived to see it all happen.

Our annual picnic was held on Sunday, August 18, at the home of Betty Mason, and was attended by more than 100 chapter members. The weatherman was on our side as we grilled steaks and hamburgers on the



Maria Kumagai

(Stufoto)

Now Booking 1974/75 Concert Tours



# Karl Cole

Organ Studio  
4682 Broad Road  
Syracuse, New York 13215

Direct Contact:

(315) 469-6161 - (315) 458-1544 - (315) 636-9503



HOWARD A. BURTON  
3045 3RD AVENUE  
MARION, IOWA 52302  
PHONE (319) 377-0846

Burton  
Solid State Systems  
for  
Pipe Organs

MANUAL - PEDAL RELAYS FOR  
CHURCH - THEATRE  
RESIDENTIAL PIPE ORGANS



large outdoor charcoal grill we now rent every year for this occasion.

While some members lounged in folding chairs in the back yard, still talking about the convention, the sound of the 3/10 Wurlitzer, Hammond, upright piano or grand piano could be heard almost continuously throughout the afternoon. Since the convention brochures and vinyl portfolios were completely depleted by the record convention attendance, the only things left to offer picnickers were the decorative plaster plaques on a ribbon, picturing chapter organ consoles. These were sold in record numbers during a mid-afternoon limited-time-only sale. Chapter members had given out-of-towners first chance to purchase the plaques during the convention.

On Sunday, August 25, we were guests of the Wolverine Chapter at the Royal Oak Theatre, where Don Jenks and Lance Luce were heard in concert at the 3/13 Barton. An open console session followed the program.

Contributions to the Al Mason Memorial Fund (for educational scholarships) can be made payable and sent to: Motor City Theatre Organ Society, P.O. Box 2329, Livonia, Michigan 48150.

DON LOCKWOOD

## NIAGARA FRONTIER

With the Niagara Frontier Chapter located along the U.S. - Canadian border we are pleased that we have many members on both sides of the border. The hardest part about crossing this border is the raising of the 35 cent bridge toll, otherwise we cross back and forth quite freely.

For the past several years a group of Canadians, namely Gordon and Thelma Gillette, along with Ken and Dorris Martin and sometimes ac-

**moving?**

Send your change of address to . . .

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

companied by Art Smith, have quietly crossed into the United States where they were met by Tom and Jane VanBrocklin (collaborators) and have gone about the job of completely rebuilding the 2/8 Wurlitzer in the Rapids Theatre at Niagara Falls, N.Y. Hats off to a dedicated group.

On July 24, Rex Koury appeared in concert at the Riviera for the second time. We did this review not by listening, but by looking. Everyone returned to their seats after intermission, and stayed in their seats until after three encores, only leaving their seats for the three standing ovations. They had to turn the lights out to get the crowd to go home. When are you coming back, Rex?

Our August concert was a first time for both the artist and the crowd. Greg Gurtner made his debut as a concert theatre organist. Greg is known to many of our chapter members having played at parties and other club functions. He is also well known to the movie patrons of the Riviera, playing regularly before shows and at intermissions where he has been house

organist for some time. He also plays at one of the local supper clubs.

Greg played something for everyone, accompanied the slides for a sing-along, a silent movie and the Lillian & Sid dance team. Another added attraction was Roy Simon at the Steinway concert grand piano. We are proud of Greg and think we will be hearing more about him.

In September our artist will be Don Thompson, another regular who keeps coming back and pleasing the crowd year after year.

Our October concert will find another first at the Riviera, Bill Langford.

In November, our chapter Sweetheart Luella Wickham will be the artist. At the 1970 convention, after Luella played *Tico Tico*, the late Ben Hall said, "Now I know where Ethel Smith learned to play *Tico Tico*. Luella is well known from coast to coast, especially by the convention goers, as she never misses a convention.

In December, Frank Olson will make another annual appearance at the Riviera. Frank is another one of those great internationally known artists whom the crowd wants back year after year. We have heard Frank many times throughout the years and never seem to get enough of his playing.

This will complete our schedule for this year for our public concerts, unless some artist happens along on a night that the theatre is available.

STEVE CROWLEY

## POTOMAC VALLEY

While some chapters might take a vacation even from their interest in the theatre organ, Potomac Valley Chapter only increased its activities! July brought a visit to the unusual and

**ashley miller**  
a.a.g.o.

— THEATRE ORGAN CONCERTS —

TORRENCE / PERROTTA MANAGEMENT  
1860 Broadway • New York, N.Y. 10023 • (212) 541-4620

**Cap's Galley** — PIZZA & PIPES

WURLITZER THEATRE PIPE ORGAN

3581 Homestead Road at (Lawrence Expressway) SANTA CLARA, CALIFORNIA PHONE 248-5680	821 Winslow Street (Downtown - Off Broadway) REDWOOD CITY, CALIFORNIA PHONE 365-6543
--	---

Staff Organists

1690 S. Bascom at Hamilton (Hamilton Plaza Shopping Center) CAMPBELL, CALIFORNIA PHONE 371-5000	TOM HAZLETON JACK GUSTAFSON RALPH TROUT III JOHN SENG
--	--





Eddie Weaver at the Byrd Theatre Wurlitzer  
(Mark Hurley Photo)

interesting antique musical instrument museum owned by Mr. Jim Wells. Over a period of quite a few years Mr. Wells has been swapping, trading and buying. The result is a collection of items which is nothing less than astounding, from Violin Virtuosos to a calliope. To everyone's delight we heard many of these instruments play, including a "Gee Dad It's A Wurlitzer" band organ.

The month of August was very special in the history of this chapter as the month we obtained and moved OUR CHAPTER KIMBALL PIPE ORGAN. Yes, The Potomac Valley now has its own organ project and thirty-

two of our members turned out on moving day to assist in the project. Even now, while it rests in our storage location, we are formulating plans for its complete renovation and final installation. The "action" chapter is moving right ahead with the full support and assistance of every member.

To round out the month of August we were all treated to a superb performance of no less than Mr. Showman of Richmond, Mr. Eddie Weaver, at the console of the beautiful Byrd Wurlitzer. Eddie's natural and relaxed handling of each and every piece demonstrated his proficiency which can only be obtained from a combination of genuine talent coupled with years of work. To add to the enjoyment of this occasion we made many new acquaintances with our guests, the Piedmont Chapter. To further highlight the affair we were honored to have present three of our National officers, Dr. Paul Abernethy, Mrs. Jean Lautzenheiser, and Mr. Erwin Young.

ROY WAGNER

#### WEST PENN

WPTO's Summer caravans for 1974 got underway on June 30th with a trip to the DeBence Musical Museum in Franklin, Pa., just north of Pittsburgh.

Upon entering we were met with a wonderland of color from the authentic Tiffany shades to the many mechanical instruments that lined the walls.

Names such as Link, Cremona, Aeolian, Gebruder, Rand of North Tonawanda and of course Wurlitzer were seen and the sounds of music boxes, player pianos, orchestrions and orchestrelles, calliopes and band organs of all types were heard.



Tiffany shades and musical marvels.



DeBence Musical Museum, Franklin, Pa.

## Frank Olsen

F.L.C.M., L.R.A.M., A.R.C.M.,  
A.R.C.O. (CHM) L.T.C.L., A.R.C.C.O.

British Theatre Organist, presently located in Canada

"FRANK OLSEN PLAYS THE RIVIERA WURLITZER"  
Album \$5.50 ppd.

All Enquiries:  
LAURA THOMAS  
3534 Bowen Road  
Lancaster, N.Y. 14086  
(716) 683-3488

Limited Bookings Available  
For Theatre And  
Popular Classic Concerts

## LEE ERWIN



ANGEL RECORDS  
CADENCE PUBLICATIONS  
E. B. MARKS MUSIC

306 East 15th St.  
New York City, 10003  
(212) 777-5643

## Dennis James

Theatre and Classical  
Organ Concerts

Feature Silent Films  
Piano/Organ Duets

413 S. Henderson, No. 9  
Bloomington, Indiana 47401  
(812) 336-9902



#### HEAR DENNIS JAMES IN CONCERT

October 26 — Wheaton College, Wheaton, Illinois  
October 31 — Indiana University, Bloomington, Indiana  
November 2 — Auditorium Theatre, Rochester, New York  
November 21 — Coronado Theatre, Rockford, Illinois  
December 5 — Pearson Auditorium, Roswell, New Mexico  
January 11 — Tilson Music Hall, Terra Haute, Indiana  
January 25 — Indiana University, Bloomington, Indiana  
February 8 — Gray's Armory, Cleveland, Ohio  
February 10, 11 — Casa Loma Castle, Toronto, Canada  
March 8 — Roberson Center, Binghamton, New York  
March 15 — Ohio Theatre, Columbus, Ohio  
Additional Dates still available.  
CHECK LOCAL LISTINGS FOR DETAILS





A Wurlitzer brass chorus. Always in readiness for the drop of a coin.



The Cremona. Musical automation of a bygone era.

Music reproduced from rolls, metal wheels and continuous loops activated Flute, Violin and Brass Trumpet pipes, Piano Strings, Bass and Snare Drums with Cymbals and Xylophones of wood and metal.

The cabinet adornments ranged from cherubs to stained glass with such musical selections as *Kiss Me*, *Wang Wang Blues*, a Sousa march or two and an occasional waltz, polka and oberek.

As you listen your eyes are treated to many reminders of the past, such as clocks and clothing from the turn of the century, plaques commemorating practically everything and clever catch phrases on yellowed post cards.

One of the really great features of a


program like this was that all present could enjoy the music, even West Penn's gifted organists who just stayed back and let the early 20th century automation take over. No stops to pull, no pedals to push, no musicians to blame the clinkers on, just good old-fashioned musical fun.

This program which proved to be a very popular one by its good attendance, was the first undertaking by our new program chairman and past president, Ray Galbraith, and was the brainchild of another past president, Harrold Meinhardt (both were in attendance). It also was the first program co-attended by West Penn and their sister society, the Pittsburgh Area Theatre Organ Society.

## WOLVERINE

On August 25, Detroit's Royal Oak Theatre was the scene for another in a series of "member" concerts. Lance Luce opened the program at the 3/13 Barton with *The Carousel Waltz*. Throughout Lance's program, it was evident that he had done considerable work in choosing just the right registration for each piece. His arrangement of *March Militaire* showed off the new Durst Post Horn, donated by another Wolverine member — Gary Montgomery. He chose Scott Joplin's *The Entertainer* for an encore, showing off the Royal Oak's superb new piano.


After a short intermission, Don



**ORGAN STOP PIZZA**  
5330 North Seventh Street • Phoenix, Arizona 85014 • (602) 263-0716  
presents...

**THE MAESTRO LYN LARSEN**

**RON RHODE**                      **CHARLIE BALOGH**  
ASSOCIATE ORGANIST              ASSISTANT ORGANIST

FEATURING THE MIGHTY WURLITZER THEATRE PIPE ORGAN 

*Here's "HECTOR"*  
*at the console...*

*Theatre - Classical - Popular*

Limited bookings now available for  
"Convention Sensation"  
Latin American Organist — HECTOR OLIVERA

WALT MOLT MANAGEMENT  
364 AVENUE F • PITTSBURGH, PA. 15221 • (412) 823-3163



Organ Parts and Accessories

**ARNDT**  
ORGAN SUPPLY COMPANY  
1018 LORENZ DRIVE • ANKENY, IOWA 50021

Chests • Consoles • Solid State Tremolos  
Silent Blowers • Engraving • Howard Seats  
Peterson Chromatic Tuners • Wurlitzer Parts  
Leather    Perflex-E    Felt    PVC-E Glue  
Custom Built Parts

Send \$1.00 for Catalog

*"Quality Through Pride In Workmanship"*

*"Hear Him At The Suburban"*  
Wanaque, New Jersey

**Andy Kasparian**  
ORGAN CONCERTS

1102 Napfle Ave.  
Philadelphia, Pa. 19111  
(215) PI 2-5344

Belvedere Ave.  
Wanaque, N.J. 07465  
(201) 835-3903





Don Jenks and Lance Luce at the Royal Oak 3/13 Barton.

(L. G. Mallet Photo)

Jenks, former D.T.O.C. president, took the helm of the Barton with a medley of tunes in a tribute to summer, starting with *On A Wonderful Day Like Today*. His program included several medlies, each one woven around a particular theme. Don's program ended with a medley from the movie, *That's Entertainment*.

Don also owns a 3/10 Barton, originally installed in Detroit's Birmingham Theatre, a duplicate of the Redford and Royal Oak Theatre Bartons. His familiarity with the Barton organ was quite evident in his

registrations.

The morning program ended with an open console session at the Barton, during which many members and guests took part. Motor City Chapter, and in particular, Mert Harris and the crew, are to be congratulated on keeping the Barton in such fine shape.

Following the Sunday morning concert, Wolverine members enjoyed a most entertaining afternoon at the home of Gary Montgomery and H. Scott. No matter where one ventured at the residence, one could always depend on an abundance of organ

music. Upstairs was Gary's superb Rodgers electronic organ and a Steinway grand piano. In the basement of the Bloomfield Hills home was a Hammond and yet another grand piano, and, outdoors at poolside, we were entertained by a series of tapes from the 1974 ATOS Convention. All who attended were provided with a buffet dinner. Chairman Lawrie Mallett called a business meeting during the afternoon to thank Gary and Scott for their hospitality. Wolverine is indeed fortunate to have such a high percentage of fine musicians in its membership.

SCOTT S. SMITH

## WESTERN RESERVE

In a previous chapter note we introduced our audience to the name of Lance Havens who was a surprise guest at our 1973 Christmas Party. Since then, W.R.T.O.S. has had the pleasure of hearing Lance play the silent film *The Pilgrim*, written and directed by Charles Chaplin who also starred in it. It was voted 1923's best comedy; and its story may be briefly summarized as "love conquers all, even the heart of an escaped convict."

Launcelot Havens was born in Canada but brought to East Cleveland at the age of three, where he has been

## THE SUBURBIAN

RESTAURANT and COCKTAIL LOUNGE

3/17 WURLITZER  
Theatre Pipe Organ

HAMMOND X66  
Organ Complex

Belvedere Ave.  
Wanaque, New Jersey 07465  
(201) 835-3903

ANDY KASPARIAN  
Organist

## Rosa Rio

COLORFUL and EXCITING  
THEATRE ORGAN  
CONCERTS

130 Mill Street  
Huntington, Conn. 06484  
(203) 929-1652 - phone



## JOHN MURI

(313) 868-3322

1735 Boston Blvd., Detroit, Michigan 48206

## RAY BRUBACHER

organist  
The American Film Institute  
John F. Kennedy Center for the Performing Arts  
Washington, D.C.

Available for theatre organ concerts - silent film accompaniment

2102 Dexter Avenue, Apt. 203  
Silver Spring, Maryland 20902  
(301) 593-3962





Lance Havens at the 3/13 Wurlitzer Gray's Armory, Cleveland, Ohio.

a resident ever since. After preparing formally as a church organist through study in Toronto, Ontario, he began theatre work in 1920 at Loew's Euclid, at East 9th and Euclid. When this theatre was destroyed for the Union Commerce building now on this site, he subsequently played Loews Stillman, Loews State, the Hippodrome, and RKO Palace. He completed his theatre career at the Five Points Theatre. During the period 1932 thru 1952 Mr. Havens was organist at the First E. & R. Church in addition to full time sales activities. In

1952 he joined the organ department at Higbee's Department Store in Cleveland, Ohio, where he remained until retirement. We all thoroughly enjoyed the evening presented by Lance Havens and are pleased to thank him publicly at this time!

Not ever having attended a convention — any convention at all, I was excited that my first one involved music and was a thoroughly enjoyable experience — all the way, from our hotel accommodations to our gracious reception at registration, to the delightful Dennis and Heidi James Concert, the elegant cocktail party where we saw Ashley Miller and Lloyd Del Castillo, to charming and flambouyant Lyn Larsen (who was being filmed and interviewed for a local Detroit television program) and on to debonair Don Baker. An international flavor of good taste and congeniality reflected by visitors from Canada, Australia, Honolulu, Texas, North Carolina, England, etc. and profession excellence epitomized three memorable days for us and our friends from Cleveland: Tillie and Charlie Powers, Harold Wright, Denny Richards, Alice and Fred Packard, Florence and Verne Webster, Ruth and Milo Swanson and Mary and George Krejci. Thank you, Convention Headquarters!

During a recent visit to New York, Eric Rossin called on Ray Bohr, now

Chief Organist since the retirement of Dick Liebert. Mr. Bohr, who has been at the Radio City Music Hall console for 27 years, graciously gave about 90 minutes of his time to talk about his experiences and also about theatre organ playing in general. He made a specific point decrying the fact that the 3/27 Wurlitzer at the El Bombarde in Panama City had been dismantled so abruptly. Doug Powers, son of Charlie Powers, President of W.R.T.O.S., wrote an excellent descriptive article about this fine organ in the October, 1972 issue of THEATRE ORGAN, and Jon Fisher reviewed the circumstances, of its demise in the June, 1974 issue of THEATRE ORGAN. Leroy Lewis, organist, innovated and initiated the original placement of the 3/27 into the El Panama Hotel of which El Bombarde is the lounge area. The last organist to play there was Sr. Luis Alvarez of Panama who performed Tuesday, January 22, 1974.

Personally, this writer thinks it strange that no-one now knows of its whereabouts or fate. This "treasure" will surely be lost to negligence and apathy if the "organ world" does not respond and inquire *this year!*

For those correspondents interested, its last known address is: El Panama Hotel, Via Espanoa 111, phone: 23-1660.

BEA ROSSIN

## CLASSIFIED ADS

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

### FOR SALE

ROBERT MORTON Theatre Organ 3M8R, complete percussions, Good playing condition, \$5,000. **Robert Jones**, 1401 Park Court, Kansas City, Missouri 64111. (816) 931-7764.

RODGERS ORGAN, Large three manual custom made theatre model. Many extras. Excellent condition. Four speakers. Handles any kind of music. Contact **Roy Leighton**, 2144 N.W. 96th, Seattle, Wash. 98117 (206) 783-9494.

4 Manual, 17 Rank Marr & Colton theatre pipe organ. Complete as installed in Capitol Theatre in Wheeling, W. Va. (no shades) Two Tibias, Diapason, Flute, five strings, eight reeds, complete toy counter and tuned percussions. Five ranks to 16 foot pitch. Beautiful white and gold console. Now playing in residence. \$20,000 or best offer. **Norman G. Ziegler**, 11518 Gainsborough Road, Rockville, Maryland 20854, (301) 299-6393.

### FOR SALE

ALLEN THEATRE DELUXE ORGAN: Two 61-note manuals, 32-note pedalboard. Horseshoe console; 3 tone cabinets plus traps cabinet. **Berea College Outdoor Drama Assoc.**, CPO 2355, Berea, Kentucky 40403.

7 Rank Moller theatre chest w/relay. Excellent condition, apparently needs no leather. Will sell or trade for Kimball pipe-work such as 61 note Kinura, or 73 note Clarinet or 73 note Orch. Oboe on 10" wind. Also 2 manual horseshoe theatre console, re-leathered, refinished in red and gold, w/bench. Make unknown but materials and workmanship of excellent quality. **David Krall**, 4218 Torrence Avenue, Hammond, Indiana 46327, (219) 932-2825.

Rolltop console, 2 man. A.G.O. pedals, theatre bench \$350.00. 2 A.G.O. pedal claviers, \$50.00 ea. Bench, 32 pedals fit Baldwin 5a \$45.00 ea. P.O. Box 334, Penryn, California 95663. (916) 663-2151, **Fred Hammer**.

### FOR SALE

Due to illness, closing small organ shop. Assorted new and used material and pipes. Write **Arthur Sperbeck & Son Co.**, 1824 - 40th St., Rock Island, Ill. 61201.

SKINNER Residential Pipe Organ, 2 Manual Draw Knob Roll Player Console; 14 ranks, 10 inch wind. Organ in storage \$3500.00. **J.G. Byers**, 6051 Middle Lake Rd., Clarkston, Mi. 48016.

3 Manual Barton Theatre pipe organ complete harp, piano, drums, xylophone, castanets. Also stage lift. Ivory and gold trim. In excellent condition, a real collectors item, \$25,000.00. **Julius H. Granfor**, Perley, Minn. 56574, (218) 861-6634.

Hammond X-66 with Tone cabinet and additional 122 Leslie, Superb showroom condition, \$8500 firm, no trades accepted. **Robert Bernhardt**, 1565 Jackson Rd. (716) 872-6645, Penfield, N.Y. 14526, Rochester, N.Y. Area.



# CLASSIFIED ADS

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

## FOR SALE

Geneva 3/18 Harp and Chimes, Horseshoe roll-top console, **Harry McCord**, 1214 Webster, Corinth, Mississippi 38834.

PLAYER GRAND — Kranich-Bach grand w/Welte-Mignon reproducing player action, Light brown mahogany. Player action newly reconditioned. \$2500 f.o.b. Spokane. **Davis & Hosch Music**, N. 1506 Monroe, Spokane, WA. 99201. (509) 327-4441.

3/12 BARTON THEATRE PIPE ORGAN. For complete details and price write **George W. Anthony**, 1928 Lewis Mountain Road, Charlottesville, Virginia 22903.

(1) Rank Barton Chest for small reed or medium string — nearly new siliconed brown leather, magnets O.K. Will exchange for 8'-12 pipe Wurlitzer offset chest for Dulciana or Gamba, and regulator. **E.S. Pratt**, 855 Dunore Road, Cincinnati, Ohio 45220, (513) 861-2869.

CONN 3/MAN. (650 Theatre model) Best offer over \$5,000.00. Call after 6 p.m. E.D.T. (616) 445-2629.

CONN 650, 3 Manual Theatre with Leslie and 2-tone cabinets, extras. Send for complete details to: **Edward Baykowski**, 590 Inman Ave., Colonia, N.J. 07067.

## FOR LEASE

WURLITZER 3M/15R for lease. Fully restored. A unique and perfect pizza organ. (415) 362-4997.

## MISCELLANEOUS

AND THE VILLIAN Still Pursued Her! Best offer takes collection of 11 original silent movie music books. Send stamp for complete description and contents. **Malcolm Dickson**, 27 Woodland Road, Northborough, Mass. 01532.

## LESSONS

FOR THE KEYBOARD BEGINNER OR HARMONY FOR THE ADVANCED STUDENT; You need learn only twelve chords (30 seconds each) and 9 rules to make all altered chords (3 minutes each) and you'll read music after 30 minutes with **Bob Brenner's** "MODULAR MEMORY MUSIC METHOD". \$10.95. 7541 Mentor Ave., Mentor, Ohio 44060.

## ORGAN PARTS

ELECTRONIC ORGAN KITS, KEYBOARDS and many components. Independent and divider tone generators. All diode keying, I.C. circuitry. Supplement your Artisan Organ. 35 cents for catalog. **Devtronix Organ Products**, Dept. F., 5872 Amapola Dr., San Jose, Calif. 95129.

## RECORDS

TWO LOVES HAVE I: Both JEAN and GENII the 40-fingered computer at the Lautzenheiser Wurlitzer. By popular request, first theatre organ recording featuring a computer as artist. (See October 1972 THEATRE ORGAN for GENII story) An unusual Christmas gift. Recorded in stereo-compatible Quadraphonic sound. \$6.00 postpaid. **Marvin Lautzenheiser**, 7216 Neuman Street, Springfield, Virginia 22150.

NOEL. Robert MacDonald playing Christmas favorites on the 4/23 Morton at Loew's 175th Street (United Palace) and 5/206 Aeolian-Skinner at Riverside Church. Send \$5.50 to **Riverside Church Records**, 490 Riverside Drive, New York, N.Y. 10027.

BIG, BOLD & BILLY: "There is nothing to compare it with!" (Theatre Organ) Billy Nalle, LIU 4/26 Wurlitzer, \$5.50. **Office of Billy Nalle**, 100 LaSalle, New York. 10027.

SETTING A NEW STANDARD for theatre organ recording. "Out of A Dream", Lyn Larsen at the Thomaston Opera House 3/10 Marr & Colton, \$5 pp. **Allen Associates**, 5 South Street, Plymouth CT. 06782.

## SONGS

YOURS FOR A SONG Can supply ATOS members copies of those obscure, out of print tunes you've been searching for. Send your list to **Yours for a Song**, P.O. Box 13021, Oakland, CA. 94661. Prices on request.

## WANTED

Three or four manual pipe organ for small town (population 1,000) which has spent \$99,000 and three years of voluntary labor to restore beautiful turn-of-the-century theatre seating 1200 with two balconies. Unlimited chamber space. Wonderful acoustics. Now ready for pipe organ. What have you? Write **ORGAN**, Box 2152, Ann Arbor, Michigan 48103. (313) 668-8940.

Stopkeys, Kimball. Need style used in 3 or 4 manual double rail consoles. Must be complete w/arms & contacts. Also need 40 or so Kimball stop tab contact blocks. **David Krall**, 4218 Torrence Avenue, Hammond, Indiana 46327, (219) 932-2825.

Allen RMW Three Manual Theatre Organ — Must be late model. Prefer with capture action — Piano stop — Breath accent — Traps. **Robert Bernhardt**, 1565 Jackson Rd. (716) 872-6645, Penfield, N.Y. 14526, Rochester, N.Y. Area.

Kilgen Dual control player organ rolls, 11¼" wide. Collections or singles. Also catalogs, etc. on Kilgen organs. Also want complete players or parts. **James D. Crank**, 724 Laurel Ave., Menlo Park, Calif. 94025.

WURLITZER: Solo Vox Humana, Kinura, Horn Diapason, Solo Tibia, Post Horn, Master Xylophone, Vibraphone, Tibia and Diapason offset chests, Regulators (3 lg., 3 sm.) Tremulants (4 lg., 4 sm.), Shades (16-5 x 5), Relays (2-style D), 10 h.p. Orgoblo for historic **Paramount Theatre**, 2025 Broadway, Oakland, California 94612, (415) 444-3531.

## Keep in touch with the British Theatre Organ Scene!

Subscribe to *The Journal of the Cinema Organ Society*, a quarterly publication featuring photos, history, stoplists, biographies, and technical articles . . . Plus monthly newsletters of the latest theatre organ news, events, and record reviews.

Send \$6 or 2 pounds sterling for a year's subscription

Mr. L. Hudson  
The Cinema Organ Society  
22, Oakwood Close  
Chase Road, Southgate  
London, England N14 4JY





# GREAT STARS OF THE SILENT ERA...

Dolores Costello & George O'Brien in "Noah's Ark"

**THE NEW  
MARQUEE,**  
featuring  
Rodgers authentic  
ensemble of  
theatre voices.



MAKING BEAUTIFUL MUSIC TOGETHER!

**RODGERS**  
ORGAN COMPANY  
Hillsboro, Oregon 97123